Liberty University

The Effects of Culturally Responsive Teaching on Three Black or African American High School Choral Students in the Greater Hartford Region

A Thesis Submitted to

the Faculty of the School of Music

in Candidacy for the Degree of

Doctor of Music Education

by

Samuela J. Simpson

Lynchburg, Virginia

April 27, 2023

ABSTRACT

Culturally responsive teaching is an emerging area of education. Due to an increase of people of color in the United States, there is a greater need to incorporate culturally responsive practices in curricula. This study uncovered the perspectives of three public high school Black or African American choral students and a Black or African American high school choral teacher in the Greater Hartford Region and their experiences with culturally responsive choral music. This qualitative phenomenological study revealed new perspectives on the effects of culturally responsive choral instruction. Four themes emerged from students' post-study interviews: knowledgeable engagement, identity, connections, and musicality. This study also examined a choral teacher's perceived level of preparedness to teach culturally responsive choral music and reflections after implementing culturally responsive teaching through a post-study survey. A researcher-developed conceptual framework was created using scholarship from researchers including Gloria Ladson-Billings and Geneva Gay. The framework addresses students' cultures, teacher reflexivity, choosing culturally responsive music, developing critical consciousness, developing a sense of community among students, and performing culturally responsive and traditional Western classical music. Gathering information from students' perspectives was significant due to the need for more literature about culturally responsive choral music. This project exemplifies how students' experiences with culturally responsive music in public high school choral classes affect their perception of music within the choral paradigm. Furthermore, this study could encourage researchers to examine the effects of culturally responsive teaching in other courses in music education, middle or elementary school settings, or other areas of the world.

ACKNOWLEDGMENTS

DEDICATION

I dedicate this work to my wonderful parents, Mr. Keith S. Simpson and Mrs. Jacqueline J. Simpson, for their unrelenting love, encouragement, and zeal to help me on this journey. I could not have completed this journey without you. I also dedicate this work to my caring brother, Keith Simpson, Jr. His warm-hearted and comedic spirit always brings a smile to my face. Finally, I dedicate this work to my grandparents and pastors, Bishop Samuel E. Webb and Mother Millicent E. Webb. Their prayers, encouragement, and desire for me to be successful have carried me through my toughest days. May God bless all of you always.

Contents

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

APA	*American Psychological Association*
CAQDAS	*Computer-Assisted Qualitative Data Analysis Software*
CCM	*Contemporary Commercial Music*
CRP	*Culturally Relevant Pedagogy*
CRT	*Culturally Responsive Teaching*
CSDE	*Connecticut State Department of Education*
CSRP	*Culturally Sustaining/Revitalizing Pedagogy*
ELL	*English Language Learner*
FoK	*Funds of Knowledge*
IMC	*International Music Council*
IRB	*Institutional Review Board*
ISME	*International Society for Music Education*
MENC	*Music Educators National Conference*
MSNC	*Music Supervisors National Conference Educational Council*
NAEP	*National Assessment of Educational Progress*
NAfME	*National Association for Music Education*
NEA	*National Education Association*
NCES	*National Center for Education Statistics*
SAB	*Soprano, Alto, & Baritone Voices*
SAT	*Soprano, Alto, and Tenor Voices*
SATB	*Soprano, Alto, Tenor, and Bass Voices*
SBE	*Connecticut State Board of Education*

UNESCO   *United Nations Educational, Scientific, and Cultural Organization*

CHAPTER ONE: INTRODUCTION

Culturally responsive teaching (CRT) is an emerging theory in education. Historically, most academic subjects taught in public schools in the United States are based upon a Eurocentric view. Consequently, the tradition of a Eurocentric-based education has marginalized the educational experience for students of color. However, the opportunity for students of color to connect to curricula in various academic subjects is readily available with culturally responsive teaching.

Culturally responsive teaching was developed in response to the rapidly-changing student demographics in the United States and the deficit-based educational practices toward students of color. Students, regardless of their cultural backgrounds, bring knowledge of their cultures into classrooms. Delgado-Gaitan and Trueba state that *culture* is "a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives and the lives of others."[1] Accessing students' cultural knowledge to incorporate into choral music curricula can create culturally rich academic experiences for students of color.

Implementing culturally responsive teaching requires that teachers are equipped with the knowledge to instruct students. Culturally responsive teachers utilize strategies to connect the school curriculum to the lives of culturally diverse populations.[2] Ultimately, implementation of culturally responsive teaching provides students with an education that is relevant to them.

---

[1] Concha Delgado-Gaitan and Henry Trueba, *Crossing Cultural Borders: Education for Immigrant Families in America* (New York: Falmer, 1991), quoted in Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice* (New York: Teachers College Press, 2018), 8, ProQuest Ebook Central.

[2] Vicki R. Lind and Constance L. McKoy, *Culturally Responsive Teaching in Music Education: From Understanding to Application* (New York: Routledge, 2016), 20.

The primary goal of this study was to determine the effects of culturally responsive teaching in choral classrooms on three Black or African American public high school choral students in the Greater Hartford Region. The secondary goal was to examine teachers' perceptions of implementing culturally responsive teaching. This study used a qualitative phenomenological research design. Interviews were conducted with the high school choral students, and the choral teacher completed an end-of-study survey after implementing culturally responsive teaching. This study provides pertinent information regarding the effects of culturally responsive choral teaching in a region primarily educating students of color.

Background

The population of the United States is constantly changing. People migrate to the United States regularly, which ultimately affects the student population in public schools. According to the National Center for Education Statistics (NCES) regarding the student population in the United States, in the fall of 2020, 22.6 million students were White, 13.8 million were Hispanic, 7.4 million were Black or African American, 2.7 million were Asian, 2.2 million were two or more races, .5 million were American Indian/Alaska Native, and 180,000 were Pacific Islander.[3] These data indicate that more than half of the students in schools in the United States are students of color. Regarding the demographics of teachers in the United States for the 2017-2018 school year, 79% of public school teachers were White, non-Hispanic; 9% were Hispanic; 7% were Black or African American, non-Hispanic; 2% were Asian, non-Hispanic; 2% were two or more races; and less than 1% were Native Hawaiian/Pacific Islander, non-Hispanic, and

---

[3] "Racial/Ethnic Enrollment in Public Schools," National Center for Education Statistics, updated May 2022, https://nces.ed.gov/programs/coe/indicator/cge.

American Indian/Alaska Native, non-Hispanic.[4] These data indicate that most teachers in the United States are White. A comparison of national student and teacher data reveals that most teachers are White while most students are students of color. Furthermore, the teacher population is not reflective of the student population.

Regarding the Greater Hartford Region in Connecticut, according to EdSight, for the 2021-2022 school year, 52,504 students were White, 38,582 students were Hispanic or Latino, 20,721 students were Black or African American, 8,493 students were Asian, 5,247 students were two races, 156 students were American Indian/Alaska Native, and 84 students were Native Hawaiian or Other Pacific Islander.[5] Based on these data, 58% of students in the Greater Hartford Region are students of color. Regarding teachers in the Greater Hartford Region, according to EdSight, for the 2021-2022 school year, 11,836 teachers were White, 691 were Hispanic or Latino, 798 were Black or African American, 195 were Asian, 22 were American Indian/Alaska Native, 4 were Native Hawaiian or Other Pacific Islander, and 18 teachers did not report.[6] According to this data, 87% of teachers in the Greater Hartford Area are White. Furthermore, most teachers in the Greater Hartford Region are White, while most students are students of color.

---

[4] "Race and Ethnicity of Public School Teachers and Their Students," National Center for Education Statistics, accessed August 28, 2022, https://nces.ed.gov/pubs2020/2020103/index.asp.

[5] "Enrollment Export," EdSight: Connecticut's Official Source for Education Data, accessed October 8, 2022, https://public-edsight.ct.gov/Students/Enrollment-Dashboard/Public-School-Enrollment-Export?language=en_US.

[6] "Educator Race/Ethnicity," EdSight: Connecticut's Official Source for Education Data, accessed October 8, 2022, https://public-edsight.ct.gov/Educators/Educator-Diversity-Dashboard/Educator-Race-Ethnicity?language=en_US.

McKoy references a 2004 National Association for Music Education (NAfME) survey. NAFME was formerly known as the Music Educators National Conference (MENC).[7] According to Eureka Facts, this survey indicates that the demographics of music teachers who are NAfME members are similar to the national distribution of teachers.[8] The results show that 90% of NAfME members are White, 5.8% are Black or African American, 1.7% are Hispanic or Latino, .6% are Asian, and 1.2% identify as other.[9] A study by Elpus reveals that the proportion of White music teacher licensure candidates is significantly higher than the proportion of White adults in the United States general population, and the proportion of Black, Hispanic, Asian, Native American, Pacific Islander, and Multiracial candidates is significantly lower.[10]

According to VanDeusen, many students of color attend America's schools, and there is a vast disparity in the racial and ethnic differences between students and teachers.[11] The disproportionality of most teachers being White and most students being students of color can cause a disconnect in the learning process for students of color. VanDusen further states, "These figures suggest that teachers' racial, ethnic, cultural, and linguistic backgrounds are likely to

---

[7] "MENC Centennial," National Association for Music Education, accessed April 13, 2023, https://nafme.org/about/history/menc-centennial/.

[8] Constance L. McKoy, "Effects of Selected Demographic Variables on Music Student Teachers' Self-Reported Cross-Cultural Competence," *Journal of Research in Music Education* 60, no. 4 (2013): 377, https://doi.org/10.1177/0022429412463398.

[9] Eureka Facts, *MENC Membership Profile and Segmentation Report* (Rockville: Author), 2004, quoted in Constance L. McKoy, "Effects of Selected Demographic Variables on Music Student Teachers' Self-Reported Cross-Cultural Competence," *Journal of Research in Music Education* 60, no. 4 (2013): 377, https://doi.org/10.1177/0022429412463398.

[10] Kenneth Elpus, "Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores," *Journal of Research in Music Education* 63, no. 3 (2015): 324, https://doi.org/10.1177/0022429415602470.

[11] Andrea J. VanDeusen, "A Cultural Immersion Field Experience: Examining Preservice Music Teacher's Beliefs About Cultural Differences in the Music Classroom," *Journal of Music Teacher Education* 28, no. 3 (2019): 43, https://doi.org/10.1177/1057083718824729.

differ from those of the students they teach."[12] Racial differences between teachers and students

can affect student learning. VanDeusen states that teachers must understand how the knowledge

of students' cultures influences their beliefs, attitudes, and perceptions about the world and how

culture affects interactions in the classroom.[13] Lind and McKoy state, "A teacher's bias in favor

of mainstream instructional practice and ways of knowing can reinforce biased attitudes and

beliefs the teacher may hold about members of racial, ethnic, and cultural groups."[14] Lind and

Mckoy further express that all people are shaped by their cultural heritage and make decisions

according to lived experiences.[15] Regarding music education, Shaw adds that continuing a rich

classical music tradition should be celebrated, and teachers should be aware that traditional

choral music practices may be prone to ethnocentrism.[16]

Regarding teachers of color, Achinstein and Aguirre discovered that novice teachers of

color may also face challenges when teaching students of color.[17] The sociocultural

identifications and authenticity of teachers of color may be questioned causing teachers of color

to be considered *culturally suspect*.[18] According to Achinstein and Ogawa, teachers of color must

be taught how to integrate their cultural and linguistic knowledge in schools.[19] Hammond states

---

[12] VanDeusen, "A Cultural Immersion," 43.

[13] Ibid., 44.

[14] Lind and McKoy, *Culturally*, 28.

[15] Ibid.

[16] Shaw, "The Skin That," 76.

[17] Betty Achinstein and Julia Aguirre, "Cultural Match or Culturally Suspect: How New Teachers of Color Negotiate Sociocultural Challenges in the Classroom," *Teachers College* 110, no. 8 (2008): 1513.

[18] Ibid.

[19] Betty Achinstein and Rodney T. Ogawa, *Change(d) Agents: New Teachers of Color in Urban Schools* (New York: Teachers College Press, 2011), quoted in Contra D. Gist, "The Culturally Responsive Teacher Educator," *The Teacher Educator* 49, no. 4 (2014): 266, https://doi.org/10.1080/08878730.2014.934129.

that the teachers' cultural awareness, learning partnerships, information processing techniques, and establishment of learning environments suited for a community of learners promote students' success.[20] White teachers and teachers of color can provide effective instruction when they understand their students' cultures and apply that knowledge to curricula. This is referred to as cross-cultural competence and is exhibited when teachers validate students' cultural experiences and incorporate those experiences into curricula.[21] Music teachers should become cross-culturally competent by recognizing and valuing students' diverse cultural knowledge.[22]

A crucial component in culturally responsive teaching is teacher self-reflection. According to Lind and McKoy, teachers should examine their preconceived notions to determine if there are unconscious deficit-based beliefs about students or if they exhibit a privileged status due to being a dominant group member.[23] Shaw adds, "Regardless of a teacher's cultural background, ongoing self-analysis regarding how cultural identity shapes one's own orientation toward education and how ways in which learners' orientations toward education may differ from one's own constitutes an important step toward CRT."[24] Engaging in continual self-reflection can allow teachers to examine their personal beliefs about their culture and the cultures represented in their classrooms.

---

[20] Zaretta Hammond, *Culturally Responsive Teaching & the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students* (Thousand Oaks, CA: Corwin, 2015), 18-19.

[21] McKoy, "Effects of Selected," 376.

[22] Ibid., 389.

[23] Lind and McKoy, *Culturally*, 29.

[24] Julia T. Shaw, *Culturally Responsive Choral Education: What Teachers Can Learn From Nine Students' Experiences in Three Choirs*, eds., Vickie R. Lind and Constance L. McKoy (New York, Routledge, 2020), 7.

Statement of the Problem

Historically, in the United States, the educational needs of students of color have been

secondary to those of White students. According to Boyles, Carusi, and Attick, *public* education

for all youth refers to educating young White people.[25] Regarding early forms of music

education, McCarthy states that a salvationist approach to teaching music aimed to educate

White people regardless of social class.[26] This venture, in turn, was exclusionary toward people

of color. McCarthy further states, "The cultural imperialist approach was evident in the exclusive

emphasis on European music and its pedagogical practices in the curriculum. The ways of music

making popular among the poor or marginalized groups were not deemed as appropriate for

inclusion in the school curriculum."[27] Regarding choral music, Joyce states that learning the

"White" way to sing means utilizing Western European repertoire and music notation and

emphasizing individuals rather than community.[28] Music from non-Western European

backgrounds is considered secondary to traditional Eurocentric music, and this ideology is still

prevalent in choral music education.

Music education as an official study area was first introduced into the curriculum in the

United States in 1838. According to Mark and Madura, Lowell Mason convinced the Boston

---

[25] D. Boyles, T. Carusi, & D. Attick, *Historical and Critical Interpretations of Social Justice*, in W. T. Ayers, T. Quinn, & D. Stovall, eds., *Handbook of Social Justice in Education* (New York: Routledge), in Marie McCarthy, "Understanding Social Justice from the Perspective of Music Education History," in Cathy Benedict et al., eds., *The Oxford Handbook of Social Justice in Music Education* (New York: Oxford University Press, 2015), 34, https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

[26] Marie McCarthy, "Understanding Social Justice From the Perspective of Music Education History," in Cathy Benedict et al., eds., *The Oxford Handbook of Social Justice in Music Education* (New York: Oxford University Press, 2015), 34, https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

[27] Ibid.

[28] Victoria Moon Joyce, "Bodies That Sing: The Formation of Singing Subjects," (Doctoral diss., University of Toronto, Ontario M5S, 2003), 103-110, ProQuest Dissertations & Theses Global.

School Committee to include music as an area of study in public school education.[29] This event was significant for music education. The Boston School Committee highlighted three reasons for including music education: intellectual, moral, and physical benefits to children.[30] However, even after this significant event, the musical history and contributions of Black or African American people and other people of color were not included in music education curricula. Boyles, Carusi, and Attick state, "Stories of the transmission of music in Black and other minority communities in that period are yet to find their place in the landscapes of music education history and to transform its canons."[31] Since then, stories of Black or African American music history have appeared in curricula. However, culturally responsive choral music for students of color is still an area of discovery for many choral educators. According to Good-Perkins, the same issues concerning culturally responsive music education fifty years ago are still in effect today.[32] This indicates that culturally responsive teaching needs development in music education.

The role of education is to teach students to the extent that learning takes place. However, according to Gay, "Conventional paradigms and proposals for improving the achievement of students of color are doomed to failure."[33] Culturally responsive teaching requires teachers to connect with students through culture and ethnicity and, in turn, meet the unique learning needs of students. Gay also states that part of the problem is that educational programs regularly

---

[29] Michael Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (Boston: Schirmer, 2014), 5.

[30] Ibid.

[31] D. Boyles, T. Carusi, & D. Attick, *Historical*, 34.

[32] Emily Good-Perkins, *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities* (New York: Routledge, 2022), 20.

[33] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, 3rd ed. (New York: Teachers College Press, 2018), 12.

address student academic achievement without incorporating culture, ethnicity, and personal experience.[34]

Preparing choral music teachers to teach in a culturally responsive manner requires that teachers become familiar with the musical styles of their students' cultures. Furthermore, being prepared to implement culturally responsive teaching may require teachers to become involved with students' communities. Teachers may benefit from visiting places of worship, community centers, and other organizations within students' communities that hold music events to gain exposure to students' cultures. VanDeusen states, "The epistemic traveler explores unfamiliar musical ways of knowing and, in doing so, interrogates that which she [or he] had assumed to be musically universal."[35] Shaw states that "culturally responsive teachers develop knowledge about the specific ethnic, national, and cultural traditions with which their specific students identify."[36] Music is considered a universal language and studying various styles of music can provide authentic musical experiences for students in the United States.

Implementing culturally responsive choral music education requires music teachers to be equipped with musical and cultural knowledge. In a study by McKoy et al., before and after an in-service workshop, some teachers expressed concerns about not knowing how to implement culturally responsive teaching in the music classroom and a lack of resources to teach their students in a culturally responsive manner effectively.[37] The study also indicates that music teachers, which included choral teachers, had a clearer understanding of culturally responsive

---

[34] Gay, *Culturally*, 13.

[35] VanDeusen, "A Cultural Immersion," 43.

[36] Shaw, *Culturally*, 96.

[37] Constance L. McKoy et al., "The Impact of an In-Serve Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching," *Journal of Music Teacher Education* 26, no. 2 (2017): 57, https://doi.org/10.1177/1057083716629392.

teaching than teachers in other subject areas.[38] However, it is important to note that because

teachers are trained through traditional Eurocentric classical music education standards, not all

teachers feel competent in teaching culturally responsive choral music. According to Lind and

McKoy, changing this paradigm may require teachers in the higher education and K-12 sectors

to collaborate and discover ways to incorporate non-traditional approaches to studying music.[39]

Culture is not static. According to Lind and McKoy, culture is influenced by multiple

factors and is constantly evolving.[40] Regarding music, Schippers states, "With the change of

musical tastes of second-and third-generation minorities, eclectic musical mixes, and new

musical realities, it is increasingly difficult to establish what a culture as a whole considers

authentic, so authenticity in the narrow sense is becoming an unreasonable position."[41] Paris and

Alim state, "Our pedagogies must address the well-understood fact that what it means to be

African American or Latina/o or Navajo is continuing to shift in the ways culture always has."[42]

Ladson-Billings adds that youth culture, which incorporates language, art, and beliefs, should

also be included in culturally responsive teaching.[43] Each person belongs to multiple social

groups defined by variables that include class, race, ethnicity, gender, nationality, and religion.[44]

---

[38] McKoy et al., "The Impact," 59.

[39] Lind and McKoy, *Culturally*, 140.

[40] Ibid., 9.

[41] Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (New York: Oxford University Press, Inc., 2010), 53.

[42] Django Paris and H. Samy Alim, "What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward," *Harvard Educational Review* 84, no. 1 (2014): 91.

[43] Gloria Ladson-Billings, "Culturally Relevant Pedagogy 2.0: a.k.a. the Remix," *Harvard Educational Review* 84, no. 1 (2014): 75.

[44] Julia Shaw, "The Skin That We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal* 98, no. 4 (June 2012): 76, https://doi.org/10.1177/0027432112443561.

Teachers may benefit from keeping abreast of cultural changes by discovering the cultures represented in their classrooms. When teachers incorporate students' cultures in culturally responsive instruction, students can grasp the education and ultimately become critical thinkers.

Values of the cultures and ethnicities of students in the United States are not only ideas to be discussed–they are ideas to be acted upon and incorporated into curricula. The effects of culturally responsive teaching toward students of color can only be realized when actions resulting from discussions and arguments are taken. Good-Perkins states that "the assumption that Western classical music is universally appropriate is rooted in colonialist discourses of the 'cultured' and 'uncultured' and 'high' and 'low' art where Western classical music is the 'high' art form for those who are 'cultured.'"[45] Good-Perkins further states that "students for whom a Eurocentric musical epistemology is not meaningful receive and internalize an implicit message, based upon the absence of their own musical epistemologies in the music classroom, or the implication that their musical epistemologies are inappropriate for this particular musical setting."[46] Not all students have a Eurocentric musical background or racial or cultural background. The choral classroom can provide a space for students to experience music from various cultures and allow students to see their cultures represented in curricula.

Critical consciousness (sociopolitical consciousness) is a necessitous component of culturally responsive teaching. Culturally relevant education must go beyond individual academic achievement.[47] Ladson-Billings states that "students must develop a broader

---

[45] Emily Good-Perkins, "Culturally Sustaining Music Education and Epistemic Travel," *Philosophy of Music Education Review* 29, no. 1 (Spring 2021): 50, https://doi.org/10.2979/philmusieducrevi.29.1.04.

[46] Ibid.

[47] Gloria Ladson-Billings, "But That's Just Good Teaching! The Case for Culturally Relevant Pedagogy," *Theory Into Practice* 34, no. 3 (1995): 162.

sociopolitical consciousness that allows them to critique the cultural norms, values, mores, and institutions that produce and maintain social inequities."[48]

Kelly-McHale discusses that teachers sometimes choose repertoire and purposefully omit the historical background of those songs.[49] Along with singing culturally diverse songs, teachers should allow students to discuss historical contexts and meanings. Music teachers can also evaluate textbooks, repertoire, multimedia examples, and other materials and make modifications as necessary to ensure cultural diversity is represented respectfully.[50]

Culturally responsive teaching for students of color can elicit deeper learning. Gay states, "Decontextualizing teaching and learning from the ethnicities, cultures, and experiences of students minimizes the chances that their achievement potential will ever be realized."[51] Gay further explains that students should have personal confidence and courage and that learning should emerge from strength and capability rather than weakness and failure.[52] Currently, in the United States, education is presented through the lens of the dominant culture. To effectively teach students of color, teachers should connect content knowledge to the cultures represented in their classrooms. With the growing numbers of students of color in the United States, including students' cultures in the curriculum may provide educational benefits for students of color.

---

[48] Ladson-Billings, "But That's Just," 162.

[49] Jacqueline Kelly-McHale, "Equity in Music Education: Exclusionary Practices in Music Education," *Music Educators Journal* 104, no. 3 (March 2018): 61, https://doi.org/10.1177/0027432117744755.

[50] Shaw, *Culturally*, 11.

[51] Gay, *Culturally*, 30.

[52] Ibid., 32.

Statement of the Purpose

The purpose of this study was to provide three Black or African American students with culturally responsive choral teaching to determine the effects upon receiving this instruction. The instruction included incorporating student participants' cultures, the cultures of others, discussions about historical information regarding repertoire, and performing with classmates. This study aimed to determine how student engagement with culturally responsive music compares to engagement with traditional Western classical music.

Significance of the Study

Students in the Greater Hartford Region come from various cultural backgrounds. According to Data USA, in 2020, the most common places for foreign-born residents are India, Jamaica, and China.[53] Some of the languages spoken in homes in the Greater Hartford Region are Spanish, Chinese, Russian, and Hindi.[54] This study focused on culturally responsive teaching in public school choral classrooms and its effects on the unique demographics of students in this region.

This study provides a conceptual framework for implementing culturally responsive choral music. According to Miles and Huberman, "A conceptual framework explains, either graphically or in narrative form, the main things to be studied-the key factors, constructs or variables, and the presumed relationships among them."[55] Definitions for culturally relevant and

---

[53] "West Hartford, Farmington, Simsbury, Bloomfield, Avon, and Canton Towns PUMA, CT," Data USA, accessed October 9, 2022, https://datausa.io/profile/geo/west-hartford-farmington-simsbury-bloomfield-avon-canton-towns-puma-ct.

[54] Ibid.

[55] Matthew B. Miles and A. Michael Huberman, *Qualitative Data Analysis: An Expanded Sourcebook*, 2nd ed. (Thousand Oaks: Sage Publications, Inc., 1994), 18.

responsive teaching from Ladson-Billings and Gay were used to develop this framework. The framework incorporates students' cultural backgrounds, teacher reflexivity, culturally responsive choral repertoire, student and teacher critical consciousness, developing a sense of community, and performing culturally responsive and traditional music to compare singing styles.

Culturally responsive teaching is a relatively new theory in music education. Most studies in the field have focused on students and teachers in community choirs, teacher implementation in public schools, or students and teachers in general music classes. There is still a need for data on the effects of culturally responsive teaching on Black or African American students in public school choral classrooms and teacher implementation. This study sought to obtain data that will help to address this research gap.

Research Questions and Sub-Questions

Research Question 1: What are the effects of including culturally responsive instruction in high school choral classrooms for Black or African American students?

Research Question 2: How does singing culturally responsive choral repertoire compare to singing traditional Western classical repertoire?

Research Question 3: What is the preparedness of high school choral directors to implement culturally responsive teaching?

Hypotheses

Research Question One may be answered with the following hypothesis:

Hypothesis One: Effects of culturally responsive instruction in the choral classroom for Black or African American students can include improved student intrinsic motivation, musical identity development, and authentic connections.

Researchers suggest that intrinsic motivation results from self-determination. According to Ryan and Deci, the self-determination theory examines the social conditions that promote or hinder human flourishing.[56] Wentzel suggests that teachers can support students' self-determination by providing opportunities for autonomy and choice.[57] Ryan and Deci also discuss that when the climate of settings is informational or autonomous, people's intrinsic motivation tends to be higher.[58] In the music classroom, teachers can foster intrinsic motivation in students by incorporating students' culturally relevant song choices and connecting students' cultures to the curriculum.

MacDonald, Hargreaves, and Miell explain that students' motivation is directly linked to their musical identities.[59] Being labeled a musician is based on social and cultural definitions.[60] Shaw states that "prior research has also suggested that cultural responsiveness, or a lack thereof, can influence students' perceptions of themselves as 'musicians' and 'singers.'"[61] Including culturally responsive and traditional music allows students to identify as musicians through various musical styles. MacDonald, Hargreaves, and Miell posit that the culturally defined features of being a musician, performer, improviser, or teacher are reinforced by schools and

---

[56] Richard M. Ryan and Edward L. Deci, *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness* (New York: The Guilford Press, 2017), 3, ProQuest Book Central.

[57] Kathryn R. Wentzel, *Motivating Students to Learn* (New York: Routledge, 2021), 72.

[58] Ryan and Deci, *Self-Determination*, 165.

[59] Raymond MacDonald, David J. Hargreaves, and Dorothy Miell, "Musical Identities," in Susan Hallam, Ian Cross, and Michael H. Thaut, eds., *Oxford Handbook of Music Psychology* (Oxford: Oxford University Press, 2008), 466, https://doi.org/10.1093/oxfordhb/9780199298457.001.0001.

[60] Ibid., 464.

[61] Shaw, *Culturally*, 17.

acknowledged by others.[62] Lind and McKoy add that musical identities in students are developed through parents, family members, music teachers, and others.[63] Green discusses that musical identities form within national borders and spread outside national borders through diasporic groups.[64] Students of color entering the United States have these musical identities. Inquiring about students' musical knowledge and incorporating it into curricula grants students opportunities to further develop their musical identities

    Through culturally responsive teaching, authentic connections to culturally responsive music and connections to others are possible. Lind and McKoy advise that culturally responsive teaching should be presented in a manner that causes students to make cultural connections.[65] These connections may create meaningful relationships for students within the choral classroom. Regarding musical communities, Greene states that knowledge develops through experience and that encounters with the arts produce connections.[66] Lind and Mckoy also note that connecting to music traditions outside school can help teachers understand their students.[67]

According to Abril, "Culturally responsive teachers are able to help students make connections between the music being studied or performed in the classroom and the musical

---

[62] David J. Hargreaves, Raymond MacDonald, and Dorothy Miell, "Musical Identities," in Susan Hallam, Ian Cross, and Michael H. Thaut, eds., *Oxford Handbook of Music Psychology*, 2nd ed., (Oxford: Oxford University Press, 2014), 760, https://doi.org/10.1093/oxfordhb/9780198722946.001.0001.

[63] Lind and McKoy, *Culturally*, 47.

[64] Lucy Green, *Learning, Teaching, and Musical Identity: Voices Across Cultures* (Bloomington: Indiana University Press, 2011), 15, ProQuest Ebook Central.

[65] Lind and McKoy, *Culturally*, 18.

[66] M. Greene, *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York: Teachers College Press, 2001), 114, quoted in Albhe Kenny, *Communities of Musical Practice* (London: Routledge, 2016), 23.

[67] Lind and McKoy, *Culturally*, 45.

world beyond the classroom."[68] One way to discover students' musical interests is by taking note of the musical aspects of pieces that appeal to students.[69] Giving students opportunities to paraphrase the texts of culturally responsive musical pieces also allows students to share how the music connects to their lives.[70]

       Culturally responsive teaching allows students to make connections to new information. According to Cholewa et al., culturally responsive teaching can develop student confidence, provide connections to learning experiences, foster safe academic environments, and provide high academic standards for student achievement.[71] Lind and McKoy explain that "we gain access to learning through pre-existing knowledge derived from personal and cultural experiences."[72] Accessing students' prior knowledge is essential for implementing culturally responsive teaching. Farinde-Wu, Glover, and Williams state that culturally responsive teaching accesses students' *funds of knowledge* adding profundity to the content and curricula.[73] Incorporating students' prior knowledge into curricula allows students to make personal connections to the content.

---

[68] Carlos R. Abril, "Toward a More Culturally Responsive General Music Classroom," *General Music Today* 27, no. 7 (2013): 9, https://doi.org/10.1177/1048371313478946.

[69] Lind and McKoy, *Culturally*, 92.

[70] Ibid., 98.

[71] Blair Cholewa et al., "A Qualitative Examination of the Impact of Culturally Responsive Educational Practices on the Psychological Well-Being of Students of Color," *Urban Review* 46 (2014): 579, https://doi.org/10.1007/s11256-014-0272-y.

[72] Lind and McKoy, *Culturally*, 42.

[73] Abiola Farinde-Wu, Crystal P. Glover, and Nakeshia N. Williams, "It's Not Hard Work; It's Heart Work: Strategies of Effective Award-Winning Culturally Responsive Teachers," *Urban Review* 49 (2017): 282, https://doi.org/10.1007/s11256-017-0401-5.

Research Question Two may be answered with the following hypothesis:

Hypothesis Two: Singing culturally responsive and Western classical repertoire can allow students to make musical connections regarding cultural and traditional music history, traditional and contemporary singing styles, and music literacy.

Music can teach students the history of their own culture and the cultural history of others. When students of color have opportunities to experience the music of their culture and traditional Eurocentric music, they can develop a more comprehensive view of choral repertoire. Central to this idea is the notion that Eurocentric music is one of many types that can be utilized in music classrooms.

Historical accounts of music from various cultures are sometimes omitted in music education. Furthermore, including the histories of culturally responsive pieces may lead to the discovery of less pleasurable events. According to Shaw, historical, social, cultural, and political contexts tend to be omitted regarding culturally responsive music when the events contain violence or oppression.[74] These serious aspects of msuical pieces may be overlooked, and the songs may be performed and referred to as "dessert pieces."[75] Shaw states that students are keenly aware if their cultures are represented and how they are represented in curricula.[76] When teachers embrace sharing the histories of various cultures through music, students can gain a comprehensive understanding of the music presented and observe contemporary practices compared to historical ones.

---

[74] Shaw, *Culturally*, 95.

[75] Ibid.

[76] Ibid., 93.

Choosing the appropriate vocal timbre for culturally responsive choral pieces is essential for producing stylistically-appropriate performances. Olwage expresses that there is a need for linguistic prowess in ethnomusicology regarding vocal timbre.[77] Furthermore, choosing and teaching vocal timbre production for culturally responsive choral pieces may challenge music teachers trained in the Western classical tradition. Bennett states that culturally diverse music is generally sung using timbre different from the *bel canto* singing style.[78] Good-Perkins also expresses that the Eurocentric classical singing tradition can maintain assumptions "that voices are racialized–that a person's ethnicity determines his or her vocal timbre."[79] Choral teachers should be aware of these assumptions concerning timbre and consider how these ideologies can affect students of color. Incorporating style-appropriate vocal timbre for singing traditional and culturally responsive pieces can create full and meaningful musical experiences for choral students.

Literacy in music education primarily focuses on written notation. Shaw states that Western classical music is generally associated with ideals that learning music through reading notation is superior to learning music aurally, and excellent singing is associated with the European timbre, tone, and vocal style.[80] Mills and McPherson state that when people refer to music literacy, they often focus on the ability to decode written staff notation to produce sound.[81]

---

[77] Grant Olwage, "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre," *Ethnomusicology Forum* 13, no. 2 (2004): 205, https://doi.org/10.1080/1741191042000286167.

[78] Catherine Bennett, "Teaching Culturally Diverse Choral Music With Intention and Care: A Review of Literature," *Update: Applications of Research in Music Education* 40, no. 3 (2022): 67, https://doi.org/10.1177/87551233211051946.

[79] Good-Perkins, *Culturally*, 19.

[80] Shaw, *Culturally*, 92.

[81] Janet Mills and Gary E. McPherson, "Music Literacy: Reading Traditional Clef Notation," in Gary E. McPherson, ed. *The Child as Musician: The Handbook of Musical Development*, 2nd ed. (Oxford: Oxford University Press, 2015), 178, https://doi.org/10.1093/acprof:oso/9780198744443.001.0001.

However, there are styles of music where musical notation is not included, and premature exposure to music notation may cause viewers to overlook elements such as timbre, articulation, dynamics, and tempo change.[82]

It is possible to become a fluent musician through memorization and improvisation rather than through conventional methods of only studying written notation.[83] Teachers should implement culturally responsive teaching using literacy practices according to the style of music being studied. Teaching culturally responsive music may require choral teachers to present music to students using aural/oral methods rather than music notation for certain pieces. Lind and McKoy also discuss that music teachers should avoid creating barriers for students by requiring them to read notated music before they are ready or reducing the value of students' cultures that value aural learning in music.[84]

Research Question Three may be answered with the following hypothesis:

Hypothesis Three: Many choral directors may not feel equipped to teach culturally responsive choral music to students due to a lack of familiarity with musical styles, a lack of knowledge in connecting with students' diverse cultures, and a need for professional development.

Implementing culturally responsive choral instruction may require teachers to be trained in musical styles beyond traditional Eurocentric music. According to Lind and McKoy, connecting with music faculty from colleges and universities allows educators to glean from

---

[82] Mills and McPherson, "Music Literacy," 178.

[83] Ibid.

[84] Lind and McKoy, *Culturally*, 55.

experts in various genres.[85] Lind and McKoy also express that most educators are trained in the

Western classical tradition, and only a few musicians possess bi-musicality due to their ethnic

musical backgrounds and classical music training.[86] Connecting with community members who

are familiar with various styles of music (culture bearers) provides additional support for

teachers to develop cultural musical expression.[87]

Implementing culturally responsive teaching allows teachers to incorporate students'

cultural backgrounds. Shaw states that questionnaires, journaling, autobiographical assignments,

and other methods may be used to gather students' cultural information.[88] Obtaining that

information can guide teachers in selecting culturally responsive music for their ensembles.

Teachers can also make connections with students based on students' musical preferences.

Orzolek states that teachers can also select music from artists that students enjoy for

performances.[89] Connecting curricula to students' backgrounds and communities creates

meaningful learning experiences for students of color.[90]

Abril and Robinson state that the first step to becoming a culturally responsive teacher

involves reflecting on personal cultural identities, values, and knowledge through the process of

---

[85] Lind and McKoy, *Culturally*, 129.

[86] Ibid., 30.

[87] Ibid., 31.

[88] Shaw, *Culturally*, 97.

[89] Douglas C. Orzolek, "Equity in Music Education: Programming and Equity in Ensembles: Students' Perceptions," *Music Educators Journal* 107, no. 4 (2021): 44, https://doi.org/10.1177/00274321211001496.

[90] Madalina F. Tanase, "Culturally Responsive Teaching in Urban Secondary Schools," *Education and Urban Society* 54, no. 4 (2022): 382, https://doi.org/10.1177/00131245211026689.

reflexivity.[91] According to Gay, due to the diversity in schools in the United States, teachers should critically analyze their attitudes and beliefs about cultural diversity concerning educating students.[92] Gay further states that people from various ethnic backgrounds have different ways of including ethnic, racial, and cultural diversity in curricula.[93] Becoming a culturally responsive teacher requires more than including cultural elements in the curriculum. This process requires teachers to self-reflect and carefully consider their actions toward all students.

Cruz et al. state that professional development may increase preservice and in-service teachers' familiarity with and understanding of the importance of culturally responsive teaching.[94] Abril and Robinson suggest that professional development can help teachers "reflect on their own cultural backgrounds to develop a nuanced understanding of themselves and 'others' (reflexivity), recognize the forces of power that impact people's positions in society (critical consciousness), so they can respond to and act on behalf of their increasingly diverse students (social agency)."[95]

DeLorenzo et al. discuss that teachers must develop sociopolitical consciousness recognizing that educating students is contextually based upon the community and politics.[96]

---

[91] Carlos R. Abril and Nicole R. Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers," *International Journal of Music Education* 37, no. 3 (2019): 441, https://doi.org/10.1177/0255761419842427.

[92] Geneva Gay, "Acting on Beliefs in Teacher Education for Cultural Diversity," *Journal of Teacher Education* 61, no. 1-2 (2010): 144, https://doi.org/10.1177/0022487109347320.

[93] Gay, *Culturally*, 145.

[94] Rebecca A. Cruz et al., "An Examination of Teachers' Culturally Responsive Teaching Self-Efficacy," *Teaching Education and Special Education* 43, no. 3 (2020): 208, https://doi.org/10.1177/0888406419875194.

[95] Abril and Robinson, "Comparing Situated," 442.

[96] Lisa C. DeLorenzo et al., *Teaching Music: The Urban Experience* (New York: Routledge, 2019), 30.

Regarding music, sociopolitical competence goes beyond choosing various pieces of music.[97]

Issues concerning racism, politics, and other social issues may arise leading to the fear of having

disputatious conversations in choral classrooms.[98]

Pollock notes that teachers may feel they lack understanding concerning discussing race

and racism.[99] However, Bradley states that avoiding conversations about race perpetuates racism

in education.[100] Teachers must learn to guide students in discussions and interrogate

sociopolitical issues related to the music being studied.[101] Singing is accessible to most people,

and song lyrics convey messages to audiences making the choral classroom an ideal setting for

developing students' critical consciousness.[102] Shaw adds that teachers can guide choral students

in developing critical consciousness so students can take action to solve social issues relevant to

them.[103]

Definitions of Terms

CCM is Contemporary Commercial Music.[104]

---

[97] Shaw, "The Skin That," 78.

[98] Shaw, *Culturally*, 113.

[99] Mica Pollock, *Colormute: Race Talk Dilemmas in American School* (New Jersey: Princeton University Press, 2004), 220, quoted in Deborah Bradley, "The Sounds of Silence: Talking Race in Music Education," *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 140-141.

[100] Deborah Bradley, "The Sound of Silence: Talking Race in Music Education," *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 144.

[101] Ibid.

[102] Shaw, *Culturally*, 112.

[103] Ibid., 114.

[104] Lara C. Wilson, "Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher," *Voice and Speech Review* 15, no. 3 (2021): 330, https://doi.org/10.1080/23268263.2021.1889245.

Cross-cultural competence in education is " reflected in teachers who are able to affirm the unique cultural experiences, values, and knowledge students bring to the classroom and use these resources as tools to teach more effectively, thereby increasing student learning and achievement."[105]

Cross-training is "a method of teaching voice through which classical and commercial vocalists train in multiple styles to include classical, music theatre, and contemporary commercial music (CCM)."[106]

Cultural competence is "the ability of individuals and systems to respond respectfully and effectively to people of all cultures, classes, races, ethnic backgrounds, sexual orientations, and faiths or religions in a manner that recognizes, affirms, and values the worth of individuals, families, tribes, and communities, and protects and preserves the dignity of each."[107]

Culture, according to the American Psychological Association (APA), refers to "the distinctive customs, values, beliefs, knowledge, art, and language of a society or community. These values and concepts are passed on from generation to generation, and they are the basis for everyday behaviors and practices."[108] Culture includes ethnicity and race, national origin, and

---

[105] McKoy, "Effects of Selected," 376.

[106] Wilson, "Bel Canto," 330.

[107] "Cultural Competency," Child Welfare Information Gateway, accessed December 14, 2022, https://www.childwelfare.gov/pubs/acloserlook/culturalcompetency/culturalcompetency2/.

[108] "APA Dictionary of Psychology," American Psychological Association, accessed October 7, 2022, https://dictionary.apa.org/culture.

native language.[109] Nieto adds that culture is "dynamic, multidimensional, learned, socially constructed, and influenced by sociopolitical factors."[110]

The *cultural deficit model* is "the perspective that minority group members are different because their culture is deficient in important ways from the dominant majority group."[111]

Culturally relevant pedagogy (CRP) is a theoretical model, developed by Ladson-Billings, that addresses student achievement, helps to affirm students' cultural identity, and helps students develop a critical perspective to challenge inequities in schools.[112]

Culturally responsive music education is defined as follows: "Culturally responsive teaching calls us as music educators to learn who our students are musically as well as individually and to assist them in achieving their musical goals."[113]

Culturally responsive teaching (CRT) *"*is defined as using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively."[114] Palmer et al. state, "A culturally responsive education requires close interactions among ethnic identity, cultural background, and student achievement."[115] Hammond defines

---

[109] Abril, "Toward a More," 6.

[110] Sonia Nieto, *The Light In Their Eyes: Creating Multicultural Learning Communities* (New York: Teachers College Press, 1999), quoted in Carlos R. Abril, "Toward a More Culturally Responsive General Music Classroom," *General Music Today* 27, no. 1 (2013): 6, https://doi.org/10.1177/1048371313478946.

[111] Samuel Y. Song and Shirley Mary Pyon, "Cultural Deficit Model," in Neil J. Salkind, ed., *Encyclopedia of Educational Psychology* (Thousand Oaks: SAGE Publications, Inc., 2006), 216, https://dx.doi.org/10.4135/9781412963848.n60.

[112] Ladson-Billings, "Toward a More," 469.

[113] Lind and McKoy, *Culturally*, 133.

[114] Geneva Gay, "Preparing for Culturally Responsive Teaching," *Journal of Teacher Education* 50, no. 2 (March-April 2002): 106.

[115] Elizabeth S. Palmer et al., "Grounded Framework for Culturally Relevant and Responsive Music Teaching," *Update: Applications of Research in Music Education* 41, no. 1 (2022): 25, https://doi.org/10.1177/87551233211055815.

culturally responsive teaching as "an educator's ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content to promote effective information processing."[116]

Culturally suspect refers to teachers of color being "questioned and challenged about their sociocultural self-identifications and connectedness with students."[117]

Funds of knowledge (FoK) refers to "historically and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being."[118]

In-depth interviews are "inductive or open-ended interviews that range from unstructured to semi-structured."[119]

Intrinsic motivation "refers primarily to the *affective* experience of enjoying the processes involved in engaging in an activity.[120]

Motivation is "the energy that human beings direct toward achieving a goal.[121]

---

[116] Hammond, *Culturally*, 15.

[117] Achinstein and Aguirre, "Cultural Match," 1526.

[118] Luis C. Moll et al., "Funds of Knowledge for Teaching: Using Qualitative Approach to Connect Homes and Classrooms," *Theory Into Practice* 31, no. 2 (Spring 1992): 134.

[119] Patricia Leavy, *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (New York: Guilford Publications, 2017), 262, ProQuest Ebook Central.

[120] Wentzel, *Motivating*, 10.

[121] Margery B. Ginsberg and Raymond J. Wlodkowski, "Intrinsic Motivation as the Foundation for Social-Emotional and Academic Learning in Teacher Education," *Teacher Education Quarterly* 46, no. 4 (2019): 54.

Multiculturalism is "a field of study designed to increase educational equity for all students that incorporates, for this purpose, content, concepts, principles, theories, and paradigms."[122]

Multicultural music education "reflects the cultural diversity of the world in general and of the United States in particular by promoting a music curriculum that includes songs, choral works, instrumental selections, and listening experiences representative of a wide array of ethnic-cultures."[123]

Reflexivity "is the act of self-conscious consideration…[it] entails thinking that turns back on itself, a reexamination or revisiting of a project or an activity, and a questioning of motives, frameworks, assumptions, working strategies, conclusions, beliefs, and actions."[124]

Self-determination theory "examines how biological, social, and cultural conditions either enhance or undermine the inherent human capacities for psychological growth, engagement, and wellness, both in general and in specific domains and endeavors."[125]

Situated learning consists of "highly structured experiences that take place as a function of the context, culture, or locale, in which learning occurs while simultaneously establishing a

---

[122] James Banks and Cherry Banks, eds., *Handbook of Research on Multicultural Education*, 2nd ed. (San Francisco, CA, Jossey-Bass), quoted in Abby Butler, Vicki L. Lind, and Constance L. McKoy, "Equity and Access in Music Education: Conceptualizing Culture as Barriers to and Supports for Music Learning," *Music Education Research* 9, no. 2 (2007): 241, https://doi.org/10.1080/14613800701384375.

[123] William M. Anderson and Patricia Shehan Campbell, "Teaching Music From a Multicultural Perspective," in William M. Anderson and Patricia Shehan Campbell, eds., *Multicultural Perspectives in Music Education*, 3rd ed. (Blue Ridge Summit: R&L Education, 2011), 1:1.

[124] Jane Danielewicz, *Teaching Selves: Identity, Pedagogy, and Teacher Education*, SUNY Series: Teacher Preparation and Development (Albany, State University of New York Press, 2001), 155-156, quoted in Carlos R. Abril and Nicole R. Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers," *International Journal of Music Education* 37, no. 3 (2019): 441, https://doi.org/10.1177/0255761419842427.

[125] Ryan and Deci, *Self-Determination*, 3.

discourse learning community or a group of people who share a language, social practices, and beliefs toward the same purpose."[126]

Teacher efficacy (self-efficacy) refers to "beliefs in one's capabilities to organize and execute the courses of action required to produce given attainments."[127] Cruz et al. define *teaching efficacy* as the belief that teachers have the skills and abilities to procure student learning.[128]

Timbre is "the quality given to a sound by its overtones: such as the resonance by which the ear recognizes and identifies a voiced speech sound, or the quality of tone distinctive of a particular singing voice or musical instrument."[129] *Vocal color (timbre)* "is created by the combined effects of the sound produced by the vocal folds and the resonance provided by the vocal tract."[130]

Utility value refers to "tasks perceived as useful to other aspects of the person's life."[131]

[126] Jean Lave and Etienne Wenger, *Situated Learning: Legitimate Peripheral Participation (Learning in Doing: Social, Cognitive, and Computational Perspectives)* (New York: Cambridge University Press, 2007), quoted in Nicole R. Robinson, "Developing a Critical Consciousness for Diversity and Equity Among Preservice Music Teachers," *Journal of Music Teacher Education* 26, no. 3 (2017): 15, https://doi.org/10.1177/1057083716643349.

[127] Albert Bandura, *Self-Efficacy: The Exercise of Control* (New York: Freeman, 1997), 3, quoted in Christopher L. Thomas et al., "Effects of a Community-Engaged Teacher Preparation Program on the Culturally Relevant Self-Efficacy of Preservice Teachers," *Journal of Negro Education* 89, no. 2 (2020): 124.

[128] Cruz et al., "An Examination," 199.

[129] Merriam-Webster, s.v. "Timbre," accessed April 9, 2023, https://www.merriam-webster.com/dictionary/timbre.

[130] Triniece Robinson-Martin, *So You Want to Sing Gospel: A Guide for Performers* (Lanham: Rowman and Littlefield, 2017), 46-47, ProQuest Ebook Central.

[131] Lisa Linnenbrink-Garcia and Erica A. Patall, "Motivation," in Lyno Corno and Eric M. Anderman, eds., *The Handbook of Educational Psychology*, 3rd ed. (New York: Routledge, 2016), 92.

Summary

Culturally responsive teaching is a theory centered on connecting students' cultures to curricula to meet the instructional needs of students of color. Historically, curricula presented in schools throughout the United States have been based on a Eurocentric perspective. Due to the increase of students of color, incorporating culturally responsive instruction is becoming increasingly necessary.

Implementing culturally responsive choral teaching requires more than choosing culturally diverse music. Culturally responsive choral instruction should allow students of color to make meaningful connections to the music and ultimately have profound learning experiences. Including culturally responsive musical styles allows students to learn about their cultures, their classmates' cultures, and can enable them to expand their musical knowledge. Creating this learning atmosphere requires choral teachers to know their students' cultural backgrounds, choose choral selections that reflect those backgrounds, and incorporate discussions and other learning activities concerning the historical contexts of culturally diverse pieces.

Inevitably, most music teachers will be required to teach students whose backgrounds differ from their own. Therefore, teacher willingness to incorporate culturally responsive teaching is essential. Teacher willingness alone does not guarantee that Black or African American students will receive culturally responsive choral instruction. Choral teachers must be ready to deviate from the traditional Western classical paradigm and choose repertoire that reflects their students' cultures.

Becoming familiar with students' cultural preferences may require teachers to explore musical genres in which they are unfamiliar, visit places within students' communities, or receive professional development regarding culturally responsive music teaching methods and

discussing issues about race and the histories of various cultures. Specialized professional

development in these areas increases the opportunities for Black or African American students to

receive music education that is meaningful to them.

CHAPTER TWO: LITERATURE REVIEW

The journey to culturally responsive teaching includes many efforts to embrace cultural diversity in education. Diversity initiatives are necessary for schools in the United States due to the rising number of students of color in American public schools. Significant initiatives to address diversity and educational achievement in American public schools include the *Brown vs. Education* case, *Brown II*, the cultural deficit model, multiculturalism, and culturally relevant and responsive teaching. Culturally responsive teaching is a recent theory that aims to build upon students' cultural knowledge through school curricula. Efforts to diversify school curricula have also impacted music education.

This section begins with a historical account of past educational theories aimed at diversifying education, including music education. Literature regarding culturally responsive teaching is then outlined. Thereafter, information for implementing culturally responsive teaching is presented that includes the origins of culturally responsive teaching, culturally responsive music education, teacher preparation for implementing culturally responsive teaching, college music teacher preparation programs, previously conducted culturally responsive music studies, culturally responsive teaching in Connecticut, and a conceptual framework for implementing culturally responsive choral teaching.

Historical Account

Integration of Schools in the United States and Educational Inequities

Ashford-Hanserd et al. state that "separate but equal" was the doctrine that took precedence from 1896-1954 after the ruling in the *Plessy vs. Ferguson* case and was in effect

until the *Brown vs. Education* case.[132] The U.S. Supreme Court made a decision to end racial

segregation in schools by integrating Black or African American and White students in the

Brown vs. Education case in 1954.[133] On May 31, 1955, the implementation of desegregating

schools came about with the *Brown II* case.[134] Since the U.S. Supreme Court made these

decisions, additional efforts have been made to address inequities in education for students of

color.

Gunning and Stanbrough state that literacy gaps are due to poverty, racism, inadequate

instruction and resources, and widespread inequity.[135] According to Darby and Rury, the National

Assessment of Educational Progress (NAEP) presented reading and mathematics scores data

between 1973 and 2004.[136] The data indicates that within that period, the achievement gap

between Black or African American and White students shrank by 40% over the course of less

than twenty years and then stabilized.[137] However, the achievement gap between Black or

African American students and White students remains the same as it was over thirty-five years

---

[132] Shetay Ashford-Hanserd et al., "Shadows of Plessy vs. Ferguson: The Dichotomy of Progress Toward Educational Equity Since 1954," *Journal of Negro Education* 89, no. 4 (Fall 2020): 410.

[133] D. Bell, *Brown vs. Board of Education and the Unfulfilled Hopes for Racial Reform* (New York: NY: Oxford University Press, 2004), quoted in Pedro A. Noguera, "Race, Education, and the Pursuit of Equity in the Twenty-First Century," in Pedro A Noguera, Jill C. Pierce, and Roey Ahram, eds., *Race, Equity, and Education: Sixty Years From Brown* (Switzerland: Springer International Publishing AG, 2016), 3, https://doi.org/10.1007/978-3-319-23772-5_1.

[134] "Brown v. Board of Education," National Archives, last modified June 3, 2021, https://www.archives.gov/education/lessons/brown-v-board?_ga=2.101949445.582107707.1676146761-1776638910.1676146761.

[135] Thomas G. Gunning and Raven Jones Stanbrough, *Closing the Literacy Gap: Accelerating the Progress of Underperforming Students* (New York: Guilford Publications, 2022), 2, ProQuest Ebook Central.

[136] Derrick Darby and John L. Rury, *The Color of Mind: Why the Origins of the Achievement Gap Matter for Justice* (Chicago: University of Chicago Press, 2018), 17, ProQuest Ebook Central.

[137] Ibid.

ago.[138] As Noguera states, the progress toward racial equality in schools is slow.[139] Racial

minorities receive inadequate education in many cases, even after the *Brown vs. Education* case

decision.[140]

The Cultural Deficit Model

The cultural deficit model was developed to provide answers about academic

achievement in low-income populations. This model became popular in the 1960s and 1970s.[141]

This educational model aimed to achieve racial mixing or balance in schools.[142] Kirk and Goon

state that literature about the cultural deficit model seeks to explain why low-income minority

groups do not possess American middle-class attributes such as attitudes, values, and

behaviors.[143] The authors contend that no empirical evidence supports that two people will have

similar attitudes and behavior solely based on socialization–making a cultural deficit model

unreliable.[144] Django adds that school language, literacy, and cultural practices aligned with

White, middle-class norms, where languages outside those norms were not recognized.[145] The

cultural deficit model is predicated on the belief that non-low-income people have similar

---

[138] Darby and Rury, *The Color*, 17.

[139] Pedro A. Noguera, Jill C. Pierce, and Roey Ahram, eds., *Race, Equity, and Education: Sixty Years From Brown* (Switzerland: Springer International Publishing AG, 2016), 3-4, https://doi.org/10.1007/978-3-319-23772-5_1.

[140] Ibid., 5.

[141] Song and Pyon, "Cultural Deficit Model," 216.

[142] Diana H. Kirk and Susan Goon, "Desegregation and the Cultural Deficit Model: An Examination of the Literature," *Review of Educational Research* 45, no. 4 (1975): 600, https://doi.org/10.2307/1170066.

[143] Ibid.

[144] Ibid.

[145] Django Paris, "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice," *Educational Researcher* 41, no. 3 (2012): 93, https://doi.org/10.3102/0013189X12441244.

attitudes, achievements, and desirable behaviors.[146] This model gives credit to people with a higher social status and places blame on those with a lower social status.[147]

Multiculturalism

In 1972, multiculturalism became a requirement with the passage of the Education Amendments Act.[148] This act was implemented after people began migrating to the United States from various parts of the world.[149] According to Banks, multiculturalism aims to reform the educational system so that students from multiple ethnic and racial backgrounds may experience educational equality.[150] Mark and Madura note that Title IX, the Ethnic Heritage Program of the Education Amendment Act, states that educational institutions should offer opportunities for students to learn about their cultural heritage and the heritage of others.[151]

Multicultural education addresses the areas of content integration, knowledge construction process, prejudice reduction, equity pedagogy, and empowering school culture and social structure.[152] Content integration involves teaching content by incorporating examples, data, and other information from various cultures.[153] Knowledge construction refers to how teachers teach the origins of knowledge and how race, ethnicity, and social-class influence knowledge.[154]

---

[146] Paris, "Culturally Sustaining Pedagogy," 93.

[147] Kirk and Goon, "Desegregation and the," 606.

[148] Mark and Madura, *Contemporary*, 140.

[149] Ibid.

[150] James A. Banks, "Multicultural Education: Historical Development, Dimensions, and Practice," *Review of Research in Education* 19 (1993): 3, https://doi.org/10.2307/1167339.

[151] Mark and Madura, *Contemporary*, 140.

[152] Banks, "Multicultural Education," 5.

[153] Ibid.

[154] Ibid., 6.

Prejudice reduction is an intervention that addresses students' racial attitudes and seeks to develop a democratic mindset.[155] Equity pedagogy is "when teachers use techniques and methods that facilitate the academic achievement of students from diverse racial, ethnic, and social-class groups."[156] Empowering the school culture and social structure involves restructuring the school culture to ensure that students of color experience educational equality and cultural empowerment.[157]

After the Education Amendment of 1972, the Goals 2000 Act in 1994 provided additional information for including multiculturalism in schools.[158] According to the Goals 2000: Educate America Act, goal three, student achievement and citizenship states, "All students will be knowledgeable about the diverse cultural heritage of this Nation and about the world community."[159]

Multicultural Music Education

Efforts to include multicultural music education began with the National Association for Music Education (NAfME, formerly MENC) in 1929.[160] Later, in 1948, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) was formed with the International Music Council (IMC).[161] Subsequently, the International Society for Music Education (ISME)

---

[155] Banks, "Multicultural Education," 6.

[156] Ibid.

[157] Ibid., 7.

[158] Mark and Madura, *Contemporary*, 141.

[159] "H.R. 1804 (103rd): Goals 2000: Educate America Act," GovTrack.us, last modified March 26, 1994, https://www.govtrack.us/congress/bills/103/hr1804/text.

[160] Mark and Madura, *Contemporary*, 141.

[161] Ibid., 142.

was formed in 1953, and NAfME was the representative for the United States.[162] Although these

efforts were in place, there was still a need for strong multicultural music programs.[163]

Mark and Madura propose that the emphasis on Western European music is too restrictive to

meet the "needs of a nation of immigrants."[164] According to Anderson and Campbell, to

accommodate the various cultures represented in classrooms across the United States, a change

in curricula occurred with the development of multicultural music education.[165]

Campbell and Roberts state that the civil rights era brought about an awareness of the

musical expressions of people not previously included in music education curricula.[166] By the

1970s and 1980s, African American genres and Western African music began to be included in

textbooks and workshops.[167] However, by the twenty-first century, multicultural music education

diminished in music programs and was not at the forefront of curricula for music educators.[168]

The Yale Seminar on music education was held at Yale University in the summer of

1963.[169] The seminar came about as a result of the Cooperative Research Program of the United

States Office of Education (now the U.S. Department of Education).[170] According to the seminar

---

[162] Mark and Madura, *Contemporary*, 142.

[163] Ibid.

[164] Ibid., 141.

[165] Anderson and Campbell, "Teaching Music From," 1.

[166] Patricia Shehan Campbell and Christopher Roberts, "Multiculturalism and Social Justice: Complementary Movements for Education in and Through Music," in Cathy Benedict et al., eds., *The Oxford Handbook of Social Justice in Music Education* (New York: Oxford University Press, 2015), 274, https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

[167] Ibid.

[168] Ibid., 275.

[169] Mark and Madura, *Contemporary*, 28.

[170] Ibid.

director, Palisca, "The present repertory of school music should be brought in line with

contemporary composition and advances in musicology, while being strengthened, also in its

coverage of the standard concert literature. It should be more representative than it is, not only of

our Western musical heritage at its best, jazz and folk music, and non-Western cultures."[171]

Another significant event in music education was the Tanglewood Symposium. The purpose

of the Tanglewood Symposium was to "define the role of music education in American society

at a time of rapid social, economic, and cultural change."[172] According to Choate et al., this

symposium occurred in Boston, Massachusetts, from July 23 through August 2, 1967.[173] During

the Tanglewood Symposium, a declaration was created. Critical points are listed that

participating teachers agreed upon:

1. Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures;
2. The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals.[174]

The first highlighted point encourages the teaching of music from various styles and cultures.

However, the second highlighted point suggests that there are social problems and culturally

deprived individuals in the "inner city." Consequently, forty years later, the second highlighted

---

[171] U.S. Department of Health, Education, and Welfare, *Report of the Yale Seminar on Music Education*, by Claude V. Palisca, Bulletin 1964, no. 28, 53, https://eric.ed.gov/?id=ED544146.

[172] Mark and Madura, *Contemporary*, 30.

[173] Robert A. Choate et al., "The Tanglewood Symposium: Music in American Society," *Music Educators Journal* 54, no. 3 (November 1967): 2, https://doi.org/10.2307/3391187.

[174] Ibid., 3.

point was redressed in the Tanglewood II Symposium in 2007.[175] According to Overland, the

revised point reads as follows:

> A major purpose of music education is to validate the many forms of music-making found in local communities and to prepare students to take their place in a globalized cultural environment. All persons are entitled to musical instruction and participation regardless of age, religion, class, nationality, race, ethnicity, disability, culture, gender and sexual orientation, and residence. It is incumbent upon the profession to work toward such equity and access.[176]

The Tanglewood II declaration addresses educating students from various backgrounds without

deeming individuals as culturally deprived.[177] Efforts to include non-Western music were carried

out. However, Western music continues to be the standard in music education curricula. Based

on the number of traditional courses taught in public schools and assessment practices required

for music festivals, Western Euro-classic music remains the norm in the twenty-first century.[178]

Marjorie Sims-Bester states, "Multiculturalism is based on the idea of 'multiple

perspectives'–that there is more than one way to view and understand an event, an idea, or an

era."[179] Lind and McKoy add that including various genres and styles of music is only one aspect

of multiculturalism.[180] The researchers add that the next phase of multicultural music education is

---

[175] Corwin Overland, "A Note From the Academic Editor: Two Generations of Tanglewood," *Music Educators Journal* 108, no. 3 (2022): 7, https://doi.org/10.1177/00274321221087938.

[176] Ibid.

[177] Ibid.

[178] Ibid.

[179] Marjorie A. Simons-Bester, "The Effect of the Study and Performance of World Music on High School Vocal Music Students' Preferences for World Music," (Doctoral diss., University of Nebraska, 2008), 3, PROQUESTMS Education Database.

[180] Lind and McKoy, *Culturally*, 17.

understanding how teachers and students address cultural factors and considering the potentiality

of *culturally responsive pedagogy*.[181]

The Emergence of Culturally Responsive Teaching

Culturally responsive teaching is an educational theory. Researchers developed the terms

culturally relevant pedagogy and *culturally responsive teaching* to incorporate students' cultures

into curricula. Before these terms were developed, other terms were created to address culture

and learning gaps among students of color. Ladson-Billings states that terms such as "culturally

appropriate," "culturally congruent," and "culturally compatible" imply an accommodation of

students' cultures to mainstream culture.[182] Ladson-Billings further discusses that the term

"culturally responsive" was first used by anthropologists Cazden, Leggett, Erickson, and Mohatt

to describe similar language interactions with linguistically diverse and Native American

students.[183] Additionally, Irvine excogitated the term *cultural synchronization* to describe the

dynamics that should be present between teachers and African American students to maximize

learning.[184] Ladson-Billings was compelled to develop the theory of *culturally relevant pedagogy*

(CRP) due to deficit-based terms to describe Black children.[185]

Cazden and Leggett are among the researchers who developed the term *culturally*

responsive education. According to Cazden and Legett, "The concept of culturally responsive

education rests on fundamental concepts of the nature of culture and the nature of

---

[181] Lind and McKoy, *Culturally*, 17.

[182] Gloria Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," *American Educational Research Journal* 32, no.3 (1995): 467, https://doi.org/10.2307/1163320.

[183] Ibid.

[184] Ibid., 468.

[185] Ibid., 469.

intelligence."[186] Cazden and Leggett further state, "The most important factor in achieving

culturally responsive education is the school staff. They create the learning environments in

which children succeed or fail. Because 'culture' is so largely a matter of implicit knowledge, it

is not sufficient for Anglo teachers to take formal courses on non-Anglo language and culture."[187]

Gay states that Au, Ladson-Billings, Delpit, Irvine, Moll, and Nieto are the educational

scholars who constructed the term *culturally responsive teaching* (also called culturally relevant

pedagogy) to guide teachers in improving academic achievement for diverse populations.[188] This

term emerged in response to the cultural deficit model and as a tool to raise the academic

achievement of students of color.

Culturally responsive teaching aims to respect the cultures of African American, Native

American, Latino, and Asian-American students by building upon students' knowledge and

incorporating knowledge into curricula.[189] Culturally responsive teaching also helps to further the

understanding of culturally diverse students.[190] Other aspects of culturally responsive teaching

include: addressing students across the entire educational spectrum, from preschool to graduate

studies; targeting both minority and majority students, but for different reasons and in different

ways; and developing culture border-crossing skills for navigating different living and learning

contexts for native and immigrant students.[191] Students should also be given opportunities to

---

[186] U.S. Department of Health, Education, and Welfare, *Culturally Responsive Education: A Response to LAU Remedies II*, by Courtney B. Cazden and Ellen L. Leggett, Document Resume (1976), 32, https://eric.ed.gov/?id=ED135241.

[187] Ibid., 29.

[188] Gay, *Culturally*, xii.

[189] Ibid., 41.

[190] Ibid., 17.

[191] Ibid., 39.

glean information from ethnic scholars and apply that information to analyze social histories, issues, problems, and experiences.[192]

Including the cultural heritages of ethnically diverse students is essential to implement culturally responsive teaching.[193] According to Abril, research suggests that adolescents desire courses relevant to their lives and interests.[194] Information and skills only become meaningful when they connect with students' interests, aspirations, desires, needs, and purposes.[195] Gay states that culturally responsive teaching cannot be taught through one genre or discipline–it should be taught through textbooks, literature, music, personal experiences, and social science research.[196]

Paris developed the term *culturally sustaining pedagogy* to address marginalized cultures' languages, literacies, and other cultural practices in a multilingual society.[197] This term was developed using the foundations of culturally relevant and responsive teaching.[198] Paris states, "Culturally sustaining pedagogy seeks to perpetuate and foster–to sustain–linguistic, literate, and cultural pluralism as part of the democratic project of schooling."[199] Culturally sustaining pedagogy addresses multiple ethnic groups and global identities associated with the arts,

---

[192] Gay, *Culturally*, 43.

[193] Ibid., 142.

[194] Carlos R. Abril, "Responding to Culture in the Instrumental Music Programme: A Teacher's Journey," *Music Education Research* 11, no. 1 (March 2009): 79, https://doi.org/10.1080/14613800802699176.

[195] Gay, *Culturally*, 142.

[196] Ibid., 193.

[197] Paris, "Culturally Sustaining," 93.

[198] Ibid., 94.

[199] Ibid.

literature, music, athletics, and film.[200] This theory goes beyond the curriculum of being relevant or responsive and ensures that cultural competence is sustained.[201]

McCarty and Lee developed the term *culturally sustaining/revitalizing* pedagogy (CSRP).[202] CSRP is an approach that addresses the socio-historical and contemporary contexts of education for Native American students.[203] According to McCarty and Lee, there are three components of CSRP: power imbalance and transforming legacies of colonization, the need to revitalize what was destroyed by colonization, which includes language, and the need for community-based accountability.[204]

Recognizing the power imbalance and transforming legacies of colonization requires "knowingness of the colonizer" and striving for "self-determination."[205] CSRP focuses on language education policy and practice for revitalizing what was destroyed.[206] Brayboy et al. state that community-based accountability incorporates relationality, responsibility, respect, and reciprocity.[207] Knowledge is relational and not held by the individual.[208] Decisions impact those

---

[200] Ladson-Billings, "Culturally Relevant Pedagogy," 82.

[201] Paris, "Culturally Sustaining," 95.

[202] Teresa L. McCarty and Tiffany S. Lee, "Critical Culturally Sustaining/Revitalizing Pedagogy and Indigenous Education Sovereignty," *Harvard Educational Review* 84, no. 1 (2014): 103.

[203] Ibid.

[204] Ibid.

[205] Ibid.

[206] Ibid.

[207] Bryan McKinley Jones Brayboy et al., "Reclaiming Scholarship: Critical Indigenous Research Methodologies," in Stephen D. Lapan, Marylynn T. Quartaroli, and Francis Julia Riemer, *Qualitative Research: An Introduction to Methods and Designs*, 1st ed. (San Francisco: Jossey-Bass, 2012), 436.

[208] Ibid.

involved in community-based relationships, relationships must be based on respect, and

reciprocity is gaining knowledge to give back to others.[209]

Music education research coincides with educational research in other areas of education.

Culturally sustaining pedagogy is the most recent term to address cultural diversity in education.

Culturally sustaining pedagogy, as it pertains to music, "recognizes students' musical cultures as

entities unto themselves which should be celebrated, sustained, resurrected, and revitalized in the

music classroom."[210] Good-Perkins states, "Culturally sustaining pedagogy requires that we

deepen our analysis of that which has come before to better expand and respond to the students

of today and tomorrow."[211]

Researchers excogitated several terms to address the need for academic achievement for

students of color in the United States. These terms have been employed with similar goals of

producing higher academic achievement in students of color by incorporating students' cultures.

This study uses the term *culturally responsive teaching* because the word responsive refers to the

teacher's response to children's backgrounds, strengths, and needs and is ultimately child-

centered.[212]

Culturally Responsive Teaching and Cognition

According to Hammond, using culturally responsive teaching to support cognitive

development requires understanding how the brain uses culture to form comprehension.[213] People

---

[209] Brayboy et al., "Reclaiming Scholarship," 436.

[210] Good-Perkins, *Culturally*, 13.

[211] Ibid., 14.

[212] Shaw, "The Skin That," 76.

[213] Hammond, *Culturally*, 36.

make sense of new information based on prior knowledge.[214] Umaña-Taylor et al. state that

regarding racial and ethnic identity, new cognitive capacities allow adolescents to discover their

racial and ethnic identity.[215] Accessing students' prior knowledge is essential for implementing

culturally responsive instruction.[216] According to Cornelius-White and Harbaugh, "Although all

people are natural learners, the most successful learners actively and intentionally seek to create

meaning in relation to their past and future. They co-regulate (learn with others) and self-regulate

(learn autonomously)."[217]

Marlowe and Page state that when students connect new content with their existing

knowledge, they will likely become active participants in learning.[218] What people already know

is based on cultural experiences, values, and concepts.[219] The brain determines where to make

connections when learning new material.[220] Moll et al. discuss that students of color possess

deeply rooted *funds of knowledge* (FoK) that can add depth to content and curricula.[221] Learners

selectively apply creative and critical thinking skills and reflect on how to improve the success of

---

[214] Hammond, *Culturally*, 133.

[215] Adriana J. Umaña-Taylor et al., "Ethnic and Racial Identity During Adolescence Into Young Adulthood: An Integrated Conceptualization," *Child Development* 85, no. 1 (2014): 25, https://doi.org/10.1111/cdev.12196.

[216] Lind and McKory, *Culturally*, 132.

[217] Jeffrey H. Cornelius-White and Adam P. Harbaugh, "Research on Learner-Centered Instruction," in *Learner-Centered Instruction: Building Relationships for Student Success* (Thousand Oaks: SAGE Publications, Inc., 2010), 13, https://dx.doi.org/10.4135/9781483349183.n1.

[218] Bruce Marlowe and Marilyn Page, "Making the Most of the Classroom Mosaic: A Constructivist Perspective," *Multicultural Education* 6, no. 4 (1999), quoted in Vicki R. Lind and Constance L. McKoy, *Culturally Responsive Music Education: From Understanding to Application* (New York: Routledge, 2016), 42.

[219] Hammond, *Culturally*, 49.

[220] Ibid.

[221] L. C. Moll et al., "Funds of Knowledge for Teaching: Using a Qualitative Approach to Connect Homes and Classrooms," *Theory Into Practice* 31, no. 2, quoted in Abiola Farinde-Wu, Crystal P. Glover, and Nakeshia N. Williams, "It's Not Hard Work; It's Heart Work: Strategies of Effective Award-Winning Culturally Responsive Teachers," *Urban Review* 49 (2017): 282, https://doi.org/10.1007/s11256-017-0401-5.

their thinking.[222] Gage and Baars discuss that children develop schemas, large-scale knowledge systems that allow them to decode information and use preexisting knowledge to make decisions.[223]

<div align="center">Culturally Responsive Music Education</div>

Culturally responsive music education emerged in response to the perpetuated practice of Western classical music being the standard for musicians.[224] Culturally relevant practices did not occur overnight and are not accepted in all areas.[225] According to Bond and Russell, culturally responsive education has been present in literature for more than thirty years, while culturally responsive music education has only been present for more than fifteen years.[226] However, Campbell argues that culturally responsive pedagogy in music education can be traced back to the civil rights movement.[227]

Singing is an accessible method for validating students' cultures and exposing them to other cultures.[228] This may allow choral music education to be at the forefront of making music education culturally responsive.[229] Howard states that choral courses should be taught by people

---

[222] Cornelius-White and Harbaugh, "Research on Learner-Centered," 13.

[223] Nicole M. Gage and Bernard J. Baars, *Fundamentals of Cognitive Neuroscience: A Beginner's Guide*, 2nd ed. (London: Academic Press is an Imprint of Elsevier, 2018), 223.

[224] Lind and McKoy, *Culturally*, 133.

[225] Overland, "A Note From," 8.

[226] Vanessa L. Bond and Joshua A. Russell, "Music Teacher Educator Perceptions of Engagement With Culturally Responsive Education," *Bulletin of the Council for Research in Music Education* 221 (2019): 8, https://doi.org/10.5406/bulcouresmusedu.221.0007.

[227] Patricia Shehan Campbell, "Music Education in a Time of Cultural Transformation," *Music Educators Journal* 89, no. 1 (September 2002): 28, https://doi.org/10.2307/3399881.

[228] Shaw "The Skin That," 76.

[229] Ibid.

with experience in diversifying curricula, and current faculty and teacher training programs should be held accountable until all music teachers are held responsible for the Whiteness in music education.[230]

Choral Ensemble Enrollment

A study by Elpus and Abril revealed statistics about student enrollment in music ensembles across the United States from 2009-2013. According to Elpus and Abril, in choral classes, 58% of students were White, 14% were Black or African American, 16% were Hispanic or Latino, 3% were Asian or Pacific Islander, less than 1% were American Indian/Alaska Native, and 8% were two or more races.[231] These data indicate that students of color comprise over 40% of students in choral ensembles in the United States.

Including Students' Cultures in Music Curricula

Culturally responsive teaching filters curricula through students' cultural perspectives to make the content meaningful to students.[232] Good-Perkins expresses that school music opportunities that develop students' cultural competencies allow students to contribute to their musical cultures.[233] Studying various types of music can procure discussions about the cultural and historical contexts of various repertoires from students' cultures.[234] Shaw adds that music

---

[230] Karen Howard, "The Impact of Dysconcious Racism and Ethical Caring on Choral Repertoire," *Music Education Research* 24, no. 3 (2022): 348, https://doi.org/10.1080/14613808.2022.2038110.

[231] Kenneth Elpus and Carlos R. Abril, "Who Enrolls in High School Music?: A National Profile of U.S. Students, 2009-2013," *Journal of Research in Music Education* 67, no. 3 (2019): 329, https://doi.org/10.1177/0022429419862837.

[232] Gay, *Culturally*, 32.

[233] Good-Perkins, *Culturally*, 13.

[234] Ibid., 92.

teachers can help to develop students' cultural competence by including student song preferences, music from students' cultures, inviting students' family members as cultural bearers, and ensuring that students' cultures are respectfully represented in curricula.[235]

Kelly-McHale states that omitting culturally responsive materials hinders students' cultural expression in the music classroom.[236] Western classical music is not relevant to all students.[237] The absence of music from students' cultures may signal that those music styles are inappropriate for school.[238] Normalized practices in music education, which affect Western and non-Western classrooms, are connected to racist and colonial histories.[239] Upholding one style of music over another creates an inequitable distribution of power where one style is considered more valuable than another.[240] In a study by Good-Perkins, student interviewees note that cultural diversity is still needed in the classroom, which includes music that is meaningful to them, their peers, and music of other cultures.[241]

---

[235] Shaw, *Culturally*, 9.

[236] Jacqueline Kelly-McHale, "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom," *Journal of Research in Music Education* 61, no. 2 (2013): 210, https://doi.org/10.1177/0022429413485439.

[237] Good-Perkins, *Culturally*, 10.

[238] Ibid.

[239] Ibid., 108.

[240] Shaw, *Culturally*, 5.

[241] Good-Perkins, *Culturally*, 99.

Motivation, Musical Identity, and Authentic Connections for Students

Student motivation

Ginsberg and Wlodkowski developed the motivational framework for culturally responsive teaching.[242] It is a meta-framework built on the tenet that no learning situation is culturally neutral.[243] According to Ginsburg and Wlodkowski, "The more mutually supportive the elements of teaching are, the more likely they are to evoke, encourage, and sustain intrinsic motivation."[244] The framework contains four motivational conditions that are created or enhanced by students and teachers:

1. Establishing inclusion – creating a learning environment in which students and teachers feel respected by and connected to one another
2. Developing a positive attitude – creating a favorable disposition toward the learning experience through personal relevance and choice
3. Enhancing meaning – creating engaging and challenging learning experiences that include student perspectives and values
4. Engendering competence – creating an understanding that students effectively learn something they value and perceive as authentic to life.[245]

According to Farinde-Wu, Glover, and Williams, culturally responsive teaching uses *funds of knowledge* to increase student motivation, enthusiasm, and academic achievement.[246] In a study by Hulleman and Barron, researchers found ways to connect statistical data in a statistics

---

[242] Ginsburg and Wlodkowski, "Intrinsic Motivation," 57.

[243] Ibid., 58.

[244] Ibid., 57.

[245] Ibid.

[246] Abiola Farinde-Wu, Crystal P. Glover, and Nakeshia N. Williams, "It's Not Hard Work; It's Heart Work: Strategies of Effective Award-Winning Culturally Responsive Teachers," *Urban Review* 49 (2017): 282, https://doi.org/10.1007/s11256-017-0401-5.

class to students' lives–they referred to this as *utility value*.[247] Hulleman, et al. discovered that interventions that target utility value emphasize the relevance of learning and result in motivation and achievement.[248] Understanding students' musical preferences is essential for increasing the motivation and interest of students.[249]

Musical identities

Culturally responsive music courses connect to students' identities and values and allow students to engage enthusiastically in musical activities.[250] Teachers and the school environment also help contribute to students' musical identities and motivation.[251] According to Lamont, "Children's development of musical identities, which have their origins in biological predispositions towards musicality, are shaped by the individual groups and social institutions they encounter in their everyday lives."[252] Lamont also suggests that musical identity differences in students are influenced by the opportunities available to children at different ages.[253] Furthermore, Welch states fostering a positive singing identity in everyone is possible.[254]

---

[247] Chris S. Hulleman and Kenn E. Barron, "Motivation Interventions in Education: Bridging Theory, Research, and Practice," in Lyno Corno and Eric M. Anderman, eds., *The Handbook of Educational Psychology*, 3rd ed. (New York: Routledge, 2016), 166, https://doi.org/10.4324/9781315688244.

[248] Chris S. Hulleman et al., "Task Values, Achievement Goals, and Interest: An Integrative Analysis," *Journal of Educational Psychology* 100, no. 2 (2008): 405, https://doi.org/10.1037/0022-0663.100.2.398.

[249] Lind and McKoy, *Culturally*, 55.

[250] Ibid., 133.

[251] Ibid., 47.

[252] Alexandra Lamont, "Musical Identities and the School Environment," in Raymond A. R. MacDonald, David J. Hargreaves, and Dorothy Miell, eds., *Musical Identities* (New York: Oxford University Press, 2002), 18.

[253] Ibid., 49.

[254] Graham F. Welch, "The Identities of Singers and Their Educational Environments," in Raymond A. R. MacDonald, David J. Hargreaves, and Dorothy Miell, eds., *Handbook of Musical Identities* (Oxford: Oxford University Press, 2017), 560, https://doi.org/10.1093/acprof:oso/9780199679485.001.0001.

Authentic connections

Culturally responsive music can allow students to connect to their cultures and to

curricula.[255] Students may express newfound self-expression and positive connections with

musical and cultural identities.[256] Students' experience with culturally responsive music may also

allow them to connect to the music of earlier generations in their families.[257] This form of

connection can serve as a way of preserving musical traditions in younger generations.[258] In a

study by Siebenaler, results indicate that students continue to participate in school music due to

having elementary school music experience, receiving positive feedback regarding performance,

and having friends participate in music.[259]

Teacher Preparation for Implementing Culturally Responsive Music Instruction

According to Zaffini, many teachers feel ill-equipped to implement culturally responsive

teaching.[260] Some may perceive cultural diversity as a threat that should be denied, avoided, or

eliminated.[261] Clauhs and Pigott state,

> The racial divide between a primarily White music teacher population and an
> increasingly diverse K-12 student population can also lead to a cultural deficit
> perspective, whereby teachers attribute a lack of representation of Black students in
> ensemble settings to a lack of financial resources or deficient home life, failing to

---

[255] Shaw, *Culturally*, 30.

[256] Ibid.

[257] Ibid.

[258] Ibid.

[259] Dennis James Siebenaler, "Factors that Predict Participation in Choral Music for High-School Students," *Research and Issues in Music Education* 4, no. 1 (September 2006): 4.

[260] Erin Zaffini, "Teaching and Mentoring Toward Culturally Responsive Practices," *Music Educators Journal* 108, no. 4 (2022): 37, https://doi.org/10.1177/00274321221107610.

[261] Gay, "Acting on Beliefs," 146.

recognize structural inequities and systems that marginalize these populations or a lack of cultural relevance that may affect interest and participation.[262]

Teachers of color may have distorted perceptions about White people and also may not be privy to the cultural differences of people from various backgrounds.[263] Most choral directors have similar educational training, which includes courses fraught with implicit biases toward singing styles, music genres, and cultures.[264] Doyle believes that future music will not be equipped to teach multicultural music due to current music teachers' hesitancy to deviate from Western classical traditions.[265]

Music Literacy

Western classical music emphasizes music notation for learning and performing music. Prioritization of music literacy permeates higher music education programs, which affects how music is taught in K-12 schools.[266] According to Woody, many teachers regard learning by ear as simplistic and view music notation as the "right way" to learn music.[267] However, Philpott states

---

[262] Matthew Clauhs and Jasmine Pigott, "Perspectives of Three Black Students Attending a Predominantly White Summer Music Camp in the United States," *Music Education Research* 23, no. 4 (2021): 454, https://doi.org/10.1080/14613808.2021.1954150.

[263] Gay, "Acting on Beliefs," 144.

[264] Karen Howard, "Knowledge Practices: Changing Perceptions and Pedagogies in Choral Music Education," *International Journal of Research in Choral Singing*, 8, (2020), in Karen Howard, "The Impact of Dysconcious Racism and Ethical Caring on Choral Repertoire," *Music Education Research* 24, no. 3 (2022): 340, https://doi.org/10.1080/14613808.2022.2038110.

[265] Jennifer Lee Doyle, "Cultural Relevance in Urban Music Education: A Synthesis of the Literature," *Update: Applications of Research in Music Education* 32, no. 2 (2014): 48, https://doi.org/10.1177/8755123314521037.

[266] Lind and McKoy, *Culturally*, 44.

[267] Robert H. Woody, "Playing By Ear: Foundation or Frill?" *Music Educators Journal* 99, no. 2 (2012): 83, https://doi.org/10.1177/0027432112459199.

that reading and writing music notation are not defining features of music literacy.[268] Philpott further expresses that it is unimaginable for a child to be musically literate through "speaking" and "listening" without activities such as performance, composition, improvisation, and audition.[269]

The notions "sound before symbol" and "rote before note" signify aural training before learning to read music.[270] Woody exclaims that ear-based learning was more prominent in European society before the printing press was invented.[271] Children grow in a tradition of singing, playing, and composing by ear and often continue these practices as they grow older outside the school walls.[272] Hanson and Gates state that musical literacy and creativity must be realized in new ways to allow access for students with nontraditional musical backgrounds.[273]

Schippers states that methods of transmitting music should not be an afterthought, especially regarding unwritten traditions.[274] Published culturally diverse music is symbolized according to Western notation and may omit musical elements such as microtones or note bending, may be transcribed in a key that accommodates *bel canto* singing, or may reduce the

---

[268] Chris Philpott, "Music Literacy: Music as Language," in Gary E. McPhearson, ed., *The Child as Musician: The Handbook of Musical Development*, 2nd ed. (Oxford: Oxford University Press, 2015), 193.

[269] Ibid.

[270] Lind and McKoy, *Culturally*, 43.

[271] Woody, "Playing By Ear," 83.

[272] Ibid.

[273] Mark Hudson and Karol Gates, "Assessment in Music Education: A Colorado Partnership," in Timothy S. Brophy, ed., *The Oxford Handbook of Assessment Policy and Practice in Music Education* (New York: Oxford University Press, 2019), 2:252.

[274] Schippers, *Facing,* 46.

complexity of rhythms.[275] Bennett states, "To learn culturally diverse music through Western standard notation when this is not reflective of the representative culture will further limit the musical diversity singers' experience."[276] There are different types of music from written and unwritten choral traditions, and the director must decide whether teaching using a musical score is appropriate.[277]

Ear training is also an essential aspect of music literacy. In a study by Lehmann and Woody, college instrumentalists were given the task of learning and performing a simple melody.[278] Half of the college students had substantial ear training and traditional music education, while the other half were trained only using traditional methods.[279] Students who had both ear training and traditional music training performed the melody more quickly than students trained using only traditional methods.[280]

Vocal Timbre, Style, and Vocal Health

History of classical singing technique

Within choral music education, value is placed on Western European singing and vocal timbre, and emphasis is placed on *bel canto* singing.[281] Manuel Garcia established the "rules" of

---

[275] Mary Goetze, "Repertoire as Pedagogy: Music of Diverse Cultures," in Frank Abrahams and Paul D. Head, eds., *The Oxford Handbook of Choral Pedagogy* (New York: Oxford University Press, 2017), 322, https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

[276] Bennett, "Teaching Culturally Diverse," 65.

[277] Ibid.

[278] Woody, "Playing By Ear," 85.

[279] Ibid.

[280] Ibid.

[281] Shaw, *Culturally*, 4.

the "scientifically proven correct" and "healthy" way to sing in his 1847 treatise, *Traité Complet de L'art du Chant*.[282] Good-Perkins also states that "vocal quality became a means by which to distinguish the disciplined elite who had been vocally trained from the untrained."[283] According to Young, vocal pedagogy in the 19th Century was referred to as "voice culture" where the word "culture" was synonymous with "civilization."[284] Olwage expresses that this ideology pathologized other voices and conformed them to the middle-class idea of being vocally civilized.[285] Regarding vocal discipline, Curwen states, "There is no other way in which the pupil can be saved from slovenly habits and coarse flat singing."[286] Curwen continued Garcia's ideals by emphasizing proper singing "tone, posture, and breath management."[287] Although Garcia may not have intended for his singing principles to become the universal norm, they have become the standards of vocal pedagogy throughout Europe, the United States, and Britain's colonies.[288]

---

[282] Good-Perkins, *Culturally*, 33.

[283] Ibid., 35.

[284] Robert J. C. Young, *Colonial Desire: Hybridity in Theory, Culture, and Race* (London: Routledge, 1995), quoted in Grant Olwage, "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre," *Ethnomusicology Forum* 13, no. 2 (2004): 207, https://doi.org/10.1080/1741191042000286167.

[285] Olwage, "The Class," 207.

[286] J. Curwen, *The Standard Course of Lessons and Exercises in the Tonic Sol-Fa Method of Teaching Music* (Tonic Sol-Fa Agency, 1872), quoted in Emily Good-Perkins, *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities* (New York: Routledge, 2022), 34.

[287] Good-Perkins, *Culturally*, 33.

[288] Ibid.

Teaching non-traditional singing styles

Frizzell and Windsor discuss that choral directors need to know techniques for teaching various styles of music that are culturally specific.[289] Cultural incongruity can occur if culturally responsive pieces are presented using vocal timbres that are inappropriate for certain singing traditions.[290] Moreover, classically trained singers may believe that "if you learn to sing classically, you can sing anything."[291] Edwin adds that this ideology is like saying, "If you learn to play tennis, you can play any sport.[292] However, this ideology is slowly changing.[293] In a study by Goetze, although she was trained in the *bel canto* tradition, while preparing to teach her choir various timbres, she trained her voice to match vocal timbres on recordings.[294] Subsequently, she identified the physical differences in the culturally responsive and *bel canto* techniques.[295] Educators should possess knowledge of how to articulate producing various timbres while instructing singers.[296]

Culturally valid performances may require non-traditional vocal timbres, including chest voice, which is commonly used in African and African American styles.[297] Bennett states,

---

[289] Emily Y. Frizzell and Leah Catherine Windsor, "Effects of Teaching Experience and Culture on Choral Directors' Descriptions of Choral Tone," *PLoS ONE* 16, no. 12 (2021): 2, https://doi.org/10.1371/journal.pone.0256587.

[290] Shaw, *Culturally*, 111.

[291] Robert Edwin, "Popular Song and Music Theater: Contemporary Music Theater: Louder Than Words," *Journal of Singing-The Official Journal of the National Association of Teachers of Singing* 61, no. 3 (2005): 291.

[292] Ibid.

[293] Wilson, "Bel Canto," 331.

[294] Goetze, "Repertoire as Pedagogy," 332.

[295] Ibid.

[296] Frizzell and Windsor, "Effects of Teaching," 3.

[297] Mary Goetze, "The Challenges of Performing Choral Music of the World," in B. F. Reimer, *Performing With Understanding: The Challenge of the National Standards for Music Education* (Reston: MENC, 2000), quoted

"Indeed, various accents and glides may be found in culturally diverse music, which choral directors should consider in their teaching as not a 'bad' thing."[298] Robinson-Martin expresses that gospel choirs use a chest-dominant, speech-quality vocal texture.[299] According to Chinn, African American singing styles are similar to West African styles, which include glides, shouts, bends, dips, raspiness, breathiness, hoarseness, hard attacks, and the productive use of head and chest vocal registers.[300]

Cross-training is a method of training the voice to sing various styles of music.[301] Spivey and Saunders-Barton created this method of training the voice.[302] Wilson notes that cross-training allows singers' voices to be trained to sing various styles of music healthily.[303] Meyer and Edwards note that social musical trends are geared toward contemporary commercial music (CCM) singing and that classically trained singers may benefit from cross-training.[304]

Interviewees in a study by Wilson describe cross-training as the ability to cross from one style to another using various vocal techniques.[305] Eidsheim expresses, "As choices around enunciation, articulation, and intonation are repeatedly made, they begin to form a pattern of

---

in Julia Shaw, "The Skin That We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal* 98, no. 4 (June 2012): 78, https://doi.org/10.1177/0027432112443561.

[298] Bennett, "Teaching Culturally Diverse," 67.

[299] Robinson-Martin, *So You*, 110.

[300] Beverly Johnson Chinn, "Vocal Self-Identification, Singing Style, and Singing Range in Relationship to a Measure of Cultural Mistrust in African American Adolescent Females," *Journal of Research in Music Education* 45, no. 4 (1997): 638.

[301] Wilson, "Bel Canto," 331.

[302] Ibid.

[303] Ibid.

[304] David Meyer and Matthew Edwards, "The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice and Implications for the Next Generation," *Journal of Singing* 70, no. 3 (2014): 440.

[305] Wilson, "Bel Canto," 335.

vocalization that feels natural or second nature to the vocalizer."[306] Culturally responsive music

should be taught using authentic methods rather than presenting songs using Eurocentric

techniques.[307] Some styles require head-voice dominant timbres, while other styles are chest-

voice dominant.[308] Palmer et al. also express that "rehearsal techniques should come from the

repertoire's culture of reference, honoring aural and oral traditions and vocal styles from that

culture."[309] Shaw notes that when students are trained to use various timbres, they can navigate

between vocal styles according to the genre of music.[310]

Vocal health

  Western classical music is purported to be the healthiest type of singing, focusing on the

bel canto technique.[311] This philosophy leads to the "homogenization of children's voices and the

destruction of their vocal cultural identities."[312] Good-Perkins refers to this as vocal hegemony

that results from persistent misunderstandings of vocal health.[313] Many cultures do not use head

voice in their singing traditions, and there are few instances of vocal damage resulting from

---

[306] Nina Sun Eidsheim, *The Race of Sound: Listening, Timbre and Vocality in African American Music* (Durham: Duke University Press, 2019), 41.

[307] Shaw, *Culturally*, 86.

[308] Eidsheim, *The Race*, 41.

[309] Palmer et al., "Grounded Framework," 4.

[310] Shaw, *Culturally*, 87.

[311] Good-Perkins, *Culturally*, 67.

[312] Ibid.

[313] Ibid., 67-68.

singing in those traditions.[314] Discouraging techniques that do not use the head voice register conveys that some singing traditions are "unhealthy."[315]

In 1921, the Music Supervisors National Conference Educational Council (MSNC) set standards for music education that are still in effect today.[316] The standards state that *bel canto* singing is the standard for singing, and teachers are instructed to "cure" children's vocal habits and promote "good" tones rather than "bad" tones.[317] Furthermore, discussions about "care" and "harm" are predecessors to the vocal "health" discussion.[318] The MSNC also set guidelines for music educator preparation programs, including criteria such as singing with a Western classical vocal aesthetic.[319] The goal was for music educators to "Americanize" students, which ultimately meant Whitewashing America.[320]

Winnie advises that choral teachers should be trained to incorporate traditional and non-traditional vocal techniques.[321] Music teachers should be equipped with knowledge of different styles of music to teach in various school settings.[322] Including various styles of music requires

---

[314] Good-Perkins, *Culturally*, 143.

[315] Ibid.

[316] Ibid., 66.

[317] Ibid., 143.

[318] Ibid., 67.

[319] Ibid., 68.

[320] Ibid.

[321] Brian J. Winnie, "Bridging the Gap Between Classical and Contemporary Vocal Technique: Implications for the Choral Rehearsal," *Voice and Speech Review* (2017): 55, https://doi.org/10.1080/23268263.2017.1370803.

[322] Patrick M. Jones, "Returning Music Education to the Mainstream: Reconnecting With the Community," *Visions of Research in Music Education* 7 (2006): 15.

teachers to know a range of vocal techniques, repertoire, and cultures.[323] Winnie further expresses, "Because of America's diverse cultural traditions, we also have developed varied musical preferences, tonal biases, and the performing of genres specific to cultural and musical diversity."[324] Students should not be expected to learn various styles healthily without guidance from music teachers.[325] However, music educators are not receiving training for teaching various styles of music.[326]

A study by Ward-Steinman yielded conflicting results regarding music teachers' responses to popular singing. According to Ward-Steinman, in a poll sent to traditional Western classical and jazz choral directors concerning the popular television shows *American Idol*, *Glee*, *The Voice*, and *The Sing-Off*, traditional choral directors generally opposed the popular singing represented in these competitions, stating that it is unhealthy.[327] In contrast, jazz choral teachers generally supported the singing on these television shows.[328]

A lack of vocabulary may cause choral directors to mislabel or misclassify unfamiliar performances outside their traditions as unhealthy or stylistically inappropriate.[329] A study by Clauhs and Sanguinetti reveals that teachers are not opposed to including popular music in

---

[323] Winnie, "Bridging the Gap," 56.

[324] Ibid.

[325] Ibid., 57.

[326] Ibid.

[327] Patricia Madura Ward-Steinman, "Choral Pedagogy Responds to the Media: American Idol, Glee, The Voice, the Sing-Off, and…," in Frank Abrahams and Paul D. Head, eds., *The Oxford Handbook of Choral Pedagogy* (New York: Oxford University Press, 2017), 33, https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

[328] Ibid.

[329] Frizzell and Windsor, "Effects of Teaching," 7.

curricula.[330] However, teachers had a preference for teaching pop and rock music rather than electronic-based music such as hip-hop and electronic dance music.[331]

Gaztambide-Fernández reports that the term "urban contemporary music" was first used by DJ Frankie Crocker as a tactic for attracting advertisers to radio stations.[332] This style of music is often associated with predominately African American genres such as R&B, hip-hop, rap, and reggae.[333] DJ Georgie Woods states that the term "urban contemporary" was used to replace the term "Black."[334] Gaztambide-Fernández suggests that the word "Black" was replaced with the word "urban" to disassociate the station from radical race politics.[335]

Gaztambide-Fernández posits that theorists of "urban music" lack an understanding of the music education in urban music and often omit the aspect of music-making.[336] Buckingham states that some educators dismiss what is unfamiliar to them.[337] To counter this ideology, Gaztambide-Fernández suggests that urban music should include the full range of musical

---

[330] Matthew Clauhs and Rachael Sanguinetti, "Music Teacher Attitudes Toward Popular Music Education," *Music Education Research* (2022): 9, https://doi.org/10.1080/14613808.2022.2134329.

[331] Ibid., 9-10.

[332] Rubén A. Gaztambide-Fernández, "Musicking in the City: Reconceptualizing Music Education as Cultural Practice," *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 15.

[333] Ibid., 16.

[334] William Barlow, *Voice Over: The Making of Black Radio* (Philadelphia: Temple University Press, 1999), 235, quoted in Rubén A. Gaztambide-Fernández, "Musicking in the City: Reconceptualizing Music Education as Cultural Practice," *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 16.

[335] Gaztambide-Fernández, "Musicking in the," 16.

[336] Ibid., 18.

[337] David Buckingham, *Teaching Popular Culture: Beyond Radical Pedagogy* (London: UCL Press, 1998), quoted in Rubén A. Gaztambide-Fernández, "Musicking in the City: Reconceptualizing Music Education as Cultural Practice," *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 34.

practices.[338] An increase in cultural music requires that students be allowed creative freedom in

music-making, defying the norms of traditional music education.[339]

Repertoire Selection

According to Schrock, "At its most basic level of consideration, repertoire should be

chosen for reasons related to specific musical, technical, religious, or social goals, and these

goals should be set in accordance with specific characteristics of an ensemble."[340] Utilizing

compiled lists of approved repertoire may provide repertoire choices for teaching the tenets of

music.[341] However, these lists are often representative of the dominant culture.[342] Goetze also

states that culturally diverse music sold by publishers usually appeals to Western-trained

musicians.[343] Lind and McKoy add that culturally responsive repertoire selection is not simply

choosing to add pop or world music.[344] Furthermore, teachers should be cautious of choosing

multicultural pieces as "dessert pieces," which are purported to be light and fun.[345] Although

repertoire selection is an important aspect of culturally responsive music education, it is only one

aspect.[346]

---

[338] Gaztambide-Fernández, "Musicking in the," 38.

[339] Ibid., 39.

[340] Dennis Shrock, "Choral Repertoire as Pedagogy: Western Art Music," in Frank Abrahams and Paul D. Head, eds., *The Oxford Handbook of Choral Pedagogy* (New York: Oxford University Press, 2017), 308, https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

[341] Shaw, *Culturally*, 92.

[342] Ibid., 92-93.

[343] Goetze, "Repertoire as Pedagogy," 321-322.

[344] Lind and McKoy, *Culturally*, 133.

[345] Shaw, *Culturally*, 95.

[346] Ibid., 88.

According to Shaw, teachers should incorporate student suggestions when selecting repertoire.[347] Inquiring about students' backgrounds is a starting point for teachers to choose culturally responsive music.[348] Talking to people within the community about music in their culture is another starting point for selecting music.[349] Shaw notes that study participants included music from various cultures relevant to students' communities.[350] Shaw also states that when choosing repertoire, social and cultural groups should not be depicted solely through the lens of oppression.[351]

Cultural Bearers

Seeking the help of culture bearers is also essential for gaining knowledge of various styles of music.[352] Students and cultural bearers may be the experts in culturally responsive music.[353] Cultural bearers can provide insight into the historical, social, and political contexts of repertoire selections.[354] They can also assist with modeling appropriate vocal techniques for the style of music being performed and coach choirs concerning vocal timbre choices.[355] Misrepresentations of cultures can be avoided when performing music concerning attire,

---

[347] Shaw, *Culturally*, 88.

[348] Ibid., 97.

[349] Ibid., 106.

[350] Julia T. Shaw, "'Knowing Their World': Urban Choral Music Educators' Knowledge of Context," *Journal of Research in Music Education* 63, no. 2 (2015): 210, https://doi.org/10.1177/0022429415584377.

[351] Shaw, *Culturally*, 82.

[352] Ibid.

[353] Lind and McKoy, *Culturally*, 31.

[354] Shaw, *Culturally*, 109.

[355] Ibid.

performance venues, and movement choices by consulting cultural bearers.[356] Teachers are encouraged to plan thoroughly to include cultural bearers in instruction.[357] Cultural bearers are volunteers who should be treated appropriately, recognized, and compensated appropriately.[358] In a study by Goetze, she invited informants (cultural bearers) familiar with the style of music her choir was studying.[359] The informants provided alternate notation for learning the piece–students required repeated practice due to their traditional training.[360]

Teachers' Self-discovery of Personal Identity

According to Brown-Jeffy and Cooper, teachers can only implement culturally responsive teaching when they become aware of their identities and how those identities differ from their students' identities.[361] Matthews states that skilled music educators subvert the effectiveness of their teaching when they do not acknowledge their prejudices and institutional biases.[362] When teachers do not reflect on their identities, a power structure pursues, and students' fluid identities and sense of agency are not acknowledged.[363] According to Gay, high

---

[356] Shaw, *Culturally*, 109.

[357] Ibid., 110.

[358] Ibid.

[359] Goetze, "Repertoire as Pedagogy," 330.

[360] Ibid.

[361] Brown-Jeffy and Cooper, "Toward a Conceptual," 73.

[362] Richard Mathews, "Beyond Toleration-Facing the Other," in Cathy Benedict et al., eds., *The Oxford Handbook of Social Justice in Music Education* (New York: Oxford University Press, 2015), 246, https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

[363] Juliet Hess, "Cultural Competence or the Mapping of Racialized Space: Cartographies of Music Education," *Bulletin of the Council for Research in Music Education* 227 (2021): 16, https://doi.org/10.5406/bulcouresmusedu.227.0007.

levels of ethnic affiliation correlate with high cultural identity.[364] However, a person's age does not guarantee a heightened cultural identity.[365]

Howard states that choral directors come from various racial, ethnic, geographic, socioeconomic, and religious backgrounds, and their teaching identities are based on these realities.[366] Abril adds that when teachers practice reflexivity, they may become more empathetic toward marginalized and diverse students.[367] Non-reflexive attitudes among music educators can be an obstacle.[368] Ladson-Billings cautions that the ideology of centering "self" needs to be disrupted to make sense of culture.[369] Ladson-Billings further states that "the best way to know culture is to do deep diving into your own culture."[370]

Developing Connections With Students of Various Cultures

Humans make connections through communication including caring, sharing, loving, teaching, and learning.[371] Dosmon states that music teachers have the unique opportunity to build meaningful relationships with students due to students enrolling in multiple years of music

---

[364] Gay, *Culturally*, 12.

[365] Ibid.

[366] Howard, "The Impact," 340.

[367] Abril and Robinson, "Comparing Situated," 442.

[368] Mathews, "Beyond Toleration-Facing," 246.

[369] Baruti Kafele, "Dr. Gloria Ladson-Billings: A Conversation With an Education Legend," October 29, 2022, in *Virtual AP Leadership Academy*, produced by Baruti Kafele, podcast, YouTube video, 2:14:03, https://www.youtube.com/watch?v=q_2dDrxr_jM.

[370] Ibid.

[371] Gay, *Culturally*, 93.

classes.[372] According to the National Education Association (NEA), all educators should be trained to understand what it means to be culturally competent, including developing educator-to-student communication skills.[373] Culturally relevant teachers maintain fluid and equitable relationships with their students.[374] Teachers are encouraged to become involved in students' communities and create bonds with all students to avoid favoritism.[375]

Developing cultural competence and culturally responsive caring can aid teachers in connecting with students. The National Education Association states that *cultural competence* is "the capacity to interact effectively and respectfully with people from different racial, ethnic, and/or economic backgrounds."[376] It also requires teachers to examine their cultural patterns and dispositions and be open to learning from other people.[377] *Culturally responsive caring* is *caring for* rather than about the well-being and academic success of ethnically diverse students.[378] *Caring for* is actively engaging in activities to positively affect students' well-being.[379] Caring teachers can make meaningful connections with students.[380]

Culturally responsive teaching involves teaching students for whom English is not their first language. According to the National Center for Education Statistics (NCES), in the fall of

---

[372] Nicolás Alberto Dosman, "Why Music Matters in Urban Districts: The Perspectives of Students and Parents of the Celia Cruz High School of Music, Bronx, New York," *Arts Education Policy Review* 118, no. 2 (2017): 74, https://doi.org/10.1080/10632913.2015.1009223.

[373] "National Education Association," 25.

[374] Ibid.

[375] Ibid.

[376] Ibid., 24.

[377] Ibid.

[378] Gay, *Culturally*, 58.

[379] Ibid.

[380] Lind and McKoy, *Culturally*, 65.

2019, the percentage of English Learners in public schools ranged from .8% to 19.6% across the United States.[381] Zhang states that one of the most significant challenges for preservice and in-service teachers is the lack of readiness to teach ELL students.[382] Teachers' lack of knowledge can cause them to teach the majority of students and "ignore" ELL students, causing isolation for those students.[383] Through teachers' empathy, students can gain trust and respect and inspire students' motivation for learning.[384] Zhang also posits that preservice teachers can become more culturally and linguistically responsive if they experience what it is like to be an ELL student through specialized professional development.[385]

Addressing Issues of Social Justice

Shaw states that culturally responsive teaching allows students to develop critical capacities about what creates inequitable structures for non-dominant communities.[386] Teachers must not only be willing to teach culturally diverse music and avoid issues such as race, ethnicity, and culture–they must be prepared to engage in uncomfortable conversations that challenge beliefs, assumptions, and stereotypes.[387] In a study by Case and Hemmings, researchers discovered that White female teachers resisted discussions pertaining to race and

---

[381] "English Learners in Public Schools," National Center for Education Statistics, updated May 2022, https://nces.ed.gov/programs/coe/indicator/cgf/english-learners#suggested-citation.

[382] Yiyue Zhang, "Walking a Mile in Their Shoes: Developing Pre-Service Music Teachers' Empathy for ELL Students," *International Journal of Music Education* 35, no. 3 (2017): 426, https://doi.org/10.1177/0255761416647191.

[383] Ibid., 427.

[384] Ibid.

[385] Ibid., 432.

[386] Shaw, *Culturally*, 88.

[387] Shaw, "The Skin That," 78.

racism through strategies of silence, social disassociation, and separation from responsibility.[388]

Doyle states that majority groups are implicitly taught to consider their way of life as a societal

norm.[389] Doyle further states that teachers who state that they have no biases towards ethnic

groups often reveal their biases through actions.[390]

Freire asserts that people should develop critical consciousness–the ability to recognize

social, political, and economic oppression and take action.[391] According to Ladson-Billings,

educators can either maintain the status quo or help to make a difference.[392] Ladson-Billings also

criticizes that few educators include the sociopolitical aspect of culturally relevant teaching.[393]

Regarding music, Goetze expresses, "In truth, teaching 'their' music 'our' way has done little to

contribute to healing the social ills that plague our country and world, and by virtue of our

imperialistic heritage, privilege, and social and economic advantages, we Western art musicians

may even have contributed to the problems."[394] Salvador and Kelly-McHale indicate that

---

[388] Kim A. Case and Annette Hemmings, "Distancing Strategies: White Women Preservice Teachers and Antiracist Curriculum," *Urban Education* 40, no. 6 (2005): 610, https://doi.org/10.1177/0042085905281396.

[389] Jennifer Doyle, "Predictors of Culturally Relevant Attitudes and Expectations of Urban Music Teachers in the USA," *Music Education Research* 16, no. 4 (March 2015): 447, https://doi.org/10.1080/14613808.2013.859662.

[390] Ibid.

[391] Paulo Freire, *Education for Critical Consciousness* (New York: Bloomsbury Academic Publishing, 1974), quoted in Carlos R. Abril and Nicole R. Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers," *International Journal of Music Education* 37, no. 3 (2019): 442, https://doi.org/10.1177/0255761419842427.

[392] Kafele, "Dr. Gloria Ladson-Billings."

[393] Ladson-Billings, "Culturally Relevant Pedagogy," 77.

[394] Goetze, "Repertoire as Pedagogy," 319.

practicing music teachers need training regarding culturally responsive pedagogy and social

justice.[395]

Attributes of Culturally Responsive Teachers

Diamond and Moore discuss that culturally responsive teachers operate as cultural

organizers who create learning environments that foster cultural and ethnic diversity and high

academic achievement.[396] Villegas and Lucas state that culturally responsive teachers possess the

following attributes:

1. are socio-culturally conscious; that is, they recognize that there are multiple ways of perceiving reality and that these ways are influenced by one's location in the social order
2. have affirming views of students from diverse backgrounds, seeing resources for learning in all students rather than viewing differences as problems to overcome
3. see themselves as responsible for and capable of bringing about educational change that will make schools more responsive to all students
4. understand how learners construct knowledge and are capable of promoting learners' knowledge construction
5. know about the lives of their students
6. use the knowledge of students to design instruction that builds on what students already know, while stretching them beyond the familiar.[397]

This framework for becoming a culturally responsive teacher was developed by Villegas and

Lucas as a result of research through literature, observing culturally and linguistically diverse

classrooms, and working with preservice teachers.[398] Rychly and Graves determined that

culturally responsive teachers are caring and empathetic, reflective about their attitudes and

---

[395] Karen Salvador and Jacqueline Kelly-McHale, "Music Teacher Educator Perspectives on Social Justice," *Journal of Research in Music Education* 65, no. 1 (2017): 20, https://doi.org/10.1177/0022429417690340.

[396] Barbara J. Diamond and Margaret A. Moore, *Multicultural Literacy: Mirroring the Reality of the Classroom* (New York: Longman, 1995), quoted in Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, 3rd ed. (New York: Teachers College Press, 2018), 51-52.

[397] Ana Maria Villegas and Tamara Lucas, "Preparing Culturally Responsive Teachers: Rethinking the Curriculum," *Journal of Teacher Education* 53, no. 1 (2002): 21.

[398] Ibid.

beliefs about other cultures, reflective about their cultural frames of reference, and knowledgeable about other cultures.[399]

Professional Development

According to Muñiz, teacher preparation programs and professional development fail to prepare teachers to implement culturally responsive teaching.[400] Bond states that college music teacher educators can foster the development of culturally responsive programs by providing professional development for in-service teachers.[401] Abril and Robinson believe that professional development sessions should address misconceptions and stereotypes toward various cultures to inform more useful music teaching practices.[402] Stembridge states that teachers must be willing to be vulnerable and constant learners on their journey to becoming culturally responsive teachers.[403]

Some music teachers may consider including music from various cultures as the primary goal of implementing culturally responsive teaching.[404] Benham states that providing teachers with multicultural songs, dances, and other activities is easier than helping teachers to develop an

---

[399] Laura Rychly and Emily Graves, "Teacher Characteristics for Culturally Responsive Pedagogy," *Multicultural Perspectives* 14, no. 1 (2012): 45-46, https://doi.org/10.1080/15210960.2012.646853.

[400] Jenny Muñiz, "Culturally Responsive Teaching: A 50-State Survey of Teaching Standards," New America, last modified March 28, 2019, https://www.newamerica.org/education-policy/reports/culturally-responsive-teaching/.

[401] Vanessa L. Bond, "Culturally Responsive Education in Music Education: A Literature Review," *Contributions to Music Education* 42 (2017): 171-172.

[402] Abril and Robinson, "Comparing Situated," 450.

[403] Adeyemi Stembridge, *Culturally Responsive Education in the Classroom: An Equity Framework for Pedagogy* (New York: Routledge, 2020), 95, https://doi.org/10.4324/9780429441080.

[404] Julia T. Shaw, "Urban Music Educators' Perceived Professional Growth in a Context-Specific Professional Development Program," *Journal of Research in Music Education* 67, no. 4 (2020): 451, https://doi.org/10.1177/0022429419889295.

understanding of working with culturally diverse classrooms.[405] Shaw also notes that becoming a

culturally responsive teacher may require profound personal and professional growth, which may

be uncomfortable.[406]

A study by McKoy et al. reveals that participating teachers in professional development

sessions came to the knowledge that culture is more than race and culturally responsive teaching

is more than multiculturalism.[407] Moreover, Gay exclaims, "Knowledge alone is not sufficient. It

should be complemented with careful self-analysis of what teachers believe about the

relationship among culture, ethnicity, and intellectual ability; the expectations they hold for

students from different ethnic groups; and how their beliefs and expectations are manifested in

instructional behaviors."[408] Professional development should address equity of learning

experiences and academic achievement improvement for marginalized students of color in preK-

12 schools.[409]

<div align="center">College Music Teacher Preparation Programs</div>

Music Teacher Educators

Teacher preparation programs should prepare future teachers to teach diverse immigrant,

undocumented, and mixed-status families.[410] According to Bond and Russell, music teacher

---

[405] Stephen Benham, "Being the Other: Adapting to Life in a Culturally Diverse Classroom," *Journal of Music Teacher Education: JMTE (Online)* 13, no. 1 (2003): 24.

[406] Shaw, *Culturally*, 119.

[407] McKoy et al., "The Impact," 58.

[408] Gay, *Culturally*, 81.

[409] Ibid., 250.

[410] Germán A. Cadenas et al., "Detrimental Effects of Color-Blind Racial Attitudes in Preparing a Culturally Responsive Teaching Workforce for Immigrants," *Journal of Career Development* 48, no. 6 (2021): 927, https://doi.org/10.1177/0894845320903380.

educators utilize culturally responsive education on a surface level.[411] Teacher educators may have limited knowledge about cultural diversity, yet they may be required to teach courses about different cultures.[412] Siwatu states, "The universal approach to teacher education may only be effective in preparing teachers who are competent and confident teaching in suburban schools, which are often less culturally and linguistically diverse than urban schools."[413] A study by Bond and Russell reveals that music teacher educators are more comfortable helping students discover their cultures and realize their biases and less comfortable creating opportunities for practicing and assessing students' responsiveness.[414]

A study by Salvador and Kelly-McHale reveals that some music teacher educators have a colorblind or difference-blind view regarding social justice and have no interest in including social justice topics in curricula–focusing primarily on music content and pedagogy.[415] Colorblindness diminishes the experiences of students of color.[416] Brown-Jeffy and Cooper exclaim that teachers must be aware of the White privilege that exists in education.[417] When

---

[411] Vanessa L. Bond and Joshua A. Russell, "Culturally Responsive Pedagogical/Andragogical Context Knowledge: A Conceptual Model for Music Education," *Journal of Music Teacher Education* 30, no. 3 (2021): 12, https://doi.org/10.1177/1057083721993738.

[412] Nicole R. Robinson, "Developing a Critical Consciousness for Diversity and Equity Among Preservice Music Teachers," *Journal of Music Teacher Education* 26, no. 3 (2017): 13, https://doi.org/10.1177/1057083716643349.

[413] Kamau Oginga Siwatu, "Preservice Teachers' Sense of Preparedness and Self-Efficacy to Teach in America's Urban and Suburban Schools: Does Context Matter?" *Teaching and Teacher Education* 27 (2011): 363, https://doi.org/10.1016/j.tate.2010.09.004.

[414] Bond and Russell, "Music Teacher Educator," 21.

[415] Salvador and Kelly-McHale, "Music Teacher Educator," 19.

[416] Brown-Jeffy and Cooper, "Toward a Conceptual," 73.

[417] Ibid.

teachers acknowledge that racism exists in education, they can observe their actions and make changes.[418]

According to Kindall-Smith, music teacher educators are responsible for preparing preservice teachers to promote student learning, teach for cultural competence, and develop personal sociopolitical consciousness.[419] Salvador and Kelly-McHale further state that the profession needs to reformulate how preservice music teachers perceive quality, equity, and justice, including issues concerning race and language.[420] Bond states that creating culturally responsive music programs will require music teacher educators to revise undergraduate and graduate curricula and recruit more teachers of color.[421] Colleges may also need to expand their faculty to include instructors who can teach various styles of music.[422]

Music Preservice Teacher Demographics and Teaching Preferences

According to NAfME, thirty-three out of the fifty states use the Praxis II Music: Content Knowledge test for music teacher licensure.[423] A study by Elpus reveals the demographics and insight into the teaching placement preferences of music teacher licensure candidates in the

---

[418] Brown-Jeffy and Cooper, "Toward a Conceptual," 73.

[419] M. Kindall-Smith, "I Plant My Feet on Higher Ground: Music Teacher Education for Urban Schools," in C. Frierson-Campbell ed., *Teaching Music in the Urban Classroom*, (Lanham: MENC/Rowman & Littlefield, 2006), 2:47–66, quoted in Vanessa L. Bond and Joshua A. Russell, "Music Teacher Educator Perceptions of Engagement With Culturally Responsive Education," *Bulletin of the Council for Research in Music Education* 221 (2019): 9, https://doi.org/10.5406/bulcouresmusedu.221.0007.

[420] Salvador and Kelly-McHale, "Music Teacher Educator," 21.

[421] Vanessa L. Bond, "Culturally Responsive Education in Music Education: A Literature Review," *Contributions to Music Education* 42 (2017): 171.

[422] Wilson, "Bel Canto," 331.

[423] "2020 Analysis of State Music Education Certification Practices in the United States," National Association for Music Education, accessed November 16, 2022, https://nafme.org/wp-content/uploads/2020/07/2020-Teacher-Certification-Update_7.1.2020-1.pdf.

United States.[424] According to Elpus, between 2008 and 2012, the demographics of first-time

Praxis II music teacher licensure test takers consisted of 82.02% White, 7.07% Black or African

American, 1.94% Hispanic, 1.79% Asian, .30% Native American or Alaska Native, .32% Pacific

Islander, .82% Multiracial, 1.74% Other, and 2.3% did not specify.[425] This study also reveals

information about test takers' location preferences in teaching placements. White candidates

were overrepresented in choices for suburban and rural placements and underrepresented in the

choice for urban placements, Black or African American candidates were overrepresented in

choices for urban placements and underrepresented in choices for suburban and rural placements,

Hispanic candidates were overrepresented in choices for urban placements and underrepresented

in choices for suburban and rural placements, and Asian candidates were overrepresented in

choices for suburban and urban placements and underrepresented in choices for rural

placements.[426] A study by Kelly reveals that most preservice music teachers attend large

suburban public schools, are primarily White, and prefer to teach in schools similar to the ones

they attended.[427]

Culturally Responsive College Music Courses

According to Chou, "Several diversity courses fail to guide preservice teachers through a

deep reflection of their own socialized cultural identities based on past experiences, knowledge

base, and learned value beliefs."[428] Although preservice teachers experience courses in cultural

---

[424] Elpus, "Music Teacher Licensure," 320.

[425] Ibid., 320-321.

[426] Ibid., 322.

[427] Steven N. Kelly, "The Influence of Selected Cultural Factors on the Environmental Teaching Preference of Undergraduate Music Education Majors," *Journal of Music Teacher Education* 12, no. 2 (2003): 46.

[428] H. Chou, "Multicultural Teacher Education: Toward a Culturally Responsible Pedagogy," *Essays in Education* 21, quoted in Nicole R. Robinson, "Developing a Critical Consciousness for Diversity and Equity Among

diversity, most students prefer to teach in schools that are culturally similar to their cultural backgrounds–most preservice teachers are White.[429] Preservice teachers of color may also understand multicultural education more than White preservice teachers.[430] However, preservice and practicing teachers of color also recognize the necessity of having intentional conversations about cultural diversity.[431]

Robinson suggests that "situated learning" may be more effective in teaching preservice teachers about cultural diversity than field experiences in diverse settings.[432] She further states that situated learning can foster discourse communities of learning where preservice teachers can grow in cultural diversity in safe and controlled environments.[433] However, a study by Abril indicates that preservice teachers who participated in either situated learning or field experiences were able to clarify misconceptions about people with different socioeconomic backgrounds than their own.[434] Delano-Oriaran states that preservice teachers can effectively learn multiculturalism through field experiences.[435] Delano-Oriaran further states that "the primary goals of field experience are to observe cooperating teachers implementing culturally responsive styles and to

---

Preservice Music Teachers," *Journal of Music Teacher Education* 26, no. 3 (2017): 13, https://doi.org/10.1177/1057083716643349.

[429] Kelly, "The Influence," 46.

[430] Christine E. Sleeter, "Preparing Teachers for Culturally Diverse Schools: Research and the Overwhelming Presence of Whiteness," *Journal of Teacher Education* 52, no. 2 (2001): 95, https://doi.org/10.1177/0022487101052002002.

[431] Gay, "Acting on Beliefs," 145.

[432] Robinson, "Developing a Critical," 15.

[433] Ibid.

[434] Abril and Robinson, "Comparing Situated," 450.

[435] Omobolade Delano-Oriaron, "Preparing Pre-service Teachers for Culturally Diverse Classrooms: A Conceptual Model," *Journal of Education for Teaching* 38, no. 1 (2012): 104, https://doi.org/10.1080/02607476.2012.643660.

teach multicultural lessons, thus linking theory and practice."[436] Sleeter notes that White teachers

and teachers of color need training for teaching diverse populations.[437]

Becoming a Culturally Responsive Preservice Teacher

Robinson expresses that "cultural competence does not occur through isolated

professional development, independent diversity courses, or culturally based resources and

materials; one becomes culturally competent over a period of time through a variety of

experiences."[438] Gay states that preservice teachers may be reluctant to discuss their thoughts on

racial discrimination, ethnic inequities, and cultural hegemony.[439] However, a study by Robinson

reveals that preservice teachers began to develop empathy as a result of participating in activities

that reflect diverse public school students' experiences.[440] Gay states that preservice teachers

should,

1. analyze their own and others' habits of referencing ethnically and culturally diverse examples in various learning situations
2. develop descriptive protocols that characterize different types of examples that self and others use, and then replicate them from different ethnic experiences
3. create or collect teaching examples from ethnically diverse orientations that differ from what is customarily used in classrooms
4. habitually use multiple culturally diverse examples to illustrate teaching concepts, knowledge, and skills[441]

Preservice teachers may benefit from becoming reflective of their cultural perspectives

and appreciating the value of diversity and how inequality affects students. Examining the nature

---

[436] Delano-Oriaron, "Preparing Pre-service Teachers," 105.

[437] Ibid.

[438] Robinson, "Developing a Critical," 22.

[439] Gay, *Culturally*, 269.

[440] Robinson, "Developing a Critical," 22.

[441] Gay, "Acting on Beliefs," 147.

of teaching, becoming sensitive to students' needs and learning styles, learning the significance

of the language and cultures of students, and embracing opportunities to broaden their

understanding of students' lived experiences may also help preservice teachers' reflection on

cultural perspectives.[442]

Gay cautions that learning activities that allow preservice teachers to examine their

heritage may result in White preservice teachers reaffirming a sense of privilege and entitlement

and preservice teachers of color regarding activities as intrusive and overly revealing.[443]

However, preservice teachers are more receptive to accepting the cultures, races, and ethnicities

of their future students when they gain an understanding of their own cultural heritages and are

able to articulate their cultural identities.[444] Preservice teachers may feel validated and

empowered in those instances.[445]

Preservice Teacher Self-Efficacy

Teaching efficacy results from teachers' beliefs about effecting positive change in

students' academic achievement.[446] Cho, Lee, and Herner-Patnode state that teacher self-efficacy

indirectly affects students' learning behaviors and outcomes.[447] Ashton and Webb discuss that

teachers with low self-efficacy are explicitly aware of their limitations in presenting learning

---

[442] Robinson, "Developing a Critical," 15.

[443] Gay, "Acting on Beliefs," 149.

[444] Ibid., 148.

[445] Ibid.

[446] Gay, *Culturally*, 78.

[447] Seeonhe Cho, Hea-Jin Lee, and Leah Herner-Patnode, "Factors Influencing Preservice Teachers' Self-Efficacy in Addressing Cultural and Linguistic Needs of Diverse Learners," *The Teacher Educator* 55, no. 4 (2020): 412, https://doi.org/10.1080/08878730.2020.1805835.

activities.[448] Changing teachers' beliefs about low self-efficacy is imperative for implementing culturally responsive teaching.[449]

A study by Siwatu et al. indicates that preservice teachers report doubts in self-efficacy due to a lack of knowledge concerning student diversity and culturally responsive pedagogy.[450] Furthermore, preservice teachers express that they do not learn about culturally responsive teaching in their teacher-preparation programs.[451] Preservice teachers also state that a lack of student diversity in field experiences also contributes to their deficit of knowledge concerning culturally responsive teaching.[452] A study by Cho, Lee, and Herner-Patnode reveals that preservice teachers may also have low self-efficacy regarding teaching English Learners.[453]

Research suggests that exposure to theory and practice in culturally responsive teaching leads to higher self-efficacy beliefs.[454] According to Miller, teachers with a strong sense of efficacy spend time planning to improve their teaching strategies.[455] A study by Thomas et al. revealed that preservice teachers experienced authentic connections with members of students' communities in a community-engaged teacher preparation program, which enabled teachers to

---

[448] Patricia T. Ashton and Rodman B. Webb, *Making a Difference: Teachers' Sense of Efficacy and Student Achievement* (New York: Longman, 1986), quoted in Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, 3rd ed. (New York: Teachers College Press, 2018), 78.

[449] Gay, *Culturally*, 79.

[450] Kamau Oginga Siwatu et al., "Examining Preservice Teachers' Culturally Responsive Teaching Self-Efficacy Doubts," *The Teacher Educator* 51, no. 4 (2016): 286, https://doi.org/10.1080/08878730.2016.1192709.

[451] Ibid., 287.

[452] Ibid., 288.

[453] Cho, Lee, and Herner-Patnode, "Factors Influencing," 423.

[454] Siwatu, "Preservice Teachers' Sense," 364.

[455] Patricia S. Miller, "Increasing Teacher Efficacy with At-Risk Students: The Sine Qua Non of School Restructuring," *Equity and Excellence* 25, no. 1 (1991): 33.

gain a deeper understanding of implementing culturally relevant teaching.[456] Fitchett, Starker, and Salyer add that preservice teachers can develop positive self-efficacy concerning culturally responsive teaching when it is included in methods courses.[457]

Previously Conducted Studies in Culturally Responsive Teaching in Music Education

Within the field of music education, researchers have conducted studies to examine the effects of culturally responsive teaching in the music classroom. Studies have been conducted in the United States and other countries. This section highlights those studies and the different areas of focus of each study.

A study by Barton and Riddle examined various modes of presenting music to students in Australian schools.[458] Researchers discovered that incorporating Carnatic music from South India, Australian instrumental music, and online music learning allowed students to be engaged in music-making beyond traditional Eurocentric approaches.[459] Dekaney and Robinson discovered that students in world drumming classes at two schools were able to articulate the value of cultural music.[460] Results indicate that in the school that offered culturally responsive general music instruction, students enjoyed learning music from their culture and their

---

[456] Christopher L. Thomas et al., "Effects of a Community-Engaged Teacher Preparation Program on the Culturally Relevant Self-Efficacy of Preservice Teachers," *Journal of Negro Education* 89, no. 2 (2020): 130.

[457] Paul G. Fitchett, Tehia V. Starker, and Beth Salyers, "Examining Culturally Responsive Teaching Self-Efficacy in a Preservice Social Studies Education Course," *Urban Education* 47, no. 3 (2012): 602, https://doi.org/10.1177/0042085912436568.

[458] Georgina Barton and Stewart Riddle, "Culturally Responsive and Meaningful Music Education: Multi-Modality, Music-Making, and Communication in Diverse Learning Contexts," *Research Studies in Music Education* 44, no. 2 (2022): 345, https://doi.org/10.1177/1321103X211009323.

[459] Ibid., 356.

[460] Elisa Macedo Dekaney and Nicole R. Robinson, "A Comparison of Urban High School Students' Perception of Music, Culture, and Identity," *Journal of Music Teacher Education* 24, no. 1 (2014): 89, https://doi.org/10.1177/1057083713505221.

classmates' cultures and valued expressing themselves through the music.[461] A study by Good-Perkins examined responses from students after receiving traditional and culturally relevant music education.[462] Students expressed enjoying their culturally responsive general music class that included movement through dance, choosing their own songs, and their teacher's responsiveness to their interests.[463]

A study by Abril revealed that teachers created learning activities that reflected students' cultural backgrounds and employed culturally responsive teaching methods to engage students in learning.[464] Teachers included arrangements of folk tunes and incorporated historical and cultural contexts of performance music.[465] Shaw discovered that teachers in an urban community choral organization exhibited the tenets of culturally responsive teaching in selecting repertoire, programming concerts, designing instruction, engaging audiences during performances, and recruiting and retaining students.[466] Students in this study revealed that culturally responsive teaching allowed them to develop cultural competence, attain cultural validity, and develop singing abilities to switch between various styles of music.[467] A study by Lind and McKoy revealed that culturally responsive ensemble and general music teachers connected to students,

---

[461] Dekaney and Robinson, "A Comparison," 99-101.

[462] Good-Perkins, *Culturally*, 79.

[463] Ibid., 95.

[464] Abril, "Responding to Culture," 77-78.

[465] Ibid., 78.

[466] Shaw, "'Knowing Their World'," 216.

[467] Shaw, *Culturally*, 85.

reflected on their backgrounds, developed supportive classroom environments, and made music curricula relevant to students' lives.[468]

There have been only a few studies regarding culturally responsive music education. Most studies have focused on teacher implementation, community choral ensembles, and general music settings. The implementation of culturally responsive teaching in public school choral is an area that needs examination.

<center>Culturally Responsive Teaching in CT</center>

On February 3, 2021, the Connecticut State Board of Education (SBE) adopted a position statement on culturally responsive education.[469] According to the SBE, "The Board will continue supporting and promoting comprehensive culturally responsive programs that implement anti-bias and racially conscious education. Such programs must account for students whose identity is not always represented as part of the mainstream curriculum, such as race, ethnicity, sexual orientation, and gender."[470] The Connecticut State Department of Education (CSDE) adds that education must remain relevant and reflective of students' social, cultural, and linguistic backgrounds to help develop respect and compassion for themselves, their classmates, their communities, and the world around them.[471] The CSDE also states that when students engage in

---

[468] Lind and McKoy, *Culturally*, 85-91.

[469] "Position Statement on Culturally Responsive Education," Connecticut State Board of Education, last revised December 2020, 1, https://portal.ct.gov/-/media/SDE/Board/Culturally_Responsive_Ed.pdf.

[470] Ibid.

[471] "Joint Statement on the Importance of a Culturally Responsive Education," Connecticut State Department of Education, last modified July 14, 2021, https://portal.ct.gov/SDE/Press-Room/Press-Releases/2021/Joint-Statement-on-the-Importance-of-a-Culturally-Responsive-Education.

inquiry-based learning, they may develop a broader perspective, producing motivation, open-mindedness, and critical thinking skills.[472]

Conceptual Framework for Implementing Culturally Responsive Choral Teaching

According to Varpio et al., a conceptual framework describes the state of the existing literature, identifies gaps in the problem, and outlines the methodological procedures for conducting the study.[473] The conceptual framework for this study is based on the definitions of *culturally relevant pedagogy* and *culturally responsive* teaching by Ladson-Billings and Gay respectively. It also incorporates research from various educational researchers, including Bolton, Lind, McKoy, Shaw, Hess, M. A. Guajardo, F. Guajardo, Janson, Militello, and O'Neill. Based on the work of these researchers, this framework includes incorporating students' cultural backgrounds, teacher reflexivity, choosing culturally responsive music, developing critical consciousness, developing a sense of community among students, and performing culturally responsive and traditional music.

Ladson-Billings states, "Culturally relevant teachers develop intellectual, social, emotional, and political learning by using cultural resources to teach knowledge, skills, values, and attitudes."[474] There are three domains in *culturally relevant teaching*: academic success, cultural competence, and sociopolitical consciousness.[475] Academic success refers to intellectual growth as a result of learning experiences, cultural competence is the ability to help students

---

[472] "Joint Statement."

[473] Lara Vapio et al., "The Distinctions Between Theory, Theoretical Framework, and Conceptual Framework," *Academic Medicine* 95, no. 7 (2020): 990, https://doi.org/10.1097/ACM.0000000000003075.

[474] Gloria Ladson-Billings, "Reading Between the Lines and Beyond the Pages: A Culturally Relevant Approach to Literacy Teaching," *Theory Into Practice* 31, no. 4 (1992), quoted in Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, 3rd ed. (New York: Teachers College Press, 2018), 38.

[475] Ladson-Billings, "Culturally Relevant Pedagogy," 75.

celebrate their own culture and become fluent in at least one other culture.[476] Sociopolitical

consciousness is the ability to apply skills learned in classrooms to real-world problems.[477]

Culturally responsive teaching incorporates academic knowledge, lived experiences, and

students' frames of reference to create curricula that are meaningful to students.[478]

Incorporating Students' Cultures and Teacher Reflexivity

According to Shaw, teachers should politely inquire about students' cultural backgrounds

to incorporate students' cultures into the curriculum.[479] Learning about students' backgrounds

also requires teacher reflexivity. Bolton states that reflexivity is "becoming aware of the limits of

our knowledge, of how our own behavior plays into organizational practices, and why such

practices might marginalize groups or exclude individuals."[480] Reflexivity also allows people to

interrogate their actions and attitudes toward others.[481] Lind and McKoy suggest that teachers

should "think carefully about how [their] interactions with [their] students reflect [their] attitudes

---

[476] Ladson-Billings, "Culturally Relevant Pedagogy," 75.

[477] Ibid.

[478] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice* (New York: Teachers College Press, 2000), quoted in Geneva Gay, "Preparing for Culturally Responsive Teaching," *Journal of Teacher Education* 50, no. 2 (March-April 2002): 106.

[479] Shaw, *Culturally*, 97.

[480] Gillie E. J. Bolton, *Reflective Practice: Writing and Professional Development* (Los Angeles: Sage, 2010), quoted in Vilma Timonen, Marja-Leena Juntunen, and Heidi Westerlund, "The Politics of Reflexivity in Music Teachers' Intercultural Dialogue," in Alexis Anja Kallio et al., eds., *The Politics of Diversity in Music Education* (Cham: Springer, 2021), 40, https://doi.org/10.1007/978-3-030-65617-1.

[481] Tony Walsh, "Seeing the Wood and the Trees: Expanding the Reflexive Gaze," in Anne Ryan and Tony Walsh, *Reflexivity and Critical Pedagogy* (BRILL: 2018), 53, Proquest Ebook Central.

about cultural differences."[482] These actions and attitudes are boundaries that are often used unconsciously and should be recognized and questioned in the process of reflexivity.[483]

Choosing and Teaching Culturally Responsive Repertoire

Shaw notes that culturally responsive teaching is an approach to teaching that *does not* have prescriptive guidelines for choosing repertoire.[484] Repertoire should be chosen according to relevance to students in teachers' ensembles.[485] Culturally responsive repertoire is often taught using aural methods in their countries of origin.[486] Therefore, culturally responsive music should be presented aurally in the classroom setting when appropriate.[487] Shaw also notes that there should be a balance between utilizing notational and aural approaches.[488] One approach to teaching and learning music should not be upheld over another.[489] Teachers should also examine repertoire and make modifications as necessary to ensure cultural diversity is accurately and respectfully represented.[490] Consulting with community members or cultural bearers may help teachers accurately present culturally responsive music.[491]

---

[482] Lind and McKoy, *Culturally*, 93.

[483] Ibid., 55.

[484] Shaw, *Culturally*, 100.

[485] Ibid., 106.

[486] Ibid.

[487] Ibid., 110.

[488] Ibid., 111.

[489] Ibid.

[490] Ibid., 11.

[491] Ibid., 109.

Critical Consciousness and Classroom Discussions

According to Burr, people understand the world through categories and concepts that are historically and culturally specific.[492] Engaging students in discussions about the music they are performing can provide a deeper understanding and help students develop critical consciousness. Eliminating discussions about race, ethnicity, and other topics can hinder students' development of critical consciousness and maintain rather than challenge social injustice.[493] Students and teachers should scrutinize the materials used in curricula to examine the knowledge, attitudes, and behaviors toward ethnic and cultural diversity.[494]

Regarding music education, Hess adds, "The term political…involves critically considering the world—both one's immediate community context and one's community in relation to the surrounding area—the regional, national, and international contexts."[495] This does not entail teachers propagating their political views but rather helping students to develop their own perspectives.[496]

According to Giroux and Giroux, having students engage in a "culture of questioning" can allow students to question the ideologies, messages, and representations in their lives.[497] Hess suggests that students should notice and identify ideologies, recognize the conditions that shape

---

[492] Vivien Burr, *Social Constructionism*, 3rd ed. (New York: Routledge, 2015), 4, https://doi.org/10.4324/9781315715421.

[493] Shaw, *Culturally*, 112.

[494] Gay, *Culturally*, 194.

[495] Juliet Hess, *Music Education for Social Change: Constructing an Activist Music Education* (New York: Routledge, 2019), 107.

[496] Ibid.

[497] H. A. Giroux and S. S. Giroux, *Take Back Higher Education: Race, Youth, and the Crisis of Democracy in the Post-Civil Rights Era* (New York: Palgrave Macmillan, 2004), quoted in Juliet Hess, *Music Education for Social Change: Constructing an Activist Music Education* (New York: Routledge, 2019), 107.

their lives and the life of others, and take action as activist musicians.[498] Bell states that social

justice "requires confronting the ideological frameworks, historical legacies, and institutional

patterns and practices that structure social relations unequally so that some groups are

advantaged at the expense of other groups that are marginalized."[499] Social justice education

helps individuals develop awareness, knowledge, and processes to examine issues of justice and

injustice in their communities.[500]

Considering students' perspectives allows discussions of songs to take place and may

provide invaluable learning experiences.[501] Protocols can be developed to facilitate topics that are

not controversial to build trust and rapport before engaging in potentially challenging

discussions.[502] According to O'Neill, including an inquiry-based approach in classrooms may

facilitate collaboration amongst teachers, students, and community members to share knowledge

and understanding of cultural diversity.[503] Developing a sense of community within an ensemble

may be necessary to facilitate culturally responsive discussions. Discussions may be ethically

---

[498] Hess, *Music*, 108-119.

[499] Lee Anne Bell, "Theoretical Foundations for Social Justice Education," in Maurianne Adams et al., *Teaching for Diversity and Social Justice* (New York: Routledge, 2016), 4.

[500] Ibid.

[501] Carlos Abril, "Opening Spaces in the Instrumental Music Classroom," in Ann C. Clements, ed. *Alternative Approaches in Music Education: Case Studies From the Field* (Lanham: Rowman and Littlefield Publishers, Inc., 2010), 16.

[502] Shaw, *Culturally*, 113-114.

[503] Susan O'Neill, "Learning in and Through Music Performance: Understanding Cultural Diversity Via Inquiry and Dialogue," in Margaret S. Barrett, ed., *A Cultural Psychology of Music Education* (Oxford: Oxford University Press, 2010), 186, https://doi.org/10.1093/acprof:oso/9780199214389.001.0001.

complex and require planning.[504] Shaw recommends that protocols be used to aid in the facilitation of these conversations.[505]

Protocol for culturally responsive discussions

The protocol of Circle is used in this study. According to Guajardo et al., a Circle creates a space for trust, goodwill, belonging, and reciprocity.[506] The Circle helps to facilitate discussions about the chosen culturally responsive pieces. The Circle procedures include gathering in a circle, using a talking piece (object) to pass around, giving each person a chance to share, explaining the ground rules–only the person with the talking piece can speak, and closing the Circle with reflections of the discussion.[507]

Performance and Community

Exposing students to culturally responsive and Western classical music can provide a comprehensive choral experience for students. Dumpson states that in Black churches and some schools, rote singing and improvisation are emphasized, and that these experiences, along with traditional musical experiences, can bridge musical worlds.[508] Shaw states that choral teaching utilizes students' voices, which can be used to express students' cultural heritages and identities.[509] Gay shares a quote by Shorter-Gooden: "Voice is the literal expression of one's

---

[504] Shaw, *Culturally*, 113.

[505] Ibid.

[506] Miguel A. Guajardo et al., *Reframing Community Partnerships in Education: Uniting the Power of Place and Wisdom of People* (New York: Routledge, 2016), 83.

[507] Ibid., 84-85.

[508] J. Donald Dumpson, "Black Gospel Choral Music: Identity, Race, Religion, and Community," in Frank Abrahams and Paul D. Head, eds., *The Oxford Handbook of Choral Pedagogy* (New York: Oxford University Press, 2017), 434, https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

[509] Shaw, *Culturally*, 119.

identity, the echoing of the self. If you can't talk about what you believe in a way that feels natural, you can become alienated from your inner self. You're no longer able to express who you truly are."[510] Teaching students to sing in style-appropriate ways helps students develop their voices to sing various styles of music.[511]

Good-Perkins states that students will engage in the musical traditions of their communities and families.[512] Learning communities for diverse student populations are developed by cultivating communal learning environments that encourage students to contribute to the learning process.[513] Music classrooms can be reimagined to affirm and recognize the identities students have in their communities.[514] Culturally responsive teaching creates space for rehearsal environments to become learning communities that produce meaningful and fulfilling performances.[515]

---

[510] Gay, *Culturally*, 136.
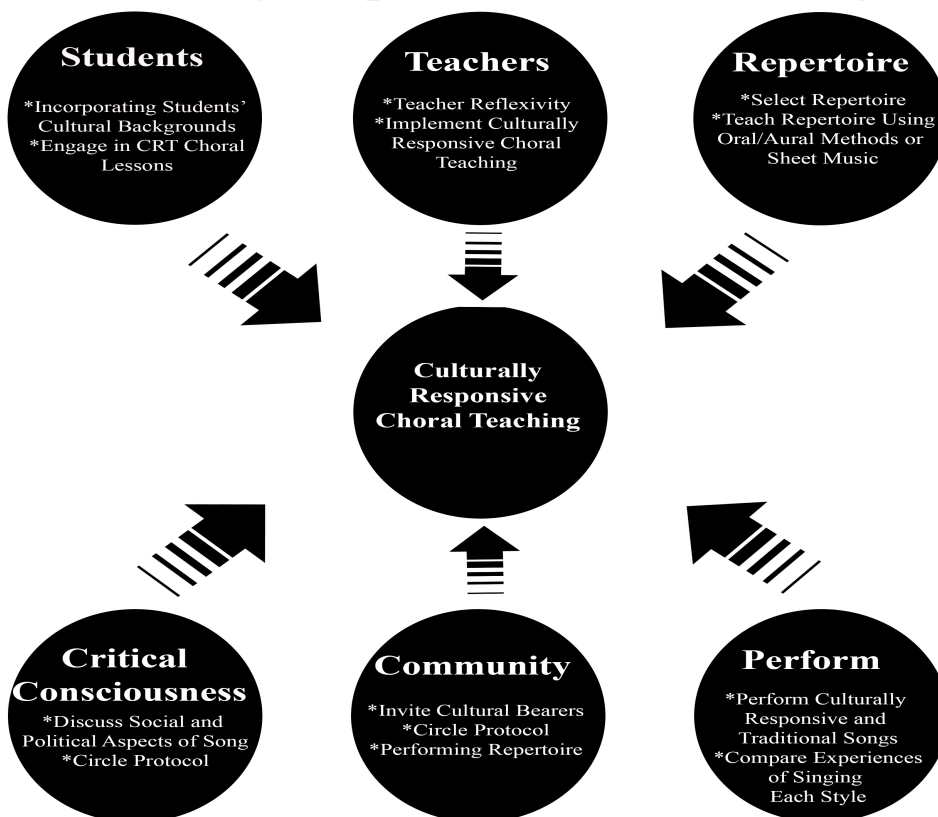
[511] Shaw, *Culturally*, 27.

[512] Good-Perkins, *Culturally*, 142.

[513] Lind and McKoy, *Culturally*, 71.

[514] Ibid.

[515] Ibid., 72.

Conceptual Framework for Implementing Culturally Responsive Choral Teaching

Students
*Incorporating Students' Cultural Backgrounds
*Engage in CRT Choral Lessons

Teachers
*Teacher Reflexivity
*Implement Culturally Responsive Choral Teaching

Repertoire
*Select Repertoire
*Teach Repertoire Using Oral/Aural Methods or Sheet Music

Culturally Responsive Choral Teaching

Critical Consciousness
*Discuss Social and Political Aspects of Song
*Circle Protocol

Community
*Invite Cultural Bearers
*Circle Protocol
*Performing Repertoire

Perform
*Perform Culturally Responsive and Traditional Songs
*Compare Experiences of Singing Each Style

516 517 518 519 520 521 522 523

Figure 1. Conceptual Framework for Implementing Culturally Responsive Choral Teaching

---

[516] Ladson-Billings, "Reading Between," 38.

[517] Ladson-Billings, "Culturally Relevant Pedagogy," 75.

[518] Gay, *Culturally*, 106.

[519] Bolton, *Reflective*, 40.

[520] Lind and McKoy, *Culturally*, 93.

[521] Shaw, *Culturally*, 100.

[522] Hess, *Music*, 107.

[523] Guajardo et al., *Reframing*, 83.

Summary

Many initiatives have been implemented to include diversity in education. These initiatives have been in effect since the second half of the twentieth century. However, the heritages and contributions of the cultures of students of color are rarely found in curricula. Culturally responsive teaching addresses this issue by connecting curricula to the lived experiences of students of color.

Like many other academic subjects, the tenets of music education are based upon a Eurocentric perspective. Culturally responsive teaching addresses this concern by incorporating learning material that has meaning to students and developing students' academic success, cultural competence, and sociopolitical consciousness. Having a framework for implementing culturally responsive choral music ensures that students learn various styles of music and gain a comprehensive and relevant music experience.

Most students in the Greater Hartford area are students of color. Culturally responsive teaching can help students connect to their own cultures and the cultures of others–enabling students to gain a more comprehensive understanding of their community and the world. Music provides opportunities for people of various cultures to share and learn from each other. By performing relevant music, attaining academic success, and developing a sense of critical consciousness in the public school setting, students can begin to understand how their culture connects to their lived experiences through music.

CHAPTER THREE: METHODS

The purpose of this study was to examine the effects of culturally responsive teaching on students of color in the Greater Hartford Region. A secondary goal of this study was to examine teachers' preparedness to implement culturally responsive teaching. This chapter outlines the research procedures for this study. Data were collected using a phenomenological research design to gather information about students' and teachers' experiences with culturally responsive choral teaching. This section includes details of the research design, data collection, data analysis, validity, reliability, ethics, and the researcher's worldview.

Research Design

A qualitative phenomenological research design was used in this study. Patton states that phenomenology as a type of qualitative research is based on "the assumption that there is an essence or essences to shared experiences."[524] Creswell and Creswell add that a phenomenological research design requires the researcher to "describe the lived experiences of individuals about a phenomenon as described by participants."[525] This form of research is concerned with the essence of experiences, includes analytical processes, and incorporates the researcher's perspective.[526]

---

[524] Michael Quinn Patton, *Qualitative Research and Evaluation Methods*, 4th ed. (Thousand Oaks: SAGE, 2015), quoted in Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 26, ProQuest Ebook Central.

[525] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks: SAGE Publications, Inc., 2018), 13.

[526] Ryan M. Hourigan and Scott Edgar, "Phenomenological Research in Music Education," in Colleen M. Conway, ed., *The Oxford Handbook of Qualitative Research in American Music Education* (New York: Oxford University Press, 2014), 150.

Participants

Qualitative research utilizes purposeful selection to select participants, sites, documents, or visual materials that will enable the researcher to understand the research question.[527] Potential participants for this study needed to be high school choral teachers in the Greater Hartford Region or high school students under the age of eighteen enrolled in a high school choral class in the Greater Hartford Region.

According to Leavy, sampling is "the process by which you select a number of individual cases from a larger population."[528] Patton states that purposeful sampling determines that the best cases produce the best data, and research results are directly correlated to the sampled cases.[529] When purposeful sampling is used, the data is rich.[530] This type of sampling also allows an in-depth understanding of data from a small sample.[531]

There are several types of purposeful sampling. Due to the number of responses received from school districts, this study uses convenience sampling. Merriam and Tisdell state that convenience sampling is including participants based on factors such as time, money, location, availability of sites or respondents, etc.[532] This study includes research conducted at one school district with one high school in the Greater Hartford Region.

---

[527] Creswell and Creswell, *Research*, 185.

[528] Leavy, *Research*, 76.

[529] Michael Quinn Patton, *Qualitative Research and Evaluation Methods*, 4th ed. (Thousand Oaks: SAGE, 2015), quoted in Patricia Leavy, *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (New York: Guilford Publications, 2017), 79, ProQuest Ebook Central.

[530] Leavy, *Research*, 79.

[531] Ibid., 80.

[532] Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 98, ProQuest Ebook Central.

Thirty-one school districts in the Greater Hartford Region were identified as potential participants. Three school districts do not contain high schools and were therefore omitted. Emails were sent to the superintendents or assistant superintendents of the remaining twenty-eight school districts. Six school districts did not permit research to take place, and twenty school districts did not respond after initial and follow-up emails were sent. Two superintendents granted permission for the study to be conducted in their districts. However, one of the district's music teachers did not respond to recruitment emails. This study focuses on one school district with one high school, one Black or African American high school choral teacher, and three Black or African American high school choral students.

Data Collection

Researchers collect data using an instrument, test, or behavioral checklist.[533] The research design determines whether the collected information is predetermined or emerges organically from participants.[534] Instruments may include open-ended questions, interview data, observation data, themes, patterns, and interpretation.[535] Researcher-generated surveys and an interview guide were created to gather participants' perspectives. These types of documents are created by the researcher and allow the researcher to learn more about the phenomenon.[536]

Leavy suggests that qualitative researchers include ethical issues such as building trust, developing rapport, and setting expectations during the data collection phase.[537] Researchers

---

[533] Creswell and Creswell, *Research*, 16.

[534] Ibid.

[535] Ibid.

[536] Merriam and Tisdell, *Qualitative*, 174.

[537] Leavy, *Research*, 39.

should also use non-judgemental and non-denigrating language toward participants.[538] Building trust and developing rapport may include showing genuine interest in participants' experiences.[539] Volunteer teacher and student participants completed screening surveys at the beginning of the study. At the end of the study, student participants were interviewed, and the teacher participant completed an end-of-study reflection survey.

Surveys

According to Leavy, "Surveys are typically used for ascertaining individuals' attitudes, beliefs, opinions, or their reporting of their experiences and/or behaviors, which is referred to as subjective data."[540] Surveys may also ask for objective data, such as age or place of birth.[541] Researcher-generated surveys were used in this study to gain demographic information (objective data) on the high school choral teacher and high school choral students of color.

A cross-sectional survey design was utilized to gather information from all participants at one point in time.[542] An open-ended survey (subjective data) was given to the teacher to gain her perspectives after implementing culturally responsive teaching. Surveys were emailed to district-assigned student and teacher email accounts using the survey software Qualtrics^{XM}. Survey questions were designed to help test hypotheses and answer the research questions.[543]

---

[538] Leavy, *Research*, 39.

[539] Ibid.

[540] Ibid., 101.

[541] Ibid.

[542] Ibid.

[543] Ibid., 102.

Interviews

        According to DeMarrais, research interviews are conversations that occur between the researcher and participants to answer research questions.[544] Students participated in video-recorded interviews. In-depth semi-structured interviews were conducted, which allowed participants to provide answers to open-ended questions. A researcher-generated interview guide was used that contained mostly structured questions and some unstructured questions.[545] An interview guide is an outline that contains the topics to be discussed in an interview.[546] Probing questions that asked for more details and clarification were used to gain a clear understanding of students' responses.[547] Merriam and Tisdell state that semi-structured interviews allow the researcher to actively respond to participants' answers and adjust questioning as necessary.[548]

        Students were interviewed using the videoconferencing software Zoom on Friday, March 9, 2023. Each of the three students answered fourteen questions in a semi-structured interview regarding their experiences with culturally responsive choral instruction. Student responses were obtained using a researcher-generated interview guide. Student interviews were transcribed verbatim using the online software platform Otter.ai. Verbatim transcriptions provide the best database for analysis.[549] Video recordings of students' interviews were then reviewed, which

---

[544] Kathleen P. deMarrias, "Qualitative Interview Studies: Learning Through Experience," in Kathleen P. deMarrias and Stephen D. Lapan, eds., *Foundations for Research* (Mahwah: Erlbaum, 2004), 55, quoted in Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 108, ProQuest Ebook Central.

[545] Merriam and Tisdell, *Qualitative*, 110.

[546] Margaret R. Roller and Paul J. Lavrakas, *Applied Qualitative Research Design: A Total Quality Framework Approach* (New York: The Guilford Press, 2015), 80.

[547] Merriam and Tisdell, *Qualitative*, 122.

[548] Ibid., 111.

[549] Ibid., 131.

allowed the researcher to edit the transcripts. Data from students' interviews were presented in

an edited format, omitting statement pauses that include words such as "um" or "like."[550]

The interview guide was divided into three sections: Culturally Responsive Music

Questions, Western classical Music Questions, and Final Questions. Early questions in the

Culturally Responsive and Western classical sections focused on general information about

students' years of experience in chorus and students' knowledge of the pieces of music.

Subsequent questions focused on students' perceptions of connecting to the music, performing

the music, and gaining musical knowledge upon studying the music. This approach to

developing an interview guide is referred to as the "funnel approach," which begins with broad

questions and progressively becomes more focused on the primary subject areas.[551] The final

questions asked students to compare the singing styles of Culturally Responsive and Western

classical music and choose their favorite genre to sing in choral ensembles.

Data Analysis

According to Merriam and Tisdell, data analysis is the process of making sense of the

data.[552] This process entails consolidating, reducing, and interpreting participants' responses and

making sense of what is said.[553] Data analysis is the process that is used to gather information to

answer the research questions.[554] Roller and Lavrakus state that there are six components of the

---

[550] Leavy, *Research*, 142.

[551] Roller and Lavrakas, *Applied*, 80.

[552] Merriam and Tisdell, *Qualitative*, 202.

[553] Ibid.

[554] Ibid.

data analysis phase of a study.[555] These components include gathering all data sources, being systematic and process-driven, developing meaningful interpretations, being contextual, reducing qualitative content to manageable levels, and identifying patterns and themes in the data.[556]

Data analysis involves units of data.[557] Lincoln and Guba state that units of data reveal information that is pertinent to the study and should be the smallest piece of interpretable information that can stand on its own.[558] Units of data were analyzed in this study that revealed codes and themes. Data analysis began early in the data collection phase to ensure constant thought about existing data and future data.[559] Miles and Huberman suggest that beginning data analysis early can serve as a corrective for blind spots in the data collection phase.[560] While perusing the data, Saldaña suggests that researchers utilize *feeling* as a qualitative analysis strategy.[561] To feel is to "gain deep emotional insight into the social worlds you study and what it means to be human."[562] Data were read and analyzed by the researcher to reveal results.

---

[555] Roller and Lavrakas, *Applied*, 232.

[556] Ibid.

[557] Merriam and Tisdell, *Qualitative*, 203.

[558] Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Thousand Oaks: SAGE, 1985), quoted in Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 203, ProQuest Ebook Central.

[559] Miles and Huberman, *Qualitative*, 50.

[560] Ibid.

[561] Ibid.

[562] Saldaña, "Coding and Analysis," 583.

Coding

The process of coding allows the researcher to reduce and classify the data.[563] Merriam and Tisdell state that the process of coding is "making notations next to bits of data that strike you as potentially relevant for answering your research question."[564] Maxwell and Shmiel state that coding is a categorization strategy.[565] Codes can be segments of participants' exact words, the researcher's words, or concepts from the literature.[566] The development of codes leads to the creation of themes.[567]

A combination of *in vivo*, descriptive, and values coding methods were used in the coding process.[568] *In vivo* coding uses participants' words to generate codes.[569] *In vivo* coding can also provide imagery, symbols, and metaphors for the development of rich themes.[570] Descriptive coding is the process of developing nouns that summarize a response.[571] Values coding "identifies the values, attitudes, and beliefs of a participant as shared by the individual and/or interpreted by the analyst."[572] Codes should always be clearly defined use in future studies.[573]

---

[563] Leavy, *Research*, 151.

[564] Merriam and Tisdell, *Qualitative*, 204.

[565] Joseph A. Maxwell and Margaret Shmiel, "Notes Toward a Theory of Qualitative Data Analysis," in Uwe Flick, ed., *The SAGE Handbook of Qualitative Data Analysis* (London: SAGE Publications Ltd., 2014), 24, https://dx.doi.org/10.4135/9781446282243.

[566] Merriam and Tisdell, *Qualitative*, 205.

[567] Ibid., 206.

[568] Leavy, *Research*, 151.

[569] Anselm L. Strauss, *Qualitative Analysis for Social Scientists* (Cambridge: Cambridge University Press, 1987), 33.

[570] Saldaña, "Coding and Analysis," 602.

[571] Ibid., 593.

[572] Ibid., 594.

[573] Miles and Huberman, *Qualitative*, 63.

Responses from student interviews were imported into the qualitative data analysis

software NVivo. Transcripts of student interviews were read and codes were developed. Data

were organized by category and then examined and compared within and between categories.[574]

Codes were developed based on the relevance of interview responses to the research questions

and the conceptual framework for this study. Identical codes were consolidated–combining

similar topics and reducing the overall number of codes.[575] After all the codes were consolidated,

there were twenty-eight codes. The codes include topics regarding performance, personal

feelings about culturally responsive music, and identity. Subsequently, themes emerged from the

coding process.

Themes

Merriam and Tisdell state that themes are concepts that develop from the data, not the

data themselves.[576] Saldaña adds that "themes are the extended phrases or sentences that

summarize the manifest (apparent) and latent (underlying) meanings of data.[577] Names for themes

can come from the researcher, the participants' words, or concepts in the literature.[578]

Merriam and Tisdell state that themes in the analysis stage of research should be

exhaustive (enough categories to encompass all relevant data), mutually exclusive (a relevant

unit of data can be placed in only one category), as sensitive to the data as possible, and

---

[574] Maxwell and Chmiel, "Notes Toward," 24.

[575] Merriam and Tisdell, *Qualitative*, 206.

[576] Ibid., 207.

[577] Saldaña, "Coding and Analysis," 596.

[578] Merriam and Tisdell, *Qualitative*, 211.

conceptually congruent (all categories are at the same level of abstraction)[579] Themes can be

arranged in an outline format with superordinate and subordinate levels, or they can be

categorized into clusters based on similarity.[580] The process of forming clusters is called

theoretical constructs where themes are combined to form broader applications.[581]

The themes in this study emerged from the codes from students' interviews. Merriam and

Tisdell discuss that themes emerge from recurring patterns in the data.[582] Codes that appeared

repeatedly among student participants were consolidated to reveal the themes.

Computer-assisted qualitative data analysis software

Data analysis procedures were completed using Computer-Assisted Qualitative Data

Analysis Software (CAQDAS).[583] CAQDAS is often used by researchers due to its efficiency,

reliability, and ability to process large sets of data.[584] The software used in this study is NVivo.

According to Bogdan and Biklen, computer-assisted programs do not automatically analyze

data–they are a means of organization for the researcher to analyze data.[585]

Data management using NVivo was handled using three procedures: data preparation,

data identification, and data manipulation.[586] Data preparation includes transcribing interviews,

---

[579] Merriam and Tisdell, *Qualitative*, 213.

[580] Saldaña, "Coding and Analysis," 599.

[581] Ibid.

[582] Merriam and Tisdell, *Qualitative*, 207.

[583] Ibid., 221.

[584] Leavy, *Research*, 147.

[585] Robert Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: An Introduction to Theories and Methods*, 5th ed. (Boston: Pearson, 2011), quoted in Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 221, ProQuest Ebook Central.

[586] Merriam and Tisdell, *Qualitative*, 222.

researcher's notes, and other data to create a clear presentation.[587] Data identification is the

process of assigning codes to data sources.[588] Data manipulation is the process of sorting,

retrieving, and rearranging data.[589]

Validity and Reliability

Validity and reliability are addressed through careful attention to the way data are

collected, analyzed, and interpreted, and in the manner the findings are presented.[590] In a

qualitative study, the researcher presents enough detail to justify their conclusions.[591] Creswell

and Creswell state, "Qualitative validity means that the researcher checks for the accuracy of the

findings by employing certain procedures, whereas qualitative reliability indicates that the

researcher's approach is consistent across different researchers and among different projects."[592]

Validity

Validation requires that the research methods are used appropriately and the data from

the research findings are also appropriate.[593] Using multiple validity strategies allows the

researcher to assess the accuracy of the findings.[594] This study incorporates triangulation, rich

---

[587] Merriam and Tisdell, *Qualitative*, 222.

[588] Ibid.

[589] Ibid.

[590] Ibid., 238.

[591] Ibid.

[592] Creswell and Creswell, *Research*, 199.

[593] Leavy, *Research*, 155.

[594] Creswell and Creswell, *Research*, 200.

descriptions of data, and the researcher's worldview.[595] These strategies were used to help the researcher increase the credibility of the findings.[596]

Triangulation. If themes develop due to uniting several sources or perspectives, this is called triangulation and it adds validity to the study.[597] Patton states that triangulation increases credibility by ensuring data is not collected from a single source.[598] Merriam and Tisdell add that triangulation includes surveying interview data from people with different perspectives.[599] Creswell and Creswell also state that triangulation is the development of themes based on the convergence of participants' responses, which adds validity to the study.[600] Student participants' interview responses were analyzed and triangulated to reveal themes.

Rich descriptions of data. Rich descriptions help the reader visualize the process of the study.[601] Descriptions of the setting or various perspectives of a theme causes the results to become more realistic and richer.[602] Rich descriptions add to the validity and reliability of the findings.[603]

---

[595] Creswell and Creswell, *Research*, 200.

[596] Merriam and Tisdell, *Qualitative*, 244.

[597] Creswell and Creswell, *Research*, 200.

[598] Patton, *Qualitative*, 674.

[599] Merriam and Tisdell, *Qualitative*, 245.

[600] Creswell and Creswell, *Research*, 200.

[601] Ibid.

[602] Ibid.

[603] Ibid.

Researcher's philosophical worldview. The goal of the research is to rely on the participants' views of the subject being studied.[604] According to Leavy, the researcher places importance on participants' subjective views throughout the research project.[605] Creswell and Creswell further state that the researcher recognizes that their background determines their interpretation, which is formed from personal, cultural, and historical experiences.[606] Crotty states that the goal of the researcher is to understand the context of the participants and develop interpretations from the data.[607]

Leavy suggests that researchers ask themselves, "How are my values as a researcher and citizen reflected in this topic selection?"[608] Leavy further states that "a qualitative philosophical statement provides a discussion of the paradigm or worldview guiding the research project."[609] Merriam and Tisdell express that personal documents provide insight into what the researcher deems as important.[610] Saldaña suggests that researchers write down first impressions, reminders for further inquiry, and preliminary connections while taking notes.[611]

---

[604] Creswell and Creswell, *Research*, 200.

[605] Leavy, *Research*, 129.

[606] Ibid., 129.

[607] M. Crotty, *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Thousand Oaks: Sage, 1998), quoted in John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks: SAGE Publications, Inc., 2018), 8.

[608] Leavy, *Research*, 127.

[609] Ibid., 128.

[610] Merriam and Tisdell, *Qualitative*, 166.

[611] Johnny Saldaña, "Qualitative Data Analysis Strategies," in Patricia Leavy, ed., *The Oxford Handbook of Qualitative Research*, 2nd ed. (New York: Oxford University Press, 2020), 879, https://doi.org/10.1093/oxfordhb/9780190847388.001.0001.

The researcher's worldview in this study is a social constructivist worldview.[612] Meanings constructed by participants are influenced by interaction and historical and cultural norms.[613] The researcher's position as a Black or African American female music educator is informed by her cultural experience and educational training. The researcher kept a journal documenting her perspectives of students' interviews.

Reliability

Merriam and Tisdell state that "reliability in research design is based on the assumption that there is a single reality and that studying it repeatedly will yield the same results."[614] In qualitative research, this means that the results are clear, consistent, and dependable.[615] Leavy states, "Reliability refers to the consistency of results."[616] According to Gibbs, other ways of ensuring validity include checking the accuracy of transcripts and ensuring that there are no deviations in code definitions.[617] Student interview transcripts were transcribed and edited to ensure accuracy in students' responses. The researcher analyzed codes carefully to ensure code and theme definitions remained consistent.

---

[612] Creswell and Creswell, *Research*, 8.

[613] Ibid.

[614] Merriam and Tisdell, *Qualitative*, 250.

[615] Ibid., 251.

[616] Leavy, *Research*, 113.

[617] G. R. Gibbs, "Analyzing Qualitative Data," in U. Flick, *The Sage Qualitative Research Kit* (Thousand Oaks: SAGE, 2007), quoted in John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed. (Thousand Oaks: SAGE Publications, Inc., 2018), 202.

Cronbach states that generalizations from the data should be considered working hypotheses, not conclusions.[618] Working hypotheses "reflect situation-specific conditions in a particular context."[619] Working hypotheses were developed in this study to observe the local conditions that can be applied to studies with similar teaching and learning environments.[620]

Ethics

Validity and reliability of a study are determined by the researcher's ethics.[621] According to Tracy, ethical issues can pertain to procedures, including gaining informed consent from participants; can develop during the study; or can be relational.[622] Issues regarding protection from harm, privacy, informed consent, and deception should be considered before the start of a study and addressed if concerns arise during the study.[623]

Ethical Clearance was gained from Liberty University's Institutional Review Board (IRB) prior to beginning the study. Recruitment letters were sent to all school districts with high schools in the Greater Hartford Region. Superintendents who granted permission for research to take place in their district provided written permission to proceed. Recruitment letters provided information regarding the study's objectives, participant criteria, and participant requirements.

---

[618] Lee J. Chronbach, "Beyond the Two Disciplines of Scientific Psychology," *American Psychology* 30, no. 2 (1975): 125.

[619] Merriam and Tisdell, *Qualitative*, 254.

[620] Ibid.

[621] Ibid., 260.

[622] Sarah J. Tracy, *Qualitative Research Methods* (West Sussex, UK: Wiley-Blackwell, 2013), 243, quoted in Sharan B. Merriam and Elizabeth J. Tisdell, *Qualitative Research: A Guide to Design and Implementation* (Newark: John Wiley & Sons, Incorporated, 2015), 261, ProQuest Ebook Central.

[623] Ibid.

Upon receiving district approval, names were acquired for teacher and student recruitment. Parents and students completed consent forms for student participation and the teacher completed a consent form for her participation. Consent forms contained information regarding the study's goals, participants' responsibilities, and a timeline for completing the study. Completed consent forms were sent electronically to the researcher. Minimal risks were involved in this study.

Participant data were kept confidential. The researcher kept organized files for each participant to link each person to corresponding survey and/or interview data. Pseudonyms were used when reporting data to conceal the identity of all participants. Specific demographic indicators were included due to their relevance to the research. Students were interviewed via the video-conferencing software Zoom. Students were in a private room within their school and the researcher was in another location off school grounds.

Saldaña recommends that data be stored in separate "chunks" according to the data type.[624] Teacher and student surveys and interviews were stored electronically in separate folders. Data from student surveys and interviews and teacher surveys were stored on a password-locked computer owned by the researcher. Data from this study will be retained for three years and then permanently deleted from the researcher's computer and paper copies will be shredded.

Summary

This study employed a phenomenological research design. Various processes were used to analyze data from teacher and student surveys and student interviews. Students' interview responses and teacher survey responses were read and coded. Themes developed from the codes,

---

[624] Johnny Saldaña, "Coding and Analysis Strategies," in Patricia Leavy, ed., *The Oxford Handbook of Qualitative Research* (Cary: Oxford University Press, Incorporated, 2014), 583, ProQuest Ebook Central.

revealing commonalities among participants. The study's themes were subsequently compared to the existing literature. Efforts were made to ensure participants' data were kept safe. Reporting practices omit the names of the school district, school, and teacher and student participants.

CHAPTER FOUR: RESULTS

Culturally responsive teaching is an emerging theory in education. Earlier studies in music education have observed the effects of culturally responsive teaching in general music classrooms and community choirs. The purpose of this study was to observe the effects of culturally responsive teaching on Black or African American students in public school choral classrooms in the Greater Hartford Region.

Data were gathered from three student participants through screening surveys and semi-structured interviews. Data from the teacher were collected using a screening survey and a post-study survey. This chapter provides information about the study's participants, the school's choral program, the implementation of culturally responsive choral instruction, student interviews and the themes that emerged from those interviews, and the teacher's post-survey responses. Four themes emerged from student interview data: knowledgeable engagement, identity, connections, and musicality.

Participants

Student participants consisted of two female students and one male student. The two female students each have three years of high school singing experience and the male student has two years of high school singing experience. All students have indicated Black or African American as their race or ethnicity. The teacher participant is a Black or African American female who conducts three choirs and has sixteen to twenty years of teaching experience.

Table 1. High School Choral Students

	Race or Ethnicity	Gender	Choral Ensemble	Years in a Chorus Ensemble
Student 1	Black or African American	Female	Honors Chorale & Gospel Choir	3
Student 2	Black or African American	Female	Honors Chorale & Gospel Choir	3
Student 3	Black or African American	Male	Honors Chorale	2

Table 1.2. High School Choral Teacher

	Race or Ethnicity	Gender	Choral Ensemble	Years of Teaching Experience
Teacher 1	Black or African American	Female	Concert Choir, Honors Chorale, & Gospel Choir	16-20

Choral Ensemble Program

The choral program at this high school has a variety of choral ensembles. Ensembles are taught by a female Black or African American music educator with sixteen to twenty years of teaching experience.[625] This teacher has experience teaching culturally responsive and Western classical music. Students of color comprise more than 40% of the choral enrollment.[626]

There are three choral ensembles at this high school: Concert Choir, Honors Chorale, and Gospel Choir.[627] Choir voicings include soprano, alto, tenor, bass (SATB), soprano, alto, baritone (SAB), and soprano, alto, tenor (SAT).[628] The concert choir, which is the beginning choir, is mostly comprised of freshman students.[629] The Honors Chorale consists of advanced singers and

---

[625] Culturally Responsive Teaching Teacher Screening Survey Response, March 3, 2023.

[626] Ibid.

[627] Culturally Responsive Teaching End-of-Study. March 23, 2023.

[628] Culturally Responsive Teaching Teacher Screening.

[629] Culturally Responsive Teaching End-of-Study.

students perform various genres of music.[630] The gospel choir consists of advanced singers that

sing African American spirituals, traditional and contemporary gospel music, and hymns.[631]

Students involved in this study are enrolled in the school's Honors Chorale and Gospel

Choir. There are twenty-one students in the Honors Chorale and thirty-four students in the

Gospel Choir. The racial and ethnic demographics of the Honors Chorale include six White

students, two Hispanic students, ten Black or African American students, one Asian and Pacific

Islander student, and two multiracial students. The racial and ethnic demographics of the Gospel

Choir include three White students, twenty-seven Black or African American students, and four

multiracial students.

<div align="center">Implementation of Culturally Responsive Choral Instruction</div>

Culturally responsive music is taught on a regular basis in this music program. For this

study, a conceptual framework was used that addresses teacher and student engagement with

culturally responsive choral teaching. The framework also allowed students to compare their

experiences of singing culturally responsive and Western classical music. Components of the

framework include teacher reflexivity, implementing culturally responsive instruction through

teaching repertoire, engaging students in critical conversations, developing a sense of

community, and performing music.

The culturally responsive pieces utilized for this study were "Lift Every Voice and Sing"

by James Weldon Johnson and "Tuba," which is a South African song.[632] Unfamiliar songs were

---

[630] Culturally Responsive Teaching End-of-Study.

[631] Ibid.

[632] Ibid.

intentionally chosen to allow students to experience new music.[633] Students learned about the

historical backgrounds of the pieces and researched information about the composers.[634] Students

then shared the information they found with their peers in small groups.[635] "Lift Every Voice and

Sing" was taught by rote (aural/oral methods), and "Tuba" was taught using sheet music.[636] The

teacher was comfortable using various teaching methods to teach the music selections.[637]

Student Interviews

Themes

Students' interviews were read and coded using the qualitative data analysis software

NVivo. Themes emerged from students' responses to questions about culturally responsive and

Western classical music instruction. The themes that emerged provide answers to the first

research question of this study.

Research Question 1: What are the effects of including culturally responsive instruction

in high school choral classrooms for Black or African American students?

Knowledgeable engagement

Students expressed being knowledgeable as choral students. All students lauded their

school's choral program and their teacher for increasing their musical knowledge. Student one

states, "I just think [my school's] program overall…is very knowledgeable for me."[638] Students

---

[633] Culturally Responsive Teaching End-of-Study.

[634] Ibid.

[635] Ibid.

[636] Ibid.

[637] Ibid.

[638] Student 1 End-of-Study Interview Response, March 9, 2023.

two and three both expressed that their teacher ensures that students experience various cultures in their choral experience. Student two states, "[My teacher] makes an effort to make sure that all cultures are shown in various ways. And she always has us singing something new or learning something [new]."[639] Student three states, "[My teacher] is kind of good at having us sing a lot of different stuff. We need to do things from a lot of different cultures."[640]

Discussions and activities about culturally responsive music also allowed students to become knowledgeable about the music they studied. Learning the history of the culturally responsive pieces allowed students to gain knowledge about the historical contexts. Student one states, "It definitely clarifies a lot of why…the reason why people sing and why songs are written and things like that. It gives a lot of purpose and more meaning to a song."[641] Student two states, "It made me more…enlightened about certain cultures that I may not know about."[642] Student three states, "Now that I know more music styles, I can sort of listen to something like a song and think more about it than being like, oh this is good, or oh, this is terrible. I can think more about what I'm listening to."[643]

The students reveal that they became knowledgeable as a result of engaging with culturally responsive music. Students experienced various styles of music, making students knowledgeable in more than one style of music. Researchers Barton and Riddle express that music forms cultural expression and teachers are responsible for helping students to develop

---

[639] Student 2 End-of-Study Interview Response, March 9, 2023.

[640] Student 3 End-of-Study Interview Response, March 9, 2023.

[641] Student 1.

[642] Student 2.

[643] Student 3.

musical skills and knowledge.[644] Educators can increase students' knowledge of various cultures, styles of music, and performance practices by incorporating diverse repertoire choices.

Identity

Students shared statements about identity within the Black community and thoughts about their identities in relation to the culturally responsive pieces. Concerning "Lift Every Voice and Sing," student one states, "The song was written to empower Black voices, you know, in a sense of identity in [the] community for one another… There's the national anthem…But then the Black national anthem is meant specifically to empower the Black community."[645] Regarding "Tuba," student two states, "I like to learn about all areas of the diaspora…being a Black woman."[646] She also states, "I'm technically Afro-Caribbean. So, it does connect to my culture, because we also sing songs like that in Jamaica. We have very similar cultures, and I think it kind of tied me back there."[647] Student three states, because it was like a sort of African piece…I'm not African or anything, I'm just Black." Students' knowledge of their cultures allowed them to clearly articulate knowledge about themselves in relation to the culturally responsive pieces.

Incorporating culturally responsive music can allow students to have a clear understanding of their personal identities. Not all repertoire choices will directly relate to students' cultures. However, students may have a strong sense of personal identity through experiences with music from various cultures. Fitzpatrick states that when music teachers

---

[644] Barton and Riddle, "Culturally Responsive," 359.

[645] Student 1.

[646] Student 2.

[647] Ibid.

include music that students value, students can develop improved self-concepts, and teachers can

find ways to connect to students' identities.[648] Educators can ensure that students explore their

personal identities by including music from various cultures.

Connections

All students expressed being able to connect to the culturally responsive pieces. Each

student identifies as Black or African American. "Lift Every Voice and Sing" is about Black

culture in the United States. "Tuba," which is the South African piece, did not directly relate to

students' cultures. However, students reported being able to connect to the music and the culture.

Student two states, "I wasn't particularly familiar with South African culture, and learning about

it made me feel more interesting…So, it was nice to learn about them and learn how they used to

sing it to celebrate with their family."[649] Student three states, "Because that song's a sort of

African piece, I could kind of connect to it because, although I don't know [the] culture exactly,

that's still a part of Black culture."[650] Regarding "Lift Every Voice and Sing," student one states,

"I was able to connect to the music because, you know, Lift Every Voice and Sing…I think

anybody could connect to that. Yes, it's the black national anthem. But honestly, the entire point

of the song is to bring people together rather than tear them down."[651]

Connecting to other cultures can allow students to appreciate cultures that are not their

own. Although none of the participants are South African, students recognized and connected to

the cultural practices of singing songs like "Tuba" for celebrations. "Lift Every Voice and Sing"

---

[648] Kate R. Fitzpatrick, "Cultural Diversity and the Formation of Identity: Our Role as Music Educators," *Music Educators Journal* 98, no. 4 (2012): 55, https://doi.org/10.1177/0027432112442903.

[649] Student 2.

[650] Student 3.

[651] Student 1.

also allowed students to connect to the history of America regarding Black or African American people. Dekaney and Robinson state that teachers should utilize students' cultural backgrounds to help students make connections to curricula.[652] Shaw notes that students can also study music that is not part of their cultures and make connections to aspects of their cultural identities.[653] Teachers can allow students to make connections to other cultures and history by including culturally responsive repertoire.

Musicality

All students expressed positive perceptions about their musicality after engaging with culturally responsive music. All students sing in the Honors Chorale, where music from various cultures is performed on a regular basis. Two students also perform with the school's gospel choir, giving them additional experience with culturally responsive music. Students discussed learning musical terms and singing techniques while learning culturally responsive music.

Question seven on the researcher-generated interview guide asks, "Did learning culturally responsive music make you a more knowledgeable musician? If so, how? If not, why?" Student one states,

> Most definitely. Previously, I had, like I said, a few years of vocal experience. But joining Gospel Choir, it taught me more about my range and chest voice [and] head voice. I learned more terms. And then joining Honors Chorale, it's about dynamics and things like that…and the culturally responsive music was good…the way it needs to be sung was a transition for me that I learned from.[654]

Student two states,

> It definitely did make me more knowledgeable about music because there are certain things that I did not know could occur in a piece of music, like just in general, and I

---

[652] Dekaney and Robinson, "A Comparison," 100.

[653] Shaw, *Culturally*, 34.

[654] Student 1.

learned that through "Tuba." One example is the ad-libs. We've never done that in songs before. For my three years being here at school, we haven't done stuff like that. So, it was nice to see it and also hear it. So, I definitely feel more knowledgeable about music and things around that area.[655]

Student three states, "Yeah, I'd say so because now, I know more."[656]

The last question in the interview asks students, " If you could sing only one genre of music in chorus class all the time, which genre would you choose? Why did you choose that genre?" Student one made the following statement:

Truthfully, I think I would say gospel. And that is because it's such a wide range. I mean, you have your slow songs, you have your upbeat songs. I think there's such a wide variety of music in the gospel genre itself. That's really inspiring, honestly. And then the content…what the music consists of, it's like very uplifting. And, yeah, it's just a feel-good time.[657]

Student two states,

I would rather sing gospel music. The reason I'm choosing this is because I have a lot of experience with that genre since I grew up in church… and I still go to church. So, I just have more of an inclination to sing gospel music, I'd say. And also, I think my voice, personally is maybe a little bit better suited for gospel music. I still could sing Western classical music. I sing it a lot, like with pop music and music that's on the radio and stuff like that.[658]

Student three states, "I think I would choose jazz because that's such a wide range of things, and it sounds nice. It's kind of interesting to me, and the way that my voice is, I think I could sing jazz very well."[659]

All students chose a genre that is considered culturally responsive. Although students are trained in the Western classical tradition and enjoy this style of music, students prefer to sing

---

[655] Student 2.

[656] Student 3.

[657] Student 1.

[658] Student 2.

[659] Student 3.

other styles of music. Engaging in several styles of music allows students to practice style

switching and express themselves musically through music that aligns with their cultural

identities.[660] Students' responses to this interview question reveal their preferences for musical

styles in the choral classroom. It is imperative that educators include diverse repertoire choices to

allow students to make decisions about their musical preferences.

Singing Culturally Responsive and Western Classical Music

Historically, Western classical music has been the standard and often the primary genre

of choice in public school choral music. However, teaching culturally responsive music and

music within the Western classical canon can provide students with a more comprehensive

choral experience. Students two and three provided responses that address research question two.

Research Question 2: How does singing culturally responsive choral repertoire compare

to singing traditional Western classical repertoire?

Regarding Western classical music, student two made the following statement:

Western classical music that we've sung in Honors Chorale in general, has made me so
much of a better singer because it challenges me to get to places that I didn't know that I
could sing…So, I think I'm knowledgeable in the sense that I could apply that learning
into other pieces of music not only Western [classical] but also gospel music, Latin
music, any type of music that's different, that I'm not used to."[661]

Student three states, "I can now appreciate it more. Now, the songs aren't boring like they used to

be, to me."[662]

Students are accustomed to singing various styles of music. They are trained to sing

traditional Western classical and culturally responsive music. This choral program allows

---

[660] Shaw, *Culturally*, 87.

[661] Student 2.

[662] Student 3.

students to develop musicality through various styles of music. Consequently, students are able to make choices regarding how they utilize their voices depending on the style of music.

Teacher End-of-Study Survey Responses

A secondary goal of this study is to determine how prepared teachers in the Greater Hartford Region are to implement culturally responsive teaching. An end-of-study survey was sent to the participating teacher using Qualtrics^{XM}. The questions pertained to implementation strategies for culturally responsive and Western classical music instruction, readiness to implement culturally responsive teaching, and professional development regarding culturally responsive teaching. Responses from this survey address research question three.

Research Question 3: What is the preparedness of high school choral directors to implement culturally responsive teaching?

The teacher in this study is competent in teaching culturally responsive and Western classical music using aural/oral methods and/or sheet music. The teacher states, "As a lover of music, I believe that all music is an essential part of every student's learning experience. This includes a variety of musical genres and cultures."[663] She also describes students' engagement with culturally responsive music compared to Western classical music:

> The students seem to be more comfortable with gospel music than classical music because they can relate more to it…Although they are respectful and they participate and do an amazing job when performing classical and Western music, they seem to change their whole persona when singing gospel music. I believe it is because the music is coming from the root of their souls, which makes it relatable.[664]

---

[663] Culturally Responsive Teaching End-of-Study.

[664] Ibid.

Her readiness to teach using traditional and non-traditional methods allows her to teach a variety of different styles of choral music. Furthermore, for this teacher, professional development is not needed.

Summary

The implementation of culturally responsive instruction yielded positive results from student and teacher participants. The effects of culturally responsive teaching were expressed as benefits through knowledgeable engagement, identity, connections, and musicality. All students verbalized confidence in their school's program and choral teacher. Students were able to perform and connect to culturally responsive music and Western classical music. The teacher recognizes her students' musical interests and exposes students to diverse styles of music and cultures. Having access to various styles of music broadens students' musical exposure, allowing them to express personal thoughts about singing diverse repertoire. Teaching culturally responsive music requires that teachers are conversant in various styles of music. Furthermore, music educators can incorporate music from students' cultures and other cultures–allowing students to gain a comprehensive musical experience.

CHAPTER FIVE: CONCLUSION

The increase of students of color in the United States prompts a redesign of music education curricula to ensure all students' cultures are represented. Culturally responsive choral teaching may provide benefits for Black or African American students to learn about their cultures and the cultures of their classmates through music. This educational model aids in exposing students to the diversity of a global society. This chapter provides the purpose of the study, implications for practice, limitations, and recommendations for future study.

Purpose of the Study

The primary aim of this study was to determine how students respond to culturally responsive choral teaching in public schools. The secondary aim was to determine teachers' readiness to implement culturally responsive teaching. Research question one sought to determine the effects of culturally responsive teaching in high school choral classrooms on Black or African American students. Research question two sought to determine the similarities and differences between singing culturally responsive music and Western classical music. Research question three sought to determine the preparedness of high school choral teachers to implement culturally responsive teaching. Hypotheses were developed that provided possible outcomes for this study's results regarding students' engagement with culturally responsive and Western classical music, and teachers' implementation of culturally responsive music.

This study utilized a qualitative phenomenological design to gain insight from the participants' lived experiences. This design was suitable due to a large number of potential participants in the Greater Hartford Region. The design allowed the researcher to collect in-depth information about participants' experiences using surveys and interviews. The teacher utilized the researcher-generated conceptual framework to teach students. The conceptual framework

used in this study is based on the definitions of culturally relevant and responsive teaching by Gloria Ladson-Billings and Geneva Gay. These definitions address incorporating students' cultures into curricula and developing students' critical consciousness by including topics that affect historically marginalized people. Subsequently, the researcher was able to gain insight into the experiences of student and teacher participants after the implementation of culturally responsive teaching.

Summary of the Findings

The results of this study reveal that culturally responsive choral teaching provides benefits for Black or African American students in public high school choral classes. Data from student interviews indicate that students can perform culturally responsive and Western classical music on a regular basis. This type of choral classroom model is advantageous to Black or African American students where students receive traditional and non-traditional choral instruction.

The themes that emerged from student interview data are knowledgeable engagement, identity, connections, and musicality. Students expressed being knowledgeable as a result of singing pieces from various cultures and engaging in discussions and other activities pertaining to the musical pieces. Each student had a strong sense of identity being Black or African American and enjoyed learning songs that connected to their cultures. Students acknowledged that although some cultures within musical pieces did not directly relate to their cultures, they were still able to connect to the music and aspects of those cultures. Students also expressed detailed knowledge of how to utilize their voices according to the style of music and were equipped with the musical vocabulary to describe culturally responsive music and vocal timbre.

The inclusion of students' cultures in choral music embraced a shift from the traditional practices in choral music. Singing Western classical and culturally responsive music did not have a negative impact on students' vocal health. Students were able to describe their use of style-appropriate vocal timbres according to the type of music. There were also no complaints about vocal challenges, and students knew when to utilize their head voice or chest voice according to the repertoire selections.

The choral teacher's survey responses revealed that having the knowledge to teach using various methods or techniques is an important aspect of teaching in a culturally responsive manner. Some styles of music are authentically taught using aural/oral methods, while other styles of music require the use of sheet music. Knowing when to use each teaching technique allowed the teacher to make musically appropriate choices for different styles of music.

Implications for Practice

Culturally Responsive Teaching is an essential tool for educating Black or African American students. Choral education should be expanded to include culturally responsive music on a regular basis. Teachers can have success in culturally responsive teaching by incorporating students' cultures, using vocal cross-training methods, and reflecting on their personal beliefs and music-making practices.

Teachers' willingness to expose students to diverse styles of music is the foundation for implementing culturally responsive music. Teachers are encouraged to have an understanding of students' cultural backgrounds and include musical pieces from students' cultures. Students' cultural identities can be incorporated into curricula creating musically diverse musical experiences. Culturally responsive music can allow students to develop knowledge and

musicality through familiar and unfamiliar song choices. Consequently, students can make connections to their cultures and others' cultures.

Western classical choral singing emphasizes the *bel canto* style of singing. However, vocal cross-training does not eliminate Western classical singing methods–it expands them.[665] Incorporating choral pieces that utilize various vocal techniques allows students to gain a more comprehensive understanding of the capabilities of their singing voices. Furthermore, vocal training students in this manner allows students to gain a compendious musical experience and become adaptable musicians.

Teachers should also have a keen understanding of their own cultures, musical practices, and possible biases. Reflexivity in teaching is a *sine qua non* for an unbiased implementation of culturally responsive instruction. This is also important when leading students in activities regarding the backgrounds of culturally responsive music. Musical pieces are written for various occasions, which may address social inequities for marginalized populations. Leading students in learning activities that address cultural and social issues associated with repertoire is an essential skill for teachers and an important element of implementing culturally responsive teaching.

Music teacher confidence and competence are also important aspects of teaching culturally responsive music. Teachers who are conversant in various methods of teaching music are essential to the field of music education. Most music education college training programs educate future teachers in the Western classical tradition and rarely incorporate culturally responsive teaching methods. To effectively teach culturally responsive music to students from various backgrounds, music teachers should be willing to develop confidence and competence in traditional and aural/oral teaching methods.

---

[665] Wilson, "Bel Canto," 331.

Limitations

The limitations of this study pertain to participant involvement, survey and interview implementation, member checking, and time constraints. Two school districts granted permission for the research to take place. However, only one out of the eligible twenty-eight districts in the Greater Hartford Region agreed to participate in this study. Consequently, there was only one choral teacher participant in this study. This teacher indicated Black or African American as her race or ethnicity. Teachers with other racial or ethnic identifiers were not represented in this study. All students in this study indicated also Black or African American as their race or ethnicity, making responses limited to public school students of that race or ethnicity.

The final survey and interview implementation should have been preceded by pilot administrations. Pilot implementations allow the researcher to edit and revise questions to ensure clarity for the participants.[666] Member checking would have provided additional verification of students' interview responses and the teacher's survey responses. To complete this study, participants had the time span of approximately one month to engage in culturally responsive teaching and answer the post-study questions.

Recommendations for Future Study

The findings from this study demonstrate that further study is possible. Additional areas of research include obtaining diverse perspectives about culturally responsive choral instruction from diverse participants, an examination of choral music repertoire in regional, statewide, and national music festivals, an examination of culturally responsive courses available in music

---

[666] Merriam and Tisdell, *Qualitative*, 117.

college preparation, and professional development for in-service and preservice high school choral teachers.

This study includes the perspectives of students who are Black or African American. Perspectives of other students of color from other races or ethnicities can provide useful information about their experiences with culturally responsive music. The teacher participant in this study is also Black or African American. Obtaining perspectives from choral teachers of other racial and ethnic backgrounds would provide greater insight into the implementation of culturally responsive teaching from people with other racial or ethnic identifiers.

Incorporating culturally responsive music as a normal practice in regional, statewide, and national choral festivals would cause a paradigm shift. An examination of the choral repertoire in festivals from all fifty states, regions within those states, and national festivals can allow involved personnel to evaluate the percentage of songs in the Western classical tradition and culturally responsive songs. This can provide a starting point for incorporating more culturally responsive music in choral festivals.

Preparing teachers to teach in a culturally responsive manner requires training, which can be addressed through professional development. Preservice music programs often allow students to perfect Western classical music traditions and omit culturally responsive music traditions. Examining the curricula of music teacher preparation programs in regions throughout the United States can offer insight into the currently available culturally responsive courses. This data will provide knowledge of the culturally responsive topics that are currently being addressed and the areas that can be added to curricula.

In-service teachers may require professional development to implement culturally responsive choral instruction. An examination of teachers' culturally responsive teaching

practices and challenges can provide insight into what is needed for teacher success. Professional development may include topics such as choosing repertoire, including cultural bearers, and leading discussions concerning critical issues for various marginalized groups.

Conclusion

Culturally responsive instruction incorporates students' cultures in curricula allowing students to connect to the content. Including culturally responsive choral instruction in choral programs may produce positive results. This style of teaching allows students to learn the tenets of music by experiencing several cultures and styles of music. Culturally responsive teaching connects academic content to students' lives, which can produce academic achievement in students. Music of the Western canon has been the standard in choral education for decades. Incorporating the music of Black or African American people in the established Western canon paradigm sends a message to students that the music of their culture is validated and accepted in American schools. Equipping teachers to teach in a culturally responsive manner may decrease the cultural disparities between students and teachers–enabling students to receive a relevant education.

Bibliography

Abril, Carlos R. "Responding to Culture in the Instrumental Music Programme: A Teacher's Journey." *Music Education Research* 11, no. 1 (March 2009): 77-91. https://doi.org/10.1080/14613800802699176.

_____. "Opening Spaces in the Instrumental Music Classroom." In Ann C. Clements, ed. *Alternative Approaches in Music Education: Case Studies From the Field*. (Lanham: Rowman and Littlefield Publishers, Inc., 2010).

_____. "Toward a More Culturally Responsive General Music Classroom." *General Music Today* 27, no. 7 (2013): 6-11. https://doi.org/10.1177/1048371313478946.

Abril, Carlos R., and Nicole R. Robinson. "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." *International Journal of Music Education* 37, no. 3 (2019): 440-453. https://doi.org/10.1177/0255761419842427.

Achinstein, Betty, and Julia Aguirre. "Cultural Match or Culturally Suspect: How New Teachers of Color Negotiate Sociocultural Challenges in the Classroom." *Teachers College* 110, no. 8 (2008): 1505-1540.

Achinstein, Betty, and Rodney T. Ogawa. *Change(d) Agents: New Teachers of Color in Urban Schools*. New York: Teachers College Press, 2011. Quoted in Contra D. Gist. "The Culturally Responsive Teacher Educator." *The Teacher Educator* 49, no. 4 (2014): 265-283. https://doi.org/10.1080/08878730.2014.934129.

American Psychological Association. "APA Dictionary of Psychology." Accessed October 7, 2022. https://dictionary.apa.org/culture.

Anderson, William M., and Patricia Shehan Campbell. "Teaching Music From a Multicultural Perspective." In William M. Anderson and Patricia Shehan Campbell, eds. *Multicultural Perspectives in Music Education*. Vol 1. 3rd ed. (Blue Ridge Summit: R&L Education, 2011). ProQuest Ebook Central.

Ashford-Hanserd, Shetay, Stephen B. Springer, Mary-Patricia Hayton, and Kelly E. Williams. "Shadows of Plessy vs. Ferguson: The Dichotomy of Progress Toward Educational Equity Since 1954." *Journal of Negro Education* 89, no. 4 (Fall 2020): 410-422.

Ashton, Patricia T., and Rodman B. Webb. *Making a Difference: Teachers' Sense of Efficacy and Student Achievement*. (New York: Longman, 1986). Quoted in Geneva Gay. *Culturally Responsive Teaching: Theory, Research, and Practice*. 3rd ed. (New York: Teachers College Press, 2018).

Bandura, Albert. *Self-Efficacy: The Exercise of Control*. New York: Freeman, 1997. Quoted in Christopher L. Thomas, Susan M. Tancock, Eva M. Zygmunt, and Nathan Sutter. "Effects of a Community-Engaged Teacher Preparation Program on the Culturally Relevant Self-Efficacy of Preservice Teachers." *Journal of Negro Education* 89, no. 2 (2020): 122-135.

Banks, James A. "Multicultural Education: Historical Development, Dimensions, and Practice." *Review of Research in Education* 19 (1993): 3-49. https://doi.org/10.2307/1167339.

Banks, James, and Cherry Banks, eds. *Handbook of Research on Multicultural Education*. 2nd ed. (San Francisco, CA, Jossey-Bass). Quoted in Abby Butler, Vicki L. Lind, and Constance L. McKoy. "Equity and Access in Music Education: Conceptualizing Culture as Barriers to and Supports for Music Learning." *Music Education Research* 9, no. 2 (2007): 241-253. https://doi.org/10.1080/14613800701384375.

Barlow, William. *Voice Over: The Making of Black Radio*. (Philadelphia: Temple University Press, 1999). Quoted in Rubén A. Gaztambide-Fernández. "Musicking in the City: Reconceptualizing Music Education as Cultural Practice." *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 15-46.

Barton, Georgina, and Stewart Riddle. "Culturally Responsive and Meaningful Music Education: Multi-Modality, Music-Making, and Communication in Diverse Learning Contexts." *Research Studies in Music Education* 44, no. 2 (2022): 345-362. https://doi.org/10.1177/1321103X211009323.

Bell, D. *Brown vs. Board of Education and the Unfulfilled Hopes for Racial Reform* (New York: NY: Oxford University Press, 2004). Quoted in Pedro A. Noguera. "Race, Education, and the Pursuit of Equity in the Twenty-First Century." In Pedro A Noguera, Jill C. Pierce, and Roey Ahram, eds. *Race, Equity, and Education: Sixty Years From Brown*. (Switzerland: Springer International Publishing AG, 2016). https://doi.org/10.1007/978-3-319-23772-5_1.

Bell, Lee Anne. "Theoretical Foundations for Social Justice Education." In Maurianne Adams, Lee Anne Bell, Diane J. Goodman, Khyati Y. Joshi. *Teaching for Diversity and Social Justice* (New York: Routledge, 2016).

Benham, Stephen. "Being the Other: Adapting to Life in a Culturally Diverse Classroom." *Journal of Music Teacher Education: JMTE (Online)* 13, no. 1 (2003): 21-32.

Bennett, Catherine. "Teaching Culturally Diverse Choral Music With Intention and Care: A Review of Literature." *Update: Applications of Research in Music Education* 40, no. 3 (2022): 60-70. https://doi.org/10.1177/87551233211051946.

Bogdan, Robert, and Sari Knopp Biklen. *Qualitative Research for Education: An Introduction to Theories and Methods*. 5th ed. (Boston: Pearson, 2011). Quoted in Sharan B. Merriam and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. (Newark: John Wiley & Sons, Incorporated, 2015. ProQuest Ebook Central.

Bolton, Gillie E. J. *Reflective Practice: Writing and Professional Development*. (Los Angeles: Sage, 2010). Quoted in Vilma Timonen, Marja-Leena Juntunen, and Heidi Westerlund. "The Politics of Reflexivity in Music Teachers' Intercultural Dialogue." In Alexis Anja Kallio, Heidi Westerlund, Sidsei Karlsen, Kathryn Marsh, and Eva Sæther, eds. *The Politics of Diversity in Music Education*. (Cham: Springer, 2021). https://doi.org/10.1007/978-3-030-65617-1.

Bond, Vanessa L. "Culturally Responsive Education in Music Education: A Literature Review." *Contributions to Music Education* 42 (2017): 153-180.

Bond, Vanessa L., and Joshua A. Russell. "Culturally Responsive Pedagogical/Andragogical Context Knowledge: A Conceptual Model for Music Education." *Journal of Music Teacher Education* 30, no. 3 (2021): 11-25. https://doi.org/10.1177/1057083721993738.

_____. "Music Teacher Educator Perceptions of Engagement With Culturally Responsive Education." *Bulletin of the Council for Research in Music Education* 221 (2019): 7-28. https://doi.org/10.5406/bulcouresmusedu.221.0007.

Bradley, Deborah. "The Sound of Silence: Talking Race in Music Education." *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 132-162.

Brayboy, Bryan McKinley Jones, Heather R. Gough, Beth Leonard, Roy F. Roehl II, and Jessica A. Solyom. "Reclaiming Scholarship: Critical Indigenous Research Methodologies." In Stephen D. Lapan, Marylynn T. Quartaroli, and Francis Julia Riemer. *Qualitative Research: An Introduction to Methods and Designs*. 1st ed. (San Francisco: Jossey-Bass, 2012).

Brown-Jeffy, Shelly, and Jewell E. Cooper. "Toward a Conceptual Framework of Culturally Relevant Pedagogy: An Overview of the Conceptual and Theoretical Literature." *Teacher Education Quarterly* 38, no. 1 (2011): 65-84.

Buckingham, David. *Teaching Popular Culture: Beyond Radical Pedagogy*. (London: UCL Press, 1998). Quoted in Rubén A. Gaztambide-Fernández. "Musicking in the City: Reconceptualizing Music Education as Cultural Practice." *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 15-46.

Burr, Vivien. *Social Constructionism*. 3rd ed. New York: Routledge, 2015.

Cadenas, Germán A., Jesus Cisneros, Lisa B. Spanierman, Jacqueline Yi, and Nathan R. Todd. "Detrimental Effects of Color-Blind Racial Attitudes in Preparing a Culturally Responsive Teaching Workforce for Immigrants." *Journal of Career Development* 48, no. 6 (2021): 926-941. https://doi.org/10.1177/0894845320903380.

Campbell, Patricia Shehan. "Music Education in a Time of Cultural Transformation." *Music Educators Journal* 89, no. 1 (September 2002): 27-54. https://doi.org/10.2307/3399881.

Campbell, Patricia Shehan, and Christopher Roberts. "Multiculturalism and Social Justice: Complementary Movements for Education in and Through Music." In Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford, eds. *The Oxford Handbook of Social Justice in Music Education*. (New York: Oxford University Press, 2015). https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

Case, Kim A., and Annette Hemmings. "Distancing Strategies: White Women Preservice Teachers and Antiracist Curriculum." *Urban Education* 40, no. 6 (2005): 606-636. https://doi.org/10.1177/0042085905281396.

Child Welfare Information Gateway. "Cultural Competency." Accessed December 14, 2022. https://www.childwelfare.gov/pubs/acloserlook/culturalcompetency/culturalcompetency2/.

Chinn, Beverly Johnson. "Vocal Self-Identification, Singing Style, and Singing Range in Relationship to a Measure of Cultural Mistrust in African American Adolescent Females." *Journal of Research in Music Education* 45, no. 4 (1997): 636-649.

Cho, Seeonhe, Hea-Jin Lee, and Leah Herner-Patnode. "Factors Influencing Preservice Teachers' Self-Efficacy in Addressing Cultural and Linguistic Needs of Diverse Learners." *The Teacher Educator* 55, no. 4 (2020): 411-429. https://doi.org/10.1080/08878730.2020.1805835.

Choate, Robert A., Charles B. Fowler, Charles E. Brown, and Loius G. Wersen. "The Tanglewood Symposium: Music in American Society." *Music Educators Journal* 54, no. 3 (November 1967): 49-80. https://doi.org/10.2307/3391187.

Cholewa, Blair, Rachael D. Goodman, Cirecie West-Olatunji, and Ellen Amatea. "A Qualitative Examination of the Impact of Culturally Responsive Educational Practices on the Psychological Well-Being of Students of Color." *Urban Review* 46 (2014): 574-596. https://doi.org/10.1007/s11256-014-0272-y.

Chou, H. "Multicultural Teacher Education: Toward a Culturally Responsible Pedagogy." *Essays in Education* 21. Quoted in Nicole R. Robinson. "Developing a Critical Consciousness for Diversity and Equity Among Preservice Music Teachers." *Journal of Music Teacher Education* 26, no. 3 (2017): 11-26. https://doi.org/10.1177/1057083716643349.

Chronbach, Lee J. "Beyond the Two Disciplines of Scientific Psychology." *American Psychology* 30, no. 2 (1975): 116-127.

Clauhs, Matthew, and Jasmine Pigott. "Perspectives of Three Black Students Attending a Predominantly White Summer Music Camp in the United States." *Music Education Research* 23, no. 4 (2021): 454-465. https://doi.org/10.1080/14613808.2021.1954150.

Clauhs, Matthew, and Rachael Sanguinetti. "Music Teacher Attitudes Toward Popular Music Education." *Music Education Research* (2022): 1-15. https://doi.org/10.1080/14613808.2022.2134329.

Connecticut State Department of Education. "Joint Statement on the Importance of a Culturally Responsive Education." Last modified July 14, 2021. https://portal.ct.gov/SDE/Press-Room/Press-Releases/2021/Joint-Statement-on-the-Importance-of-a-Culturally-Responsive-Education.

Connecticut State Board of Education. "Position Statement on Culturally Responsive Education." Last revised December 2020. https://portal.ct.gov/-/media/SDE/Board/Culturally_Responsive_Ed.pdf.

Cornelius-White, Jeffrey H., and Adam P. Harbaugh. "Research on Learner-Centered Instruction." In *Learner-Centered Instruction: Building Relationships for Student Success* (Thousand Oaks: SAGE Publications, Inc., 2010). https://dx.doi.org/10.4135/9781483349183.n1.

Creswell, John W., and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed. Thousand Oaks: SAGE Publications, Inc., 2018.

Crotty, M. *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Thousand Oaks: Sage, 1998). Quoted in John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed. (Thousand Oaks: SAGE Publications, Inc., 2018).

Cruz, Rebecca A., Sarah Manchanda, Allison R. Firestone, and Janelle E. Rodl. "An Examination of Teachers' Culturally Responsive Teaching Self-Efficacy." *Teaching Education and Special Education* 43, no. 3 (2020): 197-214. https://doi.org/10.1177/0888406419875194.

Curwen, J. *The Standard Course of Lessons and Exercises in the Tonic Sol-Fa Method of Teaching Music*. Tonic Sol-Fa Agency, 1872. Quoted in Emily Good-Perkins. *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities*. (New York: Routledge, 2022).

Danielewicz, Jane. *Teaching Selves: Identity, Pedagogy, and Teacher Education*. SUNY Series: Teacher Preparation and Development. Albany: State University of New York Press, 2001. Quoted in Carlos R. Abril and Nicole R. Robinson. "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." *International Journal of Music Education* 37, no. 3 (2019): 440-453. https://doi.org/10.1177/0255761419842427.

Darby, Derrick, and John L. Rury. *The Color of Mind: Why the Origins of the Achievement Gap Matter for Justice*. Chicago: University of Chicago Press, 2018. ProQuest Ebook Central.

Data USA. "West Hartford, Farmington, Simsbury, Bloomfield, Avon, and Canton Towns PUMA, CT." Accessed October 9, 2022. https://datausa.io/profile/geo/west-hartford-farmington-simsbury-bloomfield-avon-canton-towns-puma-ct.

Dekaney, Elisa Macedo, and Nicole R. Robinson. "A Comparison of Urban High School Students' Perception of Music, Culture, and Identity." *Journal of Music Teacher Education* 24, no. 1 (2014): 89-102. https://doi.org/10.1177/1057083713505221.

Delano-Oriaron, Omobolade. "Preparing Pre-service Teachers for Culturally Diverse Classrooms: A Conceptual Model." *Journal of Education for Teaching* 38, no. 1 (2012): 103-106. https://doi.org/10.1080/02607476.2012.643660.

Delgado-Gaitan, Concha, and Henry Trueba. *Crossing Cultural Borders: Education for Immigrant Families in America*. New York: Falmer, 1991. Quoted in Geneva Gay. *Culturally Responsive Teaching: Theory, Research, and Practice*. (New York: Teachers College Press, 2018). ProQuest Ebook Central.

DeLorenzo, Lisa C., Meredith Foreman, Robbin Gordon-Cartier, Larisa Skinner, Christine Sweet, and Peter J. Tamburro. *Teaching Music: The Urban Experience*. New York: Routledge, 2019.

deMarrias, Kathleen P. "Qualitative Interview Studies: Learning Through Experience." In Kathleen P. deMarrias and Stephen D. Lapan, eds. *Foundations for Research*. (Mahwah: Erlbaum, 2004). Quoted in Sharan B. Merriam and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. (Newark: John Wiley & Sons, Incorporated, 2015). ProQuest Ebook Central.

Diamond, Barbara J., and Margaret A. Moore. *Multicultural Literacy: Mirroring the Reality of the Classroom*. (New York: Longman, 1995). Quoted in Geneva Gay. *Culturally Responsive Teaching: Theory, Research, and Practice*. 3rd ed. (New York: Teachers College Press, 2018).

Dosman, Nicolás Alberto. "Why Music Matters in Urban Districts: The Perspectives of Students and Parents of the Celia Cruz High School of Music, Bronx, New York." *Arts Education Policy Review* 118, no. 2 (2017): 67-82. https://doi.org/10.1080/10632913.2015.1009223.

Doyle, Jennifer. "Predictors of Culturally Relevant Attitudes and Expectations of Urban Music Teachers in the USA." *Music Education Research* 16, no. 4 (March 2015): 436-453. https://doi.org/10.1080/14613808.2013.859662.

Doyle, Jennifer Lee. "Cultural Relevance in Urban Music Education: A Synthesis of the Literature." *Update: Applications of Research in Music Education* 32, no. 2 (2014): 44-51. https://doi.org/10.1177/8755123314521037.

Dumpson, J. Donald. "Black Gospel Choral Music: Identity, Race, Religion, and Community." In Frank Abrahams and Paul D. Head, eds. *The Oxford Handbook of Choral Pedagogy*. (New York: Oxford University Press, 2017). https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

EdSight: Connecticut's Official Source for Education Data. "Educator Race/Ethnicity." Accessed October 8, 2022. https://public-edsight.ct.gov/Educators/Educator-Diversity-Dashboard/Educator-Race-Ethnicity?language=en_US.

_____. "Enrollment Export." Accessed October 8, 2022. https://publicedsight.ct.gov/Students/Enrollment-Dashboard/Public-School-Enrollment-Export?language=en_US.

Edwin, Robert. "Popular Song and Music Theater: Contemporary Music Theater: Louder Than Words." *Journal of Singing-The Official Journal of the National Association of Teachers of Singing* 61, no. 3 (2005): 291-292.

Eidsheim, Nina Sun. *The Race of Sound: Listening, Timbre and Vocality in African American Music*. Durham: Duke University Press, 2019.

Elpus, Kenneth. "Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores." *Journal of Research in Music Education* 63, no. 3 (2015): 314-335. https://doi.org/10.1177/0022429415602470.

Elpus, Kenneth, and Carlos R. Abril. "Who Enrolls in High School Music?: A National Profile of U.S. Students, 2009-2013." *Journal of Research in Music Education* 67, no. 3 (2019): 323-338. https://doi.org/10.1177/0022429419862837.

Eureka Facts. *MENC Membership Profile and Segmentation Report*. Rockville: Author, 2004. Quoted in Constance L. McKoy. "Effects of Selected Demographic Variables on Music Student Teachers' Self-Reported Cross-Cultural Competence." *Journal of Research in Music Education* 60, no. 4 (2013): 375-394. https://doi.org/10.1177/0022429412463398.

Farinde-Wu, Abiola, Crystal P. Glover, and Nakeshia N. Williams. "It's Not Hard Work; It's Heart Work: Strategies of Effective Award-Winning Culturally Responsive Teachers." *Urban Review* 49 (2017): 279-299, https://doi.org/10.1007/s11256-017-0401-5.

Fitchett, Paul G., Tehia V. Starker, and Beth Salyers. "Examining Culturally Responsive Teaching Self-Efficacy in a Preservice Social Studies Education Course." *Urban Education* 47, no. 3 (2012): 585-611. https://doi.org/10.1177/0042085912436568.

Fitzpatrick, Kate R. "Cultural Diversity and the Formation of Identity: Our Role as Music Educators." *Music Educators Journal* 98, no. 4 (2012): 55, https://doi.org/10.1177/0027432112442903.

Freire, Paulo. *Education for Critical Consciousness*. (New York: Bloomsbury Academic Publishing, 1974). Quoted in Carlos R. Abril and Nicole R. Robinson. "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." *International Journal of Music Education* 37, no. 3 (2019): 440-453. https://doi.org/10.1177/0255761419842427.

Frizzell, Emily Y., and Leah Catherine Windsor. "Effects of Teaching Experience and Culture on Choral Directors' Descriptions of Choral Tone." *PLoS ONE* 16, no. 12 (2021): 1-24. https://doi.org/10.1371/journal.pone.0256587.

Gage, Nicole M., and Bernard J. Baars. *Fundamentals of Cognitive Neuroscience: A Beginner's Guide*. 2nd ed. London: Academic Press is an Imprint of Elsevier, 2018.

Gaudet, Stephanie, and Dominique Robert. *A Journey Through Qualitative Research: From Design to Reporting* London: SAGE Publications, Ltd., 2018. https://dx.doi.org/10.4135/9781529716733.

Gay, Geneva. "Acting on Beliefs in Teacher Education for Cultural Diversity." *Journal of Teacher Education* 61, no. 1-2 (2010): 143-152. https://doi.org/10.1177/0022487109347320.

_____. *Culturally Responsive Teaching: Theory, Research, and Practice*. (New York: Teachers College Press, 2000). Quoted in Geneva Gay. "Preparing for Culturally Responsive Teaching." *Journal of Teacher Education* 50, no. 2 (March-April 2002): 106-116.

_____. *Culturally Responsive Teaching: Theory, Research, and Practice*. 3rd ed. New York: Teachers College Press, 2018.

_____. "Preparing for Culturally Responsive Teaching." *Journal of Teacher Education* 50, no. 2 (March-April 2002): 106-116.

Gaztambide-Fernández, Rubén A. "Musicking in the City: Reconceptualizing Music Education as Cultural Practice." *Action, Criticism, and Theory for Music Education* 10, no. 1 (2011): 15-46.

Gibbs, G. R. "Analyzing Qualitative Data." In U. Flick. *The Sage Qualitative Research Kit*. (Thousand Oaks: SAGE, 2007). Quoted in John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 5th ed. (Thousand Oaks: SAGE Publications, Inc., 2018).

Ginsberg, Margery B., and Raymond J. Wlodkowski. "Intrinsic Motivation as the Foundation for Social-Emotional and Academic Learning in Teacher Education." *Teacher Education Quarterly* 46, no. 4 (2019): 53-66.

Giroux, H. A., and S. S. Giroux. *Take Back Higher Education: Race, Youth, and the Crisis of Democracy in the Post-Civil Rights Era*. (New York: Palgrave Macmillan, 2004). Quoted in Juliet Hess, *Music Education for Social Change: Constructing an Activist Music Education*. (New York: Routledge, 2019).

Goetze, Mary. "The Challenges of Performing Choral Music of the World." In B. F. Reimer. *Performing With Understanding: The Challenge of the National Standards for Music Education* (Reston: MENC, 2000). In Julia Shaw. "The Skin That We Sing: Culturally Responsive Choral Music Education." *Music Educators Journal* 98, no. 4 (June 2012): 75-81. https://doi.org/10.1177/0027432112443561.

_____. "Repertoire as Pedagogy: Music of Diverse Cultures." In Frank Abrahams and Paul D. Head, eds. *The Oxford Handbook of Choral Pedagogy*. (New York: Oxford University Press, 2017). https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

Good-Perkins, Emily. "Culturally Sustaining Music Education and Epistemic Travel." *Philosophy of Music Education Review* 29, no. 1 (Spring 2021): 47-66. https://doi.org/10.2979/philmusieducrevi.29.1.04.

_____. *Culturally Sustaining Pedagogies in Music Education: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities*. New York: Routledge, 2022.

GovTrack.us. "H.R. 1804 (103rd): Goals 2000: Educate America Act." Last modified March 26, 1994. https://www.govtrack.us/congress/bills/103/hr1804/text.

Green, Lucy. *Learning, Teaching, and Musical Identity: Voices Across Cultures*. Bloomington: Indiana University Press, 2011. ProQuest Ebook Central.

Greene, M. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education*. New York: Teachers College Press, 2001. Quoted in Albhe Kenny, *Communities of Musical Practice*. London: Routledge, 2016.

Guajardo, Miguel A., Francisco Guajardo, Christopher Janson, and Matthew Militello. *Reframing Community Partnerships in Education: Uniting the Power of Place and Wisdom of People*. New York: Routledge, 2016.

Gunning, Thomas G., and Raven Jones Stanbrough. *Closing the Literacy Gap: Accelerating the Progress of Underperforming Students*. New York: Guilford Publications, 2022. ProQuest Ebook Central.

Hammond, Zaretta. *Culturally Responsive Teaching & the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students*. Thousand Oaks, CA: Corwin, 2015.

Hargreaves, David J., Raymond MacDonald, and Dorothy Miell. "Musical Identities." In Susan Hallam, Ian Cross, and Michael H. Thaut*,* eds. *Oxford Handbook of Music Psychology*. 2nd ed. (Oxford: Oxford University Press, 2014). https://doi.org/10.1093/oxfordhb/9780198722946.001.0001.

Hess, Juliet. "Cultural Competence or the Mapping of Racialized Space: Cartographies of Music Education." *Bulletin of the Council for Research in Music Education* 227 (2021): 7-28. https://doi.org/10.5406/bulcouresmusedu.227.0007.

_____. *Music Education for Social Change: Constructing an Activist Music Education*. New York: Routledge, 2019.

Hourigan, Ryan M., and Scott Edgar. "Phenomenological Research in Music Education." In Colleen M. Conway, ed. *The Oxford Handbook of Qualitative Research in American Music Education*. (New York: Oxford University Press, 2014).

Howard, Karen. "Knowledge Practices: Changing Perceptions and Pedagogies in Choral Music Education." *International Journal of Research in Choral Singing*. (2020). In Karen Howard. "The Impact of Dysconcious Racism and Ethical Caring on Choral Repertoire." *Music Education Research* 24, no. 3 (2022): 340-349. https://doi.org/10.1080/14613808.2022.2038110.

_____. "The Impact of Dysconcious Racism and Ethical Caring on Choral Repertoire." *Music Education Research* 24, no. 3 (2022): 340-349. https://doi.org/10.1080/14613808.2022.2038110.

Hudson, Mark, and Karol Gates. "Assessment in Music Education: A Colorado Partnership." In Timothy S. Brophy, ed. *The Oxford Handbook of Assessment Policy and Practice in Music Education*. Vol. 2. (New York: Oxford University Press, 2019).

Hulleman, Chris S., Amanda M. Durik, Shaun A. Schweigert, and Judith M. Harackiewicz. "Task Values, Achievement Goals, and Interest: An Integrative Analysis." *Journal of Educational Psychology* 100, no. 2 (2008): 398-416. https://doi.org/10.1037/0022-0663.100.2.398.

Hulleman, Chris S., and Kenn E. Barron. "Motivation Interventions in Education: Bridging Theory, Research, and Practice." In Lyno Corno and Eric M. Anderman, eds. *The Handbook of Educational Psychology*. 3rd ed. (New York: Routledge, 2016). https://doi.org/10.4324/9781315688244.

Jones, Patrick M. "Returning Music Education to the Mainstream: Reconnecting With the Community." *Visions of Research in Music Education* 7 (2006): 1-19.

Joyce, Victoria Moon. "Bodies That Sing: The Formation of Singing Subjects." Doctoral diss., University of Toronto, Ontario M5S, 2003. ProQuest Dissertations & Theses Global.

Kafele, Baruti. "Dr. Gloria Ladson-Billings: A Conversation With an Education Legend." October 29, 2022. In *Virtual AP Leadership Academy*. Produced by Baruti Kafele. Podcast. YouTube video. 2:14:03. https://www.youtube.com/watch?v=q_2dDrxr_jM.

Kelly, Steven N. "The Influence of Selected Cultural Factors on the Environmental Teaching Preference of Undergraduate Music Education Majors." *Journal of Music Teacher Education* 12, no. 2 (2003): 40-50.

Kelly-McHale, Jacqueline. "Equity in Music Education: Exclusionary Practices in Music Education." *Music Educators Journal* 104, no. 3 (March 2018): 60-62, https://doi.org/10.1177/0027432117744755.

_____. "The Influence of Music Teacher Beliefs and Practices on the Expression of Musical Identity in an Elementary General Music Classroom." *Journal of Research in Music Education* 61, no. 2 (2013): 195-216. https://doi.org/10.1177/0022429413485439.

Kindall-Smith, M. "I Plant My Feet on Higher Ground: Music Teacher Education for Urban Schools." In C. Frierson-Campbell ed. *Teaching Music in the Urban Classroom*. Vol. 2. (Lanham: MENC/Rowman & Littlefield, 2006). Quoted in Vanessa L. Bond and Joshua A. Russell. "Music Teacher Educator Perceptions of Engagement With Culturally Responsive Education." *Bulletin of the Council for Research in Music Education* 221 (2019): 7-28. https://doi.org/10.5406/bulcouresmusedu.221.0007.

Kirk, Diana H., and Susan Goon. "Desegregation and the Cultural Deficit Model: An Examination of the Literature." *Review of Educational Research* 45, no. 4 (1975): 599-611. https://doi.org/10.2307/1170066.

Ladson-Billings, Gloria. "But That's Just Good Teaching! The Case for Culturally Relevant Pedagogy." *Theory Into Practice* 34, no. 3 (1995): 159-165.

_____. "Culturally Relevant Pedagogy 2.0: a.k.a. the Remix." *Harvard Educational Review* 84, no. 1 (2014): 74-84, 135.

_____. "Reading Between the Lines and Beyond the Pages: A Culturally Relevant Approach to Literacy Teaching." *Theory Into Practice* 31, no. 4 (1992). Quoted in Geneva Gay. *Culturally Responsive Teaching: Theory, Research, and Practice*. 3rd ed. (New York: Teachers College Press, 2018).

_____. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal* 32, no.3 (1995): 465-491. https://doi.org/10.2307/1163320.

Lamont, Alexandra. "Musical Identities and the School Environment." In Raymond A. R. MacDonald, David J. Hargreaves, and Dorothy Miell, eds. *Musical Identities*. (New York: Oxford University Press, 2002).

Lave, Jean, and Etienne Wenger. *Situated Learning: Legitimate Peripheral Participation (Learning in Doing: Social, Cognitive, and Computational Perspectives)*. (New York: Cambridge University Press, 2007). Quoted in Nicole R. Robinson. "Developing a Critical Consciousness for Diversity and Equity Among Preservice Music Teachers." *Journal of Music Teacher Education* 26, no. 3 (2017): 11-26. https://doi.org/10.1177/1057083716643349.

Leavy, Patricia. *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. New York: Guilford Publications, 2017. ProQuest Ebook Central.

Lincoln, Yvonna S., and Egon G. Guba. *Naturalistic Inquiry*. (Thousand Oaks: SAGE, 1985). Quoted in Sharan B. Merriam and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. (Newark: John Wiley & Sons, Incorporated, 2015). ProQuest Ebook Central.

Lind, Vicki R., and Constance L. McKoy. *Culturally Responsive Teaching in Music Education: From Understanding to Application*. New York: Routledge, 2016.

Linnenbrink-Garcia, Lisa, and Erica A. Patall. "Motivation." In Lyno Corno and Eric M. Anderman, eds. *The Handbook of Educational Psychology*. 3rd ed. New York: Routledge, 2016.

MacDonald, Raymond, David J. Hargreaves, and Dorothy Miell. "Musical Identities." In Susan Hallam, Ian Cross, and Michael H. Thaut, eds. *Oxford Handbook of Music Psychology*. (Oxford: Oxford University Press, 2008). https://doi.org/10.1093/oxfordhb/9780199298457.001.0001.

Mark, Michael, and Patrice Madura. *Contemporary Music Education*. 4th ed. Boston: Schirmer, 2014.

Marlowe, Bruce, and Marilyn Page. "Making the Most of the Classroom Mosaic: A Constructivist Perspective." *Multicultural Education* 6, no. 4 (1999). Quoted in Vicki R. Lind and Constance L. McKoy. *Culturally Responsive Music Education: From Understanding to Application*. (New York: Routledge, 2016).

Mathews, Richard. "Beyond Toleration-Facing the Other." In Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford, eds. *The Oxford Handbook of Social Justice in Music Education*. (New York: Oxford University Press, 2015). https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

Maxwell, Joseph A., and Margaret Shmiel. "Notes Toward a Theory of Qualitative Data Analysis." In Uwe Flick, ed. *The SAGE Handbook of Qualitative Data Analysis*. (London: SAGE Publications Ltd., 2014). https://dx.doi.org/10.4135/9781446282243.

McCarthy, Marie. "Understanding Social Justice From the Perspective of Music Education History." In Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford, eds. *The Oxford Handbook of Social Justice in Music Education*. (New York: Oxford University Press, 2015). https://doi.org/10.1093/oxfordhb/9780199356157.001.0001.

McCarty, Teresa L., and Tiffany S. Lee. "Critical Culturally Sustaining/Revitalizing Pedagogy and Indigenous Education Sovereignty." *Harvard Educational Review* 84, no. 1 (2014): 101-124, 135-136.

McKoy, Constance L. "Effects of Selected Demographic Variables on Music Student Teachers' Self-Reported Cross-Cultural Competence." *Journal of Research in Music Education* 60, no. 4 (2013): 375-394. https://doi.org/10.1177/0022429412463398.

McKoy, Constance L., Rebecca B. MacLeod, Jennifer S. Walter, and D. Bret Nolker. "The Impact of an In-Serve Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching." *Journal of Music Teacher Education* 26, no. 2 (2017): 50-63. https://doi.org/10.1177/1057083716629392.

Merriam, Sharan B., and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. Newark: John Wiley & Sons, Incorporated, 2015. ProQuest Ebook Central.

Meyer, David, and Matthew Edwards. "The Future of Collegiate Voice Pedagogy: SWOT Analysis of Current Practice and Implications for the Next Generation." *Journal of Singing* 70, no. 3 (2014): 437-444.

Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: An Expanded Sourcebook*. 2nd ed. Thousand Oaks: Sage Publications, Inc., 1994.

Miller, Patricia S. "Increasing Teacher Efficacy with At-Risk Students: The Sine Qua Non of School Restructuring." *Equity and Excellence* 25, no. 1 (1991): 30-35.

Mills, Janet, and Gary E. McPherson. "Music Literacy: Reading Traditional Clef Notation." In Gary E. McPherson, ed. *The Child as Musician: The Handbook of Musical Development*. 2nd ed. (Oxford: Oxford University Press, 2015). https://doi.org/10.1093/acprof:oso/9780198744443.001.0001.

Moll, Luis C., Cathy Amanti, Deborah Neff, and Norma Gonzalez. "Funds of Knowledge for Teaching: Using Qualitative Approach to Connect Homes and Classrooms." *Theory Into Practice* 31, no. 2 (Spring 1992): 132-141.

Muñiz, Jenny. "Culturally Responsive Teaching: A 50-State Survey of Teaching Standards." New America. Last modified March 28, 2019. https://www.newamerica.org/education-policy/reports/culturally-responsive-teaching/.

National Archives. "Brown v. Board of Education." Last modified June 3, 2021. https://www.archives.gov/education/lessons/brown-v-board?_ga=2.101949445.582107707.1676146761-1776638910.1676146761.

National Association for Music Education. "2020 Analysis of State Music Education Certification Practices in the United States." Accessed November 16, 2022. https://nafme.org/wp-content/uploads/2020/07/2020-Teacher-Certification-Update_7.1.2020-1.pdf.

_____. "MENC Centennial." Accessed April 13, 2023. https://nafme.org/about/history/menc-centennial/.

National Center for Education Statistics. "English Learners in Public Schools." Updated May 2022. https://nces.ed.gov/programs/coe/indicator/cgf/english-learners#suggested-citation.

_____. "Race and Ethnicity of Public School Teachers and Their Students." Accessed August 28, 2022. https://nces.ed.gov/pubs2020/2020103/index.asp.

_____. "Racial/Ethnic Enrollment in Public Schools." Updated May 2022. https://nces.ed.gov/programs/coe/indicator/cge.

National Education Association. "National Education Association Policy Statements 2021-2022." Accessed December 5, 2022. https://www.nea.org/sites/default/files/2021-09/NEA%20Policy%20Statements%202021-2022_0.pdf.

Nieto, Sonia. *The Light In Their Eyes: Creating Multicultural Learning Communities*. New York: Teachers College Press, 1999. Quoted in Carlos R. Abril. "Toward a More Culturally Responsive General Music Classroom." *General Music Today* 27, no. 1 (2013): 6-11. https://doi.org/10.1177/1048371313478946.

Noguera, Pedro A., Jill C. Pierce, and Roey Ahram, eds., *Race, Equity, and Education: Sixty Years From Brown*. Switzerland: Springer International Publishing AG, 2016. https://doi.org/10.1007/978-3-319-23772-5_1.

Olwage, Grant. "Discipline and Choralism: The Birth of Musical Colonialism." In Annie J. Randall, ed. *Music, Power and Politics*. 1st ed. (New York: Routledge, 2004). https://doi.org/10.4324/9780203329757.

_____. "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre." *Ethnomusicology Forum* 13, no. 2 (2004): 203-226. https://doi.org/10.1080/1741191042000286167.

O'Neill, Susan. "Learning in and Through Music Performance: Understanding Cultural Diversity Via Inquiry and Dialogue." In Margaret S. Barrett, ed. *A Cultural Psychology of Music Education*. (Oxford: Oxford University Press, 2010). https://doi.org/10.1093/acprof:oso/9780199214389.001.0001.

Orzolek, Douglas C. "Equity in Music Education: Programming and Equity in Ensembles: Students' Perceptions." *Music Educators Journal* 107, no. 4 (2021): 42-44. https://doi.org/10.1177/00274321211001496.

Overland, Corwin. "A Note from the Academic Editor: Two Generations of Tanglewood." *Music Educators Journal* 108, no. 3 (2022): 7-9. https://doi.org/10.1177/00274321221087938.

Palmer, Elizabeth S., Jason Vodicka, Tina Huynh, Christine D'Alexander, and Lisa Crawford. "Grounded Framework for Culturally Relevant and Responsive Music Teaching." *Update: Applications of Research in Music Education* 41, no. 1 (2022): 24-33. https://doi.org/10.1177/87551233211055815.

Paris, Django. "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice." *Educational Researcher* 41, no. 3 (2012): 93-97. https://doi.org/10.3102/0013189X12441244.

Paris, Django, and H. Samy Alim. "What Are We Seeking to Sustain Through Culturally Sustaining Pedagogy? A Loving Critique Forward." *Harvard Educational Review* 84, no. 1 (2014): 85-100, 134, 136-137.

Patton, Michael Quinn. *Qualitative Research and Evaluation Methods*, 4th ed. (Thousand Oaks: SAGE, 2015). Quoted in Patricia Leavy. *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches*. (New York: Guilford Publications, 2017). ProQuest Ebook Central.

_____. *Qualitative Research and Evaluation Methods*. 4th ed. (Thousand Oaks: SAGE, 2015). Quoted in Sharan B. Merriam and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. (Newark: John Wiley & Sons, Incorporated, 2015). ProQuest Ebook Central.

Philpott, Chris. "Music Literacy: Music as Language." In Gary E. McPhearson, ed. *The Child as Musician: The Handbook of Musical Development*. 2nd ed. (Oxford: Oxford University Press, 2015).

Pollock, Mica. *Colormute: Race Talk Dilemmas in American School*. (New Jersey: Princeton University Press, 2004). Quoted in Deborah Bradley. "The Sounds of Silence: Talking Race in Music Education." *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 132-162.

Robinson, Nicole R. "Developing a Critical Consciousness for Diversity and Equity Among Preservice Music Teachers." *Journal of Music Teacher Education* 26, no. 3 (2017): 11-26. https://doi.org/10.1177/1057083716643349.

Robinson-Martin, Triniece. *So You Want to Sing Gospel: A Guide for Performers*. Lanham: Rowman and Littlefield, 2017. ProQuest Ebook Central.

Roller, Margaret R., and Paul J. Lavrakas. *Applied Qualitative Research Design: A Total Quality Framework Approach*. New York: The Guilford Press, 2015.

Ryan, Richard M., and Edward L. Deci. *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness*. New York: The Guilford Press, 2017. ProQuest Book Central.

Rychly, Laura, and Emily Graves. "Teacher Characteristics for Culturally Responsive Pedagogy." *Multicultural Perspectives* 14, no. 1 (2012): 44-49. https://doi.org/10.1080/15210960.2012.646853.

Saldaña, Johnny. "Coding and Analysis Strategies." In Patricia Leavy, ed. *The Oxford Handbook of Qualitative Research*. (Cary: Oxford University Press, Incorporated, 2014). ProQuest Ebook Central.

_____. "Qualitative Data Analysis Strategies." In Patricia Leavy, ed. *The Oxford Handbook of Qualitative Research*. 2nd ed. (New York: Oxford University Press, 2020). https://doi.org/10.1093/oxfordhb/9780190847388.001.0001.

Salvador, Karen, and Jacqueline Kelly-McHale. "Music Teacher Educator Perspectives on Social Justice." *Journal of Research in Music Education* 65, no. 1 (2017): 6-24. https://doi.org/10.1177/0022429417690340.

Schippers, Huib. *Facing the Music: Shaping Music Education from a Global Perspective*. New York: Oxford University Press, Inc., 2010.

Shaw, Julia T. *Culturally Responsive Choral Education: What Teachers Can Learn From Nine Students' Experiences in Three Choirs*. Edited by Vickie R. Lind and Constance L. McKoy. New York, Routledge, 2020.

Shaw, Julia T. "'Knowing Their World': Urban Choral Music Educators' Knowledge of Context." *Journal of Research in Music Education* 63, no. 2 (2015): 198-223. https://doi.org/10.1177/0022429415584377.

_____. "The Skin That We Sing: Culturally Responsive Choral Music Education." *Music Educators Journal* 98, no. 4 (June 2012): 75-81. https://doi.org/10.1177/0027432112443561.

_____. "Urban Music Educators' Perceived Professional Growth in a Context-Specific Professional Development Program." *Journal of Research in Music Education* 67, no. 4 (2020): 440-464. https://doi.org/10.1177/0022429419889295.

Shrock, Dennis. "Choral Repertoire as Pedagogy: Western Art Music." In Frank Abrahams and Paul D. Head, eds. *The Oxford Handbook of Choral Pedagogy*. (New York: Oxford University Press, 2017). https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

Siebenaler, Dennis James. "Factors that Predict Participation in Choral Music for High-School Students." *Research and Issues in Music Education* 4, no. 1 (September 2006): 1-8.

Simons-Bester, Marjorie A. "The Effect of the Study and Performance of World Music on High School Vocal Music Students' Preferences for World Music." Doctoral diss., University of Nebraska, 2008. PROQUESTMS Education Database.

Siwatu, Kamau Oginga. "Preservice Teachers' Sense of Preparedness and Self-Efficacy to Teach in America's Urban and Suburban Schools: Does Context Matter?" *Teaching and Teacher Education* 27 (2011): 357-365. https://doi.org/10.1016/j.tate.2010.09.004.

Siwatu, Kamau Oginga, Steven Randall Chesnut, Angela Ybarro Alejandro, and Haeni Alecia Young. "Examining Preservice Teachers' Culturally Responsive Teaching Self-Efficacy Doubts." *The Teacher Educator* 51, no. 4 (2016): 286, https://doi.org/10.1080/08878730.2016.1192709.

Sleeter, Christine E. "Preparing Teachers for Culturally Diverse Schools: Research and the Overwhelming Presence of Whiteness." *Journal of Teacher Education* 52, no. 2 (2001): 94-106. https://doi.org/10.1177/0022487101052002002.

Song, Samuel Y., and Shirley Mary Pyon. "Cultural Deficit Model." In Neil J. Salkind, ed. *Encyclopedia of Educational Psychology*. (Thousand Oaks: SAGE Publications, Inc., 2006). https://dx.doi.org/10.4135/9781412963848.n60.

Stembridge, Adeyemi. *Culturally Responsive Education in the Classroom: An Equity Framework for Pedagogy*. New York: Routledge, 2020. https://doi.org/10.4324/9780429441080.

Strauss, Anselm L. *Qualitative Analysis for Social Scientists*. Cambridge: Cambridge University Press, 1987.

Tanase, Madalina F. "Culturally Responsive Teaching in Urban Secondary Schools." *Education and Urban Society* 54, no. 4 (2022): 363-388. https://doi.org/10.1177/00131245211026689.

Thomas, Christopher L., Susan M. Tancock, Eva M. Zygmunt, and Nathan Sutter. "Effects of a Community-Engaged Teacher Preparation Program on the Culturally Relevant Self-Efficacy of Preservice Teachers." *Journal of Negro Education* 89, no. 2 (2020): 122-135.

Tracy, Sarah J. *Qualitative Research Methods*. (West Sussex, UK: Wiley-Blackwell, 2013). Quoted in Sharan B. Merriam and Elizabeth J. Tisdell. *Qualitative Research: A Guide to Design and Implementation*. (Newark: John Wiley & Sons, Incorporated, 2015). ProQuest Ebook Central.

Umaña-Taylor, Adriana J., Stephen M. Quintana, Richard M. Lee, William E. Cross Jr., Deborah Rivas-Drake, Seth J. Schwartz, Moin Syed, Tiffany Yip, Eleanor Seaton, and Ethnic and Racial Identity in the 21st Century Study Group. "Ethnic and Racial Identity During Adolescence Into Young Adulthood: An Integrated Conceptualization." *Child Development* 85, no. 1 (2014): 21-39. https://doi.org/10.1111/cdev.12196.

U.S. Department of Health, Education, and Welfare. *Culturally Responsive Education: A Response to LAU Remedies II*, by Courtney B. Cazden and Ellen L. Leggett. Document Resume. (1976). https://eric.ed.gov/?id=ED135241.

_____. *Report of the Yale Seminar on Music Education*, by Claude V. Palisca. Bulletin 1964, no. 28. https://eric.ed.gov/?id=ED544146.

VanDeusen, Andrea J. "A Cultural Immersion Field Experience: Examining Preservice Music Teacher's Beliefs About Cultural Differences in the Music Classroom." *Journal of Music Teacher Education* 28, no. 3 (2019): 43-57. https://doi.org/10.1177/1057083718824729.

Vapio, Lara, Elis Paradis, Sebastian Uijtdehaage, and Meredith Young. "The Distinctions Between Theory, Theoretical Framework, and Conceptual Framework." *Academic Medicine* 95, no. 7 (2020): 989-994. https://doi.org/10.1097/ACM.0000000000003075.

Villegas, Ana Maria, and Tamara Lucas. "Preparing Culturally Responsive Teachers: Rethinking the Curriculum." *Journal of Teacher Education* 53, no. 1 (2002): 20-32.

Walsh, Tony. "Seeing the Wood and the Trees: Expanding the Reflexive Gaze." In Anne Ryan and Tony Walsh. *Reflexivity and Critical Pedagogy*. (BRILL: 2018). Proquest Ebook Central.

Ward-Steinman, Patricia Madura. "Choral Pedagogy Responds to the Media: American Idol, Glee, The Voice, the Sing-Off, and…" In Frank Abrahams and Paul D. Head, eds. *The Oxford Handbook of Choral Pedagogy*. (New York: Oxford University Press, 2017). https://doi.org/10.1093/oxfordhb/9780199373369.001.0001.

Welch, Graham F. "The Identities of Singers and Their Educational Environments." In Raymond A. R. MacDonald, David J. Hargreaves, and Dorothy Miell, eds. *Handbook of Musical Identities*. (Oxford: Oxford University Press, 2017). https://doi.org/10.1093/acprof:oso/9780199679485.001.0001.

Wentzel, Kathryn R. *Motivating Students to Learn*. New York: Routledge, 2021.

Wilson, Lara C. "Bel Canto to Punk and Back: Lessons for the Vocal Cross-Training Singer and Teacher." *Voice and Speech Review* 15, no. 3 (2021): 330-341. https://doi.org/10.1080/23268263.2021.1889245.

Winnie, Brian J. "Bridging the Gap Between Classical and Contemporary Vocal Technique: Implications for the Choral Rehearsal." *Voice and Speech Review* (2017): 55-71. https://doi.org/10.1080/23268263.2017.1370803.

Woody, Robert H. "Playing By Ear: Foundation or Frill?" *Music Educators Journal* 99, no. 2 (2012): 82-88. https://doi.org/10.1177/0027432112459199.

Young, Robert J. C. *Colonial Desire: Hybridity in Theory, Culture, and Race*. (London: Routledge, 1995). Quoted in Grant Olwage. "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre." *Ethnomusicology Forum* 13, no. 2 (2004): 203-226. https://doi.org/10.1080/1741191042000286167.

Zaffini, Erin. "Teaching and Mentoring Toward Culturally Responsive Practices." *Music Educators Journal* 108, no. 4 (2022): 37-44. https://doi.org/10.1177/00274321221107610.

Zhang, Yiyue. "Walking a Mile in Their Shoes: Developing Pre-Service Music Teachers' Empathy for ELL Students." *International Journal of Music Education* 35, no. 3 (2017): 425-434. https://doi.org/10.1177/0255761416647191.

APPENDICES

Appendix A: IRB Approval Letter

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

February 21, 2023

Samuela Simpson
Jerry Newman

Re: IRB Exemption - IRB-FY22-23-313 The Effects of Culturally Responsive Instruction in High School Choral Classrooms on Students of Color in the Greater Hartford Region

Dear Samuela Simpson, Jerry Newman,

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):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

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 ▮▮▮▮▮▮▮▮

Sincerely,
G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

Appendix B: End-of-Study Student Interview Questions

Culturally Responsive Music Questions

1. How much experience do you have singing *culturally responsive* music in high school?

2. What is the name of the *culturally responsive* song(s) you sang in chorus class this school year?

3. Can you describe the historical background of the song(s)?

4. What effect(s) did the discussion(s) about the *culturally responsive* song(s) have on your understanding of the culture represented in the music?

5. Does this song(s) connect to your culture??
    a. If so, what is the connection?
    b. If not, were you still able to connect to the music even though it did not relate to your culture? Why or why not?

6. Describe the feeling of singing a *culturally responsive* song(s) with classmates.

7. Did learning *culturally responsive* music make you a more knowledgeable musician?
    a. If so, how?
    b. If not, why?

Western Classical Music Questions

8. How much experience do you have singing Western Classical music in high school?

9. What is the name of the Western Classical song(s) you sang in chorus class this school year?

10. Can you describe the historical background of the song(s)?

11. Describe the feeling of singing a Western Classical song(s) with classmates.

12. Did learning Western Classical music make you a more knowledgeable musician?
    a. If so, how?
    b. If not, why?

Final Questions

13. Describe the vocal sound of a *culturally responsive* song compared to the vocal sound of a Western Classical song.

14. If you could sing only one genre of music in chorus class all the time, which genre would you choose?
    a. Why did you choose that genre?

Appendix C: End-of-Study Teacher Reflection Survey Questions

1. Name (First and Last Name)

2. Please provide the names and a brief description of each choir you teach.

3. Please list the *culturally responsive* and Western classical piece(s) you taught for this study.

4. What was your process for choosing *culturally responsive* music for students?

5. What methods and techniques did you use to implement *culturally responsive* instruction? (*Include teacher reflexivity, methods and techniques for planning rehearsal, selecting and teaching the repertoire, gathering and teaching historical information, critical consciousness, developing a sense of community, facilitating discussions, and performing.*)

6. What was your perceived readiness when you began implementing *culturally responsive choral instruction*?

7. Did your perceived readiness change throughout this process? If so, how did it change?

8. What is your response to the discussion(s) on culturally responsive music? (*Describe your thoughts on the cultural history, critical consciousness, etc.*)

9. Were there challenges that hindered your success in implementing *culturally responsive* instruction? If so, what were the challenges? (*e.g., teaching music, facilitating the discussion(s), etc.*)

10. How does teaching *culturally responsive* choral music compare to teaching Western Classical choral music? (*Describe the comparisons in teaching methods.*)

11. Did you use sheet music to teach the *culturally responsive* piece(s?) If so, why? If not, why?

12. Were there challenges in using aural/oral methods for teaching the *culturally responsive* piece(s)?

13. Did you consult outside help from community members to implement *culturally responsive choral* instruction? Why, or why not?

14. How would you describe the vocal timbre used in the *culturally responsive* song(s) compared to the Western Classical song(s)?

15. Would professional development aid you in teaching *culturally responsive* repertoire in the future? If so, what areas would need to be addressed? If not, why do you feel this way? (*e.g., repertoire selection, connecting with cultural bearers, critical consciousness, etc*.)

Appendix D: Culturally Responsive Resources for Music Educators

Culturally Relevant Pedagogy

1. *Culturally Relevant Pedagogy: Asking a Different Question* by Gloria Ladson-Billings

2. "Culturally Relevant Pedagogy 2.0: a.k.a. the Remix," by Gloria Ladson-Billings

Culturally Responsive Teaching

3. *Culturally Responsive Teaching: Theory, Research, and Practice*, 3rd ed., by Geneva Gay

4. *Culturally Responsive Teaching & The Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students* by Zaretta Hammond

Culturally Responsive Music Education

5. *Culturally Responsive Teaching in Music Education: From Understanding to Application* by Vickie R. Lind and Constance L. McKoy

6. *Culturally Responsive Choral Music Education: What Teachers Can Learn From Nine Students' Experiences in Three Choirs* by Julia T. Shaw

7. *Culturally Sustaining Pedagogies in Music: Expanding Culturally Responsive Teaching to Sustain Diverse Musical Cultures and Identities* by Emily Good-Perkins