EXPERIENCES OF SOUTH CAROLINA MIDDLE SCHOOL MUSIC DIRECTORS

TEACHING MULTICULTURAL MUSIC IN PERFORMANCE CLASSES

by

Helen Bryan Terlizzi

Liberty University

A Dissertation Presented in Partial Fulfillment

Of the Requirements for the Degree

Doctor of Education

Liberty University

2024

EXPERIENCES OF SOUTH CAROLINA MIDDLE SCHOOL MUSIC DIRECTORS

TEACHING MULTICULTURAL MUSIC IN PERFORMANCE CLASSES

by

Helen Bryan Terlizzi

Liberty University

A Dissertation Presented in Partial Fulfillment

Of the Requirements for the Degree

Doctor of Education

Liberty University

2024

APPROVED BY:

Judy Shoemaker EdD, Committee Chair

Jose Arturo Puga EdD, Committee Member

Abstract

The purpose of this multiple case study was to discover the experiences of middle school music directors in providing multicultural music performance experiences for students in South Carolina. The theory guiding this study was Cultural-Historical Activity Theory as it allowed for the examination of tools used for teaching and learning. A qualitative multiple case study design allowed for the collection of data from four purposefully selected middle schools in South Carolina. The study sought to answer the central research question: How do music educators describe their experiences in teaching multicultural music in music performance classes? The focus of the research questions were the actions, tools, and communities that are utilized by middle school teachers to provide culturally relevant experiences in music performance. The music teachers at each school, including choral, band, and strings teachers served as participants. The data collected consisted of observations, teacher interviews, and concert programs. The data from all three sources were analyzed using cross-case synthesis, with each case examined separately before being studied for emerging patterns.

Keywords: multicultural, music education, ensemble, instrumental, choral, culturally responsive, culturally relevant

Copyright Page

Dedication

I dedicate this to the many teachers in my musical and academic development who believed in me and helped me believe in myself.

To my mother, Helen Sehorn Bryan, who nurtured a loving, Christian home, valued and encouraged my musicianship and a good education, and modeled kindness, unconditional love, and compassion.

To my father, James C. Bryan, PhD., who never doubted that I could do anything I wanted to (except for ballet dancing), the chief inspiration for my doctoral journey.

To my chair, Dr. Judy Shoemaker, who provided valuable support, constructive criticism, and encouragement throughout this journey.

To my many colleagues and administrators throughout my teaching career for their friendship and collaboration.

To my thousands of students for inspiring me to make their lives better through music.

To my husband, Willie, and my children, Joey, Bryan, Stacey, and Coleman for your undying support, sacrifice, and patience.

To my grandson, Cole, with the hope that you will find joy in learning, making music, and sharing traditions and stories with everyone you meet.

Table of Contents

List of Tables

List of Figures

List of Abbreviations

Cultural-Historical Activity Theory (CHAT)

Every Student Succeeds Act (ESSA)

Deferred Action for Childhood Arrivals (DACA)

South Carolina Department of Education (SCDE)

CHAPTER ONE: INTRODUCTION

Overview

Music performance classes are vital component of a comprehensive school curriculum (Dosman, 2017). Every Student Succeeds Act (Every Student Succeeds Act [ESSA], 2015) designated music as a subject that should be made available to all students (Swain, 2019). Multicultural educational practices have become increasingly important as school in the United States serve an increasingly diverse population (Nieto, 2017). Yet the curricula in music classes at every level of education continue to emphasize European traditions at the expense of those of other world cultures. Thus, students participating in these classes who come from non-European ethnicities and cultures do not receive experiences that validate their identities and traditions (Convertino et al., 2019). The purpose of this case study was to explore experiences of band and chorus directors in diverse communities in South Carolina. Chapter One opens with a description of the background for the study, including existing literature and the historical, social, and theoretical contexts for the study. The description is followed by the Problem Statement and the Purpose Statement describing the study's significance. The chapter then moves to definitions of pertinent terms, followed by a chapter summary.

Background

The potential of art classes in multicultural education was explored by Filbin (2021), who found student artwork to be a way that students could tell their stories. Music is also explored as a vehicle for multicultural teaching, as sharing culture and heritage can allow students to thrive (Good-Perkins, 2021). However, music education is still largely taught through a Eurocentric lens, even when music from non-Western cultures is the supposed topic. The need for more context arises because music educators have received their musical training in the European

tradition (Good-Perkins, 2021; Reyes, 2018; Tuinstra, 2019). Further, teachers of performance classes, such as band, orchestra, and chorus, face greater difficulty in finding musical selections to study and perform that reflect non-western traditions (Tuinstra, 2019). The literature suggests a need for further investigation into the experiences of directors of these classes, particularly at the middle and high school levels.

Historical Context

Multicultural education was born from the need to address inequities in education that have always existed. In schools, multicultural education involves teaching about the struggles, traditions, values, and histories from the perspectives of different cultural groups, particularly those who have been marginalized (Petrovic, 2020). In the 1970s, as schools moved toward desegregation, multicultural education became a focus in public schools. Educational leaders and Civil Rights leaders sought to improve black students' educational opportunities (Banks, 2019). However, due to Eurocentric curricula, poor preparation for teaching students with diverse backgrounds, persistent racism, and continuing bias, students of color have continued to receive a substandard educational experience where their cultural identity is minimized (Nieto, 2017).)

The concept of multiculturalism in education has been rife with controversy and resistance (Nieto, 2017). Today the controversy continues as the country is divided over issues such as immigration, systemic racism, and religious freedom. Public schools currently find themselves between two sides of these issues, which causes discomfort for many teachers who are hesitant to address issues of racism and social justice for fears of upsetting the status-quo and disrupting the established systems (Filbin, 2021; Miled, 2019). One comfortable, non-controversial means of addressing history and culture of other ethnic groups that has arisen in public schools is the "contributions approach" (Banks, 2013, p. 53), where heroes, cultural

elements and events in history are presented in conjunction with dates such as African American History Month, Martin Luther King's birthday, and Hispanic Heritage Month. These additions provide students with content and perspective, but they fail to make the histories of these groups part of the cohesive curriculum (Banks, 2013, p.54).

Multiculturalism practices specific to music education have been in use for over a century; yet the practices have varied widely with prevailing political and social climates (Kang, 2016). The errant belief that "Music is the Universal Language" has delayed development of true multicultural music education. Present practices in music education range from assimilation, where all music is studied and valued based on Western traditions, to dynamic multiculturalism, where global musics are presented without regard for the typical elements of Western music (Reyes, 2018). Assimilation remains the prevailing approach to curriculum in music education, with an emphasis of Western genres and traditions (Kang, 2016).

Social Context

The social context for this study is two-fold, focusing on both music education as a subject area and multicultural teaching as educational practice, both within music education and in other subjects. The value of music education has been debated for decades, with frequent arguments resulting in the reduction and elimination of funding for music programs to prioritize subjects that are included in standardized testing. The passage of the Every Student Succeeds Act (ESSA, 2015) established music as a subject that should be included and available to all students. Music educators are responsible for providing quality music education experiences that benefit all students (Swain, 2019). Increasing multicultural exposure in music allows music educators to strengthen the value of their programs because of added relevance to students, increased sense of community, and deeper understandings of other cultures (Reyes, 2018).

The goal of multicultural music education is to provide musical experiences that allow students to find their voice and express it through music, leading to increased engagement, higher levels of understanding between students from different cultural groups, greater empathy, and an improved classroom culture (Tuinstra, 2019). Strengthened unity and racial harmony among children in school may lead to improved relations among different cultural groups in the future (Balakrishnan, 2017). Music education lends itself particularly well to this endeavor because of the nature of music and its role in different cultures; the diversity of musical genres, styles, and traditions are in parallel with the cultures where they originate (Campbell, 2018).

Another social context of this study is the potential of multicultural education in music to close the achievement gap that exists between majority and minority students. Students from minority cultures are likely to have lower self-esteem and expectations for their own abilities and, as a result, achieve at a lower level (Cvencek et al., 2018). There is empirical support for the belief that culturally inclusive pedagogy in any subject area leads to higher academic achievement of minority students (Banks, 2019). Furthermore, the effectiveness of performance music classes in promoting engagement, creating community, building self-esteem, and building confidence among all students indicates that combining music performance with multicultural practices has great potential in addressing this issue (Serna, 2019).

Theoretical Context

Various theories have been used as frameworks as researchers explored the ways in which education succeeds and fails to include different cultures' traditions, ideologies, and heritage. Theories of multicultural education can be divided into three types of frameworks. The first of these is a conservative ideology, which attempts to assimilate minority and oppressed cultures into the mainstream (Alismail, 2016). This leads to ideological domination, which helps

to explain why certain groups of people are considered superior to others (Swain, 2019) and that equality is only possible through assimilation (Alismail, 2016).   In music, this translates to certain genres, styles, and periods of music being treated as superior to those from other traditions (Reyes, 2018).

The second framework, critical multiculturalism, posits that passing laws and promoting equality is not sufficient; rather, students and teachers must explore inequities in race, class, and culture and find the values in multiple perspectives, gaining an appreciation for a wide variety of cultures and values (Alismail, 2016). It is important to understand the distinction between this framework and other "critical" theories, which carry controversial and political overtones. Critical multiculturalism, rather than focusing on the seemingly hopeless systemic Eurocentrism that is at the center of Marxist-based critical theories (Swain, 2019), advocates for an inclusive philosophy in which multiple perspectives are celebrated and allowed to enrich the learning of all students (Alismail, 2016).

The third framework, liberal multiculturalism, advocates for acceptance of multiple perspectives by encouraging appreciation of cultural differences, but without exploring obstacles to equality. Instead, liberal multiculturalism assumes a natural equality among groups of people, rather than acknowledging that societal inequities exist and must be addressed for multicultural education to achieve its transformational goals (Alismail, 2016).

Learning theories have also played a role in studies in multicultural education. For example, Vygotsky developed sociocultural theory, positing that learning takes place through social interaction through tools, signs, and activity (Hashim & Hoover, 2017). Activity system theory, as developed by Engeström, evolved from this theory; activity system theory also utilizes the division of labor and the community (Serna, 2019). These theories allow researchers to

analyze how culturally diverse groups of students negotiate conflicts and contradictions in group settings.

The third generation of activity theory, cultural-historic activity theory (CHAT), provides an effective means of conducting robust analysis and reflection of professional practice (Foot, 2014). There is a close relationship between CHAT and Vygotsky's sociocultural theory, but CHAT has more emphasis on actions (Frisch, 2020). The emphasis on actions lends well to the study of teaching in the arts, particularly music performance since they also emphasize actions and objects. As a framework for action research, CHAT has been effective in promoting shifts in paradigms and culture, such as gender roles and rules. At the same time, CHAT can help to illustrate where an activity system has become stagnant by investigating the shifts in objects, roles, rules, and tools in relation to shifts in the community (Nysæther& Schei, 2018).

Problem Statement

The ordered desegregation of public schools in the 1970s initiated a radical change to the ethnic makeup of student bodies, including many immigrant students from Mexico, the Caribbean, Central and South America, and Asia (Nieto, 2017). The ethnic and cultural composition of the population of the United States is expected to continue to change, as the non-Hispanic White population is expected to lessen in the coming decades, while the overall population of the U.S will continue to grow. People who identify as two or more races will make up the fastest-growing group (Vespa et al., 2020). Equity in education and an equal opportunity for all students to be successful can only be achieved when curricula include authentic multicultural experiences (Banks, J 2019, p.21). When teachers incorporate multicultural aspects in learning, students gain a valuable understanding of other cultures, reduce prejudice, and shed stereotypes (Balakrishnan, 2017).

The problem is that multiculturalism in education, specifically in music performance programs, has not progressed at the pace of the cultural diversity of communities in the United States (Schippers & Campbell, 2018).   It is common practice for band, orchestra, and chorus directors to include selections from a variety of countries, cultures, genres, and styles in their repertoire; however, curricula and performance opportunities in these classes remain largely Eurocentric and often include superficial attempts at including other cultures (Acuff, 2016). Activities are selected that lack authenticity or view other cultures' traditions through a Eurocentric lens, which can do more harm than good with respect to promoting unity and giving voice to minority students (Sions, 2018). Students in larger, urban areas may benefit from exposure to musical traditions that exist in their communities, but students in smaller, rural areas are less likely to experience this advantage (Reyes, 2018).

The need exists for additional knowledge about practices and available multicultural teaching resources (Aragona-Young & Sawyer, 2018). The need to discover available resources for authentically teaching multicultural music in a performance class is even greater (Kang, 2016; Tuinstra, 2019). This study examines the experiences of music directors at selected public middle schools in small communities in South Carolina to discover the challenges that they face in resources, support, and curriculum in providing inclusive and global performance opportunities for an increasingly diverse population of learners.

Purpose Statement

The purpose of this multiple case study was to examine the experiences in multicultural music practices of music directors at public middle schools in communities in South Carolina. At this stage in the research, multiculturalism is generally defined as the curricular representation of the diverse races, cultures, and traditions that co-exist in a school setting, to the end that all

students receive equitable educational experiences (Banks, 2019).   The theory guiding this study is cultural-historical activity theory (Engeström, 2001). This theory helps researchers examine how students build new learning in a social setting (Postholm & Vennebo, 2020).   For example, group activities in a musical ensemble setting allow students to acquire an aesthetic appreciation for and perform music from various cultures. Thus, students may experience and share music and traditions from their own cultures and that of others.

<div align="center">**Significance of the Study**</div>

The study contributes to the literature linking performance music classes with multicultural educational practices. There have been many studies about multicultural education and teaching for social justice in schools and in music classes; however, there is a need for additional study specific to performance classes, such as band, orchestra, and chorus. Moreover, this study addresses a form of inadvertent oppression that may be occurring in music classrooms.

Theoretical

This study is significant as a demonstration of the value of CHAT in research. This theoretical framework allows researchers to examine teachers' practice by placing a focus on specific actions. (Frisch, 2020). Using CHAT as a basis for research, there is great potential for the examination of experiences of students and teachers in performance ensembles in the acquisition of multicultural learning as an object, or long-term goal, of the activity system. There are separate studies of multiculturalism and music education using CHAT as a framework, but few studies combining both areas with CHAT as a basis. Culture and history have a large role in understanding learning in this theory (Postholm, 2015); thus, CHAT is an appropriate theory for this study of multicultural teaching of music.

Empirical

This study contributes to the existing literature by examining previously unexplored issues related to multicultural music education. The need exists to investigate the ability of music educators to locate resources for multicultural learning, such as music and cultural authorities (Kang, 2016; Tuinstra, 2019). More study is needed to address the tensions and challenges that are faced as teachers endeavor to incorporate multicultural music into their programs (Prest, 2020). Additionally, the need exists to explore how the opinions of music teachers, specifically whether they are in favor of multicultural teaching in their classes, impact their practices (Aragona-Young & Sawyer, 2018).

Practical

There is also potential significance of this study on a practical level. As the demographic, ethnic, and cultural composition of the United States and its public schools has continued to change, the need for culturally inclusive practices has increased (Nieto, 2017). Further, there is a need for research that will allow for the examination of practices of music teachers and the reflection upon them for future development and further research (Anastasiou & Hajisoteriou, 2020). Through examination of the experiences of music teachers in the incorporation of multicultural practices, the effectiveness of teacher preparation programs and professional development in multicultural music education can be measured. Additionally, implications for further study and improvement of professional practice can be expressed.

<div align="center">

Research Questions

</div>

The central research question should frame the purpose of the study into the form of a broad question. The central research question should be followed by sub-questions that divide the central research question into more specific topics (Cresswell, 2016). The sub-questions for

this study draw from the three main ideas of CHAT, which are described alongside each question.

Central Research Question

How do music educators describe their experiences in teaching multicultural music in music performance classes?

Sub-Question One

How do music educators describe their experiences of designing curriculum to encourage students to collectively act on, learn about, and communicate the diverse cultures that are represented in their classes?

A central tenet of CHAT is that people act collectively, learn by doing, and communicate to each other through their actions (Foot, 2014).

Sub-Question Two

How do music educators describe their experiences in creating, adapting, and utilizing tools to promote learning about music traditions of different cultural groups?

A second tenet of CHAT is that people create, use, and adapt tools to learn and communicate (Foot, 2014).

Sub-Question Three

How do music teachers describe the roles that the music classroom and school community play in the process of negotiating differences in cultural beliefs and traditions in music?

A third central idea of CHAT is that community is key to learning, communicating, and making meaning (Foot, 2014). In the context of this study, the community is the music classroom and the school.

Definitions

1. *Multicultural education*-a form of teaching that exposes students to various cultural backgrounds, beliefs, and values (Banks, 1993).

2. *Multicultural sensitivity* (MS)- an outcome of multicultural educational encounters within a school curriculum (Howard, 2018).

3. *Object*-an activity that is the focus of learning (Foot, 2014).

4. *Performance*-the process of interpreting and presenting artistic ideas, and the experience of engaging in the process through classroom activities and public presentations (National Association for Music Education, 2014).

5. *Tools*-material or conceptual items used by the teacher to pursue the desired learning outcome (Foot, 2014).

Summary

Students' knowledge, global understanding, and their own cultural lives are enriched by exposure to the traditions of other ethnic and cultural groups (Tizai, 2020). In the field of music education, particularly in performance classes, European traditions have historically been dominant, and traditions of other cultures largely ignored or treated with superficiality (Nieto, 2017). This study explored the experiences of music teachers practicing multicultural education in various communities in South Carolina, where schools possess diverse student bodies and opportunities for experiences in the arts are often limited to those available in schools. This study adds a valuable component to the literature regarding multicultural education and enrichment of musical experiences for all students.

CHAPTER TWO: LITERATURE REVIEW

Overview

The purpose of this multiple case study was to study multicultural teaching in music performance classes by examining the experiences of music directors in public middle schools in South Carolina. The problem is that practices in multicultural education in music performance programs has not increased at the pace of the diversity of the students in the programs (Schippers & Campbell, 2018). In this literature review, work of researchers, theorists, and educators in the field of multicultural education is presented to examine practices in multicultural education in a variety of subject areas, and to discover areas where additional study can provide insight about musical performance and multicultural teaching and learning. The literature is organized by the following topics: 1) Theoretical foundations; 2) Education in South Carolina; 3) Practices in multiculturalism; 4) Teacher attitudes and competency in multicultural education; and 5) Importance and benefits to society of multicultural education.

Theoretical Framework

The theory guiding this study is cultural-historical activity theory (CHAT). CHAT examines the ways that students learn in a social setting, using "tools" (DeBeer, 2019). Tools are the tangible items that teachers use in teaching, such as sheet music and texts (Serna, 2019). The theory descended from activity theory (Foot, 2014) and socio-cultural theory, where Leont'ev (1978) posited that learning is dependent upon one's interaction with the world, rather than passive reception of stimulus. CHAT deepens this position with additional focus on actions, history, and culture as important factors in learning (Postholm, 2015).

The three foundational tenets of CHAT are: 1) We learn by doing, act collectively, and engage in communication about and through our actions; 2) We create and use various tools for

learning and communication; and 3) community is key to finding meaning in learning (Foot, 2014). According to Engeström, (2001), a CHAT scholar who is credited with the term "activity system", the components of such a system include:

Subjects-the teacher or the students or both

Object-the activity which is the focus of learning

Tools-the tangible resources used for teaching and learning

Rules-guidelines, either explicit or implied, which govern the learning and teaching environment

Community-all the stakeholders, such as students, teachers, parents, and administrators

Division of labor-the roles assumed by all involved in the system

CHAT has grown in use as a theoretical framework for educational research, and contributions of researchers in CHAT have been numerous in a wide variety of subject areas, including language development (Serna, 2019), sciences (DeBeer, 2019; Waymouth, 2020), STEM (Mayasa, 2020), mathematics (Glover, 2019) and the arts (Frisch, 2020). Studies exploring the value of CHAT as a framework also comprise a significant contribution to the literature on multicultural education (Anastasiou & Hajisoteriou, 2020; Aytug et al, 2018; Hashim & Hoover, 2017).

CHAT provides an effective means of conducting robust analysis and reflection of professional practice (Foot, 2014). With an increased emphasis on actions (Frisch, 2020) over Vygotsky's sociocultural theory, CHAT lends well to the study of teaching in the arts, particularly music performance, since those subjects also place a great emphasis on actions and objects. With the students and director as subjects, the object is a performance. The tools exist in the form of musical selections, instruments, etudes, and method books. Rules are established

as expectations for the teacher and students, such as posture, music reading, and class procedures. The ensemble itself comprises a community, in addition to the school and surrounding neighborhood or town. The responsibilities of the different instruments, voices, skills, and experience levels provide unique roles, or division of labor, for each member of the ensemble (Serna, 2019). Thus, the addition of study of music performance as a vehicle for multicultural education will be a valuable contribution to existing studies in music education, multicultural education, and the use of CHAT as a framework for educational research.

CHAT has been an effective framework for action research by promoting shifts in paradigms and culture, such as gender roles and rules. CHAT can also help to illustrate where an activity system has become stagnant by investigating the shifts in objects, roles, rules, and tools in relation to shifts in the community(Nysæther & Schei, 2018). Serna (2019) used CHAT as a framework to investigate the experiences of newly immigrated Hispanic high school choral students with regards to language attainment and literacy. This study demonstrated the application of the theory to the music performance classroom, but in a context of conformity to American language expectations rather than expanding students' knowledge with multiculturalism.

Using CHAT as a basis for research, there is great potential for the examination of experiences of students and teachers in performance ensembles in the acquisition of multicultural learning as an object, or long-term goal, of the activity system. There are separate studies of multiculturalism and of music education using CHAT as a framework, but no studies combining both areas with CHAT as a basis.   Therefore, this study will provide an addition to literature promoting the CHAT framework while addressing this timely issue in music education.

.

Related Literature

Works of researchers and educators in this field are presented in the following categories: education in South Carolina, multicultural teaching practices, importance, and benefits to society of multicultural education, and teacher competence and attitudes regarding multicultural education. The goal of this literature review was to explore existing literature concerning multicultural education in music performance and to identify areas where more study is needed.

Education in South Carolina

Educational quality in South Carolina schools has been a concern for decades. The state ranks near the bottom of the United States in many national rankings, including a current overall ranking of 44th by the *U.S. News and World Report* (2021). In addition, the latest results from the National Assessment of Educational Progress revealed declining achievement in eighth grade reading and math (National Center for Education Statistics, 2022). Funding of poorer, rural schools in the state has attracted national attention and court action, such as *Abbeville County School District et al. v. the State of South Carolina,* in which the court found that the state has provided less than adequate funding to impoverished districts (Klar et al., 2020). The struggles to improve student performance, particularly that of minority and low-income students, and the perceived inequality of educational opportunities in South Carolina make the state a valuable area for study of efforts to provide inclusive education (Tran et al., 2021).

### *Diversity of the Student Population*

The diversity of South Carolina's student population has increased greatly since 2000, particularly due to the significant influx of Hispanic immigrants. The prevailing attitude of the public and lawmakers could be interpreted as belief that undocumented immigrants are a drain on the state's public services; however, a significant reason for South Carolina's high Hispanic

population is intentional recruitment of workers from Central America for the poultry and other growing industries (Rodriguez, 2018). There is concern for the state's academic performance, which tends to lag the nation in many categories, and the state is facing a critical teacher shortage, with a dire need for bilingual teachers. The number of DACA (Deferred Action for Childhood Arrivals) recipients graduating from South Carolina high schools continues to grow, but state policy removes these students from the pool of prospective educators because DACA recipients are prohibited from attending public colleges and universities, thus denied the opportunity to obtain state licensure in teaching (McCorkle, 2021).

The growth of the Hispanic population in South Carolina places it into an area that researchers have coined the New Latino South. Teachers in the New Latino South need a better understanding of the policies and public discourse that affect their students and their families so that they can better navigate newcomer students' educational needs and everyday challenges. Failure to understand these issues leads to a lack of empathy and inadvertent perpetuation of discrimination (Rodriguez et al, 2020).

Music Education in South Carolina

The South Carolina College- and Career-Ready Standards for Visual and Performing Arts Proficiency were adopted in 2017 with the stated purpose of providing support for the *Profile of the South Carolina Graduate*, developed by the South Carolina State Department of education in 2015 (SCDE, 2017; South Carolina Education Oversight Committee, 2015). The standards in music include benchmarks for what students in general music, choral music, and instrumental music should learn at the novice, intermediate, and advanced levels of proficiency. The standards address knowledge about and performance of music from a variety of style periods and cultures, in addition to technique, notation, expression, and creation (SCDE, 2017).

Figure 1

Profile of the South Carolina Graduate
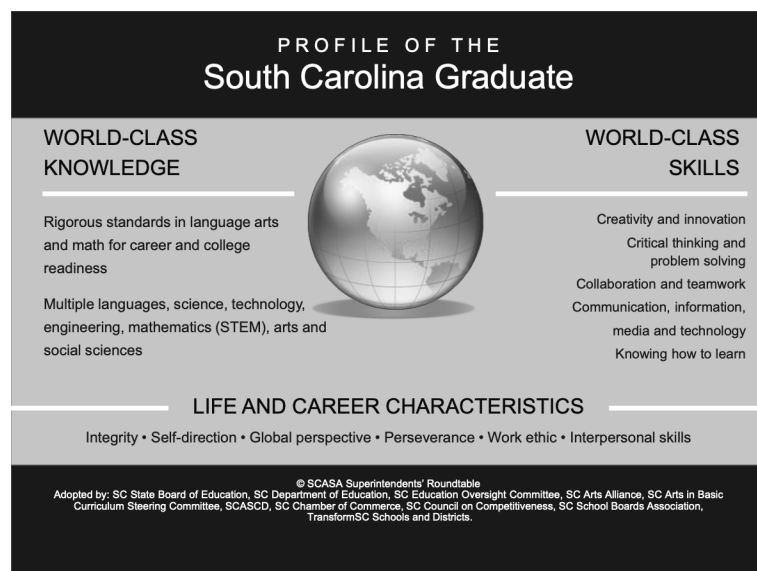
South Carolina Department of Education (2015)

The South Carolina Music Education Association and its divisions sponsor performance assessment events in areas of music performance, including orchestra, choral music, marching band, concert band, and jazz ensemble (South Carolina Music Educators Association, 2023). Increasingly, the results from such adjudications are being utilized to measure program quality and teacher effectiveness, creating a high-stakes situation for directors and teachers (Mick & Pope, 2018).   Selection of music that students perform is inevitably impacted by this, since events often specify what music may be performed; for example, the Concert Performance Assessment for middle and high school bands requires that music be selected from a graded list. In addition to a concert performance, all bands are required to sightread for a second panel of judges (South Carolina Band Directors Association, 2022).

Multicultural Education in South Carolina

Literature specific to multicultural teaching in South Carolina is limited, which supports the position that there is a need for additional research on the practices in the state. The *Profile of the South Carolina Graduate (*SCDE, 2015) specifies "world-class" skills and knowledge, and "global perspective". Standards in the subject areas include multiple languages, world history and cultures, and arts from a variety of cultures, but no specific requirements for culturally responsive teaching. Teacher education programs in the state's universities have implemented required courses in multicultural and culturally responsive teaching. A program at the University of South Carolina, which houses the largest school of education in the state, has focused on culturally responsive teaching at the early childhood level (Boutte, 2018).

Recent political discourse on teaching of history, current events, and culture has resulted in bills filed in the South Carolina Legislature to address and limit teaching about race, politics, gender, and other sensitive topics (*SC H 3464,* 2022*)*. Teachers in all subject areas and grade levels are faced with the task of presenting curricula that is appropriate, accurate, equitable, and relevant. Concerns for these issues could have an increasing effect on teachers' freedom and willingness to choose culturally relevant materials due to fear that they would be deemed objectionable or unlawful (Lewis-Spector, 2022).

Multicultural Teaching Practices

Existing literature points to widely varying degrees of practices in multicultural teaching among educators, including music teachers. Banks (2019) identifies four levels of multicultural integration: contributions, additive, transformative, and social action levels. Freire and Valdez (2021) expand upon these four levels, identifying six modes of multicultural teaching practice and positing that teachers move between these modes, at times reaching a "pause" in

multicultural practice, and at other times achieving "hybrid" mode, in which they blend multiple levels of integration.   The discussion that follows reveals that there is much more authentic multicultural practice among elementary and vocal music teachers than instrumental music teachers.

State standards and frameworks require that teachers include topics, artists, and historical figures, such as Shakespeare, Bach, and Michelangelo. Multicultural teaching does not require that these figures be eliminated from the curriculum. In fact, a highly skilled multicultural teacher can find methods of teaching these while allowing students of less privilege to find relationships to their own experiences and contexts (Dyches, 2017).

Researchers have documented through examination of historical records that instrumental music programs in predominately black student populations have been slow to receive recognition for excellence, even when they perform at a higher level than majority-white schools. Additionally, directors have been pressured to conform to Eurocentric styles and genres of music at the expense of popular traditions established by programs in black communities, such as show-style marching bands as opposed to corps-style (Groulx, 2018).

There still exists a prevailing prejudice among band directors against the loud, dance-centered style of marching band performance that is prevalent at Historically Black Colleges and Universities (Milburn, 2022). However, there is historical evidence that African American developments in marching band styles heavily influenced the evolution of marching bands to the corps-style ensembles that dominate the contemporary high school landscape. Improved understanding of the historical factors that influence the sound of predominantly black ensembles could improve adjudication at festival events where multiple styles are present (Clark, 2019).

Place-based education is a methodology in which local heritage, culture, and traditions help students connect with their communities. Rural and small-town schools tend to serve populations where multiple generations of students have lived and attended. Student learning can be enhanced in such environments when school leaders build relationships with families and businesses (Klar et al., 2020). In such rural communities where the schools serve as a cultural hub, the strong sense of community unity and pride can be an effective commodity for learning if there is an emphasis on these values over deficits such as slow internet and lack of educational and recreational opportunities (Ylimaki et al., 2020).   A study of geographical and demographical relationships to musical preferences in the United States, suggested that long-standing cultural divides reflect political and economic ones. The implication of this is that the music being taught in musical ensembles in public schools, especially in lower socio-economic areas, does not align with the cultural preferences of the participating students and their families (Mellander et al., 2018).

Elementary music teachers have less difficulty including music from varying cultures because they are charged with the task of teaching "about" music more than preparing performances. Still, even those who are most committed to equity and opportunity for all students will find obstacles and stumble upon their own assumptions (Hess, 2017). Because significantly more students at the secondary level participate in musical ensembles than in other music classes, it is critical to discover ways to provide musical experiences in performance classes that enrich the learning and lives of students (Elpus & Abril, 2019).

A critical factor to reaching a diverse population of learners is the recruitment and retention of students from varying cultural groups. Pearson-Bush (2020) studied the recruitment and retention of African American students in a metropolitan area of South Carolina and found

that race, culture, musical preference, socioeconomic level, and community and family structures are very influential to their participation rates and success in band and orchestra. African American students may flourish in these classes with improved individual awareness of the teacher, student, and school community, district initiatives through professional development, and redevelopment of the state curriculum to diversify music education and transform music studies (Pearson-Bush, 2020).

Promotion of anti-racism and improved harmony among cultural groups requires that multicultural education engages from a social justice perspective. This involves acknowledgment of tensions that exist between students of different cultural backgrounds, utilization of materials from minority perspectives, and monitoring interactions to recognize incidents of oppression within the class and use them to promote learning (Lawyer, 2018). In a study of fifth-grade students, Howard (2018) explored providing musical experiences from Africa, the Caribbean, Puerto Rico, and American hip-hop culture. Findings indicated remarkable growth in prejudice reduction and increased cultural understanding among the students participating, compared to the non-participating students.

Culturally Responsive Teaching

Culturally responsive teaching involves practices that are designed to include diverse populations of students and ensure achievement by connecting their backgrounds to curriculum, communication, and instructional strategies. Culturally responsive teachers place student cultures at the center of teaching and incorporate consideration of students' backgrounds into their teaching methods. Culturally responsive teaching requires that teachers demonstrate an understanding of who their students are and make curricular decisions based on that information (Walter, 2018). By honoring the heritage of each student, culturally responsive teachers have

reported that they experience enhanced student learning, higher achievement, and improved graduation rates (Bonner et al, 2018).   For example, performance of music that reflects indigenous peoples' traditions can be life-changing for Native American students who have been disconnected from their heritage (Fitzpatrick, 2022).

Inclusive practices are critical to achieving cultural responsiveness in music participation. Research in the use of music-based strategies for inclusion has been more prevalent than study of socially based strategies. Music-based strategies, such as removing audition and musical experience requirements, provide a more welcoming environment. Socially based strategies would make participation more accessible by reducing cost, assisting with transportation, and removing systemic policies that limit participation by marginalized groups (Yerichuk & Krar, 2019).

Garcia (2017) explored the use of art as a form of "liberating education", where students' knowledge of their own cultural knowledge, referred to as "funds of knowledge", is valued and allowed to flourish, rather than being diminished in favor of dominant traditions. Artistic and creative expression allows students to navigate through emotional challenges and develop transformational consciousness about the stories of their families. The funds of knowledge approach can help the educator create richer learning opportunities that connect the school with students' lives outside and reinforce the relevance of their native cultures (Varga-Dobai, 2018).

Yoo (2023) lists eight strategies for ensemble directors to deeply include diverse music in their curricula and programming: providing information about traditional technique, consideration of unique characteristics of diverse musical styles and genres, performance of folk melodies in isolation from ensemble arrangements of them, culturally appropriate means of teaching diverse musical traditions, listening to a wide array of music from different cultures,

comparing contemporary arrangements with original versions, and exploring the sociocultural contexts of music being studied. Culturally sustaining educators learn about their students, integrate their students' cultures, and examine their own assumptions and prejudices (Herrera & Kidwell, 2018). This may involve some discomfort as the teacher allows themself to become the "outsider" in the room and allow the culture of the students to become more dominant (Filbin, 2021). Studies in arts education classes support the value of allowing students from all backgrounds to express themselves and communicate their stories (Roxas, K., & Vélez,V, 2019).

Aytug et al (2018) explored the difference between "multicultural exposures" and "multicultural interactions", finding that interactions lead to deeper understanding and learning, including critical thinking and problem-solving. A frequent example of multicultural exposure is that folk songs from other countries and cultures are notated, rehearsed, and taught with Eurocentric instrumental accompaniments, vocal tone colors, and Western elements such as form and harmony. The multicultural value of learning these examples is lessened by these practices, and teachers should seek means to allow more culturally authentic performances (Yoo, 2023). This position is shared by Good-Perkins (2021), who maintains that students must be allowed to let their cultural traditions flourish in the music classroom, rather than being inhibited and forced into a context that is not consistent with the authentic work. Sarath (2018) advocates for a restructuring of music education with jazz and African American music at the center. The reasoning for this center is that jazz, which arose from African American music, is uniquely born in America. Beyond the concept of culturally responsive teaching, the transcultural model shifts focus from exposure to many musical cultures to a deep relationship with one's own culture combined with engaging with and embracing others.

Global mobility instruction, where students may travel to other areas and learn through immersion in the culture, is a highly effective means of introducing diversity and stimulating respect of, appreciation for, and engagement with new musical genres and styles (Grant, 2018). Such experiences allow students to challenge the narrative that Western music traditions are superior to those of other cultures (Bartleet et al., 2020).

Authenticity and Superficiality

Music teachers need to be able to access tools that will enable them to present multicultural music in an authentic manner, but this is an area that is lacking, especially in the case of educational band and orchestra music (Beeler, N., 2021). In a study of the repertoire performed by youth orchestras in the United States, Mick and Pope (2019) found that very little music from non-western countries is performed and that the demographics of living composers whose music is performed is not representative of the demographics of the membership of the ensembles.

Researchers have found that instrumental performing groups continue to conform strictly to Western classical music traditions, despite the growing number of non-white students participating in the ensembles. When directors select music that is representative of their students, they may create a more welcoming and inclusive environment in their ensembles. Publishers, college level music professors, and state music education organizations could aid in improving representation by promoting repertoire by underrepresented composers and arrangers (Zabanal, 2022).

A major issue for instrumental music teachers is that music composed and arranged for the standard school band or orchestra is written using western notation, instrumentation, stylistic terms, and modality. Therefore, many teachers find that resources for teaching music of non-

western cultures are limited. This could be a reason that vocal ensembles seem to mirror the population of the schools they represent more than instrumental ones, since singers and choirs are more easily able to authentically perform music from a variety of cultures and traditions (Elpus & Abril, 2019).

Teaching music through western notation can serve as a step to learning to perform it but will fail to help students understand the unique nuances of the music, and may, in fact, contribute to the "otherness" that the students perceive toward the music and the culture (Hess, 2018). To help students understand the globality of music and that there is no superior form of music, instrumental classes can learn different scales and notation systems through warm-up exercises (Walden, 2019). However, this practice will not help students learn the context and stories that are associated with music from other cultures.

Acuff (2016) notes that superficial multiculturalism often occurs in music teachers' efforts to include bits of musical traditions, but in a Eurocentric setting or context. Often, this occurs in conjunction with a holiday or recognition period (Wiggan & Watson-Vandiver, 2019), such as Black History Month or Hispanic Heritage Month. Despite a teacher's best intentions, these practices may do more harm than good toward preventing racism, promoting unity, and giving voice to minority students (Sions, 2018). Some activities that are intended to increase understanding and unity may inadvertently serve to strengthen stereotypes (Agostinetto & Bugno, 2020). Many folk songs, even those historically used as children's songs in music classes, have historical origins and meanings that teachers are unaware of. Teachers must be diligent in researching the historical and sociocultural functions of music included in their teaching to ensure educational value and appropriateness (Cicco, 2022).

Collaborations with musicians and composers from both dominant and minority populations allow for mutual respect and awareness of the intentions and meanings of music traditions (Prest et al., 2019). Use of a clinician who is from the culture of the music being performed can be a valuable way to provide a connection to the culture for students, particularly when the culture in question is not represented within the ensemble (Stone et al, 2018). Many of the performances of school ensembles are part of school rituals that reflect the values, interests, and relationships of the dominant culture of the school. By encouraging or even requiring unquestioned assimilation among the performers and the audience, these performances may inhibit critical thinking and undermine students' embracement of their own cultural identities (Nikkanen & Westerlund, 2017).

The use of religious music in public school performances has been debated for decades. State, district, and professional organizational policies have been found to differ in interpretation of what is appropriate and legal. However, because all policies allow for the teaching about different religions, music teachers should be allowed expose their students to religious music as examples of diverse styles, traditions, and musical forms. In fact, exposure to music from differing faith traditions is essential to a complete music curriculum (Mayasa, 2020).

Oppression and stereotypes are not limited to non-white groups; Southern and rural populations have long been viewed as less sophisticated, and contributions from Southern and rural working-class people, including country music, have been largely absent from music education. Country music has a significant role in American music history and identity and should be included in a true multicultural music program (Purslow & Belcastro, 2019). Such stereotypes of the South are perpetuated by international media, including several popular British television shows, that depict the people as stubbornly avoiding progress. Yet the music of this

region is seen by Southern whites and blacks alike as an integral part of their collective heritage (O'Connell, 2019).

There are isolated programs, both within schools and outside them, that allow students to participate in culture-specific ensembles such as bluegrass bands, mariachi bands, steel drum bands, and African drumming. These provide models for what multicultural education could look like in schools, but the need exists to provide training and resources to make these types of groups more accessible (Maurer, 2020). The existing institutional structures and limitations of scheduling are realities that cause difficulties for teachers who are inspired to provide non-traditional, culturally responsive experiences (Schmidt & Smith, 2017).

Non-European Centered Frameworks

Using an African-centered education as a framework for daily activities, Wiggan and Watson-Vandiver (2017) found that students at a high-performing private school with a 100 percent African American student and faculty population reported a high degree of empowerment and success. The authors advocate for African-centered education for students of all races, but it is difficult to apply their findings to a public-school community with a much wider array of ethnic, demographic, and cultural students and staff members.

The substitution of an African-centered education for a Eurocentric focus in a school serving many cultural groups seems no more inclusive for Asian, Hispanic, and Native American students. However, teaching multiculturally as a praxis, whereby a teacher designs curriculum according to theory and continuously reflects upon teaching actions according to the theory, allows for teacher self-evaluation of cultural competence, and empowers students of all cultural backgrounds by initiating shifts in power (Shannon-Baker, 2018). DeVilliers (2021) suggests that using multicultural practices in other arts areas, such as visual arts, drama, and dance as a

model, designers of music curricula could move beyond multicultural teaching into intercultural and transcultural teaching.   Additional research that explores practices specific to performance music classes will add to the literature about such curricular design.

Importance and Benefits to Society

It is widely understood that instructional programs in the visual and performing arts have positive benefits for students in varying backgrounds, demographics, and cultural groups. Such classes promote higher-level thinking skills and collaboration at every grade level, affording a valuable opportunity for students from different cultural groups to gain understanding and shed stereotypical views of their peers. Participation in music leads to increased happiness in school for many students, which enhances relationships between the students and staff and promotes higher achievement (Byo, 2018).

Elpus and Abril (2019) studied the participation of students across the United States in music programs, finding that performing ensembles have much higher participation than other music offerings, such as music technology, piano, and guitar classes. Their findings indicate that vocal ensembles have the highest rates of participation and that the populations of vocal ensembles most closely represent the demographics of their schools' populations. Band participation follows in rates of participation but has a much smaller ratio of non-white student members; orchestras lag far behind choral and band ensembles in both total participation and inclusion of African American and Latino students.

A study in which a diverse sample of students in Malaysia participated in a module of visual arts, music, and drama instruction demonstrated that such activities promote unity and harmony among different cultural groups (Balakrishnan, 2017). By studying music from other cultures and engaging with those who create it on a deep, authentic level, music education can be

a highly effective tool for social justice (Stone et al, 2018).   However, for music education to truly promote social justice, it is necessary to go beyond learning music from other cultures; it is necessary for the teachers and students to engage with the creators of the music to increase understanding of the experience of other communities and cultures (Stone et al, 2018).

There are data that suggest that participating in music by singing or dancing in a group promotes a high degree of subjective well-being, or life satisfaction (Weinberg & Joseph, 2017). This supports the value of music classes in combination with multiculturalism. In a previously mentioned study, Serna (2019), discovered that there are benefits of participating in musical performance for Hispanic students who have recently immigrated. Social confidence and comfort in the school environment increase with participation in the school choir. However, this study examines the phenomenon from a language development perspective, rather than the perspective of cultural identity and acceptance that is the focus of this study.

Music teachers have a unique opportunity to build deep relationships with students, in part because they often teach the same students for multiple years. Students in music programs note a high degree of influence and motivation that they receive from their music teachers. In addition, parents affirm the importance of music as a meaningful part of adolescents' lives (Dosman, 2017). Music education offers the advantage of collaborative, creative, and aesthetic activities that allow student perspectives to influence through interpretation of the music; thus the cultural learning of the classroom community is never static (Forrester, 2018).

Bylika (2020) performed action research in diverse classrooms, exploring students' musical creations as a means of portraying and expressing their cultural experiences and personal knowledge and how those affect their view of the world. Students confirmed that bringing diverse experiences and knowledge into the classroom helped them to reflect upon their own

experiences and gain understanding of the experiences of others. Additionally, teachers reported an expanding knowledge of the impact that students' experiences impact their lives.

Performance of music from a variety of cultures and composers of varying backgrounds gives students from diverse backgrounds the opportunity to work together toward a common goal and share the experience. In addition, students feel that performing music can give students from marginalized groups a greater sense of voice and freedom to express themselves (Orzolek, 2021). Children who are immersed in such experiences can be led to question and refine their biases about musical genres, cultures, and social constructs. In order to achieve this, it is necessary to teach beyond the simple elements of the music to include the historical and social contexts of the selections (Howard, 2018).

The benefits of multicultural education are not limited to students from minority cultures. The study of the effects of multicultural education on white students is of increasing importance and is critical to understanding white students' attitudes about race, culture, and themselves (Loyd & Gaither, 2018). Many students, white and non-white, lack knowledge of their family heritage and culture. Learning about their own backgrounds can allow students to better understand their beliefs, worldview, and values, a positive step toward cultural competence (Desai et al, 2020). When people feel secure in their own traditions and cultures, they are more capable of accepting those that are different (Berry, 2019). If multiple systems of musicality, improvisation, and history can be mobilized with a center on non-European cultures and traditions, cultural marginalization of communities can be diminished (Wilson, 2020).

When the school and the community form a partnership where community members and students are engaged in sharing their musical traditions, all participants develop increased social and personal responsibility, appreciation of diversity, and compassion, leading to skills to

address real-world issues (Prest, 2019). Community music and applied ethnomusicology are two movements in pedagogy and performance with great potential for increased diversity, equity, and inclusion in music education. Community music, with a stress on musical democracy and participation for all, lends well to the classrooms of music teachers who are willing to give voice to diverse groups of students in the selection of materials (Campbell, 2020). Through applied ethnomusicology, which applies focus to both musical and humanistic issues, schools and communities can initiate projects that lead to bonding and increased understanding among differing cultural groups (Campbell, 2020). Teaching music history from an increased global and contextual perspective could allow for exchange of varied perspectives and debate over important issues facing music students, as well as society (Stimeling & Tokar, 2020).

Through engagement in music from different cultures, individuals may develop more global sensibility and connect them to the stories of other groups, while continuing to honor their own experiences and worldviews. The evidence of students' growth in understanding of other cultures may not be immediately visible to teachers. However, early experiences can lead to later understanding of various frameworks and worldviews, adding to the value of the early encounters with such music (Hess, 2018).

In a study of pre-service teachers who learned to play Korean percussion instruments and music, Kang and Yoo (2019) found that the teachers reported an increased understanding of the challenges that students from minority cultures face, which resulted in greater empathy and patience. Teachers who use culturally responsive teaching practices exhibit a higher degree of caring and belief in their students, which results in higher student achievement for all student groups (Gay, 2018).

The abundance of literature regarding the benefits and importance of multicultural education and music education reinforces the need for additional study. Additional exploration can address how multicultural performance can increase students' understanding of their own heritage and appreciation for the traditions of students from other cultural groups.

Teacher Attitudes and Competence Regarding Multicultural Education

A critical issue facing multicultural education is the preparation and willingness of teachers to present it. Studies indicate that many pre-service and professional development programs fall short of what is necessary for teachers to be equipped for teaching from a multicultural perspective (Miled, 2019). When teachers lack a fundamental understanding of students' cultural identities, they are less likely to endorse and implement multicultural practices (Argona-Young & Sawyer, 2018).

Diversity of the Teacher Force

One issue that could influence teacher attitudes regarding cultural sensitivity is that the admissions process for many college and university music education programs is exclusionary, favoring white students from homes that were able to provide private music instruction. Such policies can lead to a lack of diversity in the graduates who are entering the music education profession. This lack of diversity may be a factor that inhibits the ability to make music participation more relevant to all students (Salvador & Kelly-McHale, 2017). Diversity of the teacher force can be a powerful factor in student achievement and racial harmony, according to research that found that students, including white students, in classrooms led by teachers of color have a more positive attitudes toward non-white cultural and ethnic groups. In addition, these students reported favorable perceptions of their African American teachers' academic standards,

commitment to student success, and clarity in explaining material (Cherng & Halpin, 2016, as cited in Acosta et al., 2018).

Teachers who have developed an understanding of the cultures and musical styles that have influenced their students' childhoods could be better equipped to provide experiences that contribute to positive student identities (Noon, 2020). To institute more effective multicultural music education, it will be necessary for curriculum designers to become more knowledgeable about multiculturalism and committed to eliminating hegemony in teaching practice (de Villiers, 2021). To create musical experiences that increase students' cultural competence and sensitivity, music educators must be equipped with the knowledge and understanding that will enable them to design effective instruction. Such competence should lead to a willingness to discover the sound, context, and stories of the music that they are exposing their students to (Howard, 2018).

Collaborative work among teachers in a building or district can lead to improved confidence, attitudes, and methods for improving the inclusion of minority students (Anastasiou & Hajisoteriou, 2020). There are teachers who feel that it is unimportant to include music from cultures that are not represented in their communities, but such inclusion is necessary to provide truly multicultural experiences. In these cases, collaboration with a culture-bearer with first-hand expertise in the music being learned and performed, can provide students and teachers a connection to someone outside of their own race (Stone et al, 2018). Similarly, when teachers show interest and include the life experiences and knowledge that students can contribute to the classroom, they help to create an environment of mutuality where teachers can grow in understanding alongside the students (Hess, 2019).

Superficiality and misrepresentation, previously discussed, are likely not due to malicious intent by teachers. They are more likely due to a lack of competence, training, and understanding of critical multicultural education. One problem is that music educators have been classically trained and thus conditioned to believe that Western or European traditions are superior to those of other cultures, which may lead to either a conscious or unconscious indoctrination that the traditions of non-Western cultures are inferior or primitive (Reyes, 2018).

Specific to teachers of performing ensembles is an expectation that students will learn to play or sing at a high level. Some directors express concern that inclusion of music from a variety of cultures will compromise the time needed to perfect students' performance skills. In band and orchestra programs, there tends to be an emphasis on achievement, competition, and discipline. In an examination of a middle school music program where students participated in rock bands rather than large concert ensembles, Byo (2018) noted a high degree of music learning and commitment among students. In addition, preservice teachers who participated in a program to learn performance of Korean music reported a great deal of overlap in the musical skills they learned and an increased competency in pedagogy (Kang & Yoo, 2019).

Another issue is a perceived lack of "quality" literature that is both authentic to cultural traditions and appropriate for teaching critical musical skills. For many years, composers and publishers have produced works for school ensembles with supposed multicultural themes, when in reality they contribute to superficiality and the idea that such music is "primitive" or inferior (Beeler, 2021). To avoid these pitfalls, teachers must be willing to search for tools, and online resources are available to help teachers locate materials that are both contextually and pedagogically sound (Campbell, 2020).

Pre-service Teacher Preparation

Pre-service teacher training in effective intercultural teaching is essential to equipping teachers to navigate the challenges of working with a diverse student community and confronting their own deeply rooted biases (Varga-Dobai, 2018). Teachers must accept their own cultural identities, in addition to that of their students, so that they build a connection between the school and the cultures of students and create success for them in and out of the school setting (Pearson-Bush, 2020).

A significant factor affecting teacher competence in teaching multicultural music may be the degree to which pre-service teachers receive training in multiculturalism. In a study of pre-service preparation of music education majors, Bell-McRoy (2014) found that 61% of colleges and universities require at least one course in multicultural education in their education degree programs. However, these courses are not specific to music. Those students who receive specific coursework in multicultural music pedagogy are more likely to include authentic multicultural experiences in their teaching. The collegiate concert band, for example, is an important part of the preparation of music education majors who will be band directors. The experiences in these ensembles will likely have a great impact on their teaching practices, specifically how they will select programming for their performing ensembles (Noon, 2020).

Curricular frameworks require the teaching and performance of music from a variety of cultures; however, there is not a sustainable structure to ensure the authenticity of musical practices. Choral teachers with less than adequate preparation in performance practices from other cultures may guide students into inappropriate techniques, such as vocal tone production (Frizzel & Windsor, 2021). Buchanan (2017) advocates for increased availability of ensembles outside of the Western band, choral, and orchestral realm for undergraduate and graduate music

students. Effective implementation of these would require employment of specialists with specific knowledge of the genres and practices, and that the value of these ensembles and their performances be placed on equal par with their Western counterparts. Students would develop new technical skills, knowledge, and pedagogical approaches in addition to increased awareness and global understanding.

Most college music departments now offer exploratory courses in different music forms and cultures; however, these courses are rarely geared toward music majors, so they fall short of moving centralization of study away from Eurocentricity. In fact, in many cases, they exploit student interest in popular music genres such as hip-hop to secure funding that subsidizes conservatory-style music offerings for music majors (Kajikawa, 2021). In a study of pre-service teachers in Turkey, those exposed to an extensive multicultural education program reported much more favorable attitudes toward diversity in their classrooms and teaching from a critical multicultural perspective than those teachers who were not exposed (Arsal, 2019). However, little information was provided as to what the multicultural training program in this study entailed. Music teachers with extensive experience with other cultures, through travel or interaction, express more comfort with multicultural music and are more likely to integrate music from other cultures into their curricula (Lee, 2018).

In a study of pre-service teachers in on-campus and overseas preparation programs, McBride and Nicholson (2023) found that there were benefits to immersion in different cultures in both settings. An enhanced understanding of other cultures and peoples is key to a teacher's ability to integrate true multiculturality into their classes. This study advocates for an increased effort to prepare future teachers by providing intensive experiences with culture, traditions, and struggles of minority groups. Research is needed that would aid in the development of teacher

preparation programs in music education that would lead to greater cultural competence. Courses that include "situated learning", in which pre-teachers experience simulated situations with diverse groups of students could help to equip them with better practices as beginning teachers (Robinson, 2017).   In addition, courses where culturally responsive teaching is modelled, rather than simply instructed to preservice teachers, can be transformative of prospective teachers' attitudes, competence, and future success (Acquah and Szelei, 2018).

Curriculum Design

Teachers who have developed an understanding of the cultures and musical styles that have influenced their students' childhoods could be better equipped to provide experiences that contribute to positive student identities (Noon, 2020).   To institute more effective multicultural music education, it will be necessary for curriculum designers to become more knowledgeable about multiculturalism and committed to eliminating hegemony in teaching practice (de Villiers, 2021).   To create musical experiences that increase students' cultural competence and sensitivity, music educators must be equipped with the knowledge and understanding that will enable them to design effective instruction. This should lead to a willingness to discover the sound, context, and stories of the music that they are exposing their students to (Howard, 2018).

Professional development for working teachers is also critical to developing authentic, transformative multicultural education. School leaders need to be doing more to help teachers understand the students they are teaching and how they are impacted by their backgrounds, traditions, and cultures (Miled, 2019). Many teachers are experiencing a high degree of diversity as a new facet of their positions but have indicated a desire to know more about their students, their families, and their cultures. As children from diverse cultural groups become prospective music educators themselves, they have visions of sharing their traditions and genres with their

students. Music education programs must restructure themselves to provide support to navigate the structural and philosophical impediments that they will encounter in those efforts (Schmidt & Smith, 2017)

There exists a need for more research about effective professional development beyond pre-service courses in multicultural education (Szelei et al., 2019). Taylor and Wendt (2023) found a positive relationship between teacher multicultural efficacy and culturally responsive classroom management efficacy. Combined with experiences with diverse students, teachers who had a greater sense of multicultural efficacy reported more confidence in managing diverse learners. This further indicates a need for providing teachers with tools to understand the cultures of their students through effective professional development.

Teacher Attitudes

Collaborative work among teachers in a building or district can lead to improved confidence, attitudes, and methods for improving the inclusion of minority students (Anastasiou & Hajisoteriou, 2020). There are teachers who feel that it is unimportant to include music from cultures that are not represented in their communities, but such inclusion is necessary to provide truly multicultural experiences. In these cases, collaboration with a culture-bearer with first-hand expertise in the music being learned and performed, can provide students and teachers a connection to someone outside of their own race (Stone et al., 2018). Similarly, when teachers show interest and include the life experiences and knowledge that students can contribute to the classroom, they help to create an environment of mutuality where teachers can grow in understanding alongside the students (Hess, 2019). Culturally responsive teachers create a classroom environment where students' cultural identities and differences are viewed as assets and students have opportunities to share their stories (Kelly et al., 2020).

The political landscape of a community may have a significant effect on the attitudes of teachers who work with minority students. Negative discourse regarding immigration, for example, presents teachers with dilemmas between their personal human values and upholding policy that is hostile toward some cultural groups (Rodriguez & Monreal, 2017). However, according to data, teachers in South Carolina have more inclusive and empathetic stances than the state's larger population, possibly because of more contact with immigrants (McCorkle, 2021).

Music teachers are heavily influenced by, and prone to emulation of, their college private teachers and ensemble directors, to the extent that they may have difficulty with any different perspective. They have been indoctrinated in the belief that Western professional music-making is superior to contemporary amateur music-making (Kratus, 2019).

Walling (2016) studied attitudes and practices of secondary choral music teachers, mostly American and European in citizenship, who are teaching in international schools in 59 different countries throughout the world. This gives a new perspective on teachers' exposure to different cultures and their attitudes and competence about providing multicultural education. However, the attitudes and degree of perceived competence in teaching multiculturally seemed to mirror their peers who participated in other studies without a high degree of exposure to other cultures. This is somewhat surprising, given the resources that an international school offers in the way of a diverse community of teachers and parents, and directly conflicts with the findings of McBride and Nicholson's (2023) immersion study.

Cultural humility is a framework that has been presented as an alternative to cultural competence. The three tenets of the framework include self-reflection, acknowledgement and treatment of power imbalances, and accountability. Music educators who adopt this framework

can improve practice through recognition of their biases and the impact that they have on their teaching (Yoo, 2023). Because teachers who possess cultural humility are willing to reflect on their own attitudes and see the world through the lens of others, emphasizing this framework in the promotion of culturally responsive pedagogy practices could be very helpful (McPhee, 2020). Additionally, adoption of cultural humility can aid in the development of highly effective community partnerships (Janes, 2021).

Professional Development

Professional development for working teachers is also critical to developing authentic, transformative multicultural education. School leaders need to be doing more to help teachers understand the students they are teaching and how they are impacted by their backgrounds, traditions, and cultures (Miled, 2019). After participating in a five-day workshop on culturally responsive teaching, a group of cooperating teachers who were supervising student teachers in music education, expressed that they had an increased understanding and commitment to teaching diverse learners more inclusively. They reported a deeper understanding of the meaning of culture, increased awareness of the influence that culture has on student achievement, and improved desire to know the students' backgrounds and to make connections between the curriculum and students' cultures (McKoy et al., 2017).

Many teachers are experiencing a high degree of diversity as a new facet of their positions and have indicated a desire to know more about their students, their families, and their cultures. As children from diverse cultural groups become prospective music educators themselves, they have visions of sharing their traditions and genres with their students. Music education programs must restructure themselves to provide support to navigate the structural and philosophical impediments that they will encounter in those efforts (Schmidt & Smith, 2017).

Summary

The examination of this literature illuminates several common themes. First, CHAT provides an appropriate lens for the examination of multicultural teaching in the performance music classroom. Moreover, this theoretical framework has not been frequently utilized in the study of multicultural music education, so this research can advance the theory, which possesses great potential for applications in the arts and multicultural teaching.

Second, multicultural education is vitally important today in this more diverse, yet more divided nation. Only an increased understanding of the struggles and triumphs of all the cultures of America can lead to an end to systemic racism, oppression, hate, and fear. Moreover, teachers must strive to make multicultural teaching something they internalize into their being, rather than something they write into their lesson plans and complete (Acuff, 2016). In South Carolina, there exists a specific need to provide more inclusive, culturally relevant teaching to an increasingly diverse population. Exploration of current practices in the field of music performance can be valuable toward that mission.

Thirdly, research of teacher practices is vital to developing, improving, and instituting true experiences in multicultural education in all fields. There is a specific need for more study of methods that directors of performing musical ensembles can access to include more musical experiences that incorporate the wide array of traditions that are present in their schools, communities, the nation, and the world.

Lastly, to incorporate true critical multicultural education, it is necessary to reform teacher preparation. The literature regarding teacher competence points to this. Teachers must understand what true multicultural education involves and what it does not involve. Superficial multicultural education, particularly in the arts, will continue to be a part of the curriculum until

teachers are thoroughly versed in methods, meanings, and content of teaching about cultures with which they are less familiar. In today's world of instant access to information and performances all over the world, this is not an impossible task.

The studies examined provide a picture of where multicultural education has been and where it is now. Some of the studies included were based on action research. Others were based on experimental research, while still others relied on anecdotal examination of their own practice. The literature that examines the evolution of multicultural education provides the most valuable insight as to where there is still a long way to go toward the goal of equal educational experiences for students of all cultural groups. There is a large gap in information about possibilities for teaching multiculturally in the specific area of instrumental music education. This is critical because there is so much potential for programs in the arts to provide opportunities for students who come from different backgrounds to collaborate, share information, and gain an appreciation for their own identities and each other (Nieto, 2017).

Further investigation, therefore, is warranted in specific strategies for the inclusion of authentic experiences in music performance classes. Identification of activities that are superficial and even racist should be pursued to increase the sensitivity that all students experience as they participate in musical performance. The goal of providing each student from every background, identification, family status, race, socioeconomic class, and ability category with a quality education depends upon expanding knowledge, skills, and competence in multicultural education.

CHAPTER THREE: METHODS

Overview

The purpose of this study was to examine experiences in multicultural education among middle school music teachers. In this chapter, the research methods are given, including descriptions of the design, research questions, setting, and participants. The procedures are outlined in detail, including the role of the researcher, data collection, including specific interview and questionnaire questions, and means used for analysis of data. Additionally, the trustworthiness of the study is examined, to include credibility, reliability, and transferability. Ethical matters associated with the study will be discussed. The chapter ends with a summary, a concise review of the methods.

Research Design

A qualitative method is appropriate for this study because it will allow for collection of data in the natural setting of the practices being studied and the use of different forms of data collection, such as interviews and observations (Creswell & Poth, 2018). Quantitative research assumes that truth remains constant over time and place (Gall et al., 2015). Such objective, numerical data would not satisfy the need to examine subjects' experiences in the constantly changing nature of education and culture. Qualitative research, in contrast, allows for exploration, discovery, and description of the experiences of participants in an activity (Bloomberg & Volpe, 2008). This method of research best suits the purpose of this study, since the objective is to explore, discover, and describe the experiences of music teachers in the selected settings.

In a phenomenological study, researchers seek to understand the ordinary meaning of the subjects' experiences as they pertain to a lived phenomenon. An ethnographic study would

focus on only one culture-sharing group (Creswell & Poth, 2018).   Because the objective was to explore different meanings of experiences of contrasting participants, a multiple case study was the preferable approach. In a case study, research questions seek to examine a set of current circumstances as they occur. This examination does not require control over the subjects' behaviors, but analysis of the behaviors as they occur (Yin, 2018). A multiple case study, examining purposefully selected, contrasting settings and participant situations, should produce robust findings, when all components are included. These components include planning, designing, preparing, collecting data, analyzing data, and sharing results (Yin, 2018).

Creswell and Poth (2018) define case study research as an approach allowing for study of real-life, current situations over a period, using multiple sources of information, such as interviews, observations, documents, and other artifacts. Case research originated from landmark studies in anthropology and sociology in the 1920s and has become increasingly popular among researchers in the social sciences (Creswell & Poth, 2018).   A multiple, or collective, case study examines a single issue at more than one site (Creswell & Poth, 2018). The objective of the selection of the sites is to illustrate the issue of multiculturalism in music classes at contrasting environments. Specifically, sites with varying representations of cultural groups in the student and teacher samples provide the ability to generalize data from the study and note different results that arise from differing practices and perspectives (Yin, 2018). This study examines the single issue of teacher experiences in teaching performance music classes with multicultural objects and tools at four contrasting sites over a period, using interviews, observations, and documents. Thus, the multiple case study provides the appropriate method for examination of experiences of the participants.

Research Questions

Central Research Question

How do music educators describe their experiences in teaching multicultural music in music performance classes?

Sub-Question One

How do music educators describe their experiences of designing curriculum to encourage students to collectively act on, learn about, and communicate the diverse cultures that are represented in their classes?

Sub-Question Two

How do music educators describe their experiences in creating, adapting, and utilizing tools to promote learning about music traditions of different cultural groups?

Sub-Question Three

How do music teachers describe the roles that the music classroom and school community play in the process of negotiating differences in cultural beliefs and traditions in music?

Setting and Participants

This case study involved examination of the experiences through purposely selected cases with key differences. Purposeful sampling, a means of selecting a case that may yield deep understandings through intentional selection of participants with specific characteristics (Goodyear, 2014), is utilized to include teachers from different ethnic, cultural, and socio-economic backgrounds. Cases were selected to represent varying geographic, demographic, and ethnic school populations so that the relationships between student ethnic and cultural backgrounds and the directors' experiences may be explored. This enables learning about both

the differences and similarities of their experiences in multicultural teaching. Such purposeful maximal sampling, selection of participants according to characteristics that are relevant to the phenomenon, allows for the revelation of different perspectives (Cresswell & Poth, 2018; Emmel & Kenney, 2013). The four settings provided a pool of 12 music teachers who were invited to voluntarily participate in the study.

Settings

Site A, Ashford Middle School (AMS) [pseudonym], serves a small, closely-knit community in central South Carolina. AMS is the only middle school in the Ashford School District, as the district contains one primary, one elementary, one middle, and one high school. AMS serves 456 students, with approximately 60 students enrolled in Band and 120 students enrolled in Chorus. The student body is approximately 48% White, 31% African American, 18% Hispanic, and .3% identified as more than one race. Less than .5% identify as Asian. The poverty index at the school is 70.1. (SC Department of Education, 2023). This demographic information is relevant because of the purpose of studying practices in teaching that include the cultures of participating students.

Site B, Betterton Middle School (BMS) [pseudonym], is a public middle school serving a Lowcountry urban area in one of the state's largest cities. The school serves 857 students, with approximately 90 enrolled in Band, 64 in Chorus, and 32 in Strings. The student body is approximately 66% White, 18% African American, 1% Asian, 3% Hispanic or Latino, 3% identifying as more than one race, and less than 1% American Indian and/or Pacific Islander. The poverty index is 38 (SCDE, 2023).

Site C, Charles Brown Middle School (CBMS) [pseudonym], serves a suburban area within one of the state's largest cities. The school serves 882 students, with approximately 60 in

the Band program, 110 in Chorus, and 50. The student body is approximately 58% White, 20% African American, 11% Hispanic or Latino, 2% Asian and 8% identifying as more than one race. Less than .5% identify as American Indian and/or Pacific Islander. The poverty index is 47.4 (SCDE, 2023).

Site D, Doverton Middle School (DMS) [pseudonym], serves a rural area between the midlands and the lower part of the state. The school serves 158 students, with approximately 40 in the Band program, which is the only music offering. The student body is approximately 58% African American, 5% Hispanic or Latino, 32% White, and 6% identifying as more than one race. No other ethnic groups are represented (SCDE, 2023).

Each of the schools utilized the typical public middle school leadership structure, with a principal and at least one assistant principal serving as supervisors. The faculties were organized by grade levels and subject areas, with team leaders or department heads appointed to guide each. The band, chorus, and orchestra teachers all indicated that they are part of the Fine Arts, Related Arts, or Exploratory teams.

These settings were selected to represent different school environments in varying communities. The contrasting demographics of the schools included in the study suited the purpose of examination of multicultural teaching experiences as they relate to the cultures represented in the schools and the communities that they serve. By selecting urban, suburban, and rural school settings in varying regions of the state additional diversity in communities is represented in the study, providing additional insight to the context of the teachers' experiences.

Recruitment Plan

The sample pool consisted of all music teachers, including band directors, string teachers, chorus teachers, and general music teachers in the participating sites.   Maximum variation

sampling, intentional selection of sites and participants that differ on specific criteria (Creswell & Poth), was utilized for this study. This sampling method allows for examining participants' experiences in varying environments from different perspectives (Creswell & Poth, 2018). This study of experiences of teachers in multicultural music allowed for perspectives in settings with a wide variety of cultural, racial, and demographical populations. Following receipt of all necessary permissions and approvals, the music teachers and school administrators were contacted by a gatekeeper through the school email system. The email explained the study and requested their participation. Those who agreed to participate were provided with consent forms to sign and return (see Appendix C).

Researcher Positionality

My goal in conducting this study was to help music teachers provide a comprehensive, equitable, and culturally enriching experience for all students. My motivation was my belief that all students, as children of God, deserve an educational experience that will equip them to be happy, successful, and productive, and that music is an educational commodity that can provide that for many students. I have conducted this research from the position that multicultural practices in music education make it a richer experience for all students, and that by gaining understanding of other cultures' values, traditions, and beliefs, an increased sense of harmony in the school and community can be achieved.

Interpretive Framework

Social constructivism provides an interpretive framework highly compatible with cultural historical activity theory. Like CHAT, social constructivism is based upon the idea that students learn collaboratively and through interaction with others (Postholm, 2015). People are influenced through historical and cultural norms and researchers rely on their views or

experiences. Researchers make interpretations of their findings based on their own cultural experiences and backgrounds (Creswell & Poth, 2018). This interpretive framework formed the basis of the study.

Philosophical Assumptions

The study was based on my belief that curriculum and teaching in all subjects should be designed and presented with the sincere intent of benefit to every student, that every student has value and potential, and that the role of the music educator is to inspire students to appreciate their own heritage and culture and those of others.   This belief has its basis in ontological, epistemological, and axiological assumptions.

Ontological Assumption

As a Christian, I believe in the truth that all people are created by God and that God loves all people as His children. However, I must also accept the reality that other people have different views of this truth. The different backgrounds, worldviews, and experiences of the participants in this study will result in gaining different perspectives about teaching diverse groups of students and different types of music. I entered the music education profession with a background that was concentrated in European and American values in musical performance. Like most of my colleagues, I believed that the correct way to teach students to be musicians was to pass this reality to them and to assimilate those students who come from different cultures to that reality of musicianship. My perspective has changed as I have grown as a scholar of education; I now believe that multiculturalism is critical to preparing this widely diverse generation of learners to be a productive, fair, and sustaining society. Studying the experiences and perspectives of other music educators has allowed me to align my perspective and practice to the reality that all students deserve to discover and celebrate musical traditions of their own

cultures and those of other people.

Epistemological Assumption

The epistemological assumption requires first-hand observation of the issues being studied.   The researcher becomes ingrained in the cases so that evidence is collected based upon many varying experiences of the participants (Creswell & Poth, 2018). The creation of a relationship of collaboration, trust, and familiarity between the participants and the researcher, this case study allowed for a deep understanding of the experiences of the participants.

 Axiological Assumption

An axiological assumption in qualitative research allows for the researcher's values to shape the interpretation of the study (Cresswell & Poth, 2018). This research was influenced by my values in music education, which include equality, aesthetics, expression, and tradition. My biases are formed around my own musical, cultural, and educational traditions and preferences, and I was forced to take those biases into account when interpreting evidence in the study.

Researcher's Role

I was a middle school band director for 33 years, 31 of which were in one of the sites where the study took place. This potentially had both positive and negative ramifications for the research. The positive aspects were that I was comfortable in the school community and had maintained a positive relationship with the current music teachers and administration. I held no position of authority over any members of the faculty, staff, or students at any of the sites. I have remained active in the state music education organizations, so I was known and trusted by many of the students, parents, and music teachers at all four sites. In addition, my sincere interest in students, schools, and communities and commitment to improving the experience in music education for all students were evident to all participants. In case study research, it is mostly

appropriate for a researcher to have a close association to the site to conduct the study (Yin, 2018).

Researcher bias could be a negative aspect to the relationship between the researcher and the school providing the setting. While none of the current students were in middle school while I was a teacher, there were younger siblings of former students, children of former students, and students that were known to me through church or other community activities. As a researcher working in a school where I invested years of my career, it was necessary to be objective as I evaluated the practices that were taking place there. This need for objectivity also applied as I observed and analyzed other areas of teaching music, because I am naturally partial to instrumental music. It was also necessary to protect the identity of all teacher participants by using pseudonyms in any publication of this study.

Procedures

After successful completion and defense of the research proposal, I completed the process to gain Institutional Review Board approval from Liberty University (see Appendix A). In addition, permission to conduct the research was obtained from the school districts and school administrations of the four sites (see Appendix B). Following receipt of all necessary permissions and approvals, the music teachers and school administrators were contacted by a gatekeeper through the school email system. A gatekeeper is a representative from the intended case organization who acts as a mediator between the participants and the researcher (Andoh-Arthur, 2019). The email contained an explanation of the study and a request for their voluntary participation.

Those who agreed to participate were provided with consent forms to sign and return (see Appendix C). The permission section of the letter allows potential participants to choose consent

or non-consent to participate in the study (See Appendix D). Parental consent for students to be present in the observed classes was not necessary, because there would be no audio or video recording of the classes during observation.

Permissions

All necessary permissions were obtained prior to collection of any data. Following successful completion and defense of the research proposal, the researcher completed the process to gain Institutional Review Board approval from Liberty University (see Appendix A). In addition, permission to conduct the research was obtained from the school districts and school administrations of the four sites (see Appendix B).

Data Collection Plan

Data were collected through classroom observations of the music classes (with purpose of gathering information about the cultural representation of musical selections performed and discussed), interviews with teachers, and repertoire lists in the form of concert programs or lesson plans, listing selections being studied or performed and their origins.   Interviews were audio recorded and manually transcribed. Prior to the onset of the study, experts were consulted to review all interview questions for clarity. Following IRB approval, the interviews were piloted with a small sample outside of the setting to ensure their clarity and effectiveness in collecting data.

Observations

One non-participatory observation was conducted in each teacher's music class on a pre-planned day and time. The purpose of the observations was to document trends in multicultural teaching and note the responses of students. Observing is a valuable means of collecting data specific to the research questions using the researcher's own senses (Creswell & Poth, 2018).

The observer examined the multicultural tools, such as musical selections, instruments, and stories, that the teachers utilized in their teaching. Student responses and interactions with the tools were also observed and recorded in written notes. Following the observation, the observer reflected upon the events that occurred during the class period using the observational protocol found in Appendix E.

Interviews

The study was driven by semi-structured interviews with the participating teachers. A semi-structured format for the interviews allows for open-ended questions and deeper discussions to allow the researcher to learn about the experiences of the participants.   (Cresswell & Poth, 2018). The interviews were recorded with Voice Memo on an iPhone and transcribed manually.

Interview Questions

The following questions, which correspond to the research questions as noted, were used during the interview process:

1. What specific strategies do you use to expose students to music from cultures that are represented in your classes and community? (Central Research Question)
2. How did your teacher preparation program provide you with tools and strategies for using multicultural music in your curricula? (SQ2)
3. How has professional development provided you with tools and strategies for using multicultural music in your curricula? (SQ2)
4. What challenges do you face in being able to provide students experiences with music from other cultures and traditions? (SQ1)

5. What conflicts can arise when efforts are made to provide musical learning from a variety of cultures in an ensemble setting? (SQ3)

6. What have been your experiences in helping students navigate conflicts that arise when learning music from different cultures in an ensemble setting? (SQ3)

7. What are the advantages of teaching students in an ensemble (group) setting when exposing them to music of different cultures? (SQ3)

8. What experiences have you seen where students experienced growth from exposure to music from different cultures? (SQ1)

9. What role does the music class, school, and community play in the process of negotiating differences among students in cultural beliefs and traditions in music? (SQ3)

10. What experiences have you had in negotiating conflict among students who had different beliefs about values of music? (SQ3)

Effective interview questions are based on the research questions, asked from the perspective of the music teachers, allowing them to contribute their expertise, successes, and struggles (Creswell & Poth, 2018).

Document Analysis

The participants were asked to submit a recent concert program or sample lesson plans. These were to include musical materials that were learned, rehearsed, or performed allowed for analysis of cultural origin of the selections. The purpose was to track teachers' practices in multicultural teaching. These documents were analyzed with respect to the musical traditions, origins, and styles represented in the curriculum of the class and repertoire performed.

Data Analysis

Case study analysis should begin with examination of the data regarding the research questions. Through the process of analyzing notes from observing, interviews, and reviewing journal documents, themes, categories, and patterns will emerge, into which the researcher should organize and analyze the data (Yin, 2018). Through extensive study and coding of data, the researcher categorized and coded data to determine when the patterns occur, and when there are exceptions (Pascale, 2011). After categorizing and finding emerging patterns in the data, the researcher sought meaning of the data and began to form explanations, answers to the research questions, and connections to previous research (Bloomberg & Volpe, 2012).

Observations Analysis

Following the observations, the protocol documents were examined and categorized according to the emerging themes from the documents and interviews, with the notes transcribed to the spreadsheet under that categories and themes that have been revealed in the lesson plans and interviews.

Interview Data Analysis

The interviews recorded from each of the participating teachers were transcribed to separate documents. The documents were then analyzed by memoing on the transcription documents and highlighting key words and phrases to identify themes and to code the data into those themes. The notes resulting from this process were added to the spreadsheet containing the coding from the documents. Following the observations, the protocol documents were examined and categorized according to the emerging themes from the documents and interviews, with the notes transcribed to the spreadsheet. The data from all three sources were then analyzed using cross-case synthesis, a powerful analysis method for multiple case studies. In this method, the

data for each case is examined separately before being studied for emerging patterns across all cases (Yin, 2018).

Document Data Analysis

The concert programs and lesson plans collected from participating teachers were analyzed to examine the tools, objects, and activities they planned to use in incorporation of multiculturalism in their classes. Notes were marked directly on the documents to record data with relevance to the research questions. This process of making notes in response to written data is memoing (Yin, 2018).   The notes were then transcribed to a separate document and then to a spreadsheet that codes the themes revealed in each of the three forms of data and separated by the four cases.

The data from all three sources have been analyzed using cross-case synthesis, a powerful analysis method for multiple case studies. In this method, the data for each case is examined separately before being studied for emerging patterns across all cases (Yin, 2018). After data were collected from the classroom observations, lesson plan and concert program submissions, and teacher interviews, the data from each source were prepared for analysis. Analysis involved transcribing the interviews, memoing and notation of the lesson plans, and reflecting upon the observations using the protocol. (Appendix E).

Cross-case analysis requires a comparison of the data from the different cases to discover themes and patterns (Yin, 2016). First, examination of the lesson plans submitted by participating teachers allowed for identification of patterns in the inclusion of instruments, musical selections, composers, and genres of various cultures.   Using the tenants and components of CHAT as a guide, the process of open coding allowed for tracking categories and patterns that emerged from each set of submissions on a spreadsheet. Next, review of the notes

taken during each class observation enabled memoing on the lesson plan documents the alignment of the lesson plans with the actual class activities. The tenants and components of CHAT were used to code the data into categories and patterns. The last step was examination of the transcripts of the teacher interviews and use of a spreadsheet to organize that data into the categories as determined by the tenants and components of CHAT. This process was repeated using the data from each of the four cases.

Trustworthiness

Trustworthiness refers to the level of confidence which a reader of the qualitative study can have in the reporting of the researcher (Stahl & King, 2020). Lincoln and Guba (1985) list four aspects of trustworthiness as credibility, transferability, dependability, and confirmability. Each of those components is discussed as it pertains to this study in this section.

Credibility

To establish credibility, the researcher must demonstrate that the findings are plausible and bear applicability to reality (Stahl & King, 2020). The credibility of this study was ensured using triangulation. The multiple types of data, interviews, observations, and documents provide cross-checks to the validity of findings (Creswell & Poth, 2018). In addition, a thorough description of the researcher and her experience and relationship to the topic and the setting has been included. Credibility is strengthened through revealing all possible sources of bias, inadvertent predispositions, and challenges to the findings (Bloomberg & Volpe, 2008). Additionally, member-checks, where the interviewees are allowed to review the transcripts for accuracy (Court, 2017) will be used to ensure accuracy of reporting of interview data.

Transferability

Transferability refers to the applicability of the findings of a study to real-life situations. Because a case study examines a phenomenon in a specific setting and with a specific set of participants, to some extent, the findings are largely unique to that setting. However, the findings aid in discovery of new understandings and learning how things work (Court, 2017). The settings for this study were selected for their diversity and representative demographics to the state of South Carolina. While transferability is difficult to establish in a qualitative study, detailed information about the participants, geographical area, and setting are provided so that readers can make judgements about the transferability of the study to other settings (Shenton, 2004).

Dependability

Dependability refers to the honest reporting of the data that is collected with careful consideration of possible researcher bias. Bracketing, the separation of data into factual observation and interpretative comments (Stahl & King, 2020) was used to increase dependability. Another means of increasing dependability that has been utilized is a be a peer-review, in which a capable researcher examined the analysis and give feedback as to its trustworthiness (Stahl & King, 2020).

Confirmability

Confirmability, the ability to recreate the study with similar conclusions, is difficult to achieve in qualitative research. Because of this, the descriptions of the case and participants should be deep and thorough (Elo et al, 2014; Stahl & King, 2020). To increase reader confidence in the confirmability of this study, extensive information has been provided about the settings and cases and the reasons that they add to the examination of the issue.

Ethical Considerations

This research study was conducted with a high regard for ethical, legal, and Christian principles. All participants were treated with respect, dignity, and care; participants' privacy was a priority. According to Creswell and Poth (2018), participants' information should be kept secure with information gathered through the observations, interviews, and communication kept in a locked file cabinet and on a password-protected electronic filing system for five years, and then destroyed. The school, community, and all individuals mentioned in the study have been referred to with pseudonyms to protect their identity. The potential risks, which were minimal, were explained on the consent form. When the dissertation is approved for publication, an electronic copy of the document will be shared with each participant and the school and district administrators.

Summary

The focus of this research study was to explore the experiences of music teachers in teaching diverse communities of learners through multicultural exploration and performance. This was achieved by observing actual actions in the classroom, interviewing teachers about their experiences with multicultural teaching, and analyzing their lesson plans to track the cultural music traditions that they chose to expose their students to. Four purposefully selected cases provided a variety of perspectives into the tools, activities, and objects of multicultural music teaching at the middle school level. Trustworthiness was achieved through triangulation, peer review, member checks, and thorough explanation of the cases selected. Ethical standards and participant privacy were maintained by following ethical, legal, and Christian principles.

CHAPTER FOUR: FINDINGS

Overview

The purpose of the study was to explore the practices, attitudes, successes, and challenges of directors of performing ensembles at middle schools in South Carolina. This chapter presents descriptions of the cases and participants, a thorough description of the data and emerging themes, and the resulting responses to the research questions, followed by a conclusion.

Participants

The sample of participants was purposely selected to represent the varying geographic, socioeconomic, ethnic, and cultural regions of South Carolina. While the intent was to include a diverse group of music educators and student bodies, it proved difficult to include music educators from minority groups. However, the regions of the state, including the Upstate, Midlands, Lowcountry, and rural areas were represented. Additionally, urban, suburban, small town, and rural schools participated.

The participants were the directors of band, chorus, and orchestra teachers at the sites of the four purposely selected cases. Descriptions of each school and the participants are presented below. As previously stated, all schools, communities, and participants are referred to hereafter by pseudonyms to maintain anonymity.

Case A: Ashford Middle School

Ashford Middle School is a middle school serving a small, closely-knit community in the Midlands region of South Carolina. The student population of AMS is 456, and the music department includes Band and Chorus programs serving grades 6-8 with one full-time director for each. The directors of the programs are described below.

Adam

Adam is the band director at AMS. He is white, in his early 50s, with 25 years of teaching experience. He is in the sixth year at this position and has experience at both the middle and high school level. In addition to his duties at AMS, he serves as assistant director for the Ashford High School marching band. He is active as a clinician and adjudicator in South Carolina and neighboring states.

Ann

Ann is the chorus teacher at AMS. She is white, in her middle 20s, and is in her 4th year of teaching, and her second year at AMS. She received her undergraduate education at a large, public university in South Carolina and is currently completing a masters degree online. During the observation period, Ann was pregnant with her first child and was required by her doctor to leave work earlier than expected.

Case B: Betterton Middle School

Betterton Middle School serves an island community within the city limits of a metropolitan area in the lowcountry of South Carolina. The school has 857 students, and the music department consists of one full-time band director with a part-time itinerant assistant, a full-time orchestra director, and a part-time chorus director. All music programs are open to students in grades 6-8.

Beth

Beth is the band director at BMS. She is white, in her early 30's and has been teaching for 9 years, four of which have been at her current position at BMS. She grew up in the Lowcountry of South Carolina and received her degree in music education from a small, private

college in the Upstate area of South Carolina. In addition to teaching the band classes at BMS, she serves as an assistant director for the marching band at the high school which is fed by BMS.

Belinda

Belinda is the orchestra director at BMS. She is African American, in her late 20's and has been teaching for four years, all of them in her current position. She received her bachelor's degree in music education at a large public university in South Carolina and her master's degree at a large university in the Midwest.

Barbara

Barbara is the chorus teacher at BMS. She is in her mid-sixties and has taught chorus for a total of 13 years. After teaching for eight years, she left teaching while raising her children. She returned to teaching part time and has been in her position at BMS for five years. In addition, she is a church music director with 32 years of experience.

Case C: Charles Brown Middle School

Charles Brown Middle School is in a suburban area near one of the larger cities in the Upstate region of South Carolina. The student population is 882 and the music department consists of one full-time band director with two assistants who are shared with other schools. There is a full-time orchestra director and full-time chorus director. The music programs are all open to students in grades 6-8.

Charlotte

Charlotte is the full-time band director at CBMS. She is white, in her late 30's and has 17 years of teaching experience. The daughter of a veteran band director, Charlotte grew up in the school district where CBMS is and has spent her entire career in the upstate region of South Carolina. She received her bachelor's degree from a large public university in South Carolina,

and holds a master's degree in administration from a small private university. She is active as a clinician and holds a leadership position in the South Carolina Band Directors Association.

Chad

Chad is a part-time assistant who also teaches band at a neighboring middle school in the same district. He is white, in his mid-forties, and has 31 years teaching experience including vast experience in both middle and high schools. He received his undergraduate degree from a large public university in South Carolina, and a masters in music education at a small private university. He is active as a consultant, clinician and adjudicator throughout South Carolina and the southeastern United States.

Callie

Callie is the full-time chorus teacher at CBMS. She is white, in her early 30s, and has 7 years' teaching experience, five of those in her current position. Prior to this position, she worked as an orchestra director in another nearby district. She is also the director of a community youth choir. She grew up in New Zealand, which makes her the only participant who did not grow up in the United States. She received her undergraduate degree from a small, very conservative Christian university in South Carolina and is currently pursuing a master's degree at a small, private university in South Carolina.

Chris

Chris is the full-time orchestra teacher at CBMS. He is white, in his late 40s, and has 17 years of teaching experience. He received his bachelor's degree from a large public university in South Carolina and a master's degree in performance at another public university in the southeastern United States. In addition to teaching, Chris performs professionally with area orchestras.

Case D: Doverton Middle School

Doverton Middle School is in a rural area located between the midlands and the lowcountry of South Carolina.   With a student population of 158, DMS is the smallest of the case schools. Band is the only music offering at DMS, and there are two band directors. Both directors are shared with other schools in the district. The band program is open to students in grades 6-8.

Donna

Donna is considered the head band director at Doverton Middle and High Schools and teaches classes for grades 7-12. She has taught at multiple schools at the middle and the high school level, all of them in rural areas.   She is white, 40 years old, and has been teaching for 19 years. She received her undergraduate degree from a small, private Christian university in South Carolina, and her master's degree from another small private university in South Carolina. She also has an educational specialist degree in instructional supervision from an out-of-state university.

Diane

Diane is an assistant director at Doverton Middle School and is the only band director at a neighboring middle and high school in the same district, where she is working to revive a program that had been defunct since the COVID-19 shutdown. She teaches the 7th grade band class at DMS and partners with Donna to lead the Doverton marching band, which includes middle and high school students. She received a bachelor's degree in performance at a mid-sized public university in South Carolina and gained her teaching certification through a Master of Arts in Teaching program at the same university.

Table 4

Teacher Participants

Teacher Participant	School	Years Taught	Approximate age	Content Area	Gender	Race
Adam	AMS	25	Early 50s	Band	M	White
Ann	AMS	3	Mid 20s	Chorus	F	White
Beth	BMS	9	Early 30s	Band	F	White
Belinda	BMS	4	Late 20s	Orchestra	F	African American
Barbara	BMS	13*	Early 60s	Chorus	F	White
Carrie	CBMS	17	Late 30s	Band	F	White
Chad	CBMS	23	Mid 40s	Band	M	White
Callie	CBMS	7	Early 30s	Chorus	F	White
Chris	CBMS	17	Late 40s	Orchestra	M	White
Donna	DMS	19	Early 40s	Band	F	White
Diane	DMS	n/a	n/a	Band	F	White

*In addition to teaching experience, this participant has 32 years' experience as a church music director.

Results

Once the data from class observations, interviews, and documents had been collected, the researcher began the task of examining the data for common themes among the participants. Using cross-case synthesis, each case was examined separately to reveal patterns among the

teachers at each school. The cases were then compared to discover similarities and differences among the varying situations at each case. These results are organized thematically, with a discussion of each individual case, followed by a discussion of the similarities and differences.

Theme 1: Curriculum Design

This theme is based on the first research sub-question, which aligns with one of the central tenets of CHAT, that people act collectively, learn by doing, and communicate to each other through their actions (Foot, 2014).   All participants presented an interest in designing experiences for their students that support these components.

Acting Collectively

The participants all acknowledged the benefit of participation in an ensemble in that the students learn from each other and gain valuable insight and understanding through interaction with students from varying backgrounds and musical traditions. Dianne shared in her interview, "I have some students that are Hispanic, and if we run into something that's from their culture, I can allow them to tell us how they celebrate this in their family." In band classes, both Adam and Charlotte allowed students to share about their family members who had served in the military. Adam was successful in presenting the "Star-Spangled Banner" as "a love song to our country," and drawing more expressive performance from the ensemble in rehearsal.

In analysis of the documents, it was notable that performances for cultural observances, such as Veterans Day, Christmas, and Black History month featured selections in each case that allowed students, teachers, and audience members to share in observances of cultural importance. Examples of these included the CBMS orchestra performing "Lift Every Voice and Sing" and several instrumental ensembles performing arrangements of the Armed Forces Medley and inviting veterans and active members of the military to stand for the song for their branch.

Learning by Doing

The choral teachers felt that the experience of singing texts in different languages allowed for a rich cultural learning experience. Callie expressed that doing this helps students "see outside of their bubble" and learn correct diction and vowel sounds in new languages. The program from her Winter Concert supported this position, with the inclusion of "Siyahamba", a traditional Zulu folk song. Additionally, the program featured notes with background from each selection and a translation of a section of the text.

Beth, a band director, believes that offering cultural ensemble activities such as her early morning jazz band, allows for cross-cultural learning. While this may be true, the observation took place during a skill-based lesson where the students learned swing rhythms, with only one actual jazz selection, a line out of the method book based on the jazz standard "Ja-Da", included. No background information on that song was given by the teacher or in the method book, as it was strictly used to reinforce a rhythmic concept that was being taught.

Concert programs submitted by the teachers illustrated an array of cultural material being performed by all ensembles. Since the most recent performances for all the ensembles were Veterans Day and winter concerts, the selections tended to follow patriotic and holiday themes. Some inclusion of music from other cultures was noted. For example, Diane's beginning band performed "Dreidel Song", often considered a Jewish song for Hannukah. The version performed was a unison exercise from the band method book. Beginning bands, having just begun playing their instruments in September, often perform these selections because they are not yet capable of performing full band arrangements. In fact, the program lists the beginning band's program as "Selections from *Habits of a Successful Beginning Band Musician",* rather

than giving the titles; if the audience was made aware of the cultural significance of any of the selections, it would have been through the announcements given during the performance. Also, this method book provides no historical or cultural information about the songs the exercises are based upon, so it can be assumed that the students gain very limited cultural context from performing them.

Communicating through Actions

Shared experiences in musical ensembles promote musical and personal growth, and allow for bonding among students from different backgrounds, according to many of the teachers. Adam and Ann both expressed that learning music from different cultures fosters curiosity and inspires meaningful conversations across cultural lines. Charlotte, band director at CBMS said, "It's probably more about the cultures teaching them about music more than the music teaching them about the culture."

Actions of the teachers during the observed classes demonstrated cultural sensitivity and communicated caring for all students. Chris, the orchestra director at CBMS, told the students while rehearsing a piece written in Japanese style, "'Yuki Matsuri' is based on a snow festival in Japan and it's a really big deal…different cultures have different things they celebrate." Charlotte, teaching her band class at the same school, introduced a new piece, "Katista", which she told the students is Iriquois for "Fire" and that the piece depicts a campfire scene. She read the program notes from the score and then asked students, "What do you see?" This action encouraged students to visualize an important part of Iriquois culture, and they responded, "drums", "campfires", "pan flutes", "dancing". It is unknown whether "Katista" draws from an actual Iroquois song or any traditional elements of Iroquois music.

Teachers from both CBMS and BMS indicated in lesson plans that they were planning special programs for Black History Month. Beth, band director at BMS, included an arrangement of "Wade in the Water" in her lesson plans for this program.   Chris submitted a draft of the playlist for the CBMS Black History Month program, which included a performance by the school step team and the orchestra performing "Lift Every Voice and Sing". Such programs illustrate collaboration among the music teachers, administrators, and other faculty members. This action communicates to all students that the history and culture of all students is worthy of being recognized.

Theme 2: Tools

This theme is aligned with the tenet of CHAT that states that people create, use, and adapt tools to learn and communicate (Foot, 2014). In the context of CHAT, tools are the tangible resources used for teaching and learning. The participants described varying experiences with creating, adapting, and utilizing tools to provide experiences in multicultural music.

Creating Tools

The principal tool of the band, orchestra, or chorus director is performance. At each observed class, the teacher was creating a performance. The director selects the music with many factors in mind. Most of the instrumental directors indicated that musical development of individual and ensemble skills and the quality of the literature took precedence over cultural relevance. Said Adam, "I tell the kids that I'm a music snob. I choose literature for its teaching value, but I do take the time to share the cultural relevance with the students."   Orchestra teacher Belinda concurs, saying, "I try to choose diverse repertoire for concerts, and give the cultural background of the music as time allows." Chris tries to choose literature for his orchestra

performances along a theme and looks for selections by composers from varying backgrounds. His winter concert program reflected this tendency with a holiday theme that was enriched by "A Fiddlin' Christmas" with a bluegrass flavor, "Yuki Matsuri" with Japanese style, traditional holiday songs, and some standard educational orchestra selections.

Jazz ensembles and percussion ensembles are tools that band directors can create that can perform music from a variety of cultures. CBMS listed 7th and 8th grade percussion ensembles on its winter concert program. The 8th grade percussion ensemble played "Nanigo Navidad", a medley of traditional holiday songs set to Afro-Cuban rhythms and instruments. The BMS Jazz Band listed "Who Let the Elves Out?" featuring a pop variation of Good King Wenceslas with a rap-style chant section.

For chorus teachers, creating performances with music from varying traditions comes more naturally, because singing is less grounded in Western and European musical traditions than playing a wind or string instrument. "I purposefully program at least three different foreign languages on our concert," said Callie, the chorus teacher at CBMS. Additionally, teacher preparation programs and professional development for choral teachers place more emphasis on musical traditions from world cultures, according to the chorus teachers interviewed. Barbara and Callie both described professional development experiences that had been very effective in this area. "Recently I went to a PD session about teaching gospel music. It was great because an African American was leading the session," said Callie. While many teachers commented on the advantages of having members of a culture serve as mentors or examples in culturally relevant teaching, this was one of few examples of a teacher experiencing that.

Adapting Tools

Teachers, especially instrumental music teachers, indicated that providing culturally relevant selections for their ensembles required adaptation of the tools that they use in teaching. Examination of concert programs and lesson plans revealed that musical selections from other cultures are often included; however, they are typically arrangements of folk songs from world cultures that use Eurocentric harmonies, instrumentation, and melodic structure. One example was a piece being rehearsed that was purported to be composed by an Asian female, who has been revealed to be a white American male using a pseudonym (Jolley, 2019). The literature reported by teachers appears below (Table 5).

Teachers expressed that adaptation of tools is sometimes necessary in order to resolve conflict among students and community members who have different values, beliefs, and traditions. Speaking of using religious and patriotic texts, Barbara, for example, said, " I have to stress that we are coming at this from a historical perspective and I am not telling anyone what to believe."

In her band class, Charlotte played a recorded rock groove accompaniment over the loud speaker during the warm-up exercises. This adaptation of the tools intended for preparation for rehearsal and for technical development served to add cultural variety and make the warm-up period more interesting for the students. Similar accompaniments in Latin, Asian, African, and other styles could add variety to the warm-up routine while offering exposure to world music traditions.

Table 5

Literature performed, rehearsed and studied

Director	Ensemble	Titles	Origin	Composer/Arranger	Purpose	Comments
Adam	Band	Star Spangled Banner Bunker Hill Overture Armed Force Marches Sleigh Ride	USA USA USA USA	Arr. John Kinyon James Swearingen Arr. Michael Sweeney Arr. Michael Story	Veterans Day/Winter Concerts Winter Concert	
Ann	Chorus	Down By the Riverside The Song that Nature Sings Bele Mama	AA Spiritual Choral Standard Camaroon	Unknown Ruth Elaine Schram Unknown	Class rehearsal	Teacher just returning from maternity leave-no performances have occurred during current school year.
Beth	Band	A Holiday Processional Sleigh Ride Have Yourself a Merry Little Christmas Selections from Polar Express God Rest Ye Merry Mallets Wade in the Water	Traditional Spiritual	Arr. John O'Reilly Arr. Michael Story Michael W. Smith Michael Sweeney	Holiday concert Black History Month Program	O Come All Ye Faithful; Hannukah;Come Little Children
Beth	Jazz Band	Jammin With Charlie Who Let the Elves Out		Pearson & Sorenson Victor Lopez	Holiday Concert	From jazz method "Rock" variation of Good King Wenceslas
Belinda	Orchestra	Sleigh Ride Skaters' Waltz Santa Claus Chanukah Make a Joyful Noise Winter Wonderland	N/A	N/A	Holiday Concert	Titles taken from lesson plans, no arrangers or program notes provided.
Charlotte	Band	Ready to Fly Ghosts in the Graveyard Deck the Halls with Drums and Voices Night Ride of the Cossacks Three Scenes for Band Bring a Torch Jeanette, Isabella Rejoice the Season	 Ukraine/Russia	Cait Nishimura Scott Watson Robert W. Smith Arr. Gene Milford Timothy Broege Arr. Fagan Rob Romeyn	Winter Concert	
	Percussion Ensemble	Midwinter Fantasy Nanigo Navidad		Holst, arr. Daughtry Brian Slawson		We Three Kings and God Rest Ye

					Merry set to Afro-Cuban rhythms and instruments
Chris	Orchestra	Chasing the Storm Gargoyles Here Comes Santa Claus		Deborah Monday Doug Spata Arr. Bob Cerulli	Holiday Concert
		A Fiddlin' Christmas		Bob Phillips	Bluegrass Style
		Voyager Yuki Matsuri (Snow Festival)		Soon Hee Newbold Keiko Yamada	Korean-born Pseudonym used by American composer Larry Clark
		Santa Plays the Viola		Arr. Mark Williams	
		Have Yourself a Merry Little Christmas		Arr. Mark Cerulli	
		A Christmas Festival		Arr. Michael Story	
Callie	Chorus	Star Spangled Banner Siyahamba	Zulu/South Africa	Robinson Arr. Russell Robinson Arr. Russell Robinson	Winter Concert
		Candlelight Canon Shady Grove		Andy Beck Cristi Cary Miller	American folk song with Celtic and Bluegrass connections
		Believe from "Polar Express"		Arr. Mac Huff	
		Carol of the Bells Carry the Light	Ukrainian	Arr. Patrick Liebergen	Section contains Latin Lux text
Donna	Band	Jingle Bells Christmas Elves in Santa's Workshop Rockin' Around the Christmas Tree		Arr. Michael Sweeney Mike Hanni(ckal) Arr. Michael Sweeney	Christmas Concert
		Santa the Barbarian		Randall Standridge	Traditional holiday songs, but with some "adventure movie" type style elements to give it a different cultural feel
Diane	Band	#18 Hot Bundt Cakes Duet #23 Go Tell Aunty #28 Beethoven's Joy #32 Dreidel Song #33 The Good King	Jewish traditional	Scott Rush/Jeff Scott (from Habits of Beginning Band Musician method book)	Christmas Concert	The "Habits" method does not provide historical or cultural information for the exercises.

Utilizing Tools

The teachers indicated that the musical ensemble itself is an effective tool for providing a wide array of musical experiences. Through rehearsal and performance, students share experiences and grow as musicians. Adam mentioned that when students are exposed in band to music from different cultures, they develop curiosity about other people and gain understanding about different types of music. These tools benefit the community beyond the ensemble itself, says Ann, because programs for the school and community, such as Veterans Day and Black History Month, allow other students and community members to be exposed to the music and stories of other people. Beth points out that the band program is open to all cultural groups, backgrounds, and levels of musical experience. Moreover, the band performing at community events connects the community to the school. Belinda adds, "There are so many opportunities for students to connect with each other and their different backgrounds."

In the classroom observations, teachers demonstrated how they utilize tools to develop musicianship, increase enjoyment of participating, and expose students to a variety of musical genres and traditions. In his orchestra class, Chris took the time to explain the meaning behind "Yuki Matsuri", which depicts the Japanese Snow Festival. In his eighth-grade band class, Adam discussed the tradition of a celebrity performing the "Star-Spangled Banner" at sporting events in the United States and compared it to the singing of national songs in other countries. "In other countries, you see soccer players are joyously singing," he said. "Unfortunately, ours is so hard, many people don't want to sing." With a significant number of Hispanic students present in the class, this was an effective use of the selection to make comparison to cultures that were represented in the classroom.

As previously discussed, much of the instrumental music literature, especially that composed for young ensembles, is based on music from other cultures, but is arranged to facilitate performance by standard instrumentation at an appropriate level of difficulty.   That tendency lessens the authenticity of the styles, but when directors take the time to research and present information during rehearsal, the use of the tool does allow for increased understanding and growth. Charlotte demonstrated this as she introduced "Katista", based on Iroquois customs, to her students, reading the program notes provided in the conductor's score and encouraging students to visualize an Iroquois campfire. In this way, although the musical material of the selections may lack authenticity, there is acknowledgement of cultural elements.

The concert programs allowed for examination of the literature that was rehearsed to the point of public performance. Callie included brief descriptions of most of the pieces on the program.   Below is the program note for "Siyahamba":

Siyahamba is a traditional Zulu folk song from South Africa that is sung throughout

the continent. This arrangement sings both the Zulu and English translations.

Siyahamb' ekukhanyeni kwenkos

We are marching in the light of God.

The inclusion of this material on the program distributed to the audience demonstrated intentional use of the tools to inform the audience and students of the cultural information.

The CBMS music department utilized a Black History Month program to present several notable traditions from African American culture, including the orchestra performing "Lift Every Voice and Sing", a vocalist singing "This Little Light of Mine", and a step team presentation. Winter concert programs from all teachers listed selections from other cultures, but no detailed program notes. Many concerts include announced information about the selections during the

performance, so it is possible that background information about the literature was given orally. However, this cannot be assumed from the data.

Theme 3: Community

In CHAT, community is defined as all stakeholders, including the students, parents, teachers, and administrators. A central tenet of CHAT is that community is key to learning, communicating, and making meaning (Foot, 2014). The third research question is aligned with this characteristic, pondering the role that the music classroom and community play in navigating differences in cultural beliefs and traditions.

Learning

The teachers indicated that they believe it is their responsibility to help their students become aware of different perspectives. Callie feels that it's important to ensure that students are "learning musically and gaining exposure to things they would not have". Chris added that his orchestra students enjoy exposure to styles outside of the normal symphonic repertoire and find that playing jazz or gospel type of styles are "a lot of fun". Barbara says, "Students experience growth whenever they have the opportunity to learn something new about other people and it can filter back to their parents." Donna agrees, saying, "I've always taught in rural schools and it's always interesting to watch as students learn that there's more to the world than their little corner." Dianne added, "They find that they enjoy things that they never even knew existed!"

During class observations, the researcher was able to make a note of student responses to teaching. Improvements in tone, expression, articulation, diction, and other factors of performance can be evident to an observer, but learning about cultural traditions is less tangible. Student comments, answers to questions, and questions they ask themselves can be evidence of

learning. The following conversation took place in Belinda's orchestra class while they were

rehearsing "Loch Lomond", a piece for their Concert Performance Assessment later in the year:

> Belinda: A loch is, like, a lake or something.
>
> Student: It's French!
>
> Belinda: No, it's Scottish.
>
> Student: Same thing!

The student's final comment was a humorous reminder that any subject is an appropriate one for

learning about the world. However, Belinda's objective this day was to learn correct notes and

rhythms, and she returned the class focus to that objective.   Charlotte, introducing "Katista",

asked the students to close their eyes and visualize an Iroquois campfire that the song depicts.

When she asked them what they saw, students answered, "drums," "dancing," "campfires". The

simple learning that occurred was that the word "katista" is Iroquois for fire.

Adam used his literature for the class period, the Armed Forces march medley, to teach

the students about the influence the military has on the American band tradition, particularly on

march style. The learning was evident as he rehearsed to achieve the desired articulation,

accents, and tempo in each of the service songs. During rehearsal, he asked students to raise

their hands if they had family members who served in each branch. While this class period

focused on American music and traditions, the collaboration among the very diverse group of

students, approximately one third of whom were Hispanic, promoted learning about American

culture that was new knowledge to all.

The literature reported on lesson plans and concert programs provided data as to what

music the students were learning to play, but there is little specific information about background

or cultural learning, with the exception being the program notes that were printed on the CBMS

chorus concert program. Therefore, that evidence can only point to the communities being exposed to the melodies and songs that are performed, not to contextual information about traditions and musical styles. As the teachers have stated, the availability of authentic, quality literature that promotes both cultural learning experience and musical development is an obstacle facing teachers who would like to plan culturally relevant performances.

Communicating

As a community, the school ensemble offers a unique opportunity for students to tell and hear stories, opinions, and perspectives from and about those who come from different backgrounds. Ann spoke of how she has her students listen to many types of music and allows them to express how they feel about them but requires them to explain those opinions. Done carefully, Adam said that the opportunity exists to discuss sensitive issues, such as kneeling during the Star-Spangled Banner. Charlotte believes that sharing these stories leads to students becoming more empathetic. "You present things in a rather universal way without really expressing any opinion and… we are able to begin to understand each other since we are able to listen to other students and their opinions."

In concerts, the ensembles make presentations of what they have learned, and in some cases, they can communicate stories and traditions to the audience. The CBMS percussion ensemble performed "Nanigo Natividad", a medley of traditional holiday songs set to Afro-Cuban rhythms, meters, and percussion instruments. The Nanigos are a secret society of African-Cuban males who perform songs and dances with unique styles and instruments (Moore, 2018). It is not known whether this information was presented to students or audience or if the piece represented authentic Nanigo styles, but the selection offered a multicultural version of seasonal selections.

Musical performance, when successful, communicates feelings, stories, and images to the audience. Choral ensembles, because they present lyrics, are more capable of communicating the story than instrumental ensembles. Additionally, they can perform music from a variety of cultures without the expense of special instruments. Callie's Winter Concert program listed "Siyahamba" from South Africa and "Shady Grove" from the Appalachian region of the United States. The instrumental ensembles from each school featured selections with stylistic qualities from Japan, Russia, and Ukraine, and included pop, bluegrass, rap, and swing styles.

Making Meaning

The teachers all expressed that the ability to make meaning of their intercultural experiences presented two challenges. The first challenge was balancing the expectation of excellence in musical skill with the opportunity to expose them to different musical styles and traditions. The second was presenting music from other cultures with a degree of correctness and authenticity while avoiding harmful conflict and offensive presentation of cultural traditions.

Balancing Expectations

In each case, the teachers expressed that an expectation exists that the students will perform at an acceptable level of quality. Most of the instrumental teachers and two of the chorus teachers indicated that they were in the early stages of preparing for an adjudicated performance. These performances typically require that literature is selected from an approved list, which tends to include mainly standard repertoire. While some titles are composed to represent styles from other cultures, they are largely using traditional instrumentation, harmonies, and modalities. Ann pointed out, "Finding material that is at the right level for them, whether culturally relevant or not, is always a challenge." Donna and Charlotte both added that

with all that is on the calendar, both for the ensemble and the school at large, finding time to include such experiences is difficult.

Another issue in this theme is that in the current political and social climate, teachers must be concerned with avoiding conflict related to differing religious, cultural, and philosophical convictions. Adam expressed hesitance that programming religious numbers may "step on toes". He and several others expressed that they have students whose religious affiliations prohibit them from performing holiday or patriotic literature. Charlotte agreed, saying that it is necessary to balance what is appropriate within the community. "CRT [Critical Race Theory] is an issue, and there are some things I'm just not going to touch." Unique to CBMS, Charlotte's school, is a recent influx of Russian and Ukrainian immigrants. Callie, the chorus teacher at CBMS expressed, "We are concerned that choosing literature can come back as pushing an agenda." At BMS, which is in an urban area with a significant Jewish community, Belinda expressed concern about programming a Jewish selection during the current Israeli-Palestine conflict. "You have to just present the music without taking a side or saying one culture is better than another," she said. Chris summed up the issue, saying, "My experience… has been the school is a place where we remove all cultural beliefs and at the same time incorporate culture beliefs, so it's a very strange dynamic."

Despite these concerns, the literature documented on lesson plans and programs represented a variety of traditions and beliefs. As previously noted, the ensembles performed the "Star Spangled Banner" and arrangements of the Armed Forces marches. CBMS, where an influx of immigrants from both Russia and Ukraine has arrived in the student body, performed "Night Ride of the Cossacks," an arrangement of Russian and Ukrainian folk songs, despite

concern that this could cause conflicts. Holiday songs reflecting Jewish, Christian, secular, and sacred texts were performed by every ensemble at every school.

In the classroom observations, all teachers place emphasis on playing with accuracy and musicality. Little mention was made of the cultural background of the music as it pertains to technique. This was not surprising, since the ensembles were largely working on new music. Adam was an exception, as he rehearsed his 8th grade band on the "Star Spangled Banner". He quoted composer Jack Stamp, saying that the song "should sound like a love song for our country… so let's put more emotion into it." He then worked the band on phrasing and dynamics and the band responded with improvement on both areas.

Authenticity

The teachers all expressed concern with presenting musical experiences that are authentic and teaching the techniques of performing them correctly. "It doesn't do us any good to teach about different cultures if we teach them incorrectly or if we teach them in a way that's not respectful," said Donna. Chris and Callie both alluded to the benefit of bringing in a clinician from a particular culture to teach correct technique, diction, and meaning of their music, but admitted that they have rarely been able to do that.

Nearly all teachers felt that their perceived lack of comfort with teaching music from different cultures stems from a lack of training in the area during their teacher preparation programs. Given the varying ages and years of experience among the participants, this would indicate that this situation has been the case for many years and in many teacher preparation programs. Interestingly, the one participant who felt she had been well prepared in multicultural music was Callie, who and did her undergraduate degree in music education at a very conservative Christian university in the upstate of South Carolina. "We couldn't learn about

jazz, pop, world music, or blues or country in class, but because these topics were on the PRAXIS [SC teacher licensure exam], we had workshops on Saturdays where we learned about music from lots of different cultures," she said.

Many teachers, especially chorus teachers, felt that professional development at music-specific conferences at the state and national level have been more effective in promoting culturally relevant teaching than initial teacher preparation programs. Barbara spoke of a week-long conference at Carnegie Hall on making cultural connections for students that she had the opportunity to attend during a recent summer. Belinda said that she had found databases through a professional Facebook group that helped her find music from composers of different backgrounds. Donna pointed out that these opportunities for professional development exist, but it is necessary for the teachers to seek them out on their own.

In the classroom observations, no glaring errors in teaching cultural backgrounds were noted. In the DMS 7th grade band class, Donna was working on an exercise in the method book entitled "Taco Truck", which introduced accents. The title of the exercise led to a light-hearted discussion of a taco truck that occasionally parked outside the school at lunch time. There was no concern that such a topic in this class that contained a small number of Hispanic students would be offensive or resemble appropriation. All students were enjoying the song and the discussion.

While the concert programs listed a variety of musical selections from other countries, periods in history, and cultures, truly authentic performances of music the way it would be performed in the culture are not yet present in any of these cases. The selections that the directors have access to are composed and arranged with a Eurocentric focus. As mentioned before, choral music is more adaptable to performance with greater authenticity, and CBMS's

performance of "Siyahamba" in the Zulu tradition and language seems to have come the closest to its origin.

Research Question Responses

In this section, the answers to the research questions that guided this study are addressed. The data collected during the study included classroom observations, individual teacher interviews, and documents providing the literature and other material presented in class, rehearsal, and performance. The answers presented represent the information provided by the data.

Central Research Question

How do music educators describe their experiences in teaching multicultural music in music performance classes?

The participants described many experiences in providing opportunities for students to perform music from other cultures. The teachers shared their perspectives on the importance, benefits, and challenges of providing culturally relevant performance opportunities for the different types of musical ensembles that they direct. These perspectives are described in more detail in the answers to the sub-questions, which appear below.

Sub-Question One

How do music educators describe their experiences of designing curriculum to encourage students to collectively act on, learn about, and communicate the diverse cultures that are represented in their classes?

The teachers all understand the value of experiencing music from other cultures, but most of them believe that the priority in selecting music lies in its value as a teaching tool for musicianship and preparing performances of a high quality, more than providing culturally

relevant teaching. The expectations of the school and community, as well as the demands that students are prepared to participate in higher level ensembles in high school, dictate that priority, especially for instrumental directors. They choose music, therefore, for pedagogical and musical value and share its cultural relevance with the students when time and other factors allow. While many works exist that emulate styles of music from other cultures, they tend to do so from a Eurocentric focus. Choral directors are more able to program music that represents varying cultures, and all reported that they believe it is critical that students learn to sing in other languages.

Sub-Question Two

How do music educators describe their experiences in creating, adapting, and utilizing tools to promote learning about music traditions of different cultural groups?

Performance is the tool that is chiefly used by directors of ensembles to promote learning. By planning, rehearsing, and presenting performance (whether public performance or performing individually or in ensemble in class), the participating teachers provide experiences that promote learning about the music that is performed. To provide opportunities for students to learn about other cultures, the teachers seek literature from varying styles, countries, regions, and traditions. Some create additional ensembles, such as jazz bands and percussion ensembles, that can perform a wide variety of styles, genres, and music from other traditions.

Analysis of the concert programs and lesson plans revealed that chorus teachers utilize performance of a literature from a larger variety of cultures than do the instrumental directors. The chorus teachers reflected on the importance of singing in different languages, more emphasis on multicultural teaching in their teacher preparation programs and professional development,

and the availability of music that enables authentic performance of traditional styles from many cultures.

Concern for appropriation, inadvertent offensive treatment, and conflict with religious, political, and philosophical beliefs and convictions can be inhibitive to including some musical selections. However, in schools with diverse populations, teachers have found that allowing students to share their own stories, experiences, and traditions can promote deeper understanding and bonding within the community. Teachers indicated that they must carefully balance the dangers and the rewards of such programming to provide the most benefit for their students.

Sub-Question Three

How do music teachers describe the roles that the music classroom and school community play in the process of negotiating differences in cultural beliefs and traditions in music?

The teachers all expressed a commitment to improving the lives of all members of the communities that they serve. Because the school serves as a hub for their communities, the teachers believe that school ensembles play a vital role in the lives of all stakeholders, and that public performances bring the community together. The performances provide an opportunity for learning for all who attend. By increasing understanding among students from different cultural groups within their classes, the teachers expressed the possibility that understanding, tolerance, and cultural competence can increase throughout the entire school, in their homes, and the community at large.

Summary

The purpose of this multiple case study was to examine the experiences of South Carolina band, chorus, and orchestra teachers in providing multicultural performance experiences for their

students.   This chapter is a presentation of the themes and answers to the research questions of the study. The research questions aligned with the theoretical framework of the study, Cultural-Historical Activity Theory (CHAT). The themes that emerged also supported the theoretical framework, reinforcing the theory's components:

Subjects-the teacher or the students or both

Object-the activity which is the focus of learning

Tools-the tangible resources used for teaching and learning

Rules-guidelines, either explicit or implied, which govern the learning and teaching environment

Community-all the stakeholders, such as students, teachers, parents, and administrators

Division of labor-the roles assumed by all involved in the system

(Foot, 2014)

The first theme, curriculum design, represents the object, or activity which is the focus or learning. The teachers all indicated that cultural relevance is a by-product of their curriculum, rather than a priority, although all acknowledged its value. The object is technical development of musical skill, and the data showed varying priorities among teachers toward multicultural exposure, with chorus teachers demonstrating much more competence and effort toward providing those opportunities.

The second theme, tools, aligns with that component of CHAT. The principal tool of the musical ensemble is performance, and each teacher placed great emphasis on creation, adaptation, and utilizing performance in class and outside of it as a tool for students to learn to play or sing and to learn about music. All teachers indicated a desire to create, adapt, and utilize performance as a means of providing a rich array of musical experiences for students and

audience members.

The third theme, community, refers to several levels of this component of CHAT. First, the classroom or ensemble community includes the teacher and students, with the rules and division of labor that govern their activities. Also, community would refer to all stakeholders, including the parents, administrators, school, and community at large, in addition to the students and teachers. The teachers expressed an understanding of the power that their programs possess in bringing pride, understanding, and a sense of belonging to the students in their classes and the wider communities that they serve. Overall, the study's findings show that teachers understand the potential of culturally relevant performance, and desire to increase it in their practice.

CHAPTER FIVE: CONCLUSION

Overview

The purpose of this multiple case study is to explore the experiences and practices of middle school band, chorus, and orchestra teachers in providing multicultural music performance experiences for their ensembles. I collected data from classroom observations, one-on-one interviews with participating teachers, and analysis of concert programs, music repertoire lists, and lesson plans. In this chapter, I present my findings, based on the relationship of the data to the research questions. Next, I discuss the implications, delimitations, and limitations of the study, followed by recommendations for additional research. The chapter ends with a summary.

Discussion

The data collected provided insight and answers to the research questions, allowing themes to emerge that provided interpretation of the results. By exploring the central research question, "How do music educators describe their experiences in teaching multicultural music in music performance classes," I was able to examine the practices, attitudes, successes, and challenges of a variety of music educators in different settings, subject areas, and environments. In this section, my interpretations of the thematic findings are presented.

Summary of Thematic Findings

A multiple case study including four middle schools in varying geographic, demographic, and populations allowed for collection of rich data concerning the practices of band, chorus, and orchestra directors at the schools. The schools included a large middle school in a suburban area in the upstate region, a small middle school in a small community in the midlands region, a large middle school in a low country urban area, and a very small school in a rural area between the midlands and the low country. This provided five band directors, three chorus directors, and two

orchestra directors. The participants provided data by allowing classroom observations, participating in a one-on-one interview, and submitting concert programs, repertoire lists, and lesson plans to allow analysis of literature being studied and performed. The data was analyzed using cross-case analysis, where the single cases are studied independently and then compared to each other. This section will include a summary of the findings, using the data as it aligns to the research questions and theoretical framework.

Central Research Question

How do music educators describe their experiences in teaching multicultural music in music performance classes?

Directors of musical ensembles believe that their ensembles, with a diverse student make-up, present a great opportunity to provide rich exposure to the music of a variety of cultures through performance. Band, orchestra, and chorus directors possess varying degrees of commitment and willingness to commit effort, time, and resources to providing such experiences. School communities also provide varying environments to facilitate the opportunities for performances that reflect different cultures.

The central research question served as a guide and principal theme for the interpretation of the findings. The sub-questions, which align with the tenets of CHAT, provided organizational structure for the study and its findings. The interpretation of findings which follows will discuss each of the sub-questions.

Sub-question One

How do music educators describe their experiences of designing curriculum to encourage students to collectively act on, learn about, and communicate the diverse cultures that are represented in their classes?

Music teachers tend to design their curriculum according to established norms. Those norms include the standards and expectations of their school- and district-level administration, the standards and performance opportunities provided by the state music education associations, the traditional curricula under which the teacher was taught, and the tastes, traditions, and expectations that exist in the community. The participants also indicated that their own personal preferences and values have an impact on their curriculum design.

The participants acknowledge the benefits of providing performance experiences with music from different cultures, but also acknowledge that they prioritize skill development and adherence to norms over exposure to different cultures. To encourage a higher degree of intercultural performance opportunities, there must be a shift in these norms.

Across all three cases, the teachers were successful in designing instructional programs that promoted musical competence, enjoyment of performance, a sense of community within the ensembles, and performance music of a variety of styles, genres, and periods. While all teachers demonstrated sensitivity to the needs of their students from all backgrounds, the content did not tend to represent the cultural backgrounds of many of the students in their classes. The teachers in all three cases indicated that they would be more capable and willing to provide students with more culturally relevant instruction if teacher preparation programs and professional development equipped them with knowledge and strategies to do so. Another hindrance is the availability and financial feasibility of instruments, music, and additional teaching personnel that would be necessary to authentically learn and perform such literature. In short, culturally relevant teaching must become a priority before it will become more prevalent

Sub-question Two

How do music educators describe their experiences in creating, adapting, and utilizing tools to promote learning about music traditions of different cultural groups?

Tools are defined in CHAT as the tangible items that are used for teaching and learning (Foot, 2014). Although performance is not a resource that can be touched, I consider it to be a tangible tool that music directors use for teaching. Thus, performance is the principal tool that music directors use to teach all facets of playing and singing music. It should be noted that performance is not always public. Performance also takes place during rehearsal, individual practice, and sightreading of literature.

The participants described many types of performance as means to promote learning about different music traditions. Rehearsing and performing music from varying countries, by composers from different ethnic groups and countries, and music that emulates styles from other cultures are means that the participants related as the tools that they create, adapt, and utilize for the purposes of exposing students to different musical traditions. Another tool that a small number of teachers described was the formation of ensembles, such as jazz band and percussion ensembles, which provide opportunities to learn about and perform music from African American traditions.

Each school offered at least one traditional school ensemble: band, chorus, and/or orchestra. The larger schools also offered additional opportunities such as percussion ensemble, jazz band, step team, and a musical. These ensembles have the potential to provide musical experiences from a variety of cultural traditions, such as blues, Dixieland, gospel choir, and taiko drumming, although none of those styles were observed or reported at any of the participating sites.

Lack of authenticity is another obstacle preventing a greater degree of culturally relevant performances. While musical selections abound that are written to simulate various cultural styles, few of them are truly composed by composers from the culture that they represent. Thus, they contain superficial representations, rather than true elements of musical traditions and heritage.

The choral teachers described a greater degree of creating, adapting, and utilizing tools to promote culturally inclusive tool than did the instrumental directors. As discussed before, this seems to be due to more culturally relevant teacher preparation, more professional development opportunities, lower cost to implement strategies, and less emphasis on adjudicated performance. Another factor is that the teachers believe it is important for students to learn to sing in different languages. Still, the performance of music that authentically reflects traditions of cultural groups represented in the ensembles was not frequent. The practices of teachers in creating, adapting, and utilizing these tools are still in need of development for all students to be able to experience performing in their own cultural traditions.

The participants noted that time constraints, school and community expectations, and the current divisive climate are obstacles that limit their ability to create, adapt, and utilize tools that promote more rich experiences in intercultural music performance. Another obstacle that they described is concern for incorrect teaching of styles and genres due to lack of training. The participants all indicated that they explain the background of selections that are performed to enhance the students' understanding of the cultures and traditions that they represent.

Lack of authenticity is another obstacle preventing a greater degree of culturally relevant performances. While musical selections abound that are written to simulate various cultural styles, few of them are truly composed by composers from the culture that they represent. Thus,

they contain superficial representations, rather than true elements of musical traditions and heritage.

The choral teachers described a greater degree of creating, adapting, and utilizing tools to promote culturally inclusive tool than did the instrumental directors. As discussed before, this seems to be due to more culturally relevant teacher preparation, more professional development opportunities, lower cost to implement strategies, and less emphasis on adjudicated performance. Another factor is that the teachers believe it is important for students to learn to sing in different languages. Still, the performance of music that authentically reflects traditions of cultural groups represented in the ensembles was not frequent. The practices of teachers in creating, adapting, and utilizing these tools are still in need of development for all students to be able to experience performing in their own cultural traditions.

Sub-question Three

How do music teachers describe the roles that the music classroom and school community play in the process of negotiating differences in cultural beliefs and traditions in music?

None of the participants indicated that differences in cultural beliefs or traditions have caused much conflict among the students in their classes. However, they did all describe instances where their decisions in programming or other matters were impacted by cultural, political, or religious convictions of some of their students. Nearly all the participants told of experiences where students were not allowed to perform music with sacred, holiday, or patriotic themes due to their religious affiliation. In the cases of this study, the teachers all proceeded with traditional holiday and patriotic themed concerts and excused students with religious conflicts from participation.

The current political climate in the nation and the world has had some impact on teachers' decisions regarding programming. As discussed, CBMS teachers expressed concern because of a recent influx of Russian and Ukrainian students. While the band performed "Night Ride of the Cossacks," an arrangement of two Russian/Ukrainian folk songs, the participants from the site all mentioned concern for appearing to choose sides in the Russian-Ukrainian conflict.

All teachers expressed the importance of musical participation in creating a sense of community among students in an ensemble. They also noted that the diversity of the students in the ensemble plays a large part in promoting tolerance and understanding. Working together toward a common goal allows students to connect with students from different backgrounds than their own, they pointed out. Chris, the orchestra teacher, said, "We remove all cultural beliefs and at the same time incorporate cultural beliefs. I think we all have to figure out how to live and work together."

Interpretation of Findings

The intent of the study was to discover how the experiences of directors in providing culturally relevant performance experiences to a diverse population of students. The central research question, "How do music educators describe their experiences in teaching multicultural music in music performance classes?" served as a guide and principal theme for the interpretation of the findings. From the sub-questions, which align with the tenets of CHAT, themes emerged that provided organizational structure for the study and its findings.   The interpretation of findings which follows will discuss the three themes.

Theme 1: Curriculum Design

In CHAT, curriculum design aligns with the object, which is the activity which is the focus of learning (Foot, 2014). Through observations, interviews, and document analysis of the three cases in the study, I explored the extent to which teachers intentionally design their curricula to provide musical performance experiences in different cultures and traditions.   The findings demonstrated that the teachers prioritize musical achievement, skill development, and long-standing school and community traditions over cultural relevance.

Each participant exhibited a high degree of caring and respect for all students, and sensitivity to cultural differences among them. However, their curricular decisions tended to be based on state standards for skill development, performance expectations from the community, personal tastes and preferences, and a sincere desire to perform musical styles that the students would enjoy.   Most participants expressed that their curricular decisions were heavily impacted by their teacher preparation and by the practices of the programs that they participated in as students.

Theme 2: Tools

In CHAT, tools are referred to as the tangible resources for teaching and learning (Foot, 2014). In the performance music class, these resources include the instruments or voices, music literature, and the ensembles themselves. These items combine to form the chief tool of music learning, performance. For the most part, the opportunities for performance included the traditional classroom ensembles: concert band, chorus, and string orchestra.   The literature performed and studied by each ensemble included selections originating or containing style elements from a wide variety of cultures.   However, the lack of availability of authentic

instruments, musical arrangements, and training in performance methods of other cultures limits the directors' ability to provide truly authentic performance experiences.

There were instances of special performance opportunities that offered the potential for culturally rich experiences. BMS offered an elective jazz ensemble during a morning enrichment period. CBMS reported opportunities to participate in percussion ensembles, step teams, and musical theatre. These two schools also enjoyed the benefit of additional teaching personnel, to include a percussion specialist at CBMS, and a part-time assistant at BMS. These additional teachers helped to facilitate the additional ensembles without placing additional time burdens on the director.

Theme 3: Community

In CHAT, community refers to all stakeholders, including students, teachers, parents, and administration. Moreover, one of the chief tenets of CHAT is that students learn collectively and that community is key to finding meaning in learning (Foot, 2014). The participants indicated that the classroom community is a very valuable component of their program. They also felt that the diversity of the students in their programs helped to create communities where understanding is cultivated and that all students learn to value each other and appreciate differences in cultures and traditions. Inclusion of the musical traditions of the different cultural groups represented within each community, however, was limited. While all teachers included literature that represented a variety of cultures, authentic experiences in the traditions of students were limited to observances such as Black History Month.

Theoretical and Empirical Implications

Cultural-historical activity theory served as the framework for this study and proved to be an effective basis for the study of the experiences of the participants. Because of CHAT's

emphasis on student learning in a social setting, this study should prove to be a significant addition to the literature on the theory. The three foundational tenets of CHAT are: 1) We learn by doing, act collectively, and engage in communication about and through our actions; 2) We create and use various tools for learning and communication; and 3) community is key to finding meaning in learning (Foot, 2014). These tenets lent extremely well to the development of the research questions for the study. Additionally, the components of the activity system, subjects, object, tools, rules, community, and division of labor (Engeström, 2001), lent well to the emergence of themes as the data was analyzed. This study should demonstrate the value of CHAT as a framework for future studies in related topics.

The literature discussed in Chapter Two revealed that multicultural education, although it is more critical today due to the increased diversity of student populations, has not progressed at an adequate rate. Specifically in South Carolina, where the Hispanic population has increased exponentially, a failure to understand and respond to the needs of immigrant students can lead to a lack of attention to students' educational needs (Rodriguez et al., 2020). A lack of literature specific to multicultural education in South Carolina pointed to the value of this study. Another concern uncovered in the literature was recent attempts to limit teaching about race, politics, gender, and other sensitive topics (H3464, 2022). The participants' answers to interview questions indicated that they continue to be concerned with the possibility of presenting material that is offensive, inappropriate, or objectionable, which aligned with literature previously discussed (Lewis-Spector, 2022).

Although literature suggested that white music teachers hold prejudice against some styles of music, such as hip-hop, pop, country, and HBCU-style marching bands (Milburn, 2022), the predominantly white participants expressed a willingness to include styles from a

variety of cultures, provided the arrangements were of adequate quality and pedagogically sound. However, the repertoire reported did not include many selections from cultures that were represented in the classes. Time constraints, an emphasis on high ratings at adjudicated events, and availability of quality literature representing other cultures, were reported as the challenges that prevent more opportunities for minority students to perform music from their own heritage.

As was suggested in the literature, a major issue preventing more culturally relevant teaching in music performance is the lack of emphasis on this area in teacher preparation and professional development. Although the teachers indicated that there has been improvement, particularly in choral music, they pointed to a lack of training as a factor in their lack of comfort with presenting music from other cultures. Noon (2020) suggested that pre-teachers' experiences in their college ensembles has a great impact on the programming they will select for their student ensembles. Only one of the participants reporting experience playing in world ensembles in their college programs.

Limitations

The limitations of this study were related to the recruitment of case sites and participants. My intent was to include a variety of schools from urban, suburban, and rural areas from different regions of the state. I did achieve that objective but was not able to recruit an urban site from the midlands area of South Carolina. In addition, I attempted to recruit at least one middle school that already had an existing world ensemble, such as steel drums, African drumming, gospel choir, or bluegrass band. The districts containing schools with those programs declined my request to do research. This led to the additional limitation of a lack of diversity among the participating teachers. All but one of the participants was white; many of the directors in the midlands districts that I attempted to recruit are from minority groups, and their participation

would have added valuable perspective.

Another limitation was that there were unequal numbers of band, orchestra, and chorus directors because of the programs offered by the sites that participated. Doverton Middle School, for example, currently offers no music programs except for band and general music, and Ashford Middle School, like many small districts, does not offer orchestra. The perspective of additional orchestra teachers would have enriched the study.

Delimitations

This study focused on teacher experiences and perspectives. For purposes of the multiple case study, the participant pool was limited to teachers at the sites who teach performance music classes within the state of South Carolina. Other arts areas, including performing arts areas such as drama and dance, were excluded. Additionally, students were not included in the study.

Recommendations for Future Research

Many future research possibilities exist that could further examine the practices in multicultural education in music and other subject areas. While this study was limited to South Carolina, quantitative studies in other states and regions could provide concrete data as to how multicultural practices vary throughout the nation. A single case study at a school that exemplifies effective multicultural performance practices could provide an exemplar for others to emulate. Additionally, studies in other arts areas, similar in design to this one, could provide insight about opportunities that are provided for students in the areas of drama, fine arts, dance, and creative writing.

Conclusion

This multiple case study studied the experiences of middle school band, chorus, and orchestra directors in providing opportunities to perform and learn about music from different

cultures. Using cultural-historical activity theory as a framework, data collected from classroom observations, teacher interviews, and lists of repertoires from concert programs and lesson plans were analyzed to explore the cultural diversity and relevance of the literature teachers choose to expose to their students. The results provided evidence that teachers are aware of the importance of culturally relevant programming but experience many challenges in inclusion.

Each teacher demonstrated a deep commitment to all students and a desire to promote equality, harmony, and kindness in their classes, school community, and the community at large. At the same time, a standard for excellence in performance, combined with a school agenda that does not always prioritize the arts classes, places time constraints on the teachers that causes a multicultural emphasis in performances to be treated as a luxury item. Additionally, the current divisiveness that exists in all communities raises concern for inadvertent appropriation and appearance of indoctrination. Teachers expressed discomfort with their own knowledge of traditions, styles, and techniques from other cultures, which discourages them from choosing authentic world literature. Despite these challenges, teachers do feel that culturally relevant teaching is important, and they all make efforts to provide a variety of performance opportunities. Further research in this area is necessary and should lead to policy changes, improved teacher preparation, and increased availability of tools for the performance of music from all cultures, traditions, and heritage.

References

Acosta, M. M., Foster, M., & Houchen, D. F. (2018). "Why seek the living among the dead?"

African American pedagogical excellence: Exemplar practice for teacher education.

Journal of Teacher Education, *69*(4), 341+.

https://link.gale.com/apps/doc/A553904598/BIC?u=vic_liberty&sid=summon&xid=cf3e

93ae

Acquah, E. O., & Szelei, N. (2020). The potential of modelling culturally responsive teaching:

pre-service teachers' learning experiences. *Teaching in Higher Education*, *25*(2), 157–

173. https://doi.org/10.1080/13562517.2018.1547275

Acuff, J. (2016). 'Being' a critical multicultural pedagogue in the art education

classroom, *Critical Studies in Education, 59*(1), 35-53.

doi: https://doi.org/10.1080/17508487.2016.1176063

Agostinetto, L., & Bugno, L. (2020). Towards congruence between teachers' intentions and

practice in intercultural education. *Intercultural Education*, *31*(1), 54–67.

https://doi.org/10.1080/14675986.2019.1702261

Alismail, H. A. (2016). Multicultural education: Teachers' perceptions and preparation. *Journal*

of Education and Practice, *7*(11), 139–146.

https://files.eric.ed.gov/fulltext/EJ1099450.pdf

Anastasiou, E., & Hajisoteriou, C. (2020) Enhancing inclusion through the collective activity of

collaboration: a cultural historical activity theory perspective. *Research Papers in*

Education. doi: 10.1080/02671522.2020.1849368

Andoh-Arthur, J. (2019). *Gatekeepers in qualitative research*. SAGE Publications Ltd.

Aragona-Young, E., & Sawyer, B. (2018). Elementary teachers' beliefs about multicultural

    education practices. *Teachers and Teaching, 24*(5), 465-486.

    doi: 10.1080/13540602.2018.1435527

Arsal, Z. (2019). Critical multicultural education and preservice teachers' multicultural

    attitudes. *Journal for Multicultural Education*, *13*(1), 106-118.

    https://doi.org/10.1108/JME-10-2017-0059

Aytug, Z., Kern, M., & Dilchert, S. (2018). Multicultural experience: Development and

    validation of a multidimensional scale. *International Journal of Intercultural Relations,*

    65. 1-16. https://doi.org/10.1016/j.ijintrel.2018.04.004

Balakrishnan, B. (2017). A novel module for cultivate unity and harmony in multicultural

    society through arts education. *Journal for multicultural education,11*(4), 306-322.

Banks, J. (1993). Multicultural education: Historical development, dimensions, and

    practice. *Review of Research in Education, 19*, 3-49.

    http://www.jstor.org/stable/1167339

Banks, J. A. (2013). *An introduction to multicultural education* (5th edition). Pearson.

Banks, J. (2019) Multicutural education: Characteristics and goals. In Banks, J. & Banks, C.

    (Eds.) *Multicultural education: Issues and perspectives, 10th ed.* Wiley.

Banks, J., & Banks, C. (2019). *Multicultural education: Issues and perspectives, 10th ed.* Wiley.

Bartleet, B.-L., Grant, C., Mani, C., & Tomlinson, V. (2020). Global mobility in music higher

    education: Reflections on how intercultural music-making can enhance students' musical

    practices and identities. *International Journal of Music Education, 38*(2), 161–176.

    https://doi.org/10.1177/0255761419890943

Beeler, N. M. (2021). Careless multiculturalism: Stumbling toward a multicultural practice in

      repertoire selection. *The Canadian Music Educator, 63*(1), 8-12.

      http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarl

      y-journals%2Fcareless-multiculturalism-stumbling-

      toward%2Fdocview%2F2582442912%2Fse-2%3Faccountid%3D12085

Bell-McRoy, Z. T. (2014). *Multicultural music education in the music teacher preparation*

      programs of Nasm-accredited colleges and universities.

      https://esploro.libs.uga.edu/esploro/outputs/9949332898702959

Bloomberg, L. D., & Volpe, M. (2008). Analyzing and interpreting findings. In *Completing your*

      qualitative dissertation: A roadmap from beginning to end (pp. 126-153). SAGE

      Publications, Inc., https://www-doi-org.ezproxy.liberty.edu/10.4135/9781452226613

Bonner, P. J., Warren, S. R., & Jiang, Y. H. (2018). Voices from urban classrooms: Teachers'

      perceptions on instructing diverse students and using culturally responsive teaching.

      Education and Urban Society, 50(8), 697–726.

      https://doi.org/10.1177/0013124517713820

Boutte, G. (2018). Taking culturally relevant teaching to the big house: Implications for early

      childhood teacher educators. *The New Educator, 14*(2), 171-

      184, doi: 10.1080/1547688X.2018.1426327

Buchanan, D. (2017). Four strategies for "sound" activism. *SEM Newsletter, 51*(3), 4, 15-17.

      https://cdn.ymaws.com/www.ethnomusicology.org/resource/resmgr/newsletters/SEMNL

      51-3.pdf

Bylica, K. (2020). *Critical Border Crossing: Exploring Positionalities through Soundscape*

      Composition and Critical Reflection (Order No. 29247196). Available from ProQuest

Dissertations & Theses Global. (2714906647).

https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertatio
ns-theses/critical-border-crossing-exploring/docview/2714906647/se-2

Byo, J. L. (2018). "Modern Band" as school music: A case study. *International Journal of
Music Education, 36*(2), 259–269. https://doi.org/10.1177/0255761417729546

Campbell, P. (2018). *Music, Education, and Diversity: Building Cultures and
Communities*. Teachers College Press.

Campbell, P. (2020). At the nexus of ethnomusicology and music education: pathways to
diversity, equity, and inclusion. *Arts Education Policy Review, 121*(3), 106-
110. doi: 10.1080/10632913.2019.1709936

Cicco, M. (2022). A historical perspective from folklorist Henry Glassie: Roots of folk songs in
music education. *Journal of Historical Research in Music Education, 44*(1), 93–118.
https://doi-org.ezproxy.liberty.edu/10.1177/15366006211009201

Clark, R. H. (2019). A narrative history of African American marching band: Toward a
historicultural understanding. *Journal of Historical Research in Music Education, 41*(1),
5–32. https://doi-org.ezproxy.liberty.edu/10.1177/1536600619847933

Convertino, C., Levinson, B., & Gonzales, N. (2019). Culture, teaching and learning. In Banks,
J., & Banks, C. (Eds.), *Multicultural education: Issues and perspectives* (10th ed., pp. 26-
38). Wiley.

Court, D. (2017). *Qualitative research and intercultural understanding: Conducting qualitative
research in multicultural settings* (1st ed.). Routledge.
https://doi.org/10.4324/9781315113685

Creswell, J. (2016). *30 essential skills for the qualitative researcher.* Sage.

Creswell & Poth (2018). *Qualitative inquiry & research design: Choosing among five approaches* (4th ed.). Sage.

Cvencek, D., Fryberg, S., Covarrubias, R., & Meltzoff, A. (2018). Self-concepts, self-esteem, and academic achievement of minority and majority North American elementary school children. *Child Development*, *89*(4), 1099–1109. https://doi.org/10.1111/cdev.12802

DeBeer, J. (2019). Cultural-historical activity theory (CHAT) as a practical lens to guide classroom action research in the biology classroom. *The American Biology Teacher*, *81*(6), 395–402. https://www.jstor.org/stable/26848528

Desai, P. P., Dodor, B. A., & Carroll, E. B. (2020). Exploring one's family heritage to enhance self-awareness: A step toward developing cultural competence. *Family Relations, 69*(1), 76-91. https://doi.org/10.1111/fare.12383

de Villiers, A. C. (2021). (Re)organizing the music curriculum as multicultural music education. *International Journal of Music Education, 39*(4), 383–393. https://doi.org/10.1177/0255761420986219

Dosman, N. (2017). Why music matters in urban school districts: The perspectives of students and parents of the Celia Cruz High School of Music. *Arts Education Policy Review, 118*(2), 67-82, doi: 10.1080/10632913.2015.1009223

Dyches, J. (2017). Shaking off Shakespeare: A white teacher, urban students, and the mediating powers of a canonical counter-curriculum. *Urban Review* 49, 300–325. https://doi.org/10.1007/s11256-017-0402-4

Elo, S., Kääriäinen, M., Kanste, O., Pölkki, T., Utriainen, K., & Kyngäs, H. (2014). Qualitative content Analysis: A focus on trustworthiness. *SAGE Open*. https://doi.org/10.1177/2158244014522633

Elpus, K., & Abril, C. R. (2019). Who enrolls in high school music? A national profile of U.S. students, 2009–2013. *Journal of Research in Music Education, 67*(3), 323–338. https://doi.org/10.1177/0022429419862837

Emmel, N., & Kenney, F. (2013). *Sampling and choosing cases in qualitative research: A realist approach* (J. Seaman, Ed.). SAGE.

Engeström, M. (2001). Expansive learning at work. *Journal of Education and Work*, *14*(1), 133– 156.133-156, doi: 10.1080/13639080020028747

Every Student Succeeds Act, 20 U.S.C. § 6301 (2015). https://www.congress.gov/114/plaws/publ95/PLAW-114publ95.pdf

Filbin, D. (2021) Discovering how Black Lives Matter: Embracing student voice in the art room, *Art Education*, *74*(1), 19-25, doi: 10.1080/00043125.2020.1825596

Fitzpatrick, K. R. (2022). "Finding the other half of me": Culture-based approaches to music education in Hawaiʻi. *Journal of Research in Music Education, 70*(1), 22–47. https://doi.org/10.1177/00224294211018667

Foot, K. (2014). *Cultural-historical activity theory: Exploring a theory to inform practice and research.* University of Washington. https://faculty.washington.edu/kfoot/Publications/Foot-CHAT-explored-dist-tf.pdf

Forrester, S. H. (2018). Music teacher knowledge: An examination of the intersections between instrumental music teaching and conducting. *Journal of Research in Music Education, 65*(4), 461–482. https://doi.org/10.1177/0022429417742124

Freire, J.A., & Valdez, V.E. (2021). The holistic analysis of multicultural teaching framework: Capturing teachers' pauses and their hybrid and fluid multicultural

practices. *International Journal of Multicultural Education*, *23*(2), 127–144.

    https://doi.org/10.18251/ijme.v23i2.2647

Frisch, N.S. (2020). Inspired by the concept of boundary objects in arts education. In M.B.

    Polstholm & K.F.Vennebo (Eds.) *Applying cultural historical activity theory in*

    educational settings: Learning, development and research (pp. 58-72). Routledge.

Frizzel, E., & Windsor, L. (2021) Effects of teaching experience and culture on choral directors'

    descriptions of choral tone. *PLoS One*, *16* (12)

    https://www.ncbi.nlm.nih.gov/pmc/articles/PMC8651130/

Gall, M., Gall, J., & Borg, W. (2015). *Applying educational research: How to read, do, and use*

    research to solve problems of practice (7th Ed.). Pearson.

Garcia, L. (2017). *La Lotería, art education and creative resistance: A funds of knowledge*

    approach to art education in working-class schools (Order No. 10605305). Available

    from ProQuest Dissertations & Theses Global. (1955177185).

    https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertatio

    ns-theses/la-lotería-art-education-creative-resistance/docview/1955177185/se-2

Gay, G. (2018). *Culturally responsive teaching: Theory, research, and practice*. Teachers

    College Press.

Glover, L. (2019). *Teaching mathematics for social justice: How students in an all-girls*

    independent school setting use mathematics to read and write the

    world. https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/di

    ssertations-theses/teaching-mathematics-social-justice-how-

    students/docview/2240033847/se-2

Good-Perkins, E. (2021). Culturally sustaining music education and epistemic travel. *Philosophy of Music Education Review, 29*(1), 47-66. http://dx.doi.org.ezproxy.liberty.edu/10.2979/philmusieducrevi.29.1.04

Goodyear, L. (2014). *Qualitative inquiry in evaluation: From theory to practice* (First edition.). Jossey-Bass.

Grant, C. (2018). Developing global citizenship in tertiary performing arts students through short-term mobility programs. *International Journal of Education & the Arts, 19*(15). https://doi.org/10.18113/P8ijea1915

Groulx, T. J. (2018). Influences of segregation and integration on the bands at historically black high Schools in Duval County, Florida. *Journal of Historical Research in Music Education, 40*(1), 58–78. https://doi-org.ezproxy.liberty.edu/10.1177/1536600617720760

Hashim, M., & Hoover, M. (2017). A theoretical framework for analyzing multicultural group learning. *Literacy Information and Computer Education Journal, 8*(4). https://infonomics-society.org/wp-content/uploads/licej/published-papers/volume-8-2017/A-Theoretical-Framework-for-Analyzing-Multicultural-Group-Learning.pdf

Herrera, L. J. P., & Kidwell, T. (2018). Literature circles 2.0: Updating a classic strategy for the 21st century. *Multicultural Education, Special Issue: 21st Century Learning & Multicultural Education, 25*(2), 17-21. https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/literature-circles-2-0-updating-classic-strategy/docview/2055552071/se-2

Hess, J. (2017). Troubling whiteness: Music education and the "messiness" of equity work. *International Journal of Music Education, 36*(2), 128–144. https://doi.org/10.1177/0255761417703781

Hess, J. (2018). A "discomfortable" approach to music education: Re-invisioning the "strange encounter". *Philosophy of Music Education Review, 26*(1), 24-45. https://doi.org/10.2979/philmusieducrevi.26.1.03

Hess, J. (2019). *Music education for social change: Constructing and activist music education.* Routledge.

Howard, K. (2018). The emergence of children's multicultural sensitivity: An elementary school music culture project. *Journal of Research in Music Education, 66*(3), 261–277. https://doi.org/10.1177/0022429418784594

Janes, H. (2021). Cultural humility in music teacher education: A virtuous vice, a vicious virtue. *Action, Criticism, & Theory for Music Education.*, *20*(1), 84–120. https://doi.org/10.22176/act20.1.84

Jolley, J. (2019). *The curious case of Keiko Yamada.* New Music USA. https://newmusicusa.org/nmbx/the-curious-case-of-keiko-yamada/

Kajikawa, L. (2021). Leaders of the new school? Music departments, Hip-Hop, and the challenge of significant difference. *Twentieth-Century Music, 18*(1), 45-64. https://doi.org/10.1017/S1478572220000262

Kang, S. (2016). The history of multicultural music education and its prospects: The controversy of music universalism and its application. *Update: Applications of Research in Music Education, 34*(2), 21–28. https://doi.org/10.1177/8755123314548044

Kang, S., & Yoo, H. (2019). American preservice elementary teachers' self-reported learning outcomes from participating in Korean percussion lessons in a music-methods course. *Research Studies in Music Education, 41*(3), 327–342. https://doi.org/10.1177/1321103X18806084

Karvelis, N. (2018) Race, class, gender, and rhymes: Hip-Hop as critical pedagogy. *Music Educators Journal, 105*(1). https://doi.org/10.1177/0027432118788138

Kelly, K., Becker, W., Lipscomb, G., & Robards, A. (2020). Centering culture through writing and the arts: Lessons learned in New Zealand. *The Reading Teacher*, 74(2), 147– 158. https://doi-org.ezproxy.liberty.edu/10.1002/trtr.1918

Herrera, L. J. P., & Kidwell, T. (2018). Literature circles 2.0: Updating a classic strategy for the 21st century. *Multicultural Education, Special Issue: 21st Century Learning & Multicultural Education, 25*(2), 17-21. https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/literature-circles-2-0-updating-classic-strategy/docview/2055552071/se-2

Jolley, J. (2019, November 7). *The curious case of Keiko Yamada.* New Music USA. https://newmusicusa.org/nmbx/the-curious-case-of-keiko-yamada/

Klar, H., Moyi, P., Ylimaki, R., Hardie, S., Andreoli, P., Dou, J., Harrington, K., Roper, C., & Buskey, F. (2020). Getting off the list: Leadership, learning, and context in two rural, high-needs schools. *Journal of School Leadership, 30*(1), 62–83. https://doi-org.ezproxy.liberty.edu/10.1177/1052684619867474

Kratus, J. (2019). A return to amateurism in music education. *Music Educators Journal, 106*(1), 31–37. https://doi-org.ezproxy.liberty.edu/10.1177/0027432119856870

Lawyer, G. (2018). The dangers of separating social justice from multicultural education: applications in higher education. *International Journal of Multicultural Education.*, *20*(1). https://doi.org/10.18251/ijme.v20i1.1538

Lee, S. (2018). General music teachers' backgrounds and multicultural repertoire selection. *Update: Applications of Research in Music Education, 36*(2), 38-44.

https://doi.org/10.1177/8755123317717052

Lewis-Spector, J. (2022). Efforts to dismantle traditional public schools: Literacy

    consequences for students. *Read Teach* (*76)*, 317-325. https://doi.org/10.1002/trtr.2148

Leont'ev, A. N. (1978). *Activity, consciousness, and personality.* Prentice-Hall.

Lincoln, Y. & Guba, E. (1985). *Naturalistic Inquiry.* Sage Publications.

Loyd, A., & Gaither,S. (2018). Racial/ethnic socialization for White youth: What we know and

    future directions. *Journal of Applied Developmental Psychology,59,* 54-64.

    https://doi.org/10.1016/j.appdev.2018.05.004.

Maurer, J. M. (2020). *Learning and teaching musical heritage in immigrant.* Available from

    ProQuest Dissertations & Theses Global. (2427548136).

    https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertatio

    ns-theses/learning-teaching-musical-heritage-immigrant/docview/2427548136/se-2

Mayasa, T. (2020). *Keys to stem success: The black studies effect.*

    https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertatio

    ns-theses/keys-stem-success-black-studies-effect/docview/2470412971/se-2

McBride, N. R., & Nicholson, G. (2023). Finding "otherness" in music and pedagogy: A critical

    ontological analysis of an immersive international music education exchange program.

    Journal of Music Teacher Education, 32(2), 42-56.

    https://doi.org/10.1177/10570837221120771

McCorkle, W. (2021). DACA and educational restrictions in South Carolina: A continuation of

    white supremacy. *Journal of Latinos and Education*, *20.*

    doi: 10.1080/15348431.2021.1995388

    https://doi-org.ezproxy.liberty.edu/10.1177/1057083716629392

McKoy, C. L., MacLeod, R. B., Walter, J. S., & Nolker, D. B. (2017). The impact of an in-service workshop on cooperating teachers' perceptions of culturally responsive teaching. *Journal of Music Teacher Education, 26*(2), 50–63.

McPhee, K. (2020). *Cultural humility in the context of teacher-student relationships* [Dissertation, Georgia State University]. doi: https://doi.org/10.57709/18738009

Mellander, C., Florida, R., Rentfrow, P. J., & Potter, J. (2018). The geography of music preferences. *Journal of Cultural Economics*, *42*(4), 593–618. https://www.jstor.org/stable/48698212

Mick, J., & Pope, D. (2018). An analysis of ratings and interrater reliability of adjudicated orchestra festivals. *Bulletin of the Council for Research in Music Education*, *218*, 49–68. https://doi.org/10.5406/bulcouresmusedu.218.0049

Milburn, C. (2022). The development of marching band traditions at historically black colleges and universities: The human jukebox versus the sonic boom of the South. *Journal of Historical Research in Music Education, 43*(2), 205–227. https://doi-org.ezproxy.liberty.edu/10.1177/15366006221081883

Miled, N. (2019). Educational leaders' perceptions of multicultural education in teachers' professional development: a case study from a Canadian school district. *Multicultural Education Review*, *11*(2), 79–95. https://doi.org/10.1080/2005615X.2019.1615249

Moore, R. D. (Ed.). (2018). Fernando Ortiz on music: Selected writing on Afro-Cuban culture. Temple University Press, p. 259.

National Association for Music Education (2014). Glossary. *National Core Arts Standards.* *https://nafme.org/wp-content/uploads/2014/06/Core-Music-Standards-Glossary.pdf*

National Center for Education Statistics. (2022). *National assessment of educational*

    progress. https://nces.ed.gov/nationsreportcard/

Nieto, S. (2017). Re-imagining multicultural education: new visions, new

    possibilities, *Multicultural Education Review*, *9*(1), 1-10

    doi: 10.1080/2005615X.2016.1276671

Nikkanen, H., & Westerlund, H. (2017). More than just music: Reconsidering the educational

    value of music in school rituals. *Philosophy of Music Education Review 25,*(2), 112–27.

    https://doi.org/10.2979/philmusieducrevi.25.2.02.

Noon, C. M. (2020). *Cultivating socially just concert programming perspectives through*

    preservice music teachers' band experiences: A multiple case study (Order No.

    27831131). Available from ProQuest Central; ProQuest Dissertations & Theses Global;

    Social Science Premium Collection. (2486436875).

    http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fdissertat

    ions-theses%2Fcultivating-socially-just-concert-

    programming%2Fdocview%2F2486436875%2Fse-2%3Faccountid%3D12085

Nysæther, E., Christophersen, C. & Sætre, J. (2021). Who are the music student teachers in

    Norwegian generalist teacher education? *Nordic Research in Music Education*, *2*. 28-57.

    Doi: 10.23865/nrme.v2.2988

Nysæther, E. T., & Schei, T. B. (2018). Empowering girls as instrumentalists in popular music.

    Studying change through Engeström's cultural-historical activity theory. In F. Pio, A.

    Kallio, Ø. Varkøy, & O. Zandén (Eds.), Nordic Research in Music Education Yearbook

    Vol. 19 (pp. 75–96). NMH-publikasjoner. https://nmh.brage.unit.no/nmh-

　　　　xmlui/bitstream/handle/11250/2641992/Nysaether_og_Schei_Empowering_girls_as_instr

　　　　umentalists.pdf?sequence=1

O'Connell, C. (2019). Time travelling in Dixie: Race, music, and the weight of the past in the

　　　　British "televisual" South. *Journal of American Studies, 53*(1), 197-222.

　　　　https://doi.org/10.1017/S0021875817001335

Orzolek, D. C. (2021). Equity in music education: Programming and equity in ensembles:

　　　　students' perceptions. *Music Educators Journal*, *107*(4), 42–44.

　　　　https://doi.org/10.1177/00274321211001496

Pascale, C. (2011). Analytic induction. In *Cartographies of knowledge: Exploring qualitative

　　　　epistemologies* (pp. 39-76). Sage Publications, Inc., https://www-doi-

　　　　org.ezproxy.liberty.edu/10.4135/9781452230368

Pearson-Bush, S. (2020). *Students' perceptions and experiences: African American students iIn

　　　　band and Orchestra Programs* [Doctoral Dissertation, the University of New England].

　　　　DigitalUNE. https://dune.une.edu/theses/305

Petrovic, J. (2020). *Intensifying multicultural education through critical pedagogy, antiracism,

　　　　and the need to unschool.* University of Alabama.

　　　　10.1093/acrefore/9780190264093.013.1477.

Postholm, M. (2015). Methodologies in Cultural–Historical Activity Theory: The example of

　　　　school-based development, *Educational Research*, *57* (1), 43-58,

　　　　doi: 10.1080/00131881.2014.983723

Postholm, M., & Vennebo, K. (2020). *Applying Cultural Historical Activity Theory in

　　　　educational settings: Learning, development and research.* Routledge.

Prest, A. (2019). Cross-cultural understanding: The role of rural school–community music

    education partnerships. *Research Studies in Music Education, 42*(2), 208–230.

    https://doi.org/10.1177/1321103X18804280

Purslow, V., & Belcastro, A. (2019). Caviar and fish sticks: The marginalization of American

    country music. *The International Journal of Social, Political and Community Agendas in*

    the Arts, 14(2), 41-48. https://doi.org/10.18848/2326-9960/CGP/v14i02/41-48

Reyes, F. L. (2018). Multicultural music education in North America: Achievements and

    obstacles. *The Canadian Music Educator, 59*(2), 10-17.

Robinson, N. R. (2017). Developing a critical consciousness for diversity and equity among

    preservice music teachers. *Journal of Music Teacher Education, 26*(3), 11–26.

    https://doi.org/10.1177/1057083716643349

Rodriguez, S. (2018). 'Good, deserving immigrants' join the Tea Party: How South Carolina

    policy excludes Latinx and undocumented immigrants from educational opportunity and

    social mobility. *Education Policy Analysis Archives, 26*(103).

    http://dx.doi.org/10.14507/epaa.26.3636

Rodriguez, S., & Monreal, T. (2017). "This state Is racist . . ": Policy problematization and

    undocumented youth experiences in the new Latino south. *Educational Policy, 31*(6),

    764–800. https://doi-org.ezproxy.liberty.edu/10.1177/0895904817719525

Rodriguez, S., Monreal, T., & Howard, J. (2020) "It's about hearing and understanding their

    stories": Teacher empathy and socio-political awareness toward newcomer

    undocumented students in the new Latino south. *Journal of Latinos and*

    Education, 19(20), 181-198, doi: 10.1080/15348431.2018.1489812

Roxas, K., & Vélez, V. (2019). Photovoice as micro-invitation: A case study of high school immigrant youth disrupting everyday forms of racism. *The High School Journal, 102*(4), 267-282. http://dx.doi.org.ezproxy.liberty.edu/10.1353/hsj.2019.0011

Salvador, K., & Kelly-McHale, J. (2017). Music teacher educator perspectives on social justice. *Journal of Research in Music Education*, *65*(1), 6–24. https://www.jstor.org/stable/48588573

Sarath, E. (2018). *Black music matters: Jazz and the transformation of music studies.* Rowman & Littlefield Publishers. https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/reader.action?docID=5492283&ppg=83

Schippers, P., & Campbell, P. (2018). Cultural diversity: Beyond "Songs from Every Land." In McPherson, G. & Welch, G. (Eds.) *Music and music education in people's lives* (pp. 158-191). Oxford University Press.

Schmidt, M., & Smith, M. (2017). Creating culturally responsive ensemble instruction: A beginning music educator's story. *Bulletin of the Council for Research in Music Education*, *210–211*, 61–79. https://doi.org/10.5406/bulcouresmusedu.210-211.0061

Serna, L. A. (2019). *Newcomer English language learners in high school choral music education: An ethnographic ease study* (Order No. 10686825). Available from ProQuest Central; ProQuest Dissertations & Theses Global; Social Science Premium Collection. (2267017440). https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/newcomer-english-language-learners-high-school/docview/2267017440/se-2

Shannon-Baker, P. (2018). A multicultural education praxis: Integrating past and present, living theories, and practice. *International Journal of Multicultural Education, 20*(1), 48-66. https://doi.org/10.18251/ijme.v20i1.1518

Shenton, A. (2004). Strategies for ensuring trustworthiness in qualitative research project. *Education for Information, 22,* 63-75.

Sions, H. K. (2018). K-Pop and critical multicultural art education. *Journal of Cultural Research in Art Education (Online), 35*, 44-54. http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fk-pop-critical-multicultural-art-education%2Fdocview%2F2392449448%2Fse-2%3Faccountid%3D12085

South Carolina Band Directors Association (2022). *South Carolina band directors association handbook, 2022-23. https://www.bandlink.org/wp-content/uploads/2022/11/SCBDA-HANDBOOK-2022-23-11042022.pdf*

South Carolina Department of Education (2017). *South Carolina college and career-ready Standards for Visual and Performing Arts. https://ed.sc.gov/instruction/standards/visual-and-performing-arts/standards/south-carolina-college-and-career-ready-standards-for-visual-and-performing-arts-proficiency/*

South Carolina Department of Education (2020). *S.C. School Report Card 2019-2020.* https://screportcards.ed.sc.gov/files/2020//data-files/

South Carolina Education Oversight Committee (2015). *2015 Annual Report. https://www.scstatehouse.gov/reports/EducationOversightComm/March12015ReportToGeneralAssembly.pdf*

South Carolina Music Educators Association (2023). *Constitution and Bylaws.*

    https://www.scmea.net/about/constitution-and-bylaws/

Stahl, N. A., & King, J. R. (2020). Expanding approaches for research: Understanding and using

    trustworthiness in qualitative research. *Journal of Developmental Education*, *44*(1), 26–

    28. http://www.jstor.org/stable/45381095

Stimeling, T., & Tokar, K. (2020). Narratives of musical resilience and the perpetuation of

    whiteness in the music history classroom. *Journal of Music History Pedagogy, 10*(1)

    20-38. http://www.ams-net.org/ojs/index.php/jmhp/article/view/312

Stone, M. S., Norwood, L., & Gregoire, S. (2018). If you don't know, don't assume: Cross-

    cultural engagement in choral music for social justice. *The Choral Journal, 59*(3), 32-45.

    http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarl

    y-journals%2Fif-you-dont-know-assume-cross-cultural-

    engagement%2Fdocview%2F2114227130%2Fse-2%3Faccountid%3D12085

Swain, T. (2019). Music education advocacyp ESSA. *The Choral Journal, 60*(2), 18-25.

    https://www.jstor.org/stable/10.2307/26870084

Szelei, N., Tinoca, L., & Pinho, A. S. (2019). Professional development for cultural diversity:

    The challenges of teacher learning in context. *Professional Development in*

    Education, *46*(5), 780–796. https://doi.org/10.1080/19415257.2019.1642233

Taylor, S., & Wendt, J. (2023). The relationship between multicultural efficacy and

    culturally responsive classroom management self-efficacy. *Journal for Multicultural*

    Education., *17*(1), 31–42. https://doi.org/10.1108/JME-01-2022-0006

Tizai, L. (2020). Friendship, solidarity, and mutuality discovered in music. In I. Yob & E.

    Jorgansen (Eds.) *Humane music education for the common good* (pp. 153-57). Indiana

    University Press.

Tran, H., Aziz, M., & Reinhardt, S. F. (2021). Rage against the machine: The legacy of

    education leaders' valiant struggle for social justice in *Abbeville v. South Carolina.*

    Journal of School Leadership, 31(3), 166–188.

    https://doi-org.ezproxy.liberty.edu/10.1177/1052684619899612

Tuinstra, B. (2019). Embracing identity: An examination of non-Western music education

    practices in British Columbia. International Journal of Music Education, 37(2), 286–297.

    https://doi.org/10.1177/0255761419827359

U.S. News. (2021). *U.S. News and World Report Education Rankings.*

    https://www.usnews.com/news/best-states/rankings/education

Varga-Dobai, K. (2018). Remixing selfies: Arts-based explorations of funds of knowledge,

    meaning-making, and intercultural learning inlLiteracy. *International Journal of*

    Multicultural Education, *20*(2), 117–132. https://doi.org/10.18251/ijme.v20i2.1572

Vespa, J., Medina, L., & Armstrong, D. (2020). *Demographic turning points for the United*

    States: Population projections for 2020 to 2060. United States Census Bureau.

    https://www.census.gov/content/dam/Census/library/publications/2020/demo/p21144.pdf

Walden, J. (2019). A pile of drums: Putting theory into practice in culturally diverse music

    education. *International Journal of Music Education, 38*(1), 79-92.

    https://doi.org/10.1177/0255761419871358

Walling, C. B. (2016). Secondary choral directors' multicultural teaching practices, attitudes and

    experiences in international schools. *International Journal of Music Education, 34*(2),

196-207. https://doi.org/10.1177/0255761415584301

Walter, J. S. (2018). Global perspectives: Making the shift from multiculturalism to culturally responsive teaching. *General Music Today, 31*(2). 24–28. doi: 10.1177/1048371317720262.

Waymouth, H. E. (2020). *Educators' understanding of scientific sensemaking andlLiteracy: A cultural-historical activity theory analysis.* https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/educators-understanding-scientific-sensemaking/docview/2430063853/se-2

Weinberg, M. K., & Joseph, D. (2017). If you're happy and you know it: Music engagement and subjective wellbeing. *Psychology of Music.*, *45*(2), 257–267. https://doi.org/10.1177/0305735616659552

Wiggan, G., & Watson-Vandiver, M. J. (2017). Pedagogy of empowerment: student perspectives on critical multicultural education at a high-performing African American school. *Race Ethnicity and Education*, *22*(6), 767–787. https://doi.org/10.1080/13613324.2017.1395328

Wilson, D. (2020). A conflux of musical logics: Memory, history and the improvisative music of *SLANT*." *Leonardo Music Journal 30*, p. 79-83. .https://muse.jhu.edu/article/775525

Yerichuk, D., and Krar, J. (2019). From inclusion to inclusivity: A scoping review of community   music scholarship. *International Journal of Community Music, 12*(2), 169–188. doi: 10.1386/ijcm.12.2.169_1

Yin, R. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage.

Ylimaki, R., Brunderman, L., & Moyi, P. (2021). Balancing evidence-based and humanistic education in school development for underperforming Arizona and South Carolina

schools. *Leadership and Policy in Schools, 20*(3), 436-

456, doi: 10.1080/15700763.2019.1695850

Yoo, H. (2023). Research-to-resource: Instructional strategies for teaching culturally diverse

musics in ensembles. *Update: Applications of Research in Music Education, 39*(3), 5–

10. https://doi.org/10.1177/8755123320973464

Zabanal, J.R.A. (2022). An examination of orchestras and repertoire performed at the American

string teachers association's national orchestra festival (2004-2020). *String Research*

Journal, 12(1), 5-20. https://doi.org/10.1177/19484992221094817.

Appendix A

IRB Approval Letter

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

June 9, 2023

Helen Terlizzi
Judy Shoemaker

Re: IRB Exemption - IRB-FY22-23-1375 EXPERIENCES OF SOUTH CAROLINA MIDDLE SCHOOL MUSIC DIRECTORS TEACHING MULTICULTURAL MUSIC IN PERFORMANCE CLASSES

Dear Helen Terlizzi, Judy Shoemaker,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(iii). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording) if at least one of the following criteria is met:
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects, and an IRB conducts a limited IRB review to make the determination required by §46.111(a)(7).

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the

consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,
G. Michele Baker, PhD, CIP
Administrative Chair

Appendix B

Site Approval Letters

April 7, 2023

Dear Ms. Terlizzi,

This is to inform you that your request for your research study, "Experiences of South Carolina Middle School Music Directors Teaching Multicultural Music in Performance Classes" has been reviewed and approved.

Please note that this district-level approval obligates no school or employee to participate. Final study approval and cooperation must come from the school principal or administrator of the unit involved. Please show this letter to the school principal or administrator.

All researchers must adhere to the following guidelines:

• Except in the case of emancipated minors, researchers must obtain signatures of parents or legally authorized representatives (on a consent form) and of the student/minor (on an assent form) prior to a student's participation in the research study. All consent/assent forms must contain the following sentences:

o "I do not wish (my child) to participate." (This must be an option on the parent consent form.)

o The school district is neither sponsoring nor conducting this research.

o There is no penalty for not participating.

o Participants may withdraw from the study at any time without penalty.

• Assent of children who are of sufficient age and maturity should be obtained prior to their participation in research. In all cases, students should be told that they have the right to decline participation.

• Parents or guardians of students participating in your research must be notified of their right to inspect all instructional materials, surveys, and non-secured assessment tools used in conjunction with your research. This notification should include details of how parents can access these materials.

• Student social security numbers should never be used.

• Data directly identifying participants (students, teachers, administrators), such as name, address, telephone number, etc., may not be distributed in any form to outside persons or agencies.

All personally identifiable information, such as name, social security number, student ID number, address, telephone number, email address must be suppressed in surveys and reports. Reports and publications intended for audiences outside of the district should not identify names of individual schools or the district.

• Any further analyses and use of the collected data beyond the scope of the approved research project, and any extensions and variations of the research project, must be requested through ▮▮▮▮▮ Office of Assessment and Evaluation.

· Researchers should forward a copy of the results of the research to ████s Office of Assessment and Evaluation.

Respectfully,

████████████████

Research Officer, Office of Assessment & Evaluation

████████████████████████

April 6, 2023
Helen B. Terlizzi
259 Main Street
Leesville, SC 29070
Dear Helen:
After careful review of your research proposal entitled Experiences of South Carolina Middle School Music Directors Teaching Multicultural Music in Performance Classes, we have decided to grant you permission to conduct your study at ████████████ Middle School.
We grant permission for Helen Terlizzi to contact band, orchestra, and chorus teachers to invite them to participate in her research study.
We grant permission for Helen Terlizzi to visit the classes of participating teachers to observe class and to conduct recorded interviews with the teacher participants.
Sincerely,

████████

Director of Assessment and Accountability

████████████████████████

April 6, 2023

Helen B. Terlizzi 259 Main Street Leesville, SC 29070

Dear Helen:

After careful review of your research proposal entitled Experiences of South Carolina Middle School Music Directors Teaching Multicultural Music in Performance Classes, we have decided to grant you permission to conduct your study at D.R. Hill Middle School and Florence Chapel Middle School.

We grant permission for Helen Terlizzi to contact band, orchestra, and chorus teachers to invite them to participate in her research study.
We grant permission for Helen Terlizzi to visit the classes of participating teachers to observe class and to conduct recorded interviews with teacher participants.

Sincerely,

████████████

Director of Assessment, Accountability and Research Spartanburg School District Five

Ms. Terlizzi-
I am approving your request. Ms. Pym and Dr. Bradley, the principal of Williston-Elko Middle School are cc'd on this email. Contact Ms. Pym and she will coordinate your data collection with you.
Regards,
David Corder
Superintendent
Barnwell County Consolidated School District

Appendix C

Participant Consent

Title of the Project: Experiences Of South Carolina Middle School Music Directors Teaching Multicultural Music in Performance Classes

Principal Investigator: Helen Terlizzi, Doctoral Candidate, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. Participants must be teachers of the band, chorus, orchestra, or general music class at a participating school. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research project.

What is the study about and why are we doing it?

The purpose of the study is to learn how music teachers include traditions from different cultures.

What will participants be asked to do in this study?

If you agree to be in this study, you are asked to do the following:

1. Submit one week of your lesson plans or journals for the class. These can be in any format, and only need to include the musical selections or concepts that are being studied, performed, or rehearsed. They can be submitted via any digital platform or by hard copy. Alternatively, submit a recent concert program.
2. Allow observation of one period of a class during the week of those lesson plans. No adjustment to your lesson is required; the researcher should observe a typical day of your class.
3. Participate in an in-person or online audio-recorded interview that should last no longer than 45 minutes.

How could participants or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include an increased understanding of how music educators can provide experiences for students that promote inclusion, global awareness, and cultural harmony in schools, communities, and society.

What risks might participants experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. Data collected as part of this study may be shared for use in future research studies or with other researchers. If data collected from the participants is shared, any information that could identify them, if applicable, will be removed before the data is shared.

- Participant responses will be kept confidential through the use of pseudonyms.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.
- Observed class sessions will not be recorded.

Is study participation voluntary?

Participation in this study is voluntary. The study is not being conducted or sponsored by your school or your school district. Your decision whether or not to participate will not affect your current or future relations with Liberty University, your school, or your school district. If you decide to participate, you are free to not answer any question or to withdraw at any time without affecting those relationships.

What should be done if a participant wishes to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Helen Terlizzi. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at ███████████████ You may also contact the researcher's faculty sponsor, Dr. Judy Shoemaker, at ███████████████

Whom do you contact if you have questions about rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University

Appendix D

Observational Protocol

Site ID_____Teacher ID_____ Subject_____

Descriptive Notes	Reflective Notes
Lesson agenda or objective posted in classroom:	
Number of students present	
Record titles of musical examples included in class and origin, if known or stated	
Purpose of selections: (preparing for performance, skill development, etc.)	
Record mentions by teacher of cultural background of music	
Record contributions by students about cultural background of music	

Appendix E
Data Analysis Table

CHAT component	
Subject	
Object	
Tools	
Rules	
Community	
Division of Labor	