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Barriers and Challenges for Latino/a/x Music Educators

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Dedication

For Aaron and Alex, who give me strength and inspire me to work each day toward a more equitable world for future generations.

"Anybody can be a role model. Anybody can."

-Selena Quintanilla Pérez

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Abstract

Latino/a/x students are the largest minoritized group in the United States (Urrieta, Jr. & Ruiz Bybee, 2022), yet the Latino/a/x community remains underrepresented in music education when compared to their overall U. S. population (DeLorenzo & Silverman, 2016; Elpus, 2015; Escalante, 2019a). Despite projections that the number of Latino/a/x students will grow to 30% of the total public-school enrollment by 2030 (the National Center for Education Statistics, 2022), the educator population remains predominately White (Noboa-Ríos, 2019). Few researchers have examined the underrepresentation of the Latino/a/x community in music education, and those who have done so have focused on smaller groups using qualitative methods.

The purpose of this study was to investigate the educational experiences of Latino/a/x music educators at three stages (primary and secondary school, preservice, and in-service). A secondary purpose was to examine the possible differences in perception of challenges, barriers, and support systems at these different stages of their educational experience. Latino/a/x music teachers ($N = 136$) employed during the 2022–2023 school year and who resided in states with one million or more Latino/a/x residents responded to a researcher-designed survey.

Implications of this research highlight teaching practices, areas of deficiency in teacher preparation programs, and strategies for the recruitment of secondary students into higher education. Findings revealed that the Latino/a/x educational experience greatly varied based on socioeconomic status and being a first-generation college student. Financial challenges and lack of support were consistent barriers at all educational levels while family and peers served as the greatest support systems. In order to create a more equitable experience for our students in the classroom and the educators with whom they interact, it seems crucial that researchers further investigate the Latino/a/x educational experience.

Keywords: Music Education, Latino, Latina, Latinx, recruitment, retention

Chapter 1: Introduction

Researcher Positionality

Growing up as a fourth-generation Mexican American in south Texas, I continually struggled with the duality of living in an environment heavily influenced by Latino culture while not being able to speak the language of the culture—Spanish. It wasn't until embarking on this research that I was able to better understand my struggles and those of my family that led to our assimilation into American culture. Throughout my childhood, Latino traditions, music, and food were at the forefront of my family's cultural practices, but I often felt a disconnect with many of my relatives because they would speak Spanish to have "adult-only" conversations. In school, I attended campuses with a predominantly Latino population, and I again struggled to find my identity. These experiences led me to often feel that I was not "Latino enough."

My graduate studies led me to move to a less diverse community and I experienced issues based on my appearance such as stereotyping and discrimination. Though I had felt not "Latino enough" in my hometown, I was frequently reminded that I was not "White enough" for the community in which I was living. Through these instances of bias and my research on the experiences of Latino students in education, I began to reflect on my educational background. It was through this reflection that I realized the number of obstacles I had overcome throughout my schooling which led me to have conversations with other members of the Latino community about their experiences. A Latino colleague who was also pursuing a graduate degree summarized these barriers by saying, "You have to be twice as good to get half of what they [non-Latinos] have." These conversations led me to seek to understand my own experiences and those of individuals from my community.

Though I did not begin my formal musical studies until sixth grade, music was always prevalent throughout my childhood. Latino music not only influenced my musical preferences but also provided inspiration because I saw other Mexican Americans creating and performing music. Tejano artists like Emilio Navaira, Ram Herrera, Intocable, and Selena helped me to connect to my culture even when I struggled to understand the words they were singing. Unlike some Latino musicians, my family and peers never discouraged me from seeking a degree in music and I never viewed music as a field in which I didn't belong. I believe my views may have been due to the representation I saw in the media from the Latino artists gaining acclaim during the 1990s and 2000s. I have never had a Latino music teacher or mentor, but these artists instilled in me the notion that people that look like me can make great music.

The most impactful musical memory of my childhood came in February of 1995 when my family attended Selena's performance at the Houston Livestock Show and Rodeo for Go Tejano Day. This performance would become even more significant because a month later she was killed in Corpus Christi. I vividly remember hearing the announcement from a radio announcer as my family drove down Edgebrook. My connection to Selena continued to grow through documentaries, television specials, and a motion picture that allowed me to learn more about her background and her struggles with learning Spanish. I was able to relate to several aspects of Selena's life which fueled much of my musical taste.

Embarking on this research required me to thoroughly consider which identifying terms would best represent the complex and diverse Latino population. I have used Hispanic, Latino, Latinx, Chicano, Mexican, and Mexican American to describe myself and I considered several variations of the terminology used in research literature before opting to use Latino/a/x. Until recently, I was unaware of the colonial nature of the term Hispanic (Smith, 2021) which has

caused me to remove it from my identifying terminology. Additionally, this study seeks to

understand the experiences of individuals of Latin American heritage and not those of Spanish

descent because the Spanish experience may be vastly different from the Latino experience

(Smith, 2021). When necessary, I will use terms used by researchers instead of Latino/a/x when

citing specific literature or when using direct quotations.

Background of Problem

There is an underrepresentation of Latino/a/x individuals in music education when

compared to their overall U. S. population (DeLorenzo & Silverman, 2016; Elpus, 2015;

Escalante, 2019a). Relatively few studies in music education have focused on the Latino/a/x

community although Latino/a/x students account for the largest minoritized group in the United

States (Urrieta, Jr. & Ruiz Bybee, 2022). The Latino/a/x community accounted for 17.6% of the

overall U.S. population and 25% of school-aged students but comprised only 9% of the overall

teacher population and 1.94% of music teacher candidates (Elpus, 2015; National Center for

Education Statistics, 2021; Noboa-Ríos, 2019; Urrieta, Jr. & Ruiz Bybee, 2022). By 2030, the

National Center for Education Statistics (2022) has estimated that the number of Latino/a/x

students will grow to 30% of the total public-school enrollment. While the demographic

composition of school-aged children continues to diversify, with students of color accounting for

more than 50% of school enrollment, the educator population remains predominately White

(Noboa-Ríos, 2019; Plachowski, 2019).

Since the colonial era, the Latino/a/x peoples have encountered racial, linguistic, and

political conflict within the American educational system (López, 2022). In the 20th century,

Latino/a/x individuals experienced educational practices that segregated them from equal

schooling opportunities based on linguistic and cultural policies (San Miguel, Jr. & Donato,

2010). Latino/a/x educational activists have worked to end unequal educational practices through the American court system since the 1930s (LULAC, n. d.; MacDonald, 2004; San Miguel, Jr. & Donato, 2010). These court cases examined issues of language needs, segregation based on surname or Mexican 'look,' separate 'Mexican schools,' and depriving children of equal facilities, services, and education (Alvarez Jr., n. d.; LULAC, n. d.; MacDonald, 2004, p. 119; San Miguel, Jr. & Donato, 2010; State Bar of Texas, 2020). These segregation cases served as the foundation for *Brown v. Board of Education* (1954), which ruled that separate schools were inherently unequal (Contreras & Rodriguez, 2022; Noboa-Ríos, 2019; Urrieta, Jr. & Ruiz Bybee, 2022).

The rise in Latino/a/x educational attainment following World War II was aided by support from Latino/a/x community organizations, a rise in the Latino/a/x middle-class, and the Servicemen's Readjustment Act of 1944 (G. I. Bill) (López, 2022; Noboa-Ríos, 2019; San Miguel, Jr. & Donato, 2010). These college-educated Latino/a/x individuals continued the fight for educational equity throughout the civil rights era. The Chicano Movement and the Puerto Rican *Boricua* movement of the 1960s and 1970s worked to end the most egregious school segregation practices based on language and color and included protests on college campuses (Carrillo, 2020; Cepeda, 2013; Irizarry & García, 2022; MacDonald, 2004; San Miguel, 2011). Though activism continues today, Latino/a/x citizens and immigrants continue to experience unequal schooling, political attacks, and were often targets of violence in American Society (Morales & Delgado Bernal, 2022; Valdez et al., 2022).

Latino/a/x Experiences in General Education

Negative experiences in the American educational system, such as racial microaggressions and stereotyping, often begin at an early age for Latino/a/x students (Pérez

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Huber et al., 2015). Moreover, Latino/a/x children were often unable to attend early childhood education programs such as preschool, which further placed them at an educational disadvantage (San Miguel, Jr. & Donato, 2010; Schneider et al., 2006). Many Latino/a/x students enter school as English language learners (ELLs) despite being born in the United States (Kelly-McHale & Abril, 2015). These ELL students often face additional barriers in the K–12 school system including a lack of or poor-quality curriculum, discrimination from teachers, and a devaluing of their native language despite evidence that bilingual proficiency is positively related to academic achievement (McWhirter et al., 2013; Villamil Tinajero et al., 2022). The American educational system has often viewed Latino/a/x students as a "linguistic problem" (García & Torres-Guevara, 2022, p. 99). Furthermore, schools have regularly failed to engage in practices that reflect bilingualism, instead, opting for a monolinguistic ideology reinforced through educational policies (García & Torres-Guevara, 2022; Schneider et al., 2006).

Teachers have often been insensitive or oblivious to the linguistic needs of Latino/a/x students, and teachers have frequently made these students feel as though their language is inappropriate in the classroom (García & Torres-Guevara, 2022; San Miguel, Jr. & Donato, 2010). Given that many children of immigrants are bilingual, code-switching—alternating between two or more languages, accents, or varieties of language in conversation—becomes a routine in their daily lives. Students were often required to negotiate between languages either unconsciously or in order to assimilate into a group (McCluney et al., 2019; Rolstad & MacSwan, 2022; Thompson, 2013). Moreover, several states and school districts have enacted English-Only policies that have limited teachers to only instruct in English, and teachers and administrators have punished children for speaking Spanish at school (Cabrera, 2022; San Miguel, Jr. & Donato, 2010).

Educational equity has remained a challenge for Latino/a/x students due to their higher likelihood of encountering poor-quality instruction and a lack of educational resources. Furthermore, Latino/a/x students were more likely to attend schools that employ inexperienced or underqualified teachers (Contreras & Rodriguez, 2022; Schneider et al., 2006). Due to poor experiences in the classroom, these inexperienced and underqualified teachers have often left their school or the profession early in their careers, which has resulted in a higher teacher turnover rate in these school settings (U.S. Department of Education, 2016; Gardner, 2010; Latinos for Education, 2020; San Miguel, Jr. & Donato, 2010). Latino/a/x students have also been more likely to attend underfunded, overcrowded, and racially segregated schools, which gave them additional educational disadvantages (Camargo Gonzalez et al., 2022; Noboa-Ríos, 2019).

Latino/a/x students also experienced issues with educational practices that view them as incapable or unwilling students. Deficit-based practices are based on views that students from minority cultures enter school without the skills or experiences needed to succeed (Kelly-McHale & Abril, 2015). The deficit narrative views Latino/a/x families as lacking the ability or desire to succeed in education (Morales & Delgado Bernal, 2022), and assumes that students must be "taught how to effectively function within a white middle-class norm in order to break a cycle of poverty or overcome a language or cultural deficiency" (Kelly-McHale & Abril, 2015, p. 160). Teaching from this perspective can have detrimental effects on the achievement and success of students as teachers prejudge student ability based on stereotypes which often include low educational outcomes (Ayala & Ramirez, 2019; Durkee et al., 2019; Escalante, 2019a; Gerrard, 2021; Marrun et al., 2021; Palkki, 2015; Shaw, 2015).

Though not all Latino/a/x families live in poverty, they have been overrepresented in the population living in poverty (Creamer, 2020). Rangel-Clawson (2016) reported that 30% of Latino/a/x students lived below the poverty line and attended low socioeconomic school districts. Due to these financial challenges, students were more likely to attend urban school districts and comprised the largest number of students in those schools (Logan & Burdick-Will, 2017). The Latino/a/x population also faced challenges attributed to economic inequities as housing instability increased (Camargo Gonzalez et al., 2022), and the Latino/a/x population was overrepresented within the unhoused population accounting for 22% of people without housing (Moses, 2018).

Latino/a/x peoples were often the target of discrimination, stereotyping, and violence. A 2019 FBI report indicated that hate crimes against Latinos were at the highest level on record following the hate-motivated shooting in El Paso, Texas (Durkee et al., 2019; Gamboa, 2020; Kruse, 2013; Morales & Delgado Bernal, 2022). Students of color have continued to experience racial isolation, microaggressions, and stereotypic threats in educational settings (Garza et al., 2022). Plachowski (2019) noted that scholarship on microaggressions suggests that regular exposure can result in students of color dropping out of school and have a detrimental impact on academic performance.

When students transition to institutions of higher education, they encounter more educational barriers. Latino/a/x students were more likely to enter higher education later, represented the least likely population to enroll full-time, and were more likely to attend 2-year colleges (National Center for Education Statistics, 2021; Song & Elliott, 2012). Additionally, Latino/a/x students were more likely to be first-generation college students, given that a 2021 study indicated 44% were the first in their families to enter higher education (Flores). These first-

generation college students tended to earn lower grade point averages, completed fewer credits per semester, and had fewer peer interactions (Acevedo-Gil, 2019; Rodriguez, 2018). A lack of experience with higher education and institutional knowledge can also deter students from attending college altogether (Hurtado et al., 2020).

Over half of Latino/a/x students (56%) enrolled in community college during the 2014 academic year and these students were the least likely to complete degrees, re-enroll, obtain a certificate, or transfer to a four-year university (Acevedo-Gil, 2019; Alfonso, 2004; Huerta & Garza, 2022; Postsecondary National Policy Institute, 2020; Schneider et al., 2006). In these community college settings, students received poor-quality instruction and professors continued to teach from deficit perspectives (Pérez Huber et al., 2015). This further complicated challenges for Latino/a/x students as they have often felt underprepared for college (Camargo Gonzalez et al., 2022; Manzano-Sanchez et al., 2019; Rodriguez, 2018; Smith, 2015). Students may also lack training in educational technology since they often have limited access to technology or reliable internet (Convertino & Mein, 2020; Huerta et al., 2015).

Given that Latino/a/x students were more likely to come from non-English speaking households (O'Connor, 2009), parents may not be able to help their children complete the necessary paperwork for college admission or apply for financial aid due to language barriers (Acevedo-Gil, 2019; Schneider et al., 2006; Smith, 2015). Due to a lack of guidance about college, these students often have felt a strong level of discomfort when attending universities due to culture shock (Robinson, 2018) and pressure to assimilate (Hernandez et al., 2013; Luedke, 2019). Delorenzo and Silverman (2016) reported that participants described their experiences on college campuses as "not feeling like home" or feeling "singled out," causing them to become overwhelmed (p. 12). Furthermore, students from minoritized populations

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encountered college campuses with small numbers of ethnically diverse faculty and students, which only amplified feelings of isolation (Baxter, 2015).

Latino/a/x Experiences in Music Education

Many of the same systemic issues present in the American education system were also present for Latino/a/x students within music programs throughout junior/middle school and senior/high school. According to Elpus and Abril (2019), Latino/a/x students did not enroll in high school music programs in proportion to their overall United States population. While Latino/a/x students comprised 22% of the overall population, only 17% of high school students enrolled in a secondary music ensemble. Latino/a/x students have often lacked or inconsistently received music education instruction during elementary school in school districts and states with a high population of students of color (Kelly-McHale & Abril, 2015). Even in schools with access to elementary musical instruction, secondary music directors have not recruited or retained Latino/a/x students from the elementary level at high numbers into their secondary music programs (Escalante, 2019b).

Access to music programs at the secondary level does not always equate to equal educational experiences for students. Since Latino/a/x students were more likely to attend large urban schools, they were more likely to enter programs that lacked the resources required for student success. Such resources include funding, facilities, materials and other educational resources (i.e., technology), or instructional faculty (DeLorenzo, 2012; Delorenzo & Silverman, 2016; Escalante, 2019b; Rangel-Clawson, 2016). Additionally, schools may limit students' choices or not allow them to enroll in music electives due to remedial or "second-dose" class requirements (Lorah et al., 2014, p. 241).

Latino/a/x students and families have often struggled to participate in curricular and extracurricular music ensembles due to the costs associated with participation. These costs can include the purchase or rental of instruments, associated fees (e.g., competition, uniforms, spirit wear), sheet music, and instrument repair (Dekaney & Robinson, 2014; Escalante, 2019a). These financial obligations may disproportionately impact the Latino/a/x community because these students often take on adult responsibilities (such as childcare or employment) to help their families financially (Hurtado, 2008; Manzano-Sanchez et al., 2019). Families may likewise have difficulties providing transportation to rehearsals or performances. Many Latino/a/x students were primarily dependent upon bus transportation with 27% relying on public transportation and 12% not having access to a vehicle (Dekaney & Robinson, 2014; UnidosUS, 2022).

Latino/a/x students have often struggled to find representation in their secondary music classrooms with respect to their teachers and the curriculum. The lack of teachers of color is widespread due to the current educator population in the United States being predominantly White, English-speaking, and female (Baxter, 2015). This lack of representation in the educator population and the disconnection of school music ensembles from Latino/a/x culture has caused students to potentially view participation in school music programs as a "White activity" (Escalante, 2019a; Escalante, 2019b). Repertoire performed in secondary music programs is overwhelmingly composed or arranged by White, males though some music teachers have attempted to program more culturally relevant music in recent years (Koza, 2008; Cumberledge & Williams, 2022; Zabanal, 2020). Furthermore, the repertoire of music programs rarely lacks a Western influence and selections were seldom culturally representative of minority populations. Abril (2006) stated, "On the other end of the spectrum, however, a piece might be so diluted that

it is barely recognizable by a member of the culture (p. 40)." Representation of both culture and ethnicity is vital in the music curriculum and repertoire students perform.

In the collegiate audition process for music education, schools often require students to complete a two-step application procedure, with one application to the institution and another to the music unit. In addition to this two-step application, students must undergo recorded and/or on-campus auditions on their primary instrument for acceptance. This high-stakes music audition process tended to favor students who excel in music from the Western, Classical canon, attended a high-performing high school, and were able to receive supplemental music instruction such as private lessons in secondary school (Draves & Vargas, 2022; Koza, 2008; Fitzpatrick et al., 2014; Robinson, 2018). Furthermore, some programs do not allow students to perform culturally relevant repertoire (e.g., jazz, popular, or folk music) outside of the Western classical tradition or with non-classical instruments (e.g., guitar, accordion, guitarrón) to meet their audition requirements (Draves & Vargas, 2022; Koza, 2008; Robinson, 2018).

The lack of cultural representation in college music programs continued beyond the audition process with many of the curricular offerings and music performed lacking cultural relevance. Required classes (e.g., music theory and music history) for music majors were frequently taught from a White, Eurocentric frame (Clercq, 2020; Ewell, 2020). Moreover, the emphasis on Western, classical norms often prevented students' cultures from being represented in the repertoire they perform as individuals or as members of university ensembles (Koza, 2008; Cumberledge & Williams, 2022). Representation for Latino/a/x students was also absent concerning the instructors with whom they interacted since students seldom encountered professors of color at institutions of higher education (Abramo & Bernard, 2020; Draves & Vargas, 2022). With students rarely interacting with professors of color, they often found

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themselves without faculty members who look like them to serve as role models or mentors (Abramo & Bernard, 2020; Urrieta, Jr. & Ruiz Bybee, 2022).

Future Latino/a/x music educators may also feel discouraged from teaching in diverse teaching environments since students have often felt underprepared to teach in racially and culturally diverse environments (Kelly, 2003; VanDeusen, 2021). Preservice training and experiences are vital to helping future educators develop an understanding of the environments in which they will teach, though most preservice teachers had a stronger preference to teach in suburban environments (DeLorenzo & Silverman, 2016; Robinson, 2012). Moreover, licensing teachers of color has remained a challenge for higher education institutions, and licensure exams have served as a significant obstacle for Latino/a/x preservice music educators (Elpus, 2015). Due to this intensive licensure process, students reported that entering a career in music education was too long and expensive, which often led them to pursue other career pathways (Arias-Garcia & Gronemeier, 2015).

Latino/a/x Experiences as Educators

While there is limited research on Latino/a/x in-service teachers, researchers have reported that Latino/a/x classroom teachers encounter numerous barriers including additional responsibilities, discrimination, mistreatment, stereotyping, microaggressions, teacher burnout, and were frequently overlooked for advancement (Del Real Viramontes & Urrieta, Jr., 2022; San Miguel, 2011; Shafer, 2018; Trombetta, 2019). These negative experiences have caused Latino/a/x teachers to leave education in high numbers, especially early in their careers. Latinos for Education (2020) reported that almost half (43%) of Latino/a/x teachers left the classroom within the first four years of their teaching careers. Latino/a/x teachers have often experienced assumptions that they were unqualified to be professional educators, or that they should hold

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secondary positions, such as paraprofessionals (Gomez et al., 2008; Shafer, 2018), which caused teachers to feel disrespected, undervalued, and tokenized (Griffin, 2020; López, 2022; Plachowski, 2019).

A contributing factor to teacher frustration was the effect of ever-changing educational laws on teaching practices. These laws have caused Latino/a/x educators to feel as though they have lost autonomy in their classrooms (Contreras & Rodriguez, 2022; Noboa-Ríos, 2019). Laws have also focused on standardized testing to gauge school performance, which has often resulted in schools receiving labels of low achieving or "failing" (Saw et al., 2017). The disconnection between teacher autonomy and standardized testing has caused educators to express frustrations since results from these tests were often correlated with the perception of teaching effectiveness (American University, 2020).

Extant research also is limited within the higher education setting, even though colleges and universities often represented environments in which Latino/a/x professors struggled with a multitude of issues based on their ethnicity. These problems included social isolation, mini-assaults, continued microaggressions, overt and covert discrimination, racism, assumptions, stereotypes, and they were often required to combat oppressive narratives (Del Real Viramontes & Urrieta, Jr., 2022; Martinez et al., 2017). Furthermore, professors of color have reported similar experiences in higher education when seeking to combat a lack of diversity, exclusion, and fairness (Dobbs & Leider, 2021; Orelus, 2020; Smith, 2000). Due to these issues, the number of Latino/a/x faculty has risen at a slow rate since the late 1990s (Del Real Viramontes & Urrieta, Jr., 2022).

Need for Study

Few researchers have examined or accounted for the disproportionate representation of the Latino/a/x community in music education. Furthermore, a small number of academics have focused their investigations on the experiences of Latino/a/x students in the classroom (Escalante, 2019b). Researchers in music education have yet to investigate the barriers that Latino/a/x music educators experience, or how they were able to overcome barriers throughout their educational experience. Therefore, it seems imperative to investigate these experiences in music programs to create a more diverse teacher population that is representative of the students in the classroom (Boser, 2014).

Most of the research featuring the Latino/a/x community within music education has typically used the group as a demographic category (Dekaney and Robinson, 2015; Doyle, 2014; Elpus, 2014; Elpus, 2015; Elpus & Abril, 2011; Elpus & Abril, 2019; Kinney, 2019), with only a few studies conducted with them as the primary participants. Research specifically focused on the Latino/a/x community within music education is limited, but these studies have mostly examined participation and experiences in the ensemble setting (Berry, 1991; Escalante, 2019b; Gerrard, 2021; Lind, 1999; Kruse, 2013; Palkki, 2015; Wilson, 2017), culturally responsive teaching (Shaw, 2016), the importance of role models (Hamann & Cutietta, 2021), and preservice training (Lechuga & Schmidt, 2017). Researchers have yet to focus on the experiences of Latino/a/x music teachers in the classroom or during their in-service teaching with the exception of Draves and Vargas (2022) who focused on a first-year Hispanic teacher. Since most of the researchers have focused on smaller groups using qualitative methods, a larger, quantitative design may provide insight into the widespread effects of policy and practice on our Latino/a/x music educator population.

Purpose of Study

The purpose of this study was to investigate the educational experiences of Latino/a/x music educators at three stages (primary and secondary school, preservice, and in-service). A secondary purpose was to examine the possible differences in perception of challenges, barriers, and support systems at these different stages of their educational experience.

Research Questions

1. What were the PK–12, preservice, and in-service experiences of Latino/a/x music educators?

2. What are the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?

3. What support systems, if any, were available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences?

4. Did differences exist between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, or if a Latino/a/x music educator taught participants?

5. Did differences exist between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience?

Definitions

1. *Latino* and *Latina* are people native to or descend from a Latin American country (Cherry, 2022; Salinas Jr. & Lozano, 2022; San Miguel, Jr. & Donato, 2010; World Population Review, 2020).

2. *Latinx* is a term popularized by American-born Latinos/as in 2014 to be more inclusive and gender-neutral (Del Real Viramontes & Urrieta, Jr., 2022; García, 2020; Lozano, 2020; Morales & Delgado Bernal, 2022; Ochoa, 2022; Rodriguez, 2020; Salinas Jr. & Lozano, 2022).

3. *Hispanic* is a person who is native to or descends from a Spanish-speaking country (Cherry, 2022; World Population Review, 2020).

4. *Latine* is a gender-neutral term that reflects the nonbinary terms used by the LGBTQ+ community in Latin America and is viewed as more grammatically correct in Spanish (Cherry, 2022; Ochoa, 2022; Salinas Jr. & Lozano, 2022).

5. *Chicano/a* is a person who is native to or descends from Mexico and lives in the United States. Many Mexican Americans used the term during the Chicano Movement in the 1960s to express political views founded by a shared cultural and ethnic identity (Delgado, 1995).

6. *Afro-Latino/a/x* are people who identify as both Hispanic or Latino/a/x and Black (Gonzalez-Barrera, 2022; Luis, 2013).

7. *Latinidad* is the belief that Latino/a/x individuals living in the United States have a shared cultural experience regardless of racial, ethnic, cultural class, sexuality, or religion (Aparicio, 2019; Caminero-Santangelo, 2013; Urrieta, Jr. & Ruiz Bybee, 2022).

8. *Historically Black Colleges and Universities (HBCUs)* are any historically black college or university that was established prior to 1964 and whose principal mission is the education of black Americans (U.S. Department of Education, n.d.b).

9. *Predominantly White Institutions (PWI)* is an institution of higher education that has an enrollment of 50% or greater White students (Lomotey, 2010).

10. *Hispanic-Serving Institute (HSI)* is an institution of higher education that has an enrollment of undergraduate full-time students that is at least 25% Hispanic students (Lozano, 2020; U.S. Department of Education, n.d.a).

11. *Barriers* and *challenges* are any matters that interfere with Latino/a/x students and their educational attainment or opportunities (i.e., poverty, resources, language, discrimination) (Becerra, 2012; Clark et al., 2013; Manzano-Sanchez, 2019; Schneider et al., 2006; Vega et al., 2015).

12. *PK–12 School* is an educational environment ranging from pre-kindergarten to senior year of high school. This term encompasses early childhood education/ elementary (PK–4) and secondary education (5–12) (IDI Global, n.d.)

13. *Preservice* is a period of guided, supervised teaching during a college student's training (Virginia Wesleyan University, n.d.)

14. *In-service* is a teacher who is employed by a school district, private school, or other educational entity.

15. *English learners (EL), English as a Second Language (ESL), and English language learners (ELL)* are learners are students who are learning English or another language while attending school (Huerta & Garza, 2022; Villamil Tinajero et al., 2022).

16. *Socioeconomic Status (SES)* is the position of an individual group on the socioeconomic scale. This is determined by social and economic factors such as income, education, occupation, residence, ethnic origin, and religious background (American Psychological Association, 2022).

17. *Code-switching* is the practice of alternating between two or more languages, accents, or varieties of language in conversation (Thompson, 2013).

18. *Push Out* is a more appropriate term than *dropout* for early departure from schooling as *dropout* places the blame and responsibility on students instead of unequal educational systems and structures (Camargo Gonzalez et al., 2022).

19. *Validity* is the accuracy of a measure (Field, 2018).

20. *Reliability* is the consistency of a measure (Field, 2018).

Delimitations

1. Study participants included in-service music teachers in states with 1 million or more Latino/a/x residents located across the Western, Southwestern, Southern, North Central, and Eastern Divisions of the National Association for Music Education (NA*f*ME) and Texas Music Educators Association (TMEA).

2. Music teachers employed by public, private, and charter schools that currently held membership in NA*f*ME, TMEA, or were members of professional music teacher groups on social media in the selected states will be invited to participate.

Chapter 2: Review of Literature

Latino/a/x students accounted for the largest minoritized group in the United States, and their experiences at all levels of education were often challenging (Urrieta, Jr. & Ruiz Bybee, 2022). The Latino/a/x population accounted for 17.6% of the overall U.S. population and 25% of the school-aged population but comprised only 9% of the overall teacher population and 1.94% of music teacher candidates (Elpus, 2015; National Center for Education Statistics, 2021; Noboa-Ríos, 2019; Urrieta, Jr. & Ruiz Bybee, 2022). By 2030, the National Center for Education Statistics (2022) estimated that the number of Latino/a/x students will grow to 30% of the public-school population. While the population of school-aged children continued to diversify, with students of color making up more than 50% of school enrollment, the educator population remained predominately White and female (Noboa-Ríos, 2019; Plachowski, 2019).

Latino/a/x students encountered a failing or "leaking" educational pipeline (Abramo & Bernard, 2020; Hurtado et al., 2020; Elpus; 2015; U.S. Department of Education, 2016) and Pérez Huber et al. (2015) referred to the loss of students as "falling through the cracks." This failing educational pipeline caused high rates of attrition of Latino/a/x students with only 60% of students graduating from high school and only 10% going on to receive an undergraduate degree (Camargo Gonzalez et al., 2022; Pérez Huber et al., 2015; Ryu et al., 2022). High matriculation rates of Latino/a/x students may not be surprising considering they have often encountered inequitable schooling and deficit practices along this pipeline (Contreras & Rodriguez, 2022; San Miguel, Jr. & Donato, 2010). Though there have been small increases in educational attainment for the Latino/a/x population, these gains were likely a result of an increase in population rather than more equitable educational practices (Pérez Huber et al., 2015).

In this chapter, I will provide a detailed review of research specific to the Latino/a/x experience in general education, their experience in music education, and their preservice training experience. I divided this chapter into eight sections: (1) the history of Latino/a/x students in education; (2) Latino/a/x identity; (3) the experiences of Latino/a/x students in K–12 education; (4) the experiences of Latino/a/x students secondary music programs; (5) the experiences of Latino/a/x students in higher education; (6) the experiences of Latino/a/x students in collegiate music programs; (7) the experiences of Latino/a/x as music educators; and (8) potential supports for Latino/a/x students throughout the educational pipeline.

A Brief History of Latino/a/x Students' Struggles in Education

Since the colonial era, the Latino/a/x peoples have encountered racial, linguistic, and political conflict within the American educational system (López, 2022). At the end of Spanish rule, areas in the Southwest (now New Mexico, California, and Texas) began creating formal schools that would continue under Mexican rule until the mid-1800s (MacDonald, 2004). Settlers modeled the first schools after Spanish religious schools, and they served as a continuation of their European heritage. Under Spanish rule, public education sought to maintain the Spanish language, culture, and religion in the New World (Noboa-Ríos, 2019; MacDonald, 2004).

During the late Spanish era, Latin American-born individuals became dissatisfied with the Spanish-born citizens' treatment of those born and educated in Latin America. This hierarchy transformed in 1821 when Mexico gained its independence which changed societal norms and led to an end of the close relationship between schools and religion (Noboa-Ríos, 2019; MacDonald, 2004). Schools in the northern colonies (now Nevada, New Mexico, California, Colorado, Arizona, and Texas) of Mexico experienced rapid change in the 27 years following Spanish rule. Following Mexican independence, these territories would then become part of the

United States following the end of the Mexican-American War in 1884 (Noboa-Ríos, 2019). Within a relatively short period of time, these areas experienced Spanish, Mexican, and American rule which greatly impacted the lives of the people living in these areas. MacDonald (2004) stated:

> The defeat of Mexico, ratified in the Treaty of Guadalupe Hidalgo (1848), altered the political, economic, and social lives of Mexicans. The adjustment from Spanish to Mexican rule was less abrupt than that to American conquest. Spain and Mexico had at least shared the Spanish language and Catholicism as the official religion of the State. Before the war, Mexicans had not been immigrants to the region; after the war, they became immigrants, colonized peoples on their former land. (p. 56)

The Treaty of Guadalupe Hidalgo was a pivotal moment in the Latino/a/x battle for equality in the American educational system (Noboa-Ríos, 2019). San Miguel (2011) found that Anglo historians and educational scholars argued that ethnic Mexicans were indifferent or opposed to public education stating, "Mexicans, these scholars argued, preferred to live a life of superstition, ignorance, and poverty than one of enlightenment offered by education (p. 6)." This was not an accurate representation of these individuals with historians reporting that Mexican Americans were integrated into public schools and were also hired as teachers prior to 1900 (MacDonald, 2004). Prior to 1900, people from Mexico, Cuba, and Puerto Rico comprised the majority of Latinos in the U.S., and most lived in the Southwest (San Miguel, Jr. & Donato, 2010). In 1917, Puerto Rico became a U.S. territory, and Puerto Ricans were granted citizenship which led to an influx of citizens from Puerto Rico immigrating to the continental United States.

In the 20th century, Latino/a/x individuals experienced educational practices that segregated them from equal schooling opportunities based on linguistic and cultural policies (San

Miguel, Jr. & Donato, 2010). MacDonald (2004) outlined factors that contributed to increased

segregation and racism following the influx of Mexican Americans to the Southwest after the

1910 Mexican Revolution. MacDonald stated:

> Unlike the rigid, de jure segregation of African Americas from whites in Southern
>
> public classrooms, statutes for Southwestern school districts rarely included segregation
>
> clauses. Rather, Anglo school administrators utilized vague and often unwritten
>
> justifications to place Mexican children into separate classrooms or entirely separate
>
> schools from their Anglo peers. Administrators justified segregation based on the
>
> perception that the children possessed deficient English skills, scored low on intelligence
>
> tests, and/or practiced poor personal hygiene. Although many school districts claimed
>
> that Mexican children were only segregated in the early grades, they were rarely
>
> transferred to the upper grades in Anglo schools. (p. 118)

Mexican Americans initiated court cases against segregation decades before the landmark 1954

Brown v. Board of Education Supreme Court case. Schools segregated Mexican children due to

the belief that they were inferior to White children, were dirty, had lice, were inconsistent in

attendance due to migration, slowed the instruction of English speakers, and had language

handicaps (San Miguel, Jr. & Donato, 2010).

The League of United Latin American Citizens (LULAC) aided parents in suing the Del

Rio Independent School District (Texas) in 1930, but the plaintiff, Jesus Salvaterra, lost on the

basis that the school district separated Mexican children because of "special language needs"

(LULAC, n. d.; MacDonald, 2004, p. 119; San Miguel, Jr. & Donato, 2010). The following year,

the Lemon Grove School Board barred Mexican American students from attending classes at the

local elementary school. In *Alvarez v. Lemon Grove* (1931) parents successfully argued that the

school board had no right to segregate students based on surname or Mexican 'look' (Alvarez Jr., n. d.; MacDonald, 2004; San Miguel, Jr. & Donato, 2010). Fifteen years later, *Mendez et al. v. Westminster School Dist. of Orange County et al*. (1946) ended segregation in California and ruled separate Mexican schools to be unlawful (Noboa-Ríos, 2019; San Miguel, Jr. & Donato, 2010).

Court battles persisted in the mid-20th century with cases such as *Delgado v. Bastrop Independent School District* (1948). In *Bastrop*, Mexican Americans argued that they were Caucasian, and the school district was illegally depriving children of equal facilities, services, and education. Judge Ben H. Rice ordered the end of segregation by September 1949 but allowed for separate classes in the first grade (MacDonald, 2004; State Bar of Texas, 2020). Segregation of African American students continued in Texas schools for another five years. These segregation cases served as the foundation for *Brown v. Board of Education* (1954), which ruled that separate schools were inherently unequal (Contreras & Rodriguez, 2022; Noboa-Ríos, 2019; Urrieta, Jr. & Ruiz Bybee, 2022).

As a result of the Servicemen's Readjustment Act of 1944 (G. I. Bill) following World War II, community support, and a rise in middle-class Latino/a/x peoples, more Latino/a/x students began attending colleges and universities in the mid-20th century (López, 2022; Noboa-Ríos, 2019; San Miguel, Jr. & Donato, 2010). These college-educated pioneers would serve as the leadership of the Chicano and Puerto Rican civil rights movements in the 1960s and 70s. Though more students were entering higher education in this era, students still encountered issues with completing high school. MacDonald (2004) stated:

> Still, the barriers to high school graduation were formidable. Lack of enforcement of school attendance laws, language difficulties, classroom harassment, and racism

resulted in scarce numbers of Mexican American children reaching eighth grade. The

pipeline to higher education was thus choked off early in most Latino children's lives. (p.

121)

The Latino/a/x community also contributed to the increase in college participation with Latino-

based organizations (e.g., LULAC) and the Young Men's Christian Association (YMCA)

providing students with college scholarships.

The Civil Rights movement (The Chicano Movement–*El Movimiento*–and the Puerto

Rican *Boricua* movement) of the 1960s and 70s worked to end the most egregious school

segregation practices based on language and color (Carrillo, 2020; Cepeda, 2013; Irizarry &

García, 2022; MacDonald, 2004; San Miguel, 2011). The Bilingual Education Act of 1968

allocated federal funds to establish programs for limited English-speaking (LES) students

(López, 2022; Stewner-Manzanares, 1988). Bilingual education gained more protection with the

United States Supreme Court case *Lau v. Nichols* (1974) and the amended Bilingual Education

Act of 1974 (Macdonald, 2004; Noboa-Ríos, 2019; Urrieta, Jr. & Ruiz Bybee, 2022; U.S.

Department of Education, 2020). The United States Supreme Court ruled in *Lau* that schools

were violating the civil rights of non-English speaking children if they were not addressing

students' linguistic needs.

In 1968, the first protest on a college campus occurred at San Jose State College

(California) when approximately 200 graduating seniors and members of the audience walked

out of the graduation ceremony to protest the underrepresentation of Chicano students and the

lack of cultural or bilingual training for professionals who worked in Latino communities (Gary,

2019; MacDonald, 2004). Also in 1968, Congress designated the week of September 15 as

National Hispanic Heritage Week, which they later expanded to Hispanic Heritage Month in

1988 (San Miguel, 2011). In 1969, the Chicano Coordinating Council on Higher Education met at the University of California Santa Barbara and released a 155-page document asking institutions of higher education in California to focus on admission and recruitment of Chicano students, faculty, administrators, and staff; curriculum programs and academic majors relevant to the Chicano cultural and historical experience; support, research, and publication programs; and community, cultural, and social programs (Carmona, 2019; MacDonald, 2004).

Between 1960 and 2000, the Mexican-origin population in the United States grew from 3.4 million to over 21 million (San Miguel, Jr. & Donato, 2010). There was also an influx of Latin American immigrants during the 1980s and 90s who would experience heavy political backlash in states such as California and Arizona. Ballot measures targeted immigrants including English-Only laws, the rollback of affirmative action at universities, and California's Proposition 187 which denied public welfare benefits to non-citizens (Library of Congress, n.d.; MacDonald, 2004). In 1985, the Superior Court of Alameda ruled in favor of plaintiff Leticia A. allowing undocumented college students to pay the same resident fees as citizens (Pérez Huber & Aguilar-Tinajero, 2022). This ruling provided more access to higher education for undocumented college students. The following year, Hispanic leaders created the Hispanic Association of Colleges and Universities (HACU) which brought together leaders in business and two- and four-year colleges (MacDonald, 2004). The mission of HACU is to champion Hispanic success in higher education and the association was vital in establishing Hispanic-Serving Institutions (HSI) as a federally recognized category (Hispanic Association of Colleges and Universities, n.d.).

In 1994, President Clinton signed Executive Order 12900 ("Educational Excellence for Hispanic Americans"), which created a special task force "to advance the development of human potential, to strengthen the nation's capacity to provide high-quality education, and to increase

opportunities for Hispanic Americans to participate in and benefit from federal education programs" (MacDonald, 2004; Zook, 1994). Executive Order 12900 also established the President's Advisory Commission on Educational Excellence for Hispanic Americans which produced the report *Our Nation on the Fault Line: Hispanic American Education*. This report outlined the "serious shortcomings of the public education system that directly lead to unacceptable dropout rates, exceedingly low numbers of college graduates and an overall denial of educational excellence to Hispanic Americans" (Intercultural Development Research Association, 1996). In 1997, the Harvard Project on School Desegregation reported that Latinos and African Americans were disproportionately clustered into large, urban schools with few White pupils (Orfield et al., 1997). MacDonald (2004) stated that the Harvard Project found, "In essence, Black and Latino students were de facto residentially "resegregated" in the 1990s" (p. 282).

In 2010, the United States Senate failed to pass the Development, Relief, and Education for Alien Minors Act (DREAM Act) which would have provided conditional residency to immigrants who entered the United States as minors and permanent legal status if they satisfied additional qualifications. After the failure of the DREAM Act, undocumented youth pressured the Obama Administration causing the United States Department of Homeland Security (DHS) to introduce the Deferred Action for Childhood Arrivals (DACA) Program in 2012 (Pérez Huber & Aguilar-Tinajero, 2022; MacDonald, 2004; Urrieta, Jr. & Ruiz Bybee, 2022). The DACA program granted work authorization and deferral of deportation for two years for recipients who met eligibility requirements. This program increased educational and employment opportunities for approximately 18,000 Latino/a/x individuals by allowing them to receive scholarships and

participate in employment training programs (Griffin, 2018; Pérez Huber & Aguilar-Tinajero, 2022).

Latino/a/x individuals and families have often experienced additional hardships based on their immigration status. The U.S. Census reported that approximately 35% of Hispanics/Latinos were born outside of the United States in 2019 compared to only 4.2% of Whites being foreign-born (Camargo Gonzalez et al., 2022). Of those that were foreign-born, only 13.6% of Latino/a/x individuals become naturalized citizens (MacDonald & Carrillo, 2022). Though the U.S. Census Bureau estimated the Latino/a/x population around 60 million, the Pew Research Center estimated between seven and eight million undocumented individuals remain uncounted (MacDonald & Carrillo, 2022). Families with members of varying citizenship continue to rise in the United States and these families were often classified as mixed-status families (Valdez et al., 2022). Mixed-status families consist of members that were citizens born in the United States and undocumented immigrants who often live in fear of deportation (MacDonald & Carrillo, 2022; Valdez et al., 2022). Researchers have found that immigrant students openly discussed their fear of United States Immigration and Customs Enforcement (ICE) and that they experienced emotional and behavioral issues and a declined academic performance because of immigration enforcement (Urrieta, Jr. & Ruiz Bybee, 2022).

Latino/a/x immigrants in the United States continue to live in an increasingly anti-immigrant social and political context and were often targets of violence (Morales & Delgado Bernal, 2022; Valdez et al., 2022). In September 2017, United States Attorney General Jeff Sessions rescinded the DACA program placing the protected status of DREAMers at risk and in uncertainty (Griffin, 2018; Núñez, 2017). In June 2020, the United States Supreme Court ruled that the Trump Administration unlawfully rescinded the DACA program, but the United States

Department of Homeland Security released a memorandum the following month limiting access to the program. This memorandum outlined that no new DACA applications would be processed and that those renewing their status would be limited to one year (Pérez Huber & Aguilar-Tinajero, 2022). With the status of DREAMers uncertain, the Biden Administration is expected to take executive action following court decisions limiting access to DACA, although it is unclear if these actions will save the program and protect these immigrants (Lederman & Ainsley, 2022; Small, 2022).

The pursuit of equity in education is still prevalent today as activists continue to work to remove systematic inequities, racism, and exclusion of language or culture to promote fundamental rights to educational opportunities and resources for Latino/a/x students (Contreras & Rodriguez, 2022). The devaluation of cultural heritage is still apparent in the lack of inclusion or representation and the distortion of Latino/a/x culture in textbooks and curricula (San Miguel, Jr. & Donato, 2010). Recently, Latino/a/x individuals have gained more prominent positions in state, county, and local boards of education and have shown increased numbers as teachers, principals, counselors, superintendents, and higher education faculty (San Miguel, Jr. & Donato, 2010).

Latino/a/x Identity

Latino/a/x communities are not a monolith and individuals often have complex or multiple ethnic identities. Of the over 62 million Latino/a/x residents in the United States, over 20 million define themselves as belonging to two or more races (CNN Editorial Research, 2022). Each identity has a distinct meaning and is not interchangeable, but many are intersectional and/or transnational (Irizarry & García, 2022). Much of the research literature uses "Latino" or "Hispanic" as an umbrella term comprising several nationalities whose country of origin is

Spanish speaking (San Miguel, Jr. & Donato, 2010). Hispanic and Latino are separate terms, but potentially overlapping identities as Hispanic is a term for a person who is native of or descends from a Spanish-speaking country while Latino/a is a term for a person who is native of or descends from a Latin American country (Cherry, 2022; Salinas Jr. & Lozano, 2022; San Miguel, Jr. & Donato, 2010; World Population Review, 2020). Tienda and Michell (2006) provided an overview of how Hispanic became a ubiquitous umbrella term in the United States for a wide-ranging population from many countries:

> Officially coined in the 1970s by congressional action and government regulation, "Hispanic" in fact refers to a population that differs enormously by history, nationality, social class, legal status, and generation. It encompasses both the descendants of early Spanish settlers in what is now the United States and immigrants and their offspring from Spanish-speaking countries in the Caribbean, Central America, and South America. Altogether, the category subsumes 20 nationalities, of which the most numerous are Mexicans (about two-thirds of Hispanics), Puerto Ricans, Cubans, Central and South Americans, and Spaniards. (p. 1)

Additionally, the term Hispanic has been criticized since the 1990s due to the colonial nature of the term. Critics argue that Hispanic "signals the presence of Spain as a colonial power and its language in a given country" (Smith, 2021).

Chicano/a is a term used in early educational studies and refers to a person who is native of or descends from Mexico and lives in the United States. Mexican Americans used this identifying term during the Chicano Movement in the 1960s to express political views founded by a shared cultural and ethnic identity (Delgado, 1995). Due to the grammatical conventions of masculine and feminine endings, American-born Latinos/as popularized the term Latinx in 2014

as a new nonbinary umbrella term (Del Real Viramontes & Urrieta, Jr., 2022; García, 2020; Lozano, 2020; Morales & Delgado Bernal, 2022; Rodriguez, 2020). There has been some pushback from the Latino/a/x community of the term Latinx due to its use of the "x" not following the conventions of the Spanish language resulting in only minimal use within the community (Lopez Torregroza, 202; Newport, 2021; Noe-Bustamante, 2020). Rodriquez (2017) argues that the term Latinx should not be adopted by those seeking an alternative to generalized language and must serve as a recognition of non-binary, gender-neutral, and nonconforming members of the community.

Latino/a/x individuals also tend to identify by the county of their family's origin even if they were U.S.-born and regardless of generation. A Pew Research Center (Gonzalez-Barrera, 2020) survey found that more than half of Latino/a/x adults preferred to identify themselves based on their family's country of origin (e.g., Mexican, Puerto Rican, Nicaraguan) while the other half preferred to self-describe using a pan-ethnic term (e.g., Latino/a, Hispanic, Latinx) or American (Alcala & Pennello, 2022; Salinas Jr. & Lozano, 2022). Additionally, there is an intersection of identities for Afro-Latino/a/x individuals who identify as both Latino/a/x and Black (Gonzalez-Barrera, 2022; Luis, 2013). Educational research rarely presents the Afro-Latino/a/x population and scholars have stated that these individuals complicate the "simplified narrative of the Latina/o experience" (Camargo Gonzalez et al., 2022, P. 385) and researchers often group them within singular racial or ethnic identities (Urrieta, Jr. & Ruiz Bybee, 2022; Irizarry & García, 2022). The unique Afro-Latino/a/x perspective is largely absent from public discourse as Busey (2022) notes, "the distinct political and social experiences for those who are both Black *and* Latinx (Flores & Jiménez Román, 2009) in this country are invisible within the public lexicon on racist and anti-racist political projects" (p. 147).

Individuals have also experienced complications in preserving their Indigenous identities because they may not be able to appropriately report their identity. According to United States Census Bureau research, Indigenous people from Central and South America tend to categorize themselves as "Hispanic" or "American Indian" rather than choosing specific "tribes" (MacDonald & Carrillo, 2022). As a result of this misclassification, Indigenous peoples from Central and South America may be underrepresented and undercounted within Census and research literature.

Though identity terminology continues to evolve with the addition of newer non-binary and umbrella terms such as Latin*, Latin@, or Latini (see figure 2.1), researchers should be careful to not oversimplify Latino/a/x people as one-dimensional or monolithic (Busey, 2022; Salinas Jr. & Lozano, 2022). Identities of Latino/a/x individuals are often complex and the use of Latinidad or Pan-Latinidad has been used by some to promote intersections of the Latino/a/x experience, but this practice has been both accepted and criticized. Latinidad has been used by communities to seek similarities in the historical experiences of colonialism to forge a coalition of Latin American people and their descendants without simplifying these similarities to a singular phenomenon (Caminero-Santangelo, 2013; Chávez -Moreno, 2022; San Miguel, 2011). Scholars have cautioned that these generalizations can obscure the vast diversity of the Latin American people and remove distinct cultural, racial, and linguistic traditions from their narratives (Del Real Viramontes & Urrieta, Jr., 2022; Urrieta, Jr. & Ruiz Bybee, 2022).

Figure 2.1

Latin* – a New Perspective on the Variety of Terms Used to Name People of Latin America Descent (Salinas Jr. & Lozano, 2022, p. 253)
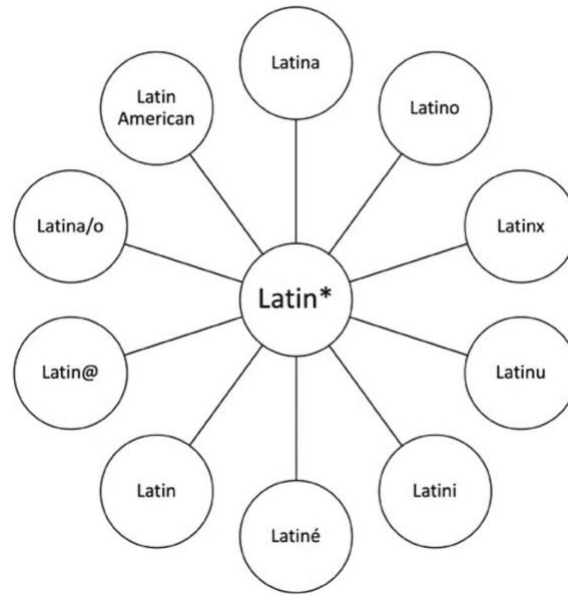
Experiences in PK–12 Schools

Children typically develop language abilities, behavioral/emotional functioning, school readiness, refined motor skills, and social adjustment in preschool (Melhish et al., 2008; Tramontana et al., 1988). Despite these benefits, Latino/a/x children were often unable to attend these programs prior to formal public schooling and were the least likely demographic to attend preschool (San Miguel, Jr. & Donato, 2010; Schneider et al., 2006). In 2001, only 36% of Latino/a/x children participated in preschool programs (San Miguel, Jr. & Donato, 2010) with children of immigrant parents reporting the lowest participation rates (Tienda & Mitchell, 2006; Valdez et al., 2022). The lack of preschool opportunities placed Latino/a/x children at a disadvantage "as they enter kindergarten steps behind their White peers" (Camargo Gonzalez et al., 2022, p. 386).

Though the United States does not have an official language, English has been the de facto national language despite more than 20% of Americans speaking a language other than English at home (García & Torres-Guevara, 2022; Marshall, 1986). García and Torres-Guevara (2022) stated:

The U.S. is a highly multilingual country, with more than one in five Americans speaking a language other than English at home. Notwithstanding its multilingualism, the country has shaped itself as an English-only-speaking country. The language of schooling, with few exceptions, has been English. Spanish, the language spoken at home by over 40 million people in the U.S., is usually considered a "foreign" language and taught as such. (p. 93)

A 5-year profile by the United States Census reported that in 2020 there were over 66 million people in the United States who spoke a language other an English and over 40 million residents who spoke Spanish (United States Census Bureau, n. d.).

Spanish was the second most spoken language in the United States and the U.S. had the second largest population of Spanish speakers in the world (Thompson, 2021). A large portion of Spanish-speaking immigrants continued to use their native language when they immigrated to the United States and almost half of the second-generation children from Latin America were bilingual (Arrigada, 2005). As a result of immigration, Latino/a/x students were more likely to come from a non-English speaking home (O'Connor, 2009) which implies the need for more inclusive language practices in the classroom.

Many Latino/a/x students entered school as English language learners (ELLs) despite being born in the United States (Kelly-McHale & Abril, 2015). English Learners (ELs) and English as a Second Language (ESL) learners are students who are learning English or another language while

attending school. ELs comprised 10.1% of public-school students in 2022 with the majority (74.8% or 3,749,314) students being Spanish speakers (Huerta & Garza, 2022; Noboa-Ríos, 2019; Villamil Tinajero et al., 2022). English learners often faced additional barriers in the PK–12 school system including a lack of or poor-quality curriculum, discrimination from teachers, and a devaluing of their native language despite evidence that bilingual proficiency is positively associated with academic achievement (McWhirter et al., 2013; Villamil Tinajero et al., 2022). English Learners have tended to fall into three distinct categories: 1) international students, 2) generation 1.5 who arrived in the United States during their PK–12 schooling, and 3) recent immigrants (Huerta & Garza, 2022).

For children of immigrants who are bilingual, code-switching became a regular routine in their daily lives. Code-switching is the practice of alternating between two or more languages, accents, or varieties of language in conversation (Thompson, 2013). Additionally, code-switching often also relates to changes in actions and "involves adjusting one's style of speech, appearance, behavior, and expression in ways that will optimize the comfort of others in exchange for fair treatment, quality service, and employment opportunities" (McCluney et al., 2019). For fluent bilinguals, negotiating between languages may occur as intrasentential code-switching (switching within a single sentence) or as intersentential code-switching (switching between sentences) (Fagan, 2013). Rolstad and MacSwan (2022) remarked:

> For instance, a Spanish-English bilingual might say, *This morning mi hermano y yo fuimos a comprar some milk* ("This morning my brother and I went to buy some milk"), where the sentence begins in English, switches to Spanish, and then moves back to English again. (p. 280)

Rolstad & MacSwan went on to state that code-switching can serve as an indicator of bilingual identity and has an internal grammatical structure like that of a "monolingual language". (p. 281).

The American educational system often viewed Latino/a/x students as a linguistic problem and schools often failed to engage in practices that reflect bilingualism, instead, opting for a monolinguistic ideology reinforced through educational policies (Garcia & Torres-Guevara, 2022; Schneider et al., 2006). As a result, teachers were often insensitive or oblivious to the cultural and linguistic needs of Latino/a/x students, and teachers frequently made these students feel as though their language was inappropriate in the classroom (Garcia & Torres-Guevara, 2022; San Miguel, Jr. & Donato, 2010). Many states and school districts have enacted English-Only policies that limited teachers to only instruct in English and children were punished by teachers and administrators for speaking Spanish at school (Cabrera, 2022; San Miguel, Jr. & Donato, 2010).

Though 34 states repealed their English-Only laws and enacted bilingual education policies in the 1960s and 70s, 26 states passed English-Only laws between 1984 and 2004 (San Miguel, Jr. & Donato, 2010). One of the strictest state policies passed in California with Proposition 227 (1998), which did not allow students to engage in instruction in a language other than English despite ELs comprising approximately 20% of the California K–12 population (Contreras & Rodriguez, 2022). Scholars have classified these attacks on language "as a pillar of assimilation, an indicator of an ethnic identity" (Chávez -Moreno, 2022, p. 17).

Educational equity remains a challenge for Latino/a/x students because they were more likely to encounter poor-quality instruction and lack resources. Latino/a/x students were more likely to attend schools that employ inexperienced or underqualified teachers (Contreras &

Rodriguez, 2022; Schneider et al., 2006). Due to poor experiences in the classroom, these inexperienced and underqualified teachers have often left the school or the profession at a higher rate (U.S. Department of Education, 2016; Gardner, 2010; Latinos for Education, 2020; San Miguel, Jr. & Donato, 2010). Latino/a/x were also more likely to attend underfunded, overcrowded, and segregated schools which set them at an educational disadvantage (Camargo Gonzalez et al., 2022; Noboa-Ríos, 2019). San Miguel, Jr. and Donato (2010) remarked that underfunded schools are "another form of discrimination" (p. 40) and activists have worked since the 1960s to remove this form of discrimination from education.

In addition to unequal funding, secondary schools have often placed Latino/a/x students in vocational and nonacademic courses, special education programs, excluded them from gifted and talented programs, and offered them fewer opportunities than other racial/ethnic groups who tended to be schooled with high-achieving peers (Gomez et al., 2008; Noboa-Ríos, 2019; San Miguel, 2011). Noboa-Ríos (2019) reported that Latino/a/x students experienced "double segregation" based on race and economic status and the quality of education they received "has been greatly contingent on their zip code, income, and language group" (p. 118-119). Due to these systemic issues of institutional segregation, students often left school early. Camargo Gonzalez et al. (2022) used the term "push out" to describe the early departure of students:

> The word *dropout* misplaces blame and responsibility on students instead of taking into account the unequal institutional structures such as segregated and overcrowded schools, underqualified teachers, and educational tracking, that contribute to students' departures from schools. Instead, the term *push out* is more appropriate. (p. 388)

These researchers went on to state that the burden of graduating students should be that of the school but teachers, staff, and the school administration often alienate these students. Though

there has been advocacy to end unequal schooling practices for over a century, Latino/a/x communities were still working to challenge inequitable conditions that have largely remained unchanged (Morales & Delgado Bernal, 2022).

Latino/a/x also experienced issues with educational practices that view them as incapable or unwilling students. Deficit-based practices are based on views that students from minority cultures enter school without the skills or experiences needed to succeed (Kelly-McHale & Abril, 2015). The deficit narrative views Latino/a/x families as lacking the ability or desire to succeed in education (Morales & Delgado Bernal, 2022), and that students must be "taught how to effectively function within a white middle-class norm in order to break a cycle of poverty or overcome a language or cultural deficiency" (Kelly-McHale & Abril, 2015, p. 160). Teaching from this perspective has had detrimental effects on the achievement and success of students because teachers have prejudged student ability based on stereotypes, which often include low educational outcomes (Ayala & Ramirez, 2019; Draves & Vargas, 2022; Durkee et al., 2019; Escalante, 2019a; Gerrard, 2021; Palkki, 2015; Shaw, 2015). Though not all educators have taught from this perspective, many Latino/a/x students have been subject to deficit-based practices with some teachers even mocking them for their culturally distinctive traits (San Miguel, Jr. & Donato, 2010).

Though not all Latino/a/x families lived in poverty, they were overrepresented in the population living in poverty (Creamer, 2020). Rangel-Clawson (2016) reported that 30% of Latino/a/x students lived below the poverty line and attended low socioeconomic school districts. Ryu et al. (2022) reported that Latino/a/x individuals were more likely to live below the poverty line and less likely to earn annual incomes of $35,000 or more. One contributing factor to these poverty rates is the result of the students living in single-income families (Rangel-Clawson,

2016) with an estimated 3.47 million Latino/a/x families living with a single income in 2021

(Statista Research Department, 2022). Additionally, about a third of Latino/a/x children (29%)

lived in single-parent households (Chen & Guzman, 2022). These families were more likely to

"live paycheck to paycheck" (Rangel-Clawson, 2016, p. 44), had higher mobility rates, lower

academic achievement, and relied on older siblings to be employed or help support their family

(Manzano-Sanchez et al., 2019; Tienda & Mitchell, 2006).

Due to financial challenges, Latino/a/x students were more likely to attend urban school

districts and comprised the largest number of students in urban schools (Logan & Burdick-Will,

2017). Urban schools tended to have high rates of teacher attrition and tended to be "a revolving

door of inexperienced teachers serving a vulnerable and disenfranchised population"

(Plachowski, 2019, p. 1). These large, urban schools also tended to give priority to literacy,

lacked space, offered fewer extracurricular classes, and generally lacked necessary resources

such as technology (Gaztambide-Fernández & Stewart Rose, 2015; Schneider et al., 2006).

The Latino/a/x population has also faced issues attributed to economic inequities as

housing instability increased (Camargo Gonzalez et al., 2022). The Latino/a/x population was

overrepresented within the unhoused population accounting for 22% of people without housing

(Moses, 2018). In 2017, there were an estimated 19,000 Latino/a/x individuals without homes in

Los Angeles County (Chinchilla & Gabrielian, 2019) which contains the second largest school

district in the United States, Los Angeles Unified School District (LAUSD). The student

population of LAUSD is comprised of 74% Latino/a/x students and has more than 35,000

unhoused students (Camargo Gonzalez et al., 2022; Katz, 2022). Housing insecurity impacts

completion rates, credit attainment, and physical and mental health since these students tended to

report higher levels of depression and anxiety (Laman, 2021).

Latino/a/x individuals were often the target of discrimination, stereotyping, and violence. A 2019 FBI report indicated hate crimes against Latinos were at the highest level on record following the hate-motivated shooting in El Paso, Texas (Durkee et al., 2019; Gamboa, 2020; Kruse, 2013; Morales & Delgado Bernal, 2022). Students of color have continued to experience racial isolation, microaggressions, and stereotypic threats in educational settings (Garza et al., 2022). Microaggressions—everyday slights that communicate a negative message to the recipients—contribute to feelings of alienation for Latino/a/x students and students have experienced them as early as elementary school (Pérez Huber et al., 2015; Plachowski, 2019). Plachowski (2019) noted that scholarship on microaggressions suggests that regular exposure can result in students of color dropping out of school and had a detrimental impact on academic performance.

Latino/a/x students were also more likely to be viewed with suspicion in schools or other public areas and were often perceived as threats in classrooms (Pérez Huber et al., 2015). Latino/a/x males were more likely to be suspended from school and assigned a disability classification (Torres and Fergus, 2012). The media perpetuated these racial stereotypes in films and tv shows that often represented Latino/a/x males in educational settings as aggressive with little care for education (Noboa-Ríos, 2019; Yosso & Garcia, 2022). Textbooks have also historically represented the Latino/a/x community in stereotypical ways and even through the 1990s "still viewed Latinos in largely negative and demeaning terms" (San Miguel, 2011, p. 16).

These negative racialized experiences have required students to develop "exceptional resilience to navigate the racialized experiences of schooling" (Plachowski, 2019, p. 3) which often increased pressures on Latino/a/x students to assimilate into the dominant culture (Rangel-Clawson, 2016). Students have reported feeling pressured to adopt "White" attributes, remove

aspects of their culture, and adopt U.S. norms (Durkee et al., 2018; Hayes, 2020; Lozano, 2020; Rodriguez, 2018). Some scholars have found that Latino/a/x students often leveraged these negative experiences to build resiliency and motivate themselves (Plachowski, 2019) but these experiences continued to contribute to high matriculation rates among the Latino/a/x population (Duffin, 2021).

Secondary Music Programs

In line with the general, systemic issues that were present in the American education system, Latino/a/x students experienced inequities within music programs throughout junior high/middle school and senior high/high school. According to Elpus and Abril (2019), Latino/a/x students did not enroll in high school music programs in proportion to their overall United States population. While Latino/a/x students comprised 22% of the overall population, only 17% of Latino/a/x high school students enrolled in a music ensemble at the secondary level. The Elpus and Abril study also reported that these students were equally distributed across the traditional secondary curricular offerings of choir, band, and orchestra suggesting that the issue may be a problem of access or appeal.

Latino/a/x students often lacked or inconsistently received formal music instruction during elementary school in school districts and states with a high population of students of color (Kelly-McHale & Abril, 2015). Even in schools with access to elementary musical instruction, secondary music directors were not recruiting Latino/a/x students from the elementary level at high numbers or retaining them within their secondary music programs (Escalante, 2019b). This lack of recruitment and retention has called into question the relevance of traditional musical offerings to the Latino/a/x communities (Abramo & Bernard, 2020; Gaztambide-Fernández &

Stewart Rose, 2015) as there is no indication that Latino/a/x students were uninterested in music instruction (Escalante, 2019a; Escalante, 2019b).

Access to music programs at the secondary level does not always equate to equal educational experiences for students. Kelly-McHale and Abril (2015) stated:

Access does not necessarily create equity, especially when access is viewed through the lens of the dominant culture. In the case of music education, the reliance on Western European practices, repertoire, curriculum and course design creates inequitable experiences and contributes to the marginalization of Latino students in music classrooms. (p. 157)

Due to Latino/a/x students being more likely to attend large urban schools, they have often entered secondary music programs that lacked the resources required for student success. These resources include funding, facilities, materials, and other educational resources (i.e., technology) (DeLorenzo, 2012; Delorenzo & Silverman, 2016; Escalante, 2019b; Rangel-Clawson, 2016).

Educational practices and policies have further limited musical instruction for students acquiring supplemental English language instruction, such as ELs or ELLs. Teachers and support staff have often pulled these students from their elective or "special" classes for additional instruction in language skills or supplementary tutoring (Kelly-McHale & Abril, 2015). Additionally, schools may limit students' choices or not allow them to enroll in music electives due to remedial or "double-dose" classes (Lorah et al., 2014). Furthermore, schools with a high population of Latino/a/x students often lacked culturally relevant music ensembles (Abramo & Bernard, 2020; Escalante, 2019a; Hurtado, 2008), and some of the musical practices of traditional school-based music ensembles were disconnected from the musical traditions of Latino/a/x families and their culture (Kelly-McHale & Abril, 2015, p, 158).

Latino/a/x students and families often struggled to participate in curricular and extracurricular music ensembles due to the costs associated with participation. These costs included the purchase or rental of instruments, fees associated with competition, uniforms, spirit wear, sheet music, and instrument repair (Dekaney & Robinson, 2014; Escalante, 2019a). Additionally, students struggling to cover the cost of participation in ensembles were often incapable of affording supplemental musical instruction such as private lessons, music camps, or honor ensembles required in many secondary programs (Abramo & Bernard, 2020; Delorenzo & Silverman, 2016). These financial obligations may disproportionately impact the Latino/a/x community because these students often took on adult responsibilities such as childcare or employment to help their families financially (Hurtado, 2008; Manzano-Sanchez et al., 2019). Kelly-McHale and Abril (2015) commented:

> While the large financial obligation has already been mentioned, the time commitment of ensemble participation may make participation impossible. In some Latino families, students who are of working age are expected to contribute financially by working after school, which makes daily after-school rehearsals impossible. (p. 158)

These are important considerations for secondary ensemble directors as participation in ensembles often required a commitment on the part of the parent as well as the student. Families may likewise have difficulties providing transportation to rehearsals or performances outside of regular school hours due to transportation barriers. Latino/a/x students tended to primarily rely on bus transportation with 27% relying on public transportation and 12% not having access to a vehicle (Dekaney & Robinson, 2014; UnidosUS, 2022).

Latino/a/x students often struggled to find representation in their secondary music classrooms regarding their teachers and the curriculum. The lack of teachers of color was a

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widespread issue and the educator population in the United States was predominantly White, English-speaking, and female (Baxter, 2015). Elpus (2015) found that between 2007 and 2012, only 1.94% of those seeking teacher licensure were Hispanic while McKoy (2012) reported that Hispanic/Latino membership in MENC (now NAfME) during the 2004 academic year accounted for only 1.7% of members. Additionally, Latino/a/x educators were often clustered in majority-minority schools with the National Center for Education Statistics (2020) reporting that while Hispanic teachers accounted for 9% of the educator population, they were more likely to teach in schools with a majority Hispanic student population.

Due to a lack of representation in the educator population and the disconnection of school music ensembles from Latino/a/x culture, students may have viewed participation in school music programs as a "White activity" (Escalante, 2019a; Escalante, 2019b, Koza, 2008). The repertoire performed in secondary music programs was overwhelmingly composed or arranged by White, males though some music teachers have attempted to program more culturally relevant music in recent years (Koza, 2008; Cumberledge & Williams, 2022; Zabanal, 2020). Dekaney and Robinson (2014) stated that "White teachers are often surprised to learn that students of color might associate a musical career with skin color" (p. 458). With a homogenous teacher population (Elpus, 2015; U.S. Department of Education, 2016) and the dominance of White, male composers in classical and school music, the experiences of White teachers could become the measure of student expectations in the classroom (Fitzpatrick, 2012) which continued to limit Latino/a/x participation.

Representation of both culture and ethnicity is vital in the music education curriculum and repertoire students perform. Traditional music ensembles were frequently taught from a Western, Classical perspective creating a system that "can alienate and marginalize Latino students" and lead

to feelings of musical isolation (Kelly-McHale & Abril, 2015, p. 159). Kelly-McHale and Abril went on to state that teachers often incorporated diverse musical selections by using an additive approach for a holiday or special occasions and often these selections were disconnected from the curriculum. Additionally, non-Latino/a/x educators may be unaware of these educational obstacles, or the lack of representation Latino/a/x students encounter in schools and music classrooms (Marrun et al., 2021; McQueen, 2017; Oliva, 2008).

Higher Education

Before 1960, less than 5% of Latino/a/x students were enrolled in institutions of higher education (San Miguel, Jr. & Donato, 2010). In 2021, this number had grown to 32% of Latino/a/x individuals aged 18 to 24 being enrolled at least part-time in college (Mora, 2022). The percentage reported by Mora fails to accurately capture the Latino/a/x experience as the percentage of males is notably lower (34.9%) than females (43.6%) in this same age group which highlights a gender disparity for Latino/a/x students' educational attainment (Ryu et al., 2022). Latino/a/x students were also more likely to enter higher education later, the least likely population to enroll full-time, and are more likely to attend 2-year colleges (National Center for Education Statistics, 2021; Song & Elliott, 2012).

Latino/a/x students were more likely to be first-generation college students with Flores (2021) reporting 44% being the first in their families to enter higher education. These first-generation college students tended to earn lower grade point averages, completed fewer credits per semester, and had fewer peer interactions (Acevedo-Gil, 2019; Rodriguez, 2018). As first-generation college attendees, students often lacked guidance on college from their parents or guardians due to them having little or no knowledge of the American collegiate educational system (Abramo & Bernard, 2020; Oliva, 2008; Manzano-Sanchez et al., 2019; Schneider et al.,

2006). This lack of institutional knowledge can also deter students from attending college altogether (Hurtado et al., 2020).

Over half of Latino/a/x students (56%) enrolled in community college during the 2014 academic year and these students were the least likely demographic to complete degrees, re-enroll, obtain a certificate, or transfer to a four-year university (Acevedo-Gil, 2019; Alfonso, 2004; Huerta & Garza, 2022; Postsecondary National Policy Institute, 2020; Schneider et al., 2006). Pérez Huber et al. (2015) reported:

On average, out of 100 Latinas/os in California who enrolled in a CCC in 2010, four completed a career and technical degree and 14 transferred to a California State University (CSU) or University of California (UC) campus (Solórzano, Acevedo-Gil, and Santos 2013). Despite the increasing number of Latina/o students enrolling in community colleges, this segment of the education pipeline is where the greatest number of Latina/o students are lost (Moore and Shulock, 2010). (p. 9)

While a large percentage of Latino/a/x students enrolled in community college after high school (Schneider et al., 2006; Smith, 2015), students did not receive quality instruction and complained "about poor instructional practices and that professors often approached course material from an assumption of deficiency" (Pérez Huber et al., 2015).

Latino/a/x students have often felt underprepared for college and were less likely to have access to Advanced Placement (AP) or International Baccalaureate (IB) classes (Camargo Gonzalez et al., 2022; Manzano-Sanchez et al., 2019; Rodriguez, 2018; Smith, 2015). Latino/a/x students averaged almost 100 points below the national average SAT score (Capers, 2019) and have frequently taken remedial classes due to poor instruction. Baxter (2015) stated that students of color "are still not academically prepared and need to take remedial courses upon arrival at

their college or university" (p. 39). Students may also lack training in educational technology as they often had limited access to technology or reliable internet (Convertino & Mein, 2020; Huerta et al., 2015).

Latino/a/x students were more likely to come from non-English speaking households (O'Connor, 2009) and researchers found that parents may not be able to help their children complete the necessary paperwork for college admission or apply for financial aid due to language barriers (Acevedo-Gil, 2019; Schneider et al., 2006; Smith, 2015). Furthermore, many Latino/a/x students were the first in their families to attend college, families often overestimated the cost of attendance or were unaware of their child's financial needs (Hurtado et al., 2020; O'Connor, 2009; Tienda & Mitchell, 2006). Though the lack of financial resources has been viewed by researchers as the principal barrier impacting Latino/a/x students (Manzano-Sanchez et al., 2019), most Latino/a/x students have high educational aspirations (Camargo Gonzalez et al., 2022).

Latino/a/x students have felt a strong level of discomfort when attending universities due to culture shock (Robinson, 2018) and pressure to assimilate (Hernandez et al., 2013; Luedke, 2019). With Latino/a/x students being more likely to attend urban high schools with diverse student populations, they have often felt culture shock when transitioning to predominantly White colleges (Delorenzo & Silverman, 2016). Additionally, students experienced an "invisible culture"–feelings of not being culturally represented–at institutions where their cultural celebrations, music, food, and language lack visibility or were absent (Ayala & Ramirez, 2019; Rodriguez, 2018).

Delorenzo and Silverman (2016) reported that participants described the experience on college campuses as "not feeling like home" or feeling "singled out" causing them to become

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overwhelmed (p. 12). Furthermore, students from minoritized populations encountered college campuses with small numbers of ethnically diverse faculty and students which amplified feelings of isolation (Baxter, 2015).

In 2019, there were approximately 5,300 colleges and universities in the United States (Education Unlimited, 2019) and the vast majority were Predominantly White Institutions (PWIs). PWIs are institutions of higher education that have an enrollment of 50% or greater of White students (Lomotey, 2010). Finding diverse institutions can be difficult with Historically Black Colleges and Universities (HBCUs) accounting for only 3% of higher education institutions and only 274 colleges or universities having the designation of Hispanic-Serving Institutions (HSIs) (Noboa-Ríos, 2019; U.S. Department of the Interior, n. d.). HBCUs were established with a focus on the education of Black Americans, but HSIs were first founded as PWIs and received the designation of HSI due to demographic shifts (Laird et al., 2007; Lozano, 2020; Noboa-Ríos, 2019; U.S. Department of Education, n.d.a). To gain designation as an HSI, an institution must only enroll a student population that is 25% Hispanic or Latino/a/x (Lozano, 2020). Because HSIs were not designed to specifically serve the Hispanic or Latino/a/x population, some schools prefer to be characterized as a "multicultural community" (Capers, 2019, p. 1123).

It is important to acknowledge that Latino/a/x students at PWIs may not feel that the educational system was designed to suit their needs and often encountered a negative or unwelcoming campus climate (Hernandez et al., 2013; Laird et al., 2007). While graduation rates were only slightly higher for Latino/a/x students at HSIs compared to PWIs, rates were higher (12.27%) for students who attended HBCUs (Capers, 2019). Laird et al. (2007) investigated Hispanic student engagement at Minority Serving Institutions and PWIs and found that "the

average Hispanic senior at an HSI looked quite similar to the average Hispanic senior at a PWI in terms of engagement, satisfaction with college, and gains in overall development" (p. 48-49). Laird et al. also suggested that HSIs and PWIS were about equal in meeting the needs of Hispanic students and raised questions on differences in the cultures and student populations found in HBCUs, PWIs, and HSIs.

These factors may have contributed to the motivations for students to attend HSIs and most Latino/a/x undergraduates attended HSIs during the 2019–20 academic year (Postsecondary National Policy Institute, 2021). HSIs also graduated 40% of all Latino/a/x students and several sought to increase scholarship support for low-income Latino/a/x students (Turner et al., 2017). It is vitally important that institutions culturally represent students if they wish to appropriately serve them and their needs (Capers, 2019).

Latino/a/x Experiences in Collegiate Music Programs

In the collegiate audition process for music education, schools often required students to complete a two-step application procedure with separate applications to the institution and another to the school of music. In addition to this two-step application, students were required to undergo recorded and/or on-campus auditions on their primary instrument for acceptance. Though a college or university may accept a student into their institution, the school of music may not admit the student if they do not meet the high-performance standards that were often the same for students wishing to major in music performance and in music education (Koza, 2008). The high-stakes music audition process tended to favor students who excelled in music from the Western, Classical canon, attended a high-performing high school, and were able to receive supplemental music instruction in secondary school (Koza, 2008; Fitzpatrick et al., 2014; Robinson, 2018).

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Programs often have not allowed students to audition with culturally relevant repertoire outside of the high art tradition such as jazz, popular, or folk music (Koza, 2008; Robinson, 2018). Dekaney and Robinson (2014) stated that these audition standards disproportionally affected minority students and Koza (2008) argued that these audition practices "narrow the definition of legitimate music knowledge" (p. 146) while preventing students from underrepresented cultures to enter schools. Additionally, schools of music may expect students to have knowledge of music theory or aural skills before auditioning for programs (Abramo & Bernard, 2020; Draves & Vargas, 2022). These skills were often only taught at the secondary level in AP Music Theory classes that Latino/a/x students may not have access (Camargo Gonzalez et al., 2022). Though over 16,000 high school students took the AP Music Theory exam in 2021, this number was far fewer than students taking other AP exams (Parode, 2022).

The lack of cultural representation in college music programs continued beyond the audition process with many of the curricular offerings and music performed lacking cultural relevance. Required classes for music majors (e.g., music theory and music history) were frequently taught from a White, European frame (Clercq, 2020; Ewell, 2020). Though music theory educators such as Snodgrass (2020) and Clendinning & Marvin (2021) have emphasized diversifying music theory textbooks and curricula, emphasis on Eurocentrism remained in the music theory and history classroom (Boomgaarden, 2021). Moreover, the emphasis on Western, Classical norms often prevented students' cultures from being represented in the repertoire they performed as individuals or as members of university ensembles (Koza, 2008; Cumberledge & Williams, 2022).

Representation for Latino/a/x students was also absent in relation to the instructors with whom they interact. Abramo and Bernard (2020), noted that students seldom encountered

professors of color at institutions of higher education. As in public PK–12 schools, the faculty in higher education was overwhelmingly White (80%) while Hispanic professors accounted for less than 3% of full-time faculty (Institute of Education Sciences, 2020). In an investigation of 603 National Association of Schools of Music (NASM) accredited schools, Hayes (2020) found that while Hispanic students accounted for 13% of all students majoring in music, only 3% of the total tenure-track faculty were Hispanic. Since interactions with professors of color were rare, minority students often found themselves without faculty members of color to serve as role models (Abramo & Bernard, 2020; Draves & Vargas, 2022; Urrieta, Jr. & Ruiz Bybee, 2022). This lack of Latino/a/x teacher representation at higher education institutions is consequential since high attrition rates were attributed to teacher representation (López, 2022).

Future Latino/a/x music educators may also feel discouraged from teaching in diverse environments, considering these students have often felt underprepared to teach in racially and culturally diverse environments (Kelly, 2003; VanDeusen, 2021). Preservice teacher education and experiences are vital to helping future educators develop an understanding of the environments in which they will teach, though most preservice teachers had a stronger preference to teach in suburban environments (DeLorenzo & Silverman, 2016; Robinson, 2012). Since suburban environments tended to enroll fewer Latino/a/x students, the cycle of low-quality Latino/a/x music education is likely to be perpetuated if students are not able to gain the skills and disposition to teach in non-suburban environments (Orfield et al., 1997; Plachowski, 2019).

Helping teachers of color throughout the teacher licensing and certification process remained a challenge for higher education. Teaching often offered few rewards for these educators who were often met with low pay, mistreatment, and teachers experienced a "culture of isolation" in the classroom (Baxter, 2015, p. 6; Trombetta, 2019). Completing teacher

licensure was often difficult for Latino/a/x music educators and the U.S. Department of Education (2016) found that less than half of the Latino/a/x students majoring in education completed their bachelor's degree within six years. Gomez et al. (2008) reported that Latino/a/x students comprised only a small number of teacher candidates (10.5%), but many were unable to complete licensure due to increasingly difficult licensure exams (Baxter, 2015).

Licensure exams served as a significant obstacle for Latino/a/x preservice music educators to obtain licensure and Elpus (2015) found that Hispanic test takers were overrepresented in examinees that never passed the Praxis II music licensure exam. Additionally, Latino/a/x individuals tended to receive lower licensure scores than other demographic populations (Angrist & Guryan, 2008) and were required to retake exams multiple times (Elpus, 2015; Bennett et al., 2006). Due to this intensive process, students reported that they believed entering a career in music education was too long and expensive which often led them to pursue other career pathways (Arias-Garcia & Gronemeier, 2015).

Latino/a/x Experiences as Educators

Though there is limited research on the experiences of Latino/a/x in-service teachers, Latino/a/x classroom teachers encountered numerous barriers including additional responsibilities, discrimination, mistreatment, stereotyping, microaggressions, teacher burnout, and were frequently overlooked from advancement (Del Real Viramontes & Urrieta, Jr., 2022; San Miguel, 2011; Shafer, 2018; Trombetta, 2019). These negative experiences caused Latino/a/x teachers to leave education in high numbers especially early in their careers. Latinos for Education (2020) reported that almost half (43%) of Latino/a/x teachers left the classroom within the first four years of their teaching careers. The rate of educator attrition has risen greatly in recent years and a survey by the National Education Association (NEA) reported that over half

of all teachers planned to leave the classroom early (Walker, 2022). This survey also found that over half (59%) of the Latino/a/x teachers surveyed reported thoughts of leaving the profession. Baxter (2015) reported similar findings with approximately 45,000 ethnically diverse teachers entering the classroom in the early 2000s but more than 56,000 left the profession yearly. This leaves a large disparity in the overall number of diverse educators in the workforce.

Latino/a/x teachers often experienced assumptions that they were unqualified to be professional educators or that they held secondary positions such as paraprofessionals (Gomez et al., 2008; Shafer, 2018). These barriers have caused teachers to feel disrespected, undervalued, and tokenized (Griffin, 2020; López, 2022; Plachowski, 2019). The tokenism of Latino/a/x teachers is also illustrated by the common practice of calling upon these educators to serve as translators and they were often presumed to know Spanish (Griffin, 2018). Del Real Viramontes & Urrieta, Jr. (2022) stated:

> Not speaking Spanish caused some Latina faculty to experience overt and covert
> discrimination based on the burdens often placed on Latinas for preserving and carrying
> on 'culture' and to assumptions related to their appearances. (p. 71)

Due to Latino/a/x individuals being expected by others to know or speak Spanish, scholars have found that they were often discriminated against for not knowing the language (Chávez -Moreno, 2022).

Another contributing factor to teacher burnout and frustration is the effect of ever-changing educational laws on teaching practices. Latino/a/x educators have expressed feelings that they have lost autonomy in their classroom and did not feel that they should be required to use prescriptive curricular approaches such as those placed upon them by Common Core, No Child Left Behind (NCLB), and the Every Student Succeeds Act (ESSA) (Contreras &

Rodriguez, 2022; Noboa-Ríos, 2019). According to Urrieta, Jr. et al. (2022), Latino/a/x teachers were much more likely to work in schools branded as "failing" by NCLB. Elpus (2014) evaluated the effect of NCLB on music participation and found that it "had no effect on overall music enrollment rates but exacerbated the preexisting underrepresentation in music courses for Hispanic students" (p. 215).

The disconnection between teacher autonomy and standardized testing has caused teachers to express frustrations because the results from these tests are often correlated with the perception of teaching effectiveness (American University, 2020). The impacts of unfair testing practices compounded diverse teachers' struggles in the classroom and witnessed inequitable testing practices used on their students. McWhorter (2022) stated:

> I would prefer that we address the value of the tests second, after first showing that these minority students — including those middle-class and affluent kids who don't lack resources — can take standardized tests and do just as well, in the aggregate, as white and Asian American students. To me, as a Black American (and, I assume, to many Latino or Hispanic Americans as well) this is Black, or brown, pride (para 13).

Data has consistently shown that ethnically diverse children regularly score lower on standardized tests (Baxter, 2015; Gomez et al., 2008; Schneider et al., 2006). San Miguel, Jr. and Donato (2010) called standardized testing a form of discrimination and stated that it confirms school bias "when the use of testing and its impact on the classification, placement, and promotion of Latino children in public education" (p. 40).

Researchers investigating the experiences of Latino/a/x educators in higher education found that colleges and universities were often settings in which Latino/a/x professors struggled with social isolation, mini-assaults, continued microaggressions, overt and covert discrimination,

racism, assumptions, stereotypes, and were often required to combat oppressive narratives (Del Real Viramontes & Urrieta, Jr., 2022; Martinez et al., 2017). Furthermore, professors of color have reported similar experiences in higher education when seeking to combat a lack of diversity, exclusion, and fairness (Dobbs & Leider, 2021; Orelus, 2020; Smith, 2000). Despite obtaining positions as faculty members, institutions or colleagues sometimes forced Latino/a/x to prove their legitimacy by being required to provide additional documentation despite having earned a Ph.D. (Del Real Viramontes & Urrieta, Jr., 2022). Reflecting on their experiences in higher education, Carrillo and Mendez (2016) stated:

> In the academy, we face tensions around how to fit in and simultaneously speak out about oppressive conditions that we often experience. We stand out, and as Jason reminds us, we are asked for our "papers." This notion of constantly having to provide visual documentation to justify our presence in the academy is a powerful lens. As academically successful Latino males, we have had to meet the requirements of Whitestream institutions to obtain academic papers, such as maintaining high grades. Yes, our bodies continue to be suspicious, and today our curriculum vitaes must continually demonstrate that we are doing what "they" say we should be doing. (p.47)

Due to these issues, it may not be surprising to find that the number of Latino/a/x faculty members rose by only 1.38% from 2005 to 2017 (Del Real Viramontes & Urrieta, Jr., 2022).

Potential Supports for Latino/a/x Music Educators

The path to becoming a music educator can be difficult and institutions must recognize the Latino/a/x educational experience in order to adequately support students. Providing targeted financial support throughout all levels of the educational track is imperative to creating a more equitable educational system that will potentially lead to a more diverse educator population.

With financial issues being a principal concern among the Latino/a/x community (Rangel-Clawson, 2016), there is a need to provide more financial assistance proportional to the needs of students (Latinos for Education, 2020). Institutions have historically awarded academic scholarships to students who earn high grade point averages (GPA) and have scored well on standardized tests such as the SAT and ACT which eliminates "many of the ethnically diverse and/or poor students who are in greater need of these scholarships" (Baxter, 2015, p. 38). Baxter (2015) went on to suggest that institutions and government agencies could potentially provide financial assistance to students as scholarships, grants, loan forgiveness, or stipends that students can use for books, housing, or living expenses. Financial assistance programs such as these could help more Latino/a/x students earn a degree and help curve the rate of college attrition.

Emotional support from key individuals in a student's educational environment often impacted student performance and educational outcomes. Positive support from peers positively contributed to Latino/a/x students' educational goals such as completing high school and attending college (Hayes et al., 2015; Hurtado et al., 2020). Conversely, negative peer influence and negative peer pressure can discourage students from pursuing higher education programs or lead students to behave improperly in school (Manzano-Sanchez et al., 2019). Mentors and role models were of vital importance for Latino/a/x students throughout their educational journey. Latino/a/x students frequently experienced negative peer interactions and researchers have found that this caused Latino/a/x students to frequently rely on mentors or role models for support (Gomez, 2020; Hayes et al., 2015; Smith, 2015). Meaningful relationships with mentors and role models helped students to complete degrees and students with positive relationships with teachers had more positive academic experiences (Hernandez et al., 2013; Rangel-Clawson, 2016).

Though Latino/a/x students often lack representation in education, some Latino/a/x teachers emphasized helping and mentoring Latino/a/x youth (Bennett et al., 2006; Linares, 2008; Rodriguez, 2018). Gomez (2020) stated:

Mentorship is not just an important component for the success of Latinx students in academia; it is part of the measure of success for some of the Latinx faculty we interviewed. Success, for many, is helping and mentoring others and making a difference in the world. They are successful because they overcame many obstacles to get into college or into graduate school, or to graduate with an associate, a bachelor's, a master's, or a doctoral degree. They are successful because they now have a staff position, or a faculty role in a prestigious university. These are all important milestones and indicators of success. But the notion of giving back, of helping others, and of facilitating the success of others, is a common feature in the testimonies of many of the Latinx we interviewed. Success, for many, is not for themselves but for others. (p. 270)

These educators have often sought to help Latino/a/x children to feel pride in their educational settings and found better communication with their students by interacting with them in Spanish (Gomez et al., 2008).

Though students of color tended to perform better in school when taught by a teacher of color (Boser, 2014), researchers have found that the vast majority (76%) of music teacher role models were either the same race or gender as their student mentee (Hamann & Cutietta, 2021). Thus, it is important for students to have a mentor or role model regardless of race, gender, or ethnicity. Because students viewed music teachers as the most influential individual in their decision to pursue music as a career, teachers must create lasting relationships with their students and encourage students to enter the field of music education (Hamann & Cutietta, 2021).

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Representation, both in the educator population and curricular content, is critical for students to feel as though they belong (Del Real Viramontes & Urrieta, Jr., 2022; Gomez, 2018; Gomez et al., 2008; Irizarry & Garcia, 2022; Luedke, 2019; Smith, 2015). Researchers have shown that representation on campuses impacted graduation rates and persistence toward graduation (Capers, 2019). A study conducted by the Latinx/Hispanic Working Group at Elon University (Elon University, 2018) reported:

> Given that representation matters, students need to see themselves in their faculty and staff members. This representation is important for their success in general, but also to provide more alternatives in finding their academic advisors, undergraduate research and leadership mentors, and advocates in different settings across campus. (p. 29)

As a result of this study, Elon University recommended creating a plan to recruit Latino/a/x faculty and staff, consider feedback from their students and colleagues about negative experiences, participate in faculty exchanges with schools in regions with larger populations of Latino/a/x faculty, place an emphasis on promoting Latino/a/x leadership, and provide more training on historic discrimination and bias. Educators of color often offer the ability to use authentic culturally relevant teaching practices that helps to build relationships and positive learning environments in diverse classrooms (Baxter, 2015).

Educators have recently looked to culturally responsive teaching practices to help meet curricular representation in diverse classrooms. Culturally responsive and culturally relevant teaching practices emerged from resistance to the "colorblind" approach that was not effective or appropriate in meeting the educational needs of students (Cabrera, 2022) and reinforced an already inequitable educational system (Ayala & Ramirez, 2019; Escalante, 2019b; Lechuga &

Schmidt, 2017; Placjowski, 2022; Rangel-Clawson, 2016). Kelly-McHale and Abril (2015) stated:

> Culturally responsive teaching is an approach that can guide teachers in meeting the needs of diverse student groups. This approach to teaching requires that teachers not only acknowledge and understand diverse cultures represented in the classroom, but that they act upon their understanding through all interactions with students and their families. (p. 160)

The authors went on to assert that culturally responsive instruction shapes "what we learn, how we learn it, and what is perpetuated in a cultural group or society at large" (p. 161) though scholars have also cautioned that these practices may lead to musical stereotyping (Abril, 2006; Lechuga & Schmidt, 2017). This stereotyping often stemmed from oversimplifying or generalizing that all Latino/a/x cultures were ubiquitous (Armstead, 2012).

In the music classroom, Latino/a/x culture was frequently "met" by the inclusion of Mariachi ensembles. Mariachi ensembles have gained increased popularity in recent years but can be problematic as they are "only one of many Mexican genres and may not necessarily be relevant to some students, especially those of non-Mexican descent" (Escalante, 2019a). Soto (2015) made recommendations for the inclusion of Conjunto music as another alternative to be responsive to Mexican-origin students but does not limit potential musical genres stating: "There is a wealth of Spanish-language music available to American music teachers, much of it developed alongside the growth of the multicultural music education movement of the last quarter-century" (p. 635). A focus on representation is critically important in diverse, urban schools where students may be more familiar with many different musical forms (Gaztambide-Fernández & Stewart Rose, 2015) and educators have viewed the incorporation of hip-hop as

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another viable option for instruction in these settings (Dekaney & Robinson, 2014; Escalante, 2019a; Pulido, 2009).

Perhaps the most significant support to provide for Latino/a/x students is the removal of systemic institutional barriers that exist in the American educational system (Elpus, 2015; Elpus & Abril, 2019; Convertino & Mein, 2020; Manzano-Sanchez et al., 2019; McWhirter et al., 2013). Four stages have the potential to impede teachers in the certification pipeline: 1) high school graduation, 2) admission to higher education, 3) graduation from higher education, and 4) gaining licensure and entering the teaching profession (Baxter, 2015). At all stages of this pipeline, Latino/a/x individuals encountered systemic barriers that they must overcome, and emphasis should be placed on developing strategies to help students through the process (Pérez Huber et al., 2015). But ultimately, the removal of these barriers is required if we are to create an equitable education system (Elpus & Abril, 2019; Lorah et al., 2014; Rangel-Clawson, 2016; Shaw, 2015; Tang et al., 2012).

Changes in the educational system are often difficult and timely and institutions must take action to support students through the recognition of systemic barriers. Scholars have made recommendations suggesting that teacher education programs offer tutoring services, personalized academic advising, monitor academic progress, establish scholarships, focus on orientation programs for transfer students, and create learning communities for social support (Baxter, 2015). Pérez Huber et al. (2015) recommended the creation and implementation of diversity training that is given to students, faculty, and staff to understand racial microaggressions and other forms of discrimination experienced by people of color. Likewise, Turner et al. (2017) suggested institutions implement workshops on bias and microaggressions, cultural sensitivity professional development, culturally relevant curriculum, and culturally

welcoming environments. Finally, Baxter (2015) suggested higher education institutions place emphasis on the development of academic summer programs for high school students and interacting with potential students' families throughout secondary school and during the college application process.

Chapter 3: Methodology

Purpose of Study

The purpose of this study was to investigate the educational experiences of Latino/a/x music educators at three stages (primary and secondary school, preservice, and in-service). A secondary purpose was to examine the possible differences in perception of challenges, barriers, and support systems at these different stages of their educational experience. I sought to answer the following research questions:

1. What were the PK–12, preservice and in-service experiences of Latino/a/x music educators?

2. What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?

3. What support systems, if any, were available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences?

4. Did differences exist between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, or if a Latino/a/x music educator taught participants?

5. Did differences exist between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience?

Research Design

To gain a broad understanding of the Latino/a/x music teaching experience, I designed an online, self-administered questionnaire for data collection. Latino/a/x music teachers from diverse educational settings were surveyed to gain an extensive understanding of their

educational experiences. To effectively capture the experiences of respondents across a wide

geographic area, I used an exploratory survey design—a common method for gathering data in

music education (Miksza & Elpus, 2018). The online questionnaire survey format afforded many

advantages including time, cost, and the convenience of data availability (Evans & Mathur,

2005). Electronic platforms have emerged as the prevailing mode of survey data collection in the

21st century (Callegaro et al., 2015; Evans & Mathur, 2005).

Participant Selection

The target population of this study was Latino/a/x music teachers employed during the

2022–2023 school year, residing in states with one million or more Latino/a/x residents (United

States Census Bureau, 2020). The 12 states sampled in this study included: Arizona, California,

Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina,

Pennsylvania, and Texas (see Figure 3.1). These states represented educators from the Western,

Southwestern, Southern, North Central, and Eastern Divisions of the National Association for

Music Education (NA*f*ME). I also sought to gain access to the Latino/a/x music educator

population of the Texas Music Educators Association (TMEA). Many Texas music educators opt

for a membership with TMEA rather than NA*f*ME. Pennello (2020) reported NA*f*ME-Texas

membership at 337 in 2019, compared to 14,343 TMEA members during the 2021 school year

(Texas Music Educators Association, 2021). Due to the potential population difference between

NA*f*ME-Texas and TMEA and previous research, the inclusion of TMEA membership was

warranted (Pennello, 2020).

Figure 3.1

Target Sample States
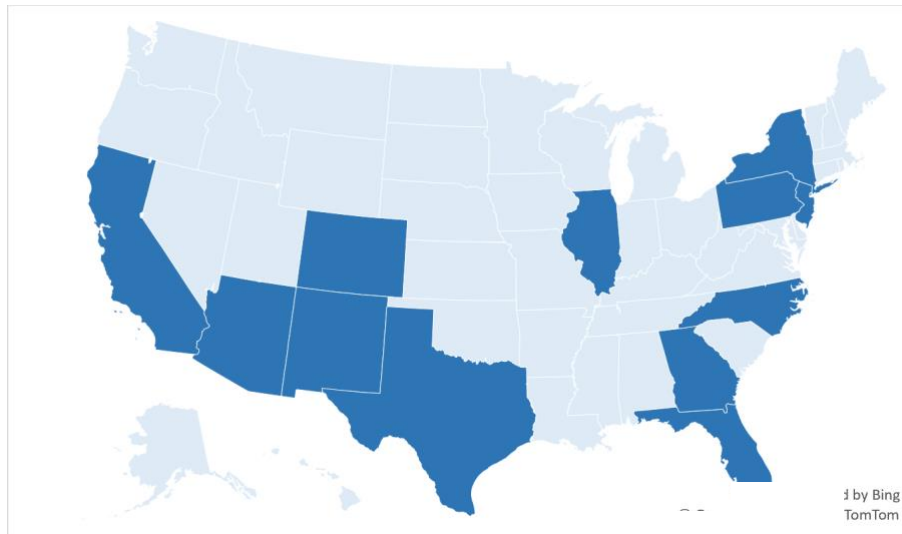
Access to Potential Participants

I sought permission from NA*f*ME to distribute the survey to its members in the 12 selected states. Permission must be secured from the Society of Research in Music Education (SRME) Executive Committee—the supervisory board for application to conduct research through access to NA*f*ME. I obtained approval from the University of Oklahoma Norman Campus Institutional Review Board (OU-IRB) on January 8, 2023, and I submitted the application for this study to SRME on January 9, 2023. The SRME application included the IRB protocols, questionnaire, background, purpose, rationale, research questions, research abstract, target population, and procedures (NA*f*ME, 2023a). NA*f*ME has a standard rate of $50 for survey/research disbursement, with additional costs for transmission to more members, other list criteria, and a second distribution request. I requested 12 geographical criteria list items (NA*f*ME provides two criteria at no cost) at a cost of $80, a second distribution at a cost of $25, and rush transmission at a cost of $50. The total cost for NA*f*ME distribution was $300.00.

To gain access to TMEA's membership information, I must hold current TMEA membership and submit a copy of my completed dissertation to the TMEA Executive Director upon competition. I completed the "Purchase Member Data" online form on February 1, 2023, and received information from TMEA membership about distribution on February 17, 2023 (Z. Gersch, TMEA Exhibits and Advertising Manager, personal communication, February 17, 2023). TMEA allows for the purchase of membership data (members must opt-in to receive advertising information), is calculated at $0.10 per record ($n = 5,238$), and there is a 50% reduction of cost for students completing graduate work. The total cost for TMEA distribution will be $252.90.

In addition to the distribution services of NA*f*ME and TMEA, participants were recruited via social media (Hirsch et al., 2014; Jones et al., 2020). Social media recruitment (see *Appendix B*) was posted on February 23, 2023, with a reminder message sent one week after the initial invitation to notify participants of the deadline. The survey closed one week after the reminder notification was sent on March 10, 2023. Invitations were posted on my personal social media pages, as well as in the following professional music educator Facebook groups:

- ACDA Advocacy and Collaboration

- American Choral Directors Association

- AP Music Theory Teachers

- Arizona Music Educators United

- Arizona State Music Teachers Association

- AzMBA (Arizona Marching Band Association)- Director/Staff Group

- California Choral Directors Association (CCDA)

- Central Florida Music Educators

- Choir Directors of Texas

- Choir Directors

- Colorado Band Directors

- Colorado Choir Directors

- Colorado Music Teachers

- Cultural Diversity and Social Justice SMTE ASPA

- Elementary Choir Directors

- Elementary Music Educators of California

- Elementary Music Teachers

- Elementary Music Teachers of Florida

- Elementary Music Teachers of Georgia

- Georgia Band Directors

- Georgia Youth Choir Directors

- Illinois Band Directors

- Instrumental Music Teacher Educators

- Mariachi Music Education Network

- Mariachi Music Educators

- Middle School Choir Directors

- Modern Band Teachers

- Music Educators of Arizona

- Music Teachers

- Music Teachers in North Carolina

- NCMTA- North Carolina Music Teachers Association

- Network of Positive Orchestra Directors

- New Jersey Marching Band Directors

- New Mexico Band Directors

- New York Band Directors

- NJACDA (New Jersey American Choral Directors Association)

- NJMEA Community Group (New Jersey Music Educators Association)

- North Carolina General Music Teachers

- North Carolina Showstyle Band Director's Association

- Orchestra Teachers

- Pennsylvania Music Teachers Association

- Social Justice Music Educators

- Southern California Band Directors

- String Orchestra Teachers

- TAME- Texas Association of Mariachi Educators

- Tampa Bay Florida Music Teachers

- Texas Band Directors

- Texas Elementary Music Teachers

- Texas Latino Choral Directors

- Texas Music Teachers

- Texas Orchestra Directors Association (TOCA)

- Texas Private Music Teachers

- Western PA Band Directors

Research Questionnaire

I developed the research survey by beginning with a review of related literature regarding the Latino/a/x experience in music education (e.g., Abramo & Bernard, 2020; Abril, 2003; Abril, 2006; Draves & Vargas, 2022; Escalante, 2020b; Gerrard, 2021; Hamann & Cutietta, 2021; Kelly-McHale & Abril, 2015), educational experiences in PK–12 (e.g., American University, 2020; Becerra, 2012; Clark et al., 2013; Duffin, 2021), postsecondary experiences (e.g., Acevedo-Gil, 2019; Alfonso, 2004; Ayala & Ramirez, 2019; Capers, 2019; Convertino & Mein, 2020), preservice teacher education (e.g., Angrist & Guryan, 2004; Bennett, 2006; Cumberledge & Williams, 2022; Fitzpatrick et al., 2014; Gomez et al., 2008), and in-service teaching (e.g., Carrillo & Mendez, 2016; Draves & Vargas, 2022; Gardner, 2010; Gomez, 2020; Griffin, 2018). Due to the limited literature within music education regarding the experiences of the Latino/a/x population, it was necessary to reference general education literature. I divided the survey into six sections: (1) demographic background, (2) primary and secondary school, (3) preservice, (4) in-service, (5) comparative reflection, and (6) additional comments.

The survey consisted of 66 questions with both quantitative (e.g., Likert-type scale items, multiple-choice) and open-ended/free-response prompts (see *Appendix D* for the complete survey). The first page of the online survey served as the informed consent, which ensured participants that their responses will remain anonymous and that their participation in the research is voluntary. Also on the first page, Item 2 verified that the participant is 18 years of age or older. By clicking to continue with the survey, respondents indicated their agreement to participate and were directed to the remaining survey prompts.

Section One: Demographic Background

I designed Section One to gather information regarding participants' gender, ethnicity, age, generational status, highest degree obtained, and state using dichotomous, multiple choice, multiple answer, checklist, and open-ended responses. I reported these items as frequencies and used them as grouping variables with other scale items from section two, section three, and section four. In Item 3 of the survey, I asked, "Are you a Latino/a/x teacher?" If "No" was selected, the respondents were directed to the end of the survey.

I designed Item 4 as a multiple-choice item with an option to allow participants to self-designate their gender identity. In Item 5, I provided a checklist for "ethnicity" that allowed respondents to select one, or multiple, Latino/a/x ethnicities (World Population Review, 2022), American, or self-describe using the open-ended response, "Other/Not Listed." I created Item 6 as a checklist to allow participants to select multiple self-identifying terms (e.g., Latino/a/x, Hispanic, county of birth) and provided an open-response option for participants to provide any additional self-identifying terms that were not listed (Del Real Viramontes & Urrieta, Jr., 2022; García, 2020; Lozano, 2020; Morales & Delgado Bernal, 2022; Rodriguez, 2020). I developed Item 7 to allow participants to list identities outside of their ethnicity (e.g., sexual orientation, gender expression) that may have impacted their educational experience (Duran, 2020; Fitzpatrick et al., 2015). I asked in Item 8 for participants to select one of the twelve states (Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, or Texas) from the potential sample population of the study. Item 8 contains a dropdown list that allowed participants to select their age. I asked in Item 10 that respondents select their "Generational Status (Generation)" based on their birthplace, that of their parents, and that of their grandparents (Olczyk et al., 2016). In Item 11, I asked participants

to select the highest degree they have completed (Associate, Bachelor, Masters, Doctorate,

Other). Finally, I asked participants in Item 12 about their status as first-generation college

students based on the educational level of their parents and grandparents (Acevedo-Gil, 2019;

Elon University, 2018; Rodriguez, 2018; Smith, 2015).

Section Two: Primary and Secondary School Experiences

I developed Section Two of the questionnaire to gather information on the experiences of

Latino/a/x teachers during their primary and secondary (PK–12) schooling. This section

contained nine Likert-type prompts detailing their level of agreement on a five-point scale: 1

(*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree*).

Schooling Background. This section addressed research question two: "What were the

perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their

PK–12, preservice, and in-service experience?" Item 13 in this section consisted of four prompts

(see Table 3.1) that I constructed based on research according to the categories: language barriers

(Berry, 1991; Jasinski, 2000; Linares, 2008; O'Connor, 2009; McQueen, 2017; McWhirter et al.,

2013; Rangel-Clawson, 2016; Rodriquez, 2018; Rumbaut, 2014; Schneider et al., 2006),

socioeconomic status (Dekaney & Robinson, 2014; Elpus, 2011; Escalante, 2019; Gonzalez,

2006; Huerta et al., 2015; Rangel-Clawson, 2016; Shaw, 2015), and educational obstacles (Clark

et al., 2013; McQueen, 2017).

Table 3.1

Response Items from Schooling Background

I was raised in a predominately non-English speaking household.

I attend low socioeconomic status (SES) schools during my primary and secondary schooling.

I relied on bus transportation during primary and secondary schooling (grades PK–12).

My teachers understood the educational obstacles of their Latino/a/x students.

Note. All items are anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*) to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

School Music Program. I constructed this portion of the survey to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their primary and secondary training?" Specifically, this section focused on experiences in secondary (grades 6–12) music ensembles. I designed Item 14 to consist of four prompts (see Table 3.2) that were composed based on financial barriers (Abramo & Bernard, 2020; Dekaney & Robinson, 2014; Delorenzo & Silverman, 2016; Escalante, 2019a; Kinney, 2010; Lorah et al., 2014; Robinson, 2018; Wilson, 2017), representation (Abramo & Bernard, 2020; Boser, 2014; Fitzpatrick et al., 2014; Hamman & Forney, 2003; Hurtado, 2008; Latinos for Education, 2020; Linares, 2008), and cultural barriers (Dekaney & Robinson, 2014; Durkee et al., 2019; Escalante, 2020; Koza, 2008).

Table 3.2

Response Items from School Music Program

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Costs related to participation (e.g., fees, cost of purchase or rental, repairs) in secondary (grades 6-12) ensembles were a financial burden for my family or prohibitive.

I was unable to consistently participate in private lessons in secondary school (grades 6-12) due to their financial obligation.

I was unable to participate in music camps/ honor ensembles (e.g., all-state, all-region, etc.) in secondary school (grades 6-12) due to their financial obligation.

Participation in school music ensembles was viewed as a "White Activity" by your peers or family.

___

Note. All items are anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*) to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

Reflection. While there is literature on the supports and barriers of Latino/a/x students throughout their PK–12 schooling (Becerra, 2012; Clark et al., 2013; Manzano-Sanchez et al., 2019), researchers have yet to address these issues with regard to the Latino/a/x population in music education. In order to gain a better understanding of supports and barriers in PK–12, I designed this portion of the survey with two open-ended questions: Item 15, "Describe the barrier or challenge that was the most difficult to overcome during your ***primary and secondary schooling (PK-12)*** (e.g., languages challenges, discrimination, financial, peer pressure, lack of support)?" and Item 16, "Describe the greatest/most influential source of support that you received during your ***primary and secondary schooling (PK-12)*** (e.g., financial, mentor, family, peers)?" I composed Item 15 to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12,

preservice, and in-service experience?" I then constructed Item 16 to address research question

three: "What support systems, if any, were available to Latino/a/x music educators during their

K–12, preservice, and in-service experiences?"

Section Three: Preservice (College) Experience

In the third section of the survey, I focused on the preservice (college) experience of

Latino/a/x music educators regarding their institutions, professors, peers, and supervisors. These

items consisted of dichotomous, multiple choice, multiple answer, checklist, open-ended

responses, and Likert-type items detailing their level of agreement on a 5-point scale: 1 (*strongly*

disagree), 2 (*mostly disagree*), 3 (*neutral*), 4 (*mostly agree*), and 5 (*strongly agree*).

Collegiate Background. I created this section with dichotomous items to collect

participants' demographic information regarding entrance into collegiate programs. I asked

participants in Item 17 if they attended junior or community college (Acevedo-Gil, 2019; Ma &

Baum, 2016) and in Item 18 I asked, "Did you have a Latino/a/x peer group within your degree

program you could rely on for support?" (Acevedo-Gil, 2019; Elon University, 2018; Rodriguez,

2018; Smith, 2015). In Item 19, I asked if participants entered college directly after finishing

high school (Turner et al., 2017). If participants selected "yes," they were directed to Item 20

which featured a dropdown list that allowed them to select the age they entered college. In Item

21, I asked, "Did you attend a Hispanic Serving Institute (HSI) or Historically Black College or

University (HBCU)?" (Capers, 2019; Postsecondary National Policy Institute, 2021). Survey

Item 22 contained the question, "Did you have a Latino/a/x music teacher in primary or

secondary school (PK–12)?" and Item 23 asked, "Did you have a Latino/a/x music instructor in

college?" (Abramo and Bernard, 2020).

Financial Barriers. In this section, I included five dichotomous items to collect participants' demographic information regarding entrance into collegiate programs. I asked in Item 24 if participants received private lessons before attending college (Abramo and Bernard, 2020; Dekaney & Robinson, 2014; Delorenzo & Silverman, 2016; Robinson, 2018). I developed Item 25 to address the family status of participants while in college, asking if participants had a spouse and/or children during their time in school (Luedke, 2019; Manzano-Sanchez et al., 2019; Rodriguez, 2018). I choose to end this section with Item 26 which focused on the support participants may have had when applying to college or for financial aid (Hayes et al., 2015; Manzano-Sanchez et al., 2019; Smith, 2015).

Cultural Barriers. I constructed this section, Item 27, to consist of five prompts (see Table 3.3) that were created based on research within the minority and Latino/a/x collegiate experience according to the categories: culture shock (Carlow, 2006; Robison, 2018), estimation of the cost of college attendance (Acevedo-Gil, 2019, Grodsky & Jones, 2006; Harrel & Forney, 2003; Horn et al., 2003; Hurtado et al., 2020; O'Connor, 2009; Oliva, 2008), lack of preparation and institutional knowledge (Manzano-Sanchez et al., 2019; Schneider et al., 2006), lack of culture (Ayala & Ramirez, 2019; Capers, 2019; Luedke, 2019), and lack of representation (Abramo & Bernard, 2020).

Table 3.3

Response Items from Cultural Barriers

I experienced culture shock (discomfort from a sudden shift to an environment with an

 unfamiliar culture, way of life, or set of attitudes) when entering college.

My family and I were able to accurately calculate the cost of college attendance.

I felt underprepared when I began college.

My college lacked food from my culture.

The majority of my professors/ instructors were White.

Note. All items are anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*)

to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

School of Music. I designed Item 28 to consist of six prompts (see Table 3.4) that were

constructed based on research within the minority and Latino/a/x School of Music experience

according to the categories: representation (Abramo & Bernard, 2020; Cumberledge & Williams,

2022; Koza, 2008; Marcho, 2020; Myers, 2016), collegiate expectations (Clerq, 2020; Ewell,

2020; Walker, 2020), and preparation (Dekaney & Robinson, 2014; Robison, 2018).

Table 3.4

Response Items from School of Music

My culture was represented in the repertoire I performed as a soloist and/or in my ensembles.

My culture was represented in music theory courses.

My culture was represented in music history (musicology) courses.

I was expected to have music theory knowledge prior to entering college.

Audition requirements should be broadened to feature music from my cultural background.

My high school music program adequately prepared me for college music audition requirements.

Note. All items were anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*) to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

Reflection. I developed this portion of the survey to address the research questions: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their preservice training?," and "How did these support systems help them overcome challenges and barriers during their preservice training?" Using two open-ended prompts (Item 29 and Item 30), I asked participants to describe what barrier or challenges were the most difficult to overcome and to describe their greatest/influential source of support during their preservice experience.

Section Four: In-service (Professional) Experience

There is a lack of research studies that have been performed on the experiences of in-service educators. To better understand the high levels of teacher attrition within the Latino/a/x community (U.S. Department of Education, 2016; Gardner, 2010; Latinos for Education, 2020;

San Miguel, Jr. & Donato, 2010), I designed the fourth section of the survey to focus on the in-service (classroom teaching) experience of Latino/a/x music educators and their interactions with peers, administrators, and students. These items consisted of dichotomous, multiple choice, multiple answer, checklist, open-ended responses, and Likert-type items detailing the level of agreement on a 5-point scale: 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree*).

Professional Background. I adapted items in this section from prompts collected from NAƒME membership registration (NAƒME, 2023b) to gather participant's demographic information (Items 31-35):

- Teaching experience (in years)

- Current teaching level

- Current school type

- Current school setting

- Current teaching area (checklist)

Additionally, I assembled this section to contain four dichotomous items to collect participants' demographic information regarding entrance into the profession. In Item 36, I asked participants if they have ever had to retake a teacher certification exam due to failure (Angrist & Guryan, 2008, Bennett et al., 2006; Elpus, 2015). I asked in Item 37 if the participant's undergraduate degree led to teacher certification (Ocasio, 2014), and in Item 38, I addressed the assignment of unpaid tasks or additional roles (Griffin, 2018; Trombetta, 2000). With the final prompt in this section, Item 39, I asked, "Have you experienced negative interactions at your workplace due to your race/ethnicity?" (Martinez, 2010; Toribio, 2002).

Reflection. This portion of the survey was comprised of two open-ended questions (Item 40 and Item41) that asked participants to describe the barrier or challenge that was the most difficult to overcome during their in-service (classroom) experience and to describe the greatest/most influential source of support that you received during your in-service (classroom) experience. I designed these prompts to address my second and third research questions.

Section Five: Comparative Reflection

I constructed the fifth section of the survey (Item 42 and Item 43) to focus on the participants' experiences with barriers and supports across three different stages of their musical development. This section contained Likert-type prompts detailing the level of agreement on a 5-point scale: 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree)*. I designed this portion of the survey to address research question five: "Did differences exist between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience?" I developed items in this section to consist of 11 prompts (see Table 3.5) based on themes prevalent in research across the Latino/a/x educational experience.

I created the first and third prompts of Item 42 based on research findings concerning negative educational interactions (Ayala & Ramirez, 2019; Becerra, 2012; Durkee et al., 2019; Escalante, 2019b; Manzano-Sanchez, et al., 2019; Rangel-Clawson, 2016; Rodriguez, 2018), specifically experiences of stereotyping of Latino/a/x individuals based on their race or ethnicity. I decided to delineate between experiences of stereotyping in prompts 1 and 3 due to literature that has shown issues of prejudice from both peers (Plachowski, 2019; McWhirter et al., 2018; Shaw, 2016; Rodriguez, 2018) and teachers (Delorenzo & Silverman, 2016; Durkee et al., 2019; Escalante, 2019b; Hurtado, 2008; Latinos for Education, 2020; McWhirter et al., 2018) at all

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educational levels. I constructed prompts two and four similarly to the prompts on stereotyping because researchers often couple discrimination with stereotyping in the literature (Durkee et al., 2019; Kruse, 2013; McWhirter et al., 2018; Rangel-Clawson, 2016; Rodriguez, 2018; Shi et al., 2018). Discrimination and stereotyping are both aspects of bias but have distinctive meanings. Worthy et al. (2020) defined stereotyping as the cognitive facet of bias in which individuals presume a specific belief or assumption about others based solely on their membership in a group while discrimination is the behavioral facet of bias where individuals perform negative actions toward an individual based on their membership in a particular group. Because of these distinctions, I decided to develop separate prompts for these aspects of bias.

I created prompts five and six of Item 42 to address potential supports that participants may have had at different stages of their educational experience. Researchers have found that mentoring has been a valuable source of support for Latino/a/x students' completion rates (Elon University, 2018; Gomez, 2020; Harrel & Forney, 2003). Though mentoring has been found to be vital for students regardless of race or ethnicity (Hamann & Cutietta, 2021), I decided to include a separate prompt asking participants if they had a Latino/a/x mentor.

I developed the prompts in Item 43 to focus on social pressures experienced by Latino/a/x students and teachers throughout their schooling and in the classroom (Hernandez et al., 2013; Luedke, 2019; Martinez, 2010; Toribio, 2002). Researchers have found parental support to be a strong indicator of educational attainment and college aspiration for Latino/a/x students (Acevedo-Gil, 2019; Becerra, 2012; Berry, 1991; Delorenzo & Silverman, 2016; Gonzales, 2006; Jones, 2007; Kinney, 2019; Lind, 1999; Palkki, 2015; McQueen, 2017; McWhirter et al., 2013; Rangel-Clawson, 2016; Shaw, 2016; Shi et al., 2018). Because of this, I asked in prompt one if the participants believed that their parents/guardians supported their decision to pursue

music. Likewise, peer support is another indicator of educational attainment and completion rates for Latino/a/x students (Abril, 2003; Acevedo-Gil, 2019; Ayala & Ramirez, 2019; Capers, 2019; DeLorenzo, 2012; Delorenzo & Silverman, 2016; Elon University, 2018; Gonzales, 2006; Kruse, 2013; Lechuga & Schmidt, 2017; McQueen, 2017; McWhirter et al., 2013; Robison et al., 2019; Shaw, 2016; Shi et al., 2018). I structured prompt two in a similar manner to prompt one while changing the verbiage to address peer support rather than parental support.

To address the societal pressure to adopt a dominant culture, I asked participants in the third prompt "I felt pressure to assimilate (change my appearance, clothing, etc.)." Students and teachers have stated that they have experienced pressure from peers and teachers to adopt attributes, remove cultural attributes, and embrace "American" norms in order to not draw attention to themselves (Delorenzo & Silverman, 2016; Durkee et al., 2018; Hayes, 2020; Hernandez et al., 2013; Luedke, 2019; Lozano, 2020; Rodriguez, 2018; Rangel-Clawson, 2016). Moreover, I constructed the final prompt to address code-switching which is a common adaptation employed by Latino/a/x individuals when they experienced social pressure or when they were made to feel that a language other than English was inappropriate in educational settings (Cabrera, 2022; Garcia & Torres-Guevara, 2022; Martínez, 2010; McCluney et al., 2019; San Miguel, Jr. & Donato, 2010; Thompson, 2013; Toribio, 2002).

Table 3.5

Response Items from Comparative Reflection (Item 42)

I experienced negative stereotypes from PEERS because of my race/ethnicity.

I experienced discrimination from my PEERS because of my race/ethnicity.

I experienced negative stereotypes from TEACHERS because of my race/ethnicity.

I experienced discrimination from my TEACHERS because of my race/ethnicity.

I had a non-Latino/a/x mentor or role model.

I had a Latino/a/x mentor or role model.

Note. All items were anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*) to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

Table 3.6

Response Items from Comparative Reflection (Item 43)

My parents/guardians supported me in pursuing music.

My friends/peers supported me in pursuing music.

I felt pressure to assimilate (change my appearance, clothing, etc.).

I felt pressure to code-switch (changed or used different language when interacting with peers, teachers, professors, or colleagues).

Note. All items were anchored by a five-point Likert-type scale ranging from 1 (*strongly disagree*) to 5 (*strongly agree*). See *Appendix C* for this questionnaire.

Section Six: Additional Comments

The final survey section featured one open-ended response (Item 44): "Did you have any additional comments that relate to the Latino/a/x educational experience?" I will code these responses and group them based on theme (Miles et al., 2020).

Content Validity and Survey Construction

I entered the survey into Qualtrics (Version 2022), in September 2022. In December 2022, prior to obtaining OU-IRB approval, I emailed the survey link to current and former music teachers, current and former Latino/a/x teachers, university music education faculty, and Latino/a/x music educators outside of the target population for proofing on content validity and survey construction. Based on feedback from music educators, Latino/a/x educators, Latino/a/x musicians, and university faculty, I modified wording, length, and organization to increase clarity. Changes based on stakeholder feedback included changes to terminology for inclusivity, providing additional context for open-ended prompts, identification of typos, formatting of prompts, and suggestions for sequential ordering of prompts. The final version of the survey is found in *Appendix C*.

Data Collection

Prior to submission to IRB, I submitted the preliminary document to members of the dissertation committee on December 12, 2022. After receiving approval based upon revisions and modifications from the dissertation committee, I completed the OU-IRB procedures, which required submission of the survey, online consent, recruitment materials, and research procedures. Once approval was granted on January 8, 2023, I submitted the required documentation online to the NA*f*ME Research Survey Assistance portal (https://www.openconf.org/nafmeresearch/survey/openconf.php) for review. Additionally, I will

submit a request to TMEA online via the Purchase Member Data portal

(https://www.tmea.org/member-data/) to access the email addresses of potential study

participants.

On February 27, 2023, NA*f*ME distributed the invitation email (see *Appendix B)* to the 12

sampled states with a reminder email distributed one week later. I uploaded the purchased email

addresses from TMEA to Qualtrics for distribution on February 20, 2023. Members of TMEA

received the same message distributed to members of NA*f*ME. On February 23, 2023, the initial

social media invitation was posted to 51 national or state-level professional Facebook groups

with a reminder message posted one week later (see *Appendix B*). Because the online survey was

anonymous, reminder messages will be distributed to all potential participants. Data collection

was open for two weeks and closed on March 10, 2023.

Data Analysis

I analyzed data using the Statistical Package for Social Sciences (SPSS) (Version 28 for

Mac). Once downloaded from Qualtrics, I entered the data into SPSS, labeled the variables as

categorical or continuous, and then descriptively analyzed the content. I used exploratory data

analysis procedures outlined by Morgan et al. (2013). The process consists of analyzing data for

outliers, non-normal distributions, missing values, and errors from data input using histograms,

frequency tables, boxplots, and descriptive statistics (e.g., mean, standard deviation, skewness,

kurtosis, minimum and maximum values). I then reported demographic and measurable variables

to determine whether the data is normally, or approximately normally, distributed and if

assumptions for statistical tests were met (Morgan et al., 2013; Leech et al., 2015; Russell,

2018).

I descriptively analyzed data using frequencies, percentages, means, and standard deviations for all questionnaire items pertaining to demographic background, preservice experience, and in-service experience. I utilized chi-square analysis, Mann-Whitney U Tests, and repeated-measures analysis of variance (ANOVA) to determine if differences existed between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, type of university attended (HSI, HBCU, PWI), or if a Latino/a/x music educator taught participants. I also employed a repeated-measures analysis of variance (ANOVA) to determine differences in the perception of barriers and supports at three phases of the educators' training and career (Field, 2018; Leech et al., 2015; Mikaza & Elpus, 2018; Russell, 2018).

I utilized a qualitative data analysis approach for all open-ended questions (Patton, 2015). This process included a priori coding based on themes from my literature review (e.g., language, discrimination, stereotyping, peers, parents, role models, culture shock) and research questions (Merriam & Tisdell, 2015; Miles et al., 2020). I sorted emergent codes based on theme and research question. Additionally, I used in vivo coding in order to preserve the participant's voice (Merriam & Tisdell, 2015; Miles et al., 2020).

Chapter 4: Results

The purpose of this study was to investigate the educational experiences of Latino/a/x music educators at three stages (primary and secondary school, preservice, and in-service). A secondary purpose was to examine the possible differences in perception of challenges, barriers, and support systems at these different stages of their educational experience. To guide this investigation, I designed and conducted a survey of Latino/a/x music teachers employed during the 2022–2023 school year with respondents from Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas. I sought to answer the following research questions:

1. What were the PK–12, preservice and in-service experiences of Latino/a/x music educators?

2. What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?

3. What support systems, if any, were available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences?

4. Did differences exist between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, or if a Latino/a/x music educator taught participants?

5. Did differences exist between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience?

Research Design

Through a self-administered questionnaire for data collection, Latino/a/x music teachers (N = 136) from diverse educational settings were surveyed to gain an extensive understanding of their educational experiences. To effectively capture the experiences of respondents across a wide geographic area, I used an exploratory survey design—a common method for gathering data of this nature in music education (Miksza & Elpus, 2018). The online questionnaire format afforded many advantages including time, cost, and the convenience of data availability (Evans & Mathur, 2005). Electronic platforms have emerged as the prevailing mode of survey data collection in the 21st century (Callegaro et al., 2015; Evans & Mathur, 2005).

Participants

The target population of this study was Latino/a/x music teachers employed during the 2022–2023 school year, residing in states with one million or more Latino/a/x residents (United States Census Bureau, 2020). Respondents from the following states were sampled in this study: Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas. These states represented educators from the Western, Southwestern, Southern, North Central, and Eastern Divisions of the National Association for Music Education (NA*f*ME). I also sought to gain access to the Latino/a/x music educator population of the Texas Music Educators Association (TMEA) because a large portion of Texas music educators opt for membership with TMEA rather than Na*f*ME (Pennello, 2020).

In February 2023, I distributed the survey to 17,267 email addresses of members from the Western, Southwestern, Southern, North Central, and Eastern Divisions of the National Association for Music Education (Na*f*ME). Additionally, I distributed the survey to 5,238 email addresses of members of the Texas Music Educators Association (TMEA). I also posted

invitations to the survey in 51 professional music educator Facebook groups and on my personal

social media pages. One week after the initial invitation was distributed, I sent a reminder

message to inform participants of the deadline. The survey yielded a study population of 136 (*N*

= 136).

Research Questionnaire

I developed the research survey by beginning with a review of related literature regarding

the Latino/a/x experience in music education (e.g., Abramo & Bernard, 2020; Abril, 2003; Abril,

2006; Draves & Vargas, 2022; Escalante, 2020b; Gerrard, 2021; Hamann & Cutietta, 2021;

Kelly-McHale & Abril, 2015), educational experiences in PK–12 education (e.g., American

University, 2020; Becerra, 2012; Clark et al., 2013; Duffin, 2021), postsecondary experiences

(e.g., Acevedo-Gil, 2019; Alfonso, 2004; Ayala & Ramirez, 2019; Capers, 2019; Convertino &

Mein, 2020), preservice teacher education (e.g., Angrist & Guryan, 2004; Bennett, 2006;

Cumberledge & Williams, 2022; Fitzpatrick et al., 2014; Gomez et al., 2008), and in-service

teaching (e.g., Carrillo & Mendez, 2016; Draves & Vargas, 2022; Gardner, 2010; Gomez, 2020;

Griffin, 2018). Due to the limited literature within music education regarding the experiences of

the Latino/a/x population, it was also necessary to reference general education literature. I

divided the survey into six sections: (1) demographic background, (2) primary and secondary

school, (3) preservice, (4) in-service, (5) comparative reflection, and (6) additional comments.

I collected data via Qualtrics, an online survey software accessed through the University

of Oklahoma. The survey consisted of 66 questions with both quantitative (e.g., Likert-type scale

items, multiple-choice) and open-ended/free-response prompts (see *Appendix D* for the complete

survey). Data obtained from the participants (*N* = 136) were analyzed using SPSS version 28.0.

After importing the dataset from Qualtrics, I utilized exploratory data analysis procedures

outlined by Morgan et al. (2013) to examine the data for missing or incomplete values and errors from data input.

Descriptive Analyses

Basic descriptive analyses were presented in the next section of this chapter, with results arranged by major variables and their organization within the survey instrument. Demographic information (gender identity, ethnicity, age, generational status, highest degree earned, state) was presented as well as data regarding the geographic region of participants. The next section includes descriptive data about the frequencies of PK–12 schooling (schooling background, school music program, reflection). The third section contains descriptive data concerning participants' preservice experience (collegiate background, financial barriers, school of music, and reflection) while the final section contains descriptive data about participants' in-service experiences (school and position characteristics, professional barriers, and reflection).

Demographic Background

Gender Identity and Ethnicity. A total of 259 music educators began the survey, but respondents were excluded due to not completing the survey ($n = 68$) or for not being Latino/a/x educators from the sampled states ($n = 55$). Of the valid responses ($N = 136$), 50% ($n = 68$) identified as a man, 47.1% ($n = 64$) identified as a woman, 2.2% ($n = 3$) identified as non-binary/gender variant/non-conforming, and 1.2 % ($n = 2$) of respondents preferred not to answer. One participant indicated multiple gender identities and identified as a woman and as non-binary/gender variant/non-conforming. The majority of respondents identified as Mexican (68.4%, $n = 93$) or American (29.4%, $n = 40$), with other participant ethnicities as follows: Puerto Rican (8.1%, $n = 11$), Spanish (8.1%, $n = 11$), Cuban (3.7%, $n = 5$), El Salvadorian (3.7%, $n = 5$), Dominican (2.9%, $n = 4$), Brazilian (2.2%, $n = 3$), Guatemalan (2.2%, $n = 3$), Peruvian

(2.2%, $n = 3$), Argentine (1.5%, $n = 2$), Colombian (1.5%, $n = 2$), Ecuadorian (1.5%, $n = 2$), Venezuelan (1.5%, $n = 2$), Costa Rican (0.7%, $n = 1$), Nicaraguan (0.7%, $n = 1$), and 4 participants selected Not Listed. The open-ended ethnicity response option (2.9%, $n = 4$) was comprised of responses that indicated "Tejano," "American-Mexican," and "First Peoples." Additionally, respondents (34.6%, $n = 47$) identified as members of multiple ethnic groups. Of those that identified as more than one ethnicity, the majority (15.4%, $n = 21$) identified as American and Mexican, 1.5% ($n = 2$) identified as American and Puerto Rican, 1.5% ($n = 2$) identified as Mexican and Spanish, 11.0% ($n = 15$) identified as a combination of 2 other ethnicities (i.e., American and Brazilian, Colombian and Mexican), and 5.2% ($n = 7$) identified as 3 or more ethnicities (i.e., Honduran, Mexican, and Spanish). For self-identifying terminology, 61.8% ($n = 84$) identified as Hispanic, 33.1% ($n = 45$) of participants identified as Latino, 30.9% ($n = 42$) identified as Latina, 14.7% ($n = 20$) identified by the country of family birth, 10.3% ($n = 14$) identified as Latinx, 10.3% ($n = 14$) identified by the country of their birth, 9.6% ($n = 13$) identified as Latin American, 8.1% ($n = 11$) identified as Latine, 2.9% ($n = 4$) identified as Latin, 2.2% ($n = 3$) identified as Latin@, 0.7% ($n = 1$) identified as Afro-Latino, 0.7% ($n = 1$) identified as Afro-Latina, 0.7% ($n = 1$) identified as Afro-Latinx, 0.7% ($n = 1$) identified as Latin*, and 2.2% ($n = 3$) participants selected "Not Listed." The open-ended self-identification terminology response option (2.2%, $n = 3$) was comprised of responses that indicated the use of American-Mexican and Tejano. Additionally, though different terms were selected, 55.9% ($n = 76$) used a single term for self-identification. Of the participants that used more than one self-identifying term, 24.3% ($n = 33$) used 2 terms, 8.8% ($n = 12$) used 3 terms, and the remaining 11% ($n = 15$) used between 4 and 7 terms. Complete demographic information of respondents can be found in Table 4.1.

Table 4.1

Respondents' Self-Identification Information

Self-Reported Identifiers	Frequency	%
Gender identity		
Man	68	50.0
Woman	64	47.1
Non-binary/gender variant/non-conforming	3	2.2
Prefer not to answer	2	1.5
Ethnicity		
American	40	29.4
Argentine	2	1.5
Brazilian	3	2.2
Colombian	2	1.5
Costa Rican	1	0.7
Cuban	5	3.7
Dominican	4	2.9
Ecuadorian	2	1.5
El Salvadorian	5	3.7
Guatemalan	3	2.2
Mexican	93	68.4
Nicaraguan	1	0.7
Peruvian	3	2.2
Puerto Rican	11	8.1
Spanish	11	8.1
Venezuelan	2	1.5
Not listed	4	2.9
Self-identifying terminology		
Hispanic	84	61.8
Latino	45	33.1
Latina	42	30.9
Country of family birth	20	14.7
Latinx	14	10.3
Country of your birth	14	10.3
Latin American	13	9.6
Latine	11	8.1
Latin	4	2.9
Latin@	3	2.2
Afro-Latino	1	0.7
Afro-Latina	1	0.7
Afro-Latinx	1	0.7
Latin*	1	0.7
Not listed	3	2.2

Number of Self-Identifying Terms Used		
1	76	55.9
2	33	24.3
3	12	8.8
4	6	4.4
5	4	2.9
6	3	2.2
7	2	1.5

Additional Identities. In the open-ended response for additional identities that may have impacted their educational experience, 17 respondents (12.5%) indicated that they had additional identities that impacted their experience. The majority of these respondents indicated that these impacts were the result of sexual orientation or gender identity. Of these, 4.4% ($n = 6$) listed gay, 1.5% ($n = 2$) listed homosexual, 0.7% ($n = 1$) listed queer, 0.7% ($n = 1$) listed sexual orientation, 0.7% ($n = 1$) listed being a woman, and 0.7% ($n = 1$) listed LGBTQIA+. Other identities included race, with 2.2% ($n = 3$) listing multi/mixed race, and biological sex, with 2.2% ($n = 3$) listing female. One participant indicated a physical disability as impacting their educational experience. Complete additional identity information can be found in Table 4.2.

Table 4.2

Respondent's Additional Identities

Identity	Frequency	%
Sexual orientation or gender identity	13	9.6
Multi/mixed race	3	2.2
Biological sex	3	2.2
Physical disability	1	0.7

Note. Percentages represent responses in relation to the total sample population ($N = 136$). Total does not equal 100%.

Age, Generational Status, and Degree. There was an underrepresentation of older ages with 30.1% ($n = 41$) of participants ages 21–29, 34.6% ($n = 47$) for ages 30-39, 19.9% ($n = 27$) for ages 40-49, and 15.4% ($n = 21$) for ages 50 and older. Generational Status (Generation) is based upon a participant's birthplace, that of their parents, and that of their grandparents (Olczyk, Will, & Kristen, 2016). Generation 1.0 is a person that is foreign-born and arrived in the United States in adolescence or adulthood (over the age of 12). Generation 1.5 is a person that is foreign-born and arrived in the United States in childhood (under the age of 12). Generation 2.0 and 2.5 are persons that were born in the United States and one or both parents are foreign-born. Generation 3.0 and 3.5 are persons that have parents born in the United States and one or both grandparents are foreign-born. Generation 4.0 or higher are persons that were born in the United States, both parents were born in the United States, and all grandparents were born in the United States. Respondents' generational status varied with a smaller number of participants belonging to Generation 1.0 (5.9%, $n = 8$) or Generation 1.5 (7.4%, $n = 10$). The majority of respondents were members of higher generational cohorts–Generation 2 (42.6%, $n = 58$), Generation 3 (27.2%, $n = 37$), and Generation 4 or higher (15.4%, $n = 21$). Most

respondents held a bachelor's degree (55.1%, $n = 75$) or master's degree (34.6%, $n = 47$), while

fewer had completed associate's degrees (2.9%, $n = 4$) or doctoral degrees (6.6%, $n = 9$). One

participant indicated that they completed the California Teacher Credential, a post-baccalaureate

program. Respondents' age, generational status, and level of education are reported in Table 4.3.

Table 4.3

Respondents' Demographic Information

Age, Generation, & Education	Frequency	%
Age		
21–29	41	30.1
30–39	47	34.6
40–49	27	29.9
50+	21	15.4
Generational Status		
1.0	8	5.9
1.5	10	7.4
2.0	34	25.0
2.5	24	17.6
3.0	18	13.2
3.5	19	14.0
4.0 or higher	21	15.4
Unknown	2	1.5
Level of Education		
Associate	4	2.9
Bachelor	75	55.1
Master	47	34.6
Doctorate	9	6.6
Other	1	0.7

Responses by State

Latino/a/x music educators from the Western, Southwestern, Southern, North Central,

and Eastern Divisions of NA*f*ME and TMEA completed the survey (see Figure 4.1). Despite an

invitation, targeted social media posts, and follow-up email distribution to members of NA*f*ME,

there were fewer responses from 11 states ($n = 47$, AZ, CA, CO, Fl, GA, IL, NJ, NM, NY, NC,

PA) compared to TMEA ($n = 89$). This response rate from the respondents belonging to NA*f*ME

(34.6%) and TMEA (65.4%) was similar to the response rate of Pennello (2020).

Figure 4.1

Responses by State
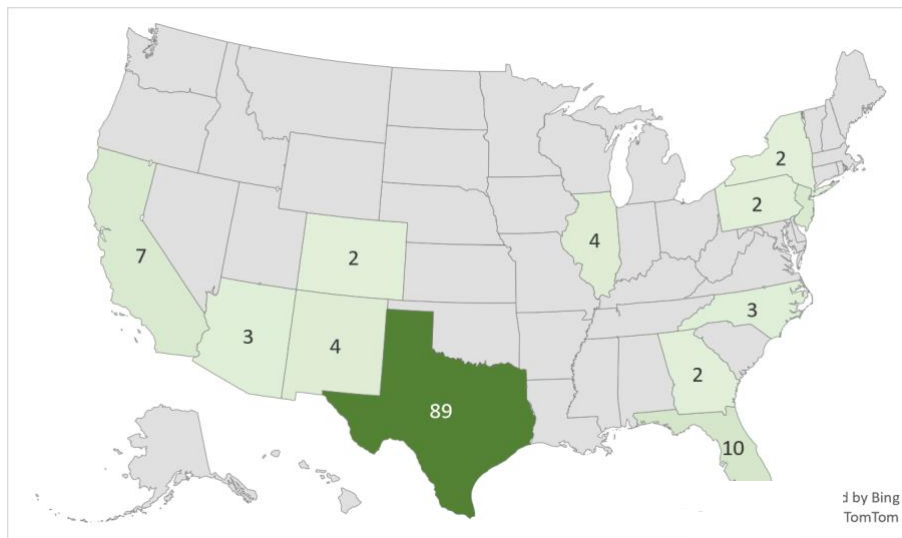
Table 4.4

Responses by State

State	Frequency	%
Arizona	3	2.2
California	7	5.1
Colorado	2	1.5
Florida	10	7.4
Georgia	2	1.5
Illinois	4	2.9
New Jersey	7	5.1
New Mexico	4	2.9
New York	2	1.5
North Carolina	3	2.2
Pennsylvania	3	2.2
Texas	89	65.4

PK–12 School Experiences

My second research question was designed to determine the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience. The following section provides a descriptive analysis of participants' reported PK–12 educational experiences.

Schooling Background. Latino/a/x music educators' interactions with educational obstacles were examined (see Table 4.5) to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?" Respondents answered statements common to the Latino/a/x educational experience including language barriers and issues due to socioeconomic status. Level of agreement items were anchored by a Likert-type scale of 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree*). Latino/a/x music educators responded that teachers during their primary and secondary schooling

did not understand the educational obstacles of their Latino/a/x students ($M = 2.85$, $SD = 1.30$).

Participants attending low socioeconomic status schools during their primary and secondary

schooling were above the scale midpoint ($M = 3.40$, $SD = 1.52$). Participants reported lower

mean scores for being raised in a predominately non-English speaking household ($M = 2.99$, $SD = 1.56$) and for relying on bus transportation during their primary and secondary schooling ($M = 2.79$, $SD = 1.64$). Complete schooling background information can be found in Table 4.5.

Table 4.5

Means and Standard Deviations for Schooling Background

Schooling Background	*M*	*SD*
I attended low socioeconomic status (SES) schools during my primary or secondary schooling (grades PK-12).	3.40	1.52
I was raised in a predominately non-English speaking household.	2.99	1.56
My teachers understood the educational obstacles of their Latino/a/x students.	2.85	1.30
I relied on bus transportation during my primary or secondary schooling (grades PK-12).	2.79	1.64

School Music Program. Latino/a/x music educators' interactions with educational

obstacles were examined (see Table 4.6) to address research question two: "What were the

perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their

PK–12, preservice, and in-service experience?" Specifically, respondents answered statements

regarding experiences in secondary (grades 6–12) music ensembles. Level of agreement items

were anchored by a Likert-type scale of 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4

(*mostly agree*), and 5 (*strongly agree*). Latino/a/x music educators responded above the scale

midpoint for being unable to consistently participate in private lessons in secondary school due

to financial obligations (*M* = 3.21, *SD* = 1.57) and that the costs related to participation in

secondary ensembles were prohibitive (*M* = 3.13, *SD* = 1.28). Participants reported lower scores

for being unable to participate in music camps/honor ensembles due to financial obligation (*M* =

2.76. *SD* = 1.40) and participation in school music ensembles being viewed as a "White activity"

by their peers or family (*M* = 2.13, *SD* = 1.34). Complete school music background information

can be found in Table 4.6.

Table 4.6

Means and Standard Deviations for School Music Background

School Music Background	*M*	*SD*
I was unable to consistently participate in private lessons in secondary school (grades 6-12) due to the financial obligation.	3.21	1.57
Costs related to participation (e.g., fees, cost of purchase or rental, repairs) in secondary (grades 6-12) ensembles were a financial burden for my family or prohibitive.	3.13	1.28
I was unable to participate in music camps/honor ensembles (e.g., all-state, all-region) in secondary school (grades 6-12) due to the financial obligation.	2.76	1.40
Participation in school music ensembles was viewed as a "White activity" by my peers or family.	2.13	1.34

Reflection. I posed two open-ended questions regarding the perceived challenges and

barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and

in-service experience. Respondents (*n* = 117) indicated barriers and challenges based on finances

(43.6%, $n = 51$), lack of support (17.9%, $n = 21$), discrimination (14.5%, $n = 17$), inability to speak Spanish (11.1%, $n = 13$), feelings of not being Latino/a/x enough while also being not White enough (6.8%, $n = 8$), understanding from family (6.8%, $n = 8$), and peer pressure (6.0%, $n = 7$) were the most common issues experienced. I also posed two open-ended questions concerning the support systems, if any, were available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences, and respondents ($n = 131$) indicated the most common support systems as family (61.8%, $n = 81$), teachers (53.4%, $n = 70$), mentors (21.4%, $n = 28$), financial (16.8%, $n = 22$), friends/peers (9.2%, $n = 12$), and other (1.5%, $n = 2$). A summary of the challenges, barriers, and support system responses can be found in Tables 4.7 and 4.8. Complete responses can be found in *Appendix E* and *Appendix F*.

Table 4.7

Respondents' Perceived Challenges and Barriers in Primary and Secondary School

Type of Challenge or Barrier	Frequency	%
Financial	51	43.6
Lack of support	21	17.9
Discrimination	17	14.5
Inability to speak Spanish	13	11.1
Feeling not Latino/a/x or White enough	8	6.8
Understanding from family	8	6.8
Peer pressure	7	6.0
Transportation	6	5.1
Family responsibility	6	5.1
Lack of teacher understanding	5	4.3
Language	5	4.3
Isolation/alienation	4	3.4
Resources	4	3.4
Understanding from friends	3	2.6
Bullying/hazing	3	2.6
Schoolwork	3	2.6
Practicing	3	2.6
Time	3	2.6
Culture	3	2.6
Other	8	6.8

Note. Percentages represent the number of respondents ($n = 117$) who indicated they experienced

a challenge or barrier. Total percentages equal greater than 100% due to some respondents

reporting multiple challenges or barriers.

Table 4.8

Respondents' Perceived Support Systems in Primary and Secondary School

Type of Support System	Frequency	%
Family	81	61.8
Teachers	70	53.4
Mentors	28	21.4
Financial	22	16.8
Friends/peers	12	9.2
Other	2	1.5

Note. Percentages represent the number of respondents ($n = 131$) who indicated they experienced a support system. Total percentages equal greater than 100% due to some respondents reporting multiple support systems.

Preservice (College) Experience

My second research question was to determine the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience. The following section provides a descriptive analysis of participants' reported preservice educational experience.

Collegiate Background. Respondents were majority first-generation college students (61.5%, $n = 83$) and had not attended a junior, community, or two-year college (68.4%, $n = 93$). Participants lacked access to a Latino/a/x peer group with only 30.9% ($n = 42$) reporting having a Latino/a/x peer group during their preservice training. Most participants entered college directly after completing high school (96.3%, $n = 131$). The participants who did not enter college directly after high school reported their studies at the collegiate level between ages 19-25. The majority of participants (81.6%, $n = 111$) did not attend a Hispanic-Serving Institute or

Historically Black College or University though 4.4% ($n = 6$) were unsure of the status of their institution. Most of the participants reported not having a Latino/a/x music teacher in primary and secondary school (59.7%, $n = 80$) and the percentage rose slightly (61.0%, $n = 83$) in their collegiate studies. Complete preservice background information can be found in Table 4.9.

Table 4.9

Preservice Background

Preservice Background	Frequency	%
First-Generation College Student		
Yes	83	61.0
No	52	38.2
No response	1	0.7
Attended a Junior, Community, or 2-Year College		
Yes	42	30.9
No	93	68.4
No response	1	0.7
Had a Latino/a/x Peer Group		
Yes	37	27.2
No	98	72.1
No response	1	0.7
Entered College Directly After High School		
Yes	131	96.3
No	4	2.9
No response	1	0.7
Age Entered College (If indirectly)		
19	1	0.7
23	1	0.7
25	1	0.7
Attended a HSI or HBCU		
Yes	15	11.0
No	111	81.6
Unsure	6	4.4
No response	4	2.9
Had a Latino/a/x Music Teacher in Primary or Secondary School (PK-12)		
Yes	53	39.0
No	80	58.8
Unsure	1	0.7
No response	2	1.5
Had a Latino/a/x Music Instructor/Professor in College		
Yes	46	33.8
No	83	61.0
Unsure	6	4.4
No response	1	0.7

Financial Barriers. Latino/a/x music educators' interactions with financial barriers were examined (see Table 4.10) to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?" Specifically, respondents answered statements regarding experiences in preparation for preservice training and during their preservice training. Level of agreement items were anchored by a Likert-type scale of 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree*). Latino/a/x music educators responded that they were not able to consistently receive private lessons prior to attending college with 35.3% ($n = 48$) not receiving lessons and 30.9% ($n = 42$) infrequently receiving lessons. Participants in this study (29.4%, $n = 40$) reported consistently receiving lessons prior to attending college. The open-ended private lesson response option (3.7%, $n = 5$) was comprised of responses that indicated that a participant consistently received lessons because their voice teacher gave them a discount, another participant only received lessons during their senior year to prepare them for auditions, two participants received lessons "off and on," and another was taught by their band director for no cost. The majority of respondents did not have a spouse or children while in their undergraduate program (86.0%, $n = 117$) and the majority (65.4%, $n = 89$) did not receive assistance from someone outside of their family when applying to college. Complete financial barrier information can be found in Table 4.10.

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Table 4.10

Financial Barriers

Barriers	Frequency	%
Received Private Lessons Prior to Attending College		
Yes, consistently	40	29.4
Yes, infrequently	42	30.9
No	48	35.3
Not listed	5	3.7
No response	1	0.7
Had a Spouse or Children While in Undergraduate Program		
Yes	18	13.2
No	117	86.0
No response	1	0.7
Received Assistance from Someone Outside of Family When Applying to College		
Yes	45	33.1
No	89	65.4
No response	2	1.5

Cultural Barriers. Latino/a/x music educators' interactions with cultural barriers were examined (see Table 4.11) to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?" Specifically, respondents answered statements regarding experiences during their preservice training. Level of agreement items were anchored by a Likert-type scale of 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral)*, 4 (*mostly agree*), and 5 (*strongly agree*). Latino/a/x music educators responded that their professors/instructors in college were overwhelmingly White ($M = 4.48$*,* SD $= 0.93$) and that their families were not able to accurately calculate the cost of college attendance ($M = 2.56$, $SD = 1.47$).

Table 4.11

Means and Standard Deviations for Cultural Barriers

Barrier	M	SD
The majority of my professors/instructors were White.	4.48	0.93
My college lacked food from my culture.	3.31	1.51
I felt underprepared when I began college.	3.08	1.45
I experienced culture shock (discomfort from a sudden shift to an environment with an unfamiliar culture, way of life, or set of attitudes) when entering college.	3.01	1.40
My family and I were able to accurately calculate the cost of college attendance.	2.56	1.47

School of Music. Latino/a/x music educators' interactions with training in collegiate schools of music were examined (see Table 4.12) to address research question two: "What were the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?" Level of agreement items were anchored by a Likert-type scale of 1 (*strongly disagree*), 2 (*mostly disagree*), 3 (*neutral*), 4 (*mostly agree*), and 5 (*strongly agree*). Latino/a/x music educators reported that their cultures were not represented in music theory courses ($M = 1.81$, $SD = 1.11$), music history courses ($M = 2.10$, $SD = 1.24$), or in the repertoire they performed as soloists and/or in their ensembles ($M = 2.35$, $SD = 1.32$). Respondents reported that they were expected to have music theory knowledge prior to entering college ($M = 3.90$, $SD = 1.15$) but did not believe that their high school music program adequately prepared them for their college music audition ($M = 3.00$, $SD = 1.48$). Additionally,

participants varied in their agreement of broadening college music audition requirements to include music of their cultural background (*M* = 3.33, *SD* = 1.29).

Table 4.12

Means and Standard Deviations for School of Music Experiences

School of Music Experiences	*M*	*SD*
I was expected to have music theory knowledge prior to entering college.	3.90	1.15
Audition requirements should be broadened to feature music from my cultural background.	3.33	1.29
My high school music program adequately prepared for college music audition requirements.	3.00	1.48
My culture was represented in the repertoire I performed as a soloist and/or in my ensembles.	2.35	1.32
My culture was represented in music history (musicology) courses.	2.10	1.24
My culture was represented in music theory courses.	1.81	1.11

Reflection. In open-ended responses concerning research question two– "What are the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?"– respondents (*n* = 108) indicated financial (57.4%, *n* = 62), lack of support (14.8%, *n* = 16), cultural differences (13.9%, *n* = 15), discrimination (11.1%, *n* = 12), feelings of being underprepared (10.2%, *n* = 11), required to be employed to pay for school (9.3%, *n* = 10), time management (6.5%, *n* = 7), culture shock (5.5%, *n* = 6), musical ability (5.5%, *n* = 6), isolation/homesick (4.6%, *n* = 5), invalidations (4.6%, *n* =

5), and representation (4.6%, $n = 5$) were the most common challenges and barriers experienced. In open-ended responses concerning research question three– "What support systems, if any, are available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences?"– respondents ($n = 119$) indicated family (40.3%, $n = 42$), teacher/professor/advisor (31.9%, $n = 38$), mentor (28.6%, $n = 34$), peers/friends (27.7%, $n = 33$), and financial (9.2%, $n = 11$) as the most common support systems. Challenges, barriers, and support system responses can be found in Tables 4.13 and 4.14. Complete responses can be found in Appendix G and Appendix H.

Table 4.13

Respondents' Perceived Challenges and Barriers During Preservice Training

Type of Challenge or Barrier	Frequency	*%*
Financial	62	57.4
Lack of support	16	14.8
Cultural differences	15	13.9
Discrimination	12	11.1
Underprepared	11	10.2
Required to be employed	10	9.3
Time management	7	6.5
Culture shock	6	5.5
Musical ability	6	5.5
Isolation/homesick	5	4.6
Invalidations	5	4.6
Representation	5	4.6
Student teaching	4	3.7
Language	4	3.7
Bullying/peer pressure	4	3.7
Transportation	3	2.8
Children	2	1.9

Note. Percentages represent the number of respondents ($n = 108$) who indicated they experienced

a challenge or barrier. Total percentages equal greater than 100% due to some respondents

reporting multiple challenges or barriers.

Table 4.14

Respondents' Perceived Support Systems During Preservice Training

Type of Support System	Frequency	%
Family	42	35.3
Teacher/professor/advisor	38	31.9
Mentor	34	28.6
Peers/Friends	33	27.7
Financial	11	9.2
Myself	3	2.5
Counseling	2	1.7
ACDA	1	0.8

Note. Percentages represent the number of respondents ($n = 119$) who indicated they experienced a support system. Total percentages equal greater than 100% due to some respondents reporting multiple support systems.

In-service (Professional) Experience

My second research question was to determine the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience. The following section provides a descriptive analysis of participants' reported in-service educational experience.

School and Position Characteristics. Respondents' years of experience range from 1 year to 48 years. Percentages for respondents' teaching experience were 30.1% ($n = 41$) for 1–5, 19.9% ($n = 27$) for 6–10, 12.5% ($n = 17$) for 11–15, 14.0% ($n = 19$) for 16–20, and 14.0% ($n = 19$) for over 20 years. Respondents described their school type as predominately public (89.0%, $n = 121$), with private schools (8.1%, $n = 11$), charter schools (3.7%, $n = 5$), magnet schools (2.2%, $n = 3$), and parochial schools (1.5%, $n = 2$) also reported. In the open response for school

type, six participants indicated that they taught in a music conservatory school, online, outreach

program, private music school, private studio, and university settings. Percentages for

respondents' school settings were overwhelmingly suburban (36.0%, $n = 49$) and urban (34.6%,

$n = 47$) with less teaching in a rural setting (18.4%, $n = 25$). In the open response for school

setting, three respondents reported a mixture of urban and suburban, one reported a mixture of

urban and rural, and one reported a mixture of rural and suburban. Distributions for levels

currently taught were reported as pre-school (7.4%, $n = 10$), elementary (27.2%, $n = 37$), junior

high/middle school (57.4%, $n = 78$), senior high (44.1%, $n = 60$), college/university (10.3%, $n =$

14), and private/studio (15.4%, $n = 21$). Four participants (2.9%) selected Not Listed and

reported that they taught adult ukulele at a music school, private teaching (elementary to adults),

and were retired/consultants. Teaching responsibilities were largely choir/voice (39.0%, $n = 53$)

or band (33.8%, $n = 46$), but general music (24.3%, $n = 33$), orchestra (16.2%, $n = 22$), private

instrument (14.0%, $n = 19$), marching band (12.5%, $n = 17$), Jazz (10.3%, $n = 14$),

history/theory/composition (8.1%, $n = 11$), show choir (7.4%, $n = 10$), Mariachi or Latin

American ensemble (7.4%, $n = 10$), digital music (6.6%, $n = 9$), guitar (6.6%, $n = 9$), keyboard

(5.9%, $n = 8$), technology (5.9%, $n = 8$), popular music ensemble (3.7%, $n = 5$), research (1.5%,

$n = 2$), world music ensemble (1.5%, $n = 2$), special learner ensemble (0.7%, $n = 1$), and steel

band (0.7%, $n = 1$) were also represented. Four respondents (3.7%) indicated that they taught

ukulele, instrumental but were given the flexibility to teach anything, color guard, and

language/literacy. See Table 4.15 for School and Position Characteristics.

Table 4.15

School and Position Characteristics

In-Service Characteristics	Frequency	%
Years Teaching		
1–5	41	30.1
6–10	27	19.9
11–15	17	12.5
16–20	19	14.0
20+	19	14.0
No response	13	9.5
School Type		
Public	121	89.0
Private	11	8.1
Charter	5	3.7
Magnet	3	2.2
Parochial	2	1.5
Not listed	6	4.4
School Setting		
Suburban	49	36.0
Urban	47	34.6
Rural	25	18.4
Not listed	7	5.1
Levels Currently Taught		
Pre-school	10	7.4
Elementary	37	27.2
Junior High/Middle School	78	57.4
Senior High	60	44.1
College/University	14	10.3
Private/Studio	21	15.4
Not listed	4	2.9
Teaching Area		
Choir/voice	53	39.0
Band	46	33.8
General music	33	24.3
Orchestra	22	16.2
Private instrument	19	14.0
Marching band	17	12.5
Jazz	14	10.3
History/theory/composition	11	8.1
Show choir	10	7.4
Mariachi or Latin American ensemble	10	7.4
Digital music	9	6.6
Guitar	9	6.6
Keyboard	8	5.9

Technology	8	5.9
Popular music ensemble	5	3.7
Research	2	1.5
World music ensemble	2	1.5
Special learner ensemble	1	0.7
Steel band	1	0.7
Not listed	5	3.7

Note. Total percentages equal greater than 100% due to some respondents reporting multiple

school types, levels taught, and teaching areas.

Professional Barriers. The majority of respondents (82.1%, $n = 110$) reported that they

were not required to retake a teacher certification exam due to failure. The majority of

respondents (79.9%, $n = 107$) also indicated that their undergraduate degree led to teacher

certification. In the workplace, participants (31.6%, $n = 43$) reported that they had been assigned

unpaid tasks or additional roles while a similar number (30.9%, $n = 42$) had experienced negative

interactions at their workplace based upon their race or ethnicity. Complete information on

professional barriers can be found in Table 4.16.

Table 4.16

Professional Barriers

Barrier	Frequency	%
Had to retake a teacher certification exam due to failure		
No	110	80.9
Yes	24	17.6
No response	2	1.5
Undergraduate degree led to teacher certification		
Yes	107	78.7
No	27	19.9
No response	2	1.5
Assigned unpaid tacks or additional roles		
No	91	66.9
Yes	43	31.6
No response	2	1.5
Experienced negative interactions in their workplace due to race/ethnicity		
No	92	67.6
Yes	42	30.9
No response	2	1.5

Reflection. In the open-ended response concerning research question two– "What are the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?"– respondents ($n = 89$) indicated lack of support (23.6%, $n = 21$), financial (13.5%, $n = 12$), discrimination or fear of discrimination (13.5%, $n = 12$), language challenges and inability to speak Spanish (12.4%, $n = 11$), administration (11.2%, $n = 10$), lack of knowledge, experience, or teaching credential (9.0%, $n = 8$), feeling of being undervalued, overlooked, or overworked (9.0%, $n = 8$), lack of interest of students or inability to connect with students (7.9%, $n = 7$), teaching in an unfamiliar environment (5.6%, $n = 5$), being the only Latino/a/x educator on a campus or feelings of isolation (4.5%, $n = 4$), lack of resources or content (4.5%, $n = 4$), and peer pressure or pressure to succeed (4.5%, $n = 4$) were the most

common barriers or challenges. In the open-ended response concerning research question three–

"What support systems, if any, are available to Latino/a/x music educators during their PK–12,

preservice, and in-service experiences?"– respondents ($n = 105$) indicated colleagues and peers

(50.8%, $n = 53$), mentors (43.5%, $n = 47$), family (27.6%, $n = 29$), and administration (4.8%, $n =$

5) as the most common support systems. Challenges, barriers, and support system responses can

be found in Tables 4.17 and 4.18. Complete responses can be found in *Appendix I* and *Appendix*

J.

Table 4.17

Respondents' Perceived Challenges and Barriers During In-service Teaching

Type of Challenge or Barrier	Frequency	%
Lack of support	21	23.6
Financial	12	13.5
Discrimination/fear of	12	13.5
Language challenges/inability to speak Spanish	11	12.4
Administration	10	11.2
Lack of knowledge/experience/credential	8	9.0
Undervalued/overlooked/overworked	8	9.0
Students	7	7.9
Teaching in an unfamiliar environment	5	5.6
Only Latino/a/x educator/isolation	4	4.5
Lack of content/resources	4	4.5
Peer pressure/pressure to succeed	4	4.5
Parents	2	2.2
COVID-19	2	2.2
Assumption of knowledge of Mariachi	2	2.2
Other	11	12.4

Note. Percentages represent the number of respondents ($n = 89$) who indicated they experienced

a challenge or barrier. Total percentages equal greater than 100% due to some respondents

reporting multiple challenges or barriers.

Table 4.18

Respondents' Perceived Support Systems During In-service Teaching

Type of Support System	Frequency	*%*
Colleagues/peers	53	50.8
Mentor	47	43.5
Family	29	27.6
Administration	5	4.8
Ability to relate to students/speak Spanish	3	2.9
TMEA	2	1.9
School community	2	1.9
Parents (School)	1	1.0

Note. Percentages represent the number of respondents (n = 105) who indicated they experienced a support system. Total percentages equal greater than 100% due to some respondents reporting multiple support systems.

Interactions Between Variables

To address the fourth research question– "Did differences exist between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, or if a Latino/a/x music educator taught participants?"–I utilized chi-square analysis, Mann-Whitney U tests, correlations, and analysis of variance (ANOVA) to determine if differences existed.

Generational Status

Highest Degree Earned. A Chi-square analysis was used to determine differences between the categorial variables generational status and highest degree earned. Figure 4.2 displays results that indicated no significant differences based upon generational status (c^2 = 24.69, df = 28, p = .645).

Figure 4.2

Highest Degree Earned by Generation
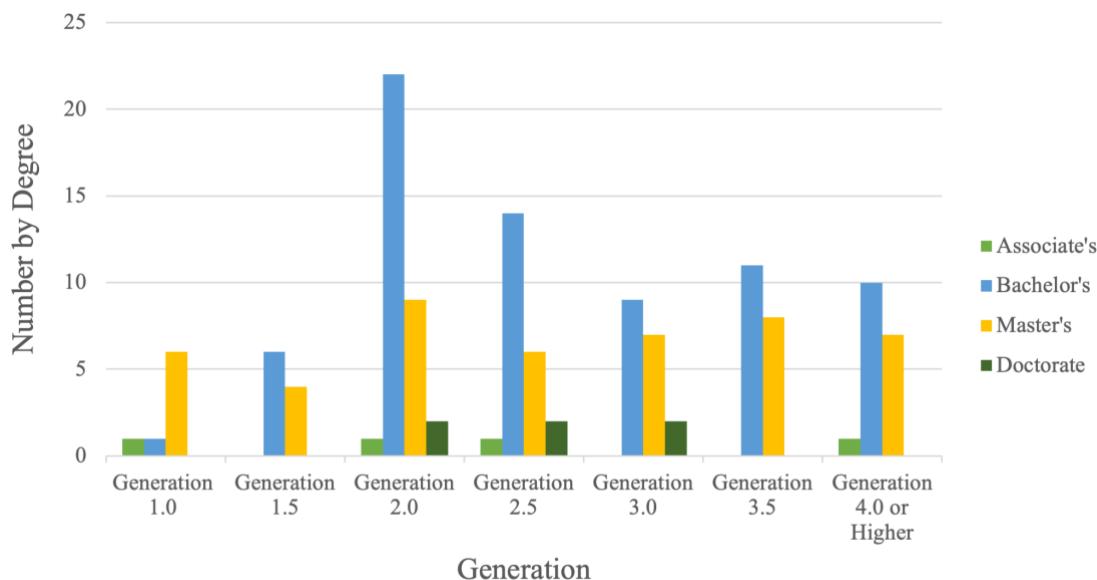
Raised in a predominately non-English Speaking Household. Latino/a/x music

educators (*N* = 136) responded to two different items regarding generational status and being

raised in a predominately non-English speaking household. First, respondents indicated their

generational status between generation 1.0 and generation 4.0 or higher. Second, respondents

rated their perception of being raised in a predominately non-English speaking household on a 5-

point scale (*M* = 2.99, *SD* = 1.56). In order to see if these two phenomena were related, I

conducted a Spearman correlation analysis. I used this nonparametric version of correlation

because the data lacked normal distribution of one of the variables. I found a statistically

significant and moderate indirect correlation (ρ = -.45, *p* < .001) between generational status and

the perception of being raised in a predominately non-English speaking household. The medium magnitude of the relationship suggests that some practical significance to this finding may exist.

Attended Low-SES Schools During Primary or Secondary Schooling. A Spearman correlation analysis was conducted to investigate the relationship between generational status and attended low-SES schools in primary and secondary school. Respondents ($N = 136$) indicated their generational status ranging from generation 1.0 to generation 4.0 or higher. They also rated their perception of attending low-SES schools on a 5-point scale ($M = 3.40$, $SD = 1.52$). Since the data did not follow a normal distribution for one of the variables, this non-parametric test was used. The findings indicated that there was no significant correlation ($\rho = .08$, p = .360) between generational status and the perception of attending low-SES schools.

Participation viewed as a "White Activity." To investigate the relationship between generational status and participation in music ensembles being viewed as a "White activity" by peers or family I conducted a Spearman correlation analysis. Participants ($N = 136$) were asked to indicate their generational status, ranging from generation 1.0 to generation 4.0 or higher, and to rate their perception of music being viewed as a "White activity" on a 5-point scale ($M = 2.13$, $SD = 1.34$). A Spearman correlation analysis was conducted due to the non-normal distribution of the data. The analysis revealed that there was no significant correlation ($\rho = .07$, $p = .419$) between generational status and the perception of participation in music ensembles being viewed as a "White activity" by peers or family.

Experienced Culture Shock When Entering College. Latino/a/x music educators ($N = 136$) responded to two factors related to their educational experience: generational status and experiencing culture shock when entering college. Respondents were asked to identify their generational status, ranging from generation 1.0 and generation 4.0 or higher. Additionally, they

rated their perception of experiencing culture shock when entering college on a 5-point scale (M = 3.01, SD = 1.40). To investigate the potential relationship between these two factors, a Spearman correlation analysis was conducted due to the lack of normal distribution of one variable. The results indicated that there was no statistically significant correlation (ρ = -.01, p = .896) between generational status and the perception of experiencing culture shock when entering college.

Table 4.19

Correlation Between Generational Status and Selected Variables

	Generational Status
Non-English Household	.45**
Low-SES Schools	.04
"White Activity"	.07
Culture Shock	-.01

Note. ** Correlation is significant at the .001 level (two-tailed).

Socioeconomic Status

Relied on Bus Transportation During Primary and Secondary Schooling. Latino/a/x music educators (N = 136) responded to two different items regarding socioeconomic status and relying on bus transportation during primary and secondary school. First, respondents indicated their socioeconomic status on a 5-point scale (M = 3.40, SD = 1.52). Second, respondents rated their perception of relying on bus transportation during primary and secondary school on a 5-point scale (M = 2.79, SD = 1.64). In order to see if these two phenomena were related, I

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conducted a Spearman correlation analysis. I used this nonparametric version of correlation because the data lacked normal distribution of one of the variables. I found no statistically significant correlation ($\rho = .07$, $p = .455$) between socioeconomic status and the perception of relying on bus transportation during primary and secondary school.

Costs were Prohibitive. A sample of 136 Latino/a/x music educators ($N = 136$) responded to two different items regarding socioeconomic status and the cost of participation in secondary music programs being prohibitive. First, respondents indicated their socioeconomic status on a 5-point scale ($M = 3.40$, $SD = 1.52$). Second, respondents rated their perception of the cost of participation in secondary music programs being prohibitive on a 5-point scale ($M = 3.13$, $SD = 1.28$). In order to see if these two phenomena were related, I conducted a Spearman correlation analysis. I used this nonparametric version of correlation because the data lacked normal distribution of one of the variables. I found a statistically significant and weak direct correlation ($\rho = .32$, $p < .001$) between socioeconomic status and the perception of the cost of participation in secondary music programs being prohibitive. The medium magnitude of the relationship suggests that some practical significance to this finding may exist.

Consistent Participation in Private Lessons. Participants ($N = 136$) rated their socioeconomic status on a 5-point scale ($M = 3.40$, $SD = 1.52$) and their ability to consistently participate in private lessons on a 5-point scale ($M = 3.21$, $SD = 1.57$). To explore the possible correlation between these two variables, a Spearman correlation analysis was conducted due to the non-normal distribution of one of the variables. The results showed a statistically significant and moderate direct correlation ($\rho = .37$, $p < .001$) between socioeconomic status and the ability to consistently participate in private lessons. The medium magnitude of the relationship suggests that some practical significance to this finding may exist.

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Participation in Music Camps or Honor Ensembles. To explore the relationship between socioeconomic status and the ability to participate in music camps or honor ensembles, Latino/a/x music educators ($N = 136$) responded to two different items. Respondents rated their socioeconomic status on a 5-point scale ($M = 3.40$, $SD = 1.52$) and their ability to participate in music camps or honor ensembles on a separate 5-point scale ($M = 2.76$, $SD = 1.39$). Since one variable was not normally distributed, I conducted a Spearman correlation analysis was performed. The results showed a statistically significant and moderate positive correlation ($\rho = .32$, $p < .001$) between socioeconomic status and the ability to participate in music camps or honor ensembles. The medium magnitude of the relationship suggests that this finding may have practical significance.

Culture Shock When Entering College. Latino/a/x music educators ($N = 136$) responded to two different items regarding socioeconomic status and experiencing culture shock when entering college. First, respondents indicated their socioeconomic status on a 5-point scale ($M = 3.40$, $SD = 1.52$). Second, respondents indicated their perception of experiencing culture shock when entering college on a 5-point scale ($M = 3.01$, $SD = 1.40$). In order to see if these two phenomena were related, I conducted a Spearman correlation analysis. I used this nonparametric version of correlation because the data lacked normal distribution of one of the variables). I found a statistically significant and weak direct correlation ($\rho = .32$, $p < .001$) between socioeconomic status and the perception of experiencing culture shock when entering college. The medium magnitude of the relationship suggests that some practical significance to this finding may exist.

Underprepared Entering College. Respondents ($N = 136$) were asked to report their socioeconomic status and feeling underprepared when entering college. In the first question,

respondents rated their socioeconomic status on a 5-point scale (M = 3.40, SD = 1.52) while the second one asked them to rate their perception of feeling underprepared when entering college on a similar scale (M = 3.08, SD = 1.45). To investigate the possible connection between these two variables, I performed a Spearman correlation analysis as the data were not normally distributed for one of the variables. The results revealed a statistically significant and weak direct correlation (ρ = .34, p < .001) between socioeconomic status and the perception of feeling underprepared when entering college. The medium magnitude of the relationship suggests that practical significance to this finding may exist.

Music Theory Expectations. To investigate the relationship between socioeconomic status and feeling expected to have music theory knowledge when entering college, Latino/a/x music educators (N = 136) responded to two different items. Respondents indicated their socioeconomic status on a 5-point scale (M = 3.40, SD = 1.52) and rated their perception of feeling expected to have music theory knowledge when entering college (M = 3.90, SD = 1.15). I conducted a Spearman correlation analysis to explore if these two phenomena were related due to the non-normal distribution of one of the variables. I found no statistically significant correlation (ρ = -.004, p = .967) between socioeconomic status and the perception of feeling expected to have music theory knowledge when entering college.

College Audition Preparation. Latino/a/x music educators (N = 136) responded to two different items regarding socioeconomic status and feeling that their high school music program adequately prepared them for college auditions. First, respondents indicated their socioeconomic status on a 5-point scale (M = 3.40, SD = 1.52). Second, respondents indicated their perception of feeling that their high school music program adequately prepared them for college auditions on a 5-point scale (M = 3.00, SD = 1.48). In order to see if these two phenomena were related, I

conducted a Spearman correlation analysis. I used this nonparametric version of correlation because the data lacked normal distribution of one of the variables). I found no statistically significant correlation ($\rho = -.04$, $p = .611$) between socioeconomic status and the perception of feeling that their high school music program adequately prepared them for college auditions.

Table 4.20

Correlation Between Socioeconomic Status and Selected Variables

	Socioeconomic Status
Bus Transportation	.07
Cost of Participation	.32**
Private Lessons	.37**
Camps/Honor Ensembles	.32**
Culture Shock	.01**
Underprepared	.34**
Theory Knowledge	-.01
Audition Preparation	-.04

** $p < .001$ level (two-tailed).

Age

Culture Shock When Entering College. To investigate if there was a statistically significant difference between age and experiencing culture shock when entering college, I employed a Kruskal-Wallis *H* Test (see Table 4.21). I elected to use this nonparametric test because of the unequal group size of the independent variable and the non-normally distributed

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independent variable. No significant differences ($c^2 = 1.48$, $df = 3$, $p = .687$) were found among

the four categories of age.

Table 4.21

Results for Kruskal Wallis H Test Comparing Age and Experiencing Culture Shock When

Entering College

Age	n	Mean Ranks	c^2	p
Age			1.48	.687
21–29	41	72.73		
30–39	46	63.76		
40–49	27	64.33		
50+	20	69.65		
Total	134			

Culture Represented in Performance. In order to determine whether there was a

significant difference between age and representation of culture through repertoire performed in

college, a Kruskal-Wallis *H* Test was conducted, and the results are presented in Table 4.22. I

elected to use this nonparametric test because of the unequal group size of the independent

variable and the non-normally distributed independent variable. The analysis did not reveal any

significant differences ($c^2 = 4.38$, $df = 3$, $p = .224$) among the four categories of age that were

examined.

Table 4.22

Results for Kruskal Wallis H Test Comparing Age and Representation of Culture Through

Repertoire Performed in College

Age	n	Mean Ranks	c^2	p
			4.38	.224
21–29	41	74.94		
30–39	46	62.69		
40–49	27	60.48		
50+	20	76.40		
Total	134			

Culture Represented in Music Theory. I conducted a Kruskal-Wallis *H* Test (see Table 4.23) to investigate if there was a statistically significant difference between age and representation of culture in music theory instruction in college. I elected to use this nonparametric test because of the unequal group size of the independent variable and the non-normally distributed independent variable. The results showed that there were no significant differences ($c^2 = 2.94$, $df = 3$, $p = .401$) among the four categories of age that were studied.

Table 4.23

Results for Kruskal Wallis H Test Comparing Age and Representation of Culture in Music

Theory Instruction in College

Age	n	Mean Ranks	c^2	p
Age			2.94	.401
21–29	41	67.02		
30–39	46	64.85		
40–49	27	65.83		
50+	20	80.33		
Total	134			

Culture Represented in Music History. To investigate the potential relationship between age and representation of culture in music history (musicology) instruction in college, I performed a Kruskal-Wallis *H* Test (see Table 4.24). The analysis revealed no statistically significant difference ($c^2 = 3.61$, *df* = 3, *p* = .307) between the four categories of age.

Table 4.24

Results for Kruskal Wallis H Test Comparing Age and Representation of Culture in Music History (Musicology) Instruction in College

Age	n	Mean Ranks	c^2	*p*
Age			3.61	.307
21–29	41	72.00		
30–39	46	66.27		
40–49	27	57.33		
50+	20	75.29		
Total	134			

First-Generation College Student

Culture Shock When Entering College. I sought to examine if there were differences in experiences of culture shock when entering college with students who were first-generation college students. Due to the unequal group size of the independent variable, the nonparametric Mann-Whitney *U* test was performed. Inspection of the group means revealed a significant difference in experiences of culture shock between students who were first-generation college students (*n* = 82, mean ranks = 76.02) and those who were not (*n* = 52, mean ranks = 54.07) (*U* = 1433.5, *Z* = -3.27, *p* = .001, *r* = -.28). On the basis of the small effect size of this difference, I argue that this finding has practical significance as well as statistical significance. Results can be found in Table 4.25.

Table 4.25

Results for Mann-Whitney U Tests Comparing the Differences in First-Generation College

Student on Experiencing Culture Shock

First-Generation	n	Mean Ranks	U	Z	p	r
Total			1433.5	-3.27	.001	-.28
Yes	82	76.02				
No	52	54.07				

Calculating Cost of College. To investigate whether there were disparities in the ability

to calculate the cost of college among students who were first-generation college students. Since

the group sizes were uneven for the independent variable, I employed the nonparametric Mann-

Whitney *U* test was performed. Upon examination of the group means, I discovered a significant

difference in experiences of culture shock between students who were first-generation college

students ($n = 83$, mean ranks $= 57.15$) and those who were not ($n = 52$, mean ranks $= 85.32$) ($U =$

1257.5, $Z = -4.24$, $p < .001$, $r = -.37$). Based on the moderate effect size of this difference, this

finding may have practical as well as statistical significance. Results can be found in Table 4.26.

Table 4.26

Results for Mann-Whitney U Tests Comparing the Differences in First-Generation College

Student on Ability to Calculate Cost of College

First-Generation	n	Mean Ranks	U	Z	p	r
Total			1257.5	-4.24	<.001	-.37
Yes	83	57.15				
No	52	85.32				

** $p < .001$

Culture Represented in Performance. I conducted a Mann-Whitney U test to examine if there were differences in the perception of their culture being represented in the repertoire performed in college with students who were first-generation college students. Due to the unequal group size of the independent variable, the nonparametric test was performed. Inspection of the group means revealed no significant difference in experiences of culture shock between students who were first-generation college students (n = 83, mean ranks = 64.88) and those who were not (n = 52, mean ranks = 72.98) (U = 1899.0, Z = -1.21, p = .23, r = -.01).

Table 4.27

Results for Mann-Whitney U Tests Comparing the Differences in First-Generation College Student on the *Perception of Cultural Representation in Performance*

First-Generation	*n*	*Mean Ranks*	*U*	*Z*	*p*	*r*
Total			1899.0	-1.21	.23	-.01
Yes	83	64.88				
No	52	72.98				

Culture Represented in Music Theory. To examine if there were differences in the perception of their culture being represented in music theory instruction in college with students who were first-generation college students, I performed a Mann-Whitney U test. Due to the unequal group size of the independent variable and non-normally distributed independent variable, the nonparametric was performed. The group means revealed that there was not a significant difference in experiences of culture shock between students who were first-generation college students (n = 83, mean ranks = 61.01) and those who were not (n = 52, mean ranks = 74.37) (U = 1827.0, Z = -1.66, p = .10, r = -.14).

Table 4.28

Results for Mann-Whitney U Tests Comparing the Differences in First-Generation College

Student on the *Perception of Cultural Representation in Music Theory Instruction*

First-Generation	n	Mean Ranks	U	Z	p	r
Total			1827.0	-1.66	.10	-.14
Yes	83	61.01				
No	52	74.37				

Culture Represented in Music History. To explore if there were disparities in the

perception of their culture being represented in music history instruction in college with students

who were first-generation college students, I conducted the nonparametric Mann-Whitney *U* test.

As the independent variable had an unequal group size, this nonparametric was appropriate.

Analysis of the group means revealed no significant difference in experiences of culture shock

between students who were first-generation college students (*n* = 83, mean ranks = 65.01) and

those who were not (*n* = 52, mean ranks = 71.55) (*U* = 1910.00, *Z* = -1.00, *p* = .320, *r* = -.01).

Table 4.29

Results for Mann-Whitney U Tests Comparing the Differences in First-Generation College

Student on the *Perception of Cultural Representation in Music History Instruction*

First-Generation	n	Mean Ranks	U	Z	p	r
Total			1910.0	-1.00	.320	-.01
Yes	83	65.01				
No	52	71.55				

Attending a 2-Year College

Low-SES Schools During Primary or Secondary Schooling. To examine if there were

differences in attending low-SES schools during primary or secondary schooling with students

who attended a 2-year college. Due to the unequal group size of the independent variable and non-normally distributed independent variable, the nonparametric Mann-Whitney U test was performed. Inspection of the group means revealed no significant difference in experiences of culture shock between students who attended 2-year colleges ($n = 42$, mean ranks = 70.35) and those who did not ($n = 93$, mean ranks = 66.94) ($U = 1854.50$, $Z = -.48$, $p = .629$, $r = -.04$).

Table 4.30

Results for Mann-Whitney U Tests Comparing the Differences in Attended a 2-Year College on Attending Low-SES Schools

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1854.50	-.48	.629	-.04
Yes	42	70.35				
No	93	66.94				

Participation Viewed as "White Activity". I sought to examine if there were differences in music ensemble participation being viewed as a "White Activity" by peers with students who attended a 2-year college. Due to the unequal group size of the independent variable, the nonparametric Mann-Whitney U test was performed. Inspection of the group means revealed a significant difference in music being viewed as a "White activity" between students who attended 2-year colleges ($n = 42$, mean ranks = 78.56) and those who did not ($n = 93$, mean ranks = 63.23) ($U = 1509.50$, $Z = -2.245$, $p = .025$, $r = -.19$). On the basis of the small effect size of this difference, this finding has some practical significance as well as statistical significance. Results can be found in Table 4.31.

Table 4.31

Results for Mann-Whitney U Tests Comparing the Differences in Attended a 2-Year College on

Music Participation Viewed as "White Activity"

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1509.50	-2.245	.025	-.19
Yes	42	78.56				
No	93	63.23				

** *p* < .05

Culture Shock When Entering College. I used a Mann-Whitney *U* test to examine if

there were differences in experiencing culture shock when entering college with students who

attended a 2-year college. The nonparametric test was performed due to the unequal group size

of the independent variable and the non-normally distributed independent variable. Upon

examining the group means, I found no significant difference in experiences of culture shock

between students who attended 2-year colleges (*n* = 41, mean ranks = 72.21) and those who did

not (*n* = 93, mean ranks = 65.42) (*U* = 1713.50, *Z* = -.954, *p* = .340, *r* = -.08).

Table 4.32

Results for Mann-Whitney U Tests Comparing the Differences in Attended a 2-Year College on

Experiencing Culture Shock

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1713.50	-.954	.340	.08
Yes	41	72.21				
No	93	65.42				

Culture Represented in Performance. To determine if there were differences in the

perception of their culture being represented in the repertoire performed in college with students

who attended 2-year colleges, a Mann-Whitney U test was performed. Due to the unequal group

size of the independent variable and non-normally distributed independent variable, this

nonparametric test was used. No significant difference in experiences of culture shock between

students who attended 2-year colleges ($n = 42$, mean ranks = 74.17) and those who did not ($n =$

93, mean ranks = 65.22) ($U = 1694.00$, $Z = -1.28$, $p = .202$, $r = -.14$) were found. Results can be

found in Table 4.33.

Table 4.33

Results for Mann-Whitney U Tests Comparing the Differences in Attended a 2-Year College on

the *Perception of Cultural Representation in Performance*

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1694.00	-.1.28	.202	-.14
Yes	42	74.17				
No	93	62.22				

Culture Represented in Music Theory. In order to examine if there were differences in

the perception of their culture being represented in music theory instruction in college with

students who attended 2-year colleges a Mann-Whitney U test was performed. The

nonparametric test was performed due to the skewness of representation in music theory courses

and the unequal group size of the independent variable. Analysis of the group means revealed no

significant difference in experiences of culture shock between students who attended 2-year

colleges ($n = 42$, mean ranks = 75.19) and those who did not ($n = 93$, mean ranks = 64.75) ($U = 1651.00$, $Z = -1.59$, $p = .112$, $r = -.14$). Results can be found in Table 4.34.

Table 4.34

Results for Mann-Whitney U Tests Comparing the Differences in Attended 2-Year College on the

Perception of Cultural Representation in Music Theory Instruction

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1651.00	-1.59	.112	-.14
Yes	42	75.19				
No	93	64.75				

Culture Represented in Music History. I sought to examine if there were differences in t the perception of their culture being represented in music history instruction in college with students who attended 2-year colleges. Due to the unequal group size of the independent variable and non-normally distributed independent variable, the nonparametric Mann-Whitney U test was performed. Inspection of the group means revealed no significant difference in experiences of culture shock between students who attended 2-year colleges ($n = 41$, mean ranks = 72.66) and those who did not ($n = 93$, mean ranks = 65.23) ($U = 1695.00$, $Z = -1.09$, $p = .279$, $r = -.01$). Results can be found in Table 4.35.

Table 4.35

Results for Mann-Whitney U Tests Comparing the Differences in Attended 2-Year College on the

*Perception of Cultural Representation in Music History Instruction*

Attended 2-Year College	n	Mean Ranks	U	Z	p	r
Total			1695.00	-1.09	.279	-.01
Yes	41	72.66				
No	93	65.23				

Taught by a Latino/a/x Music Educator in Primary or Secondary School

HSI or HBCU Attendance. Chi-square analyses were used to determine differences between the categorial variables of being taught by a Latino/a/x music educator in primary and secondary school and attending an HSI or HBCU. Figure 4.3 displays results that indicated no significant differences based upon being taught by a Latino/a/x music educator in primary and secondary school ($c^2 = 5.857$, $df = 4$, $p = .210$).

Figure 4.3

Attending HSI or HBCU by Taught by Latino/a/x Music Educator in PK–12
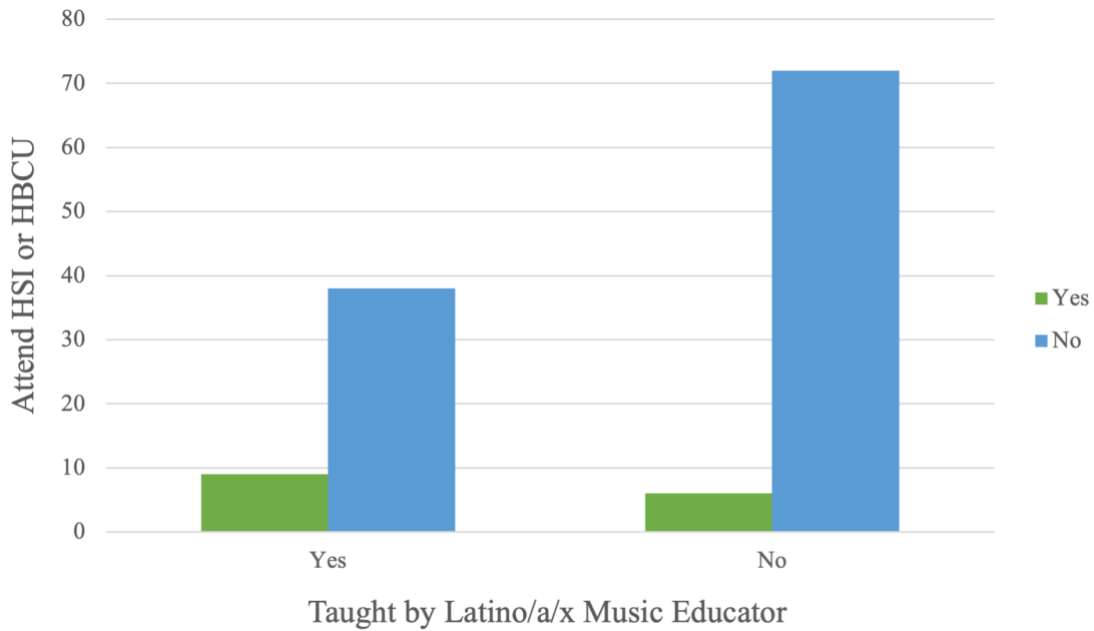
Attended Low-SES Schools During Primary or Secondary Schooling. I sought to examine if there were differences in attending low-SES schools during primary or secondary school with students who were taught by a Latino/a/x music educator in primary or secondary school. Due to the unequal group size of the independent variable, the nonparametric Mann-Whitney U test was performed. Inspection of the group means revealed a significant difference in attending low-socioeconomic schools between students who were taught by a Latino/a/x music educator in primary or secondary school ($n = 53$, mean ranks = 74.91) and those who were not ($n = 80$, mean ranks = 61.76) ($U = 1701.00$, $Z = -1.99$, $p = .047$, $r = -.17$). On the basis of the small effect size of this difference, I argue that this finding may have practical significance as well as statistical significance. Results can be found in Table 4.3.

Table 4.36

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x

Music Educator in Primary or Secondary School on Attended Low-SES Schools

Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1701.00	-1.99	.047	-.17
Yes	53	74.91				
No	80	61.76				

Teachers Understood Educational Obstacles. To examine if there were differences in perception of teachers understanding the educational obstacles of their Latino/a/x students between those taught by a Latino/a/x music educator in primary or secondary school and those who were not, I performed a Mann-Whitney U test. Due to the unequal group size of the independent variable, this nonparametric was performed. After examining the group means, I found a significant difference in experiences of culture shock between students who were taught by a Latino/a/x music educator in primary or secondary school ($n = 53$, mean ranks = 85.07) and those who were not ($n = 80$, mean ranks = 55.03) ($U = 1162.50$, $Z = -4.52$, $p < .001$, $r = -.39$). Based on the moderate effect size of this difference, this finding has practical significance as well as statistical significance. Results can be found in Table 4.37.

Table 4.37

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x

Music Educator in Primary or Secondary School on Perception of Educational Obstacles

Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1701.0	-4.52	<.001	-.39
Yes	53	85.07				
No	80	55.03				

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Participation viewed as a "White Activity." A Mann-Whitney U test was used to examine if there were differences in participation in music ensembles being viewed as a "White Activity" with students who were taught by a Latino/a/x music educator in primary or secondary school. Due to the unequal group size of the independent variable, the nonparametric test was performed. Analysis of the group means revealed a significant difference in participation in music ensembles being viewed as a "White Activity" between students who were taught by a Latino/a/x music educator in primary or secondary school ($n = 53$, mean ranks = 59.25) and those who were not ($n = 80$, mean ranks = 72.13) ($U = 1709.50$, $Z = -2.01$, $p = .045$, $r = -.17$). Because of the small effect size of this difference, this finding may have practical significance as well as statistical significance. Results can be found in Table 4.38.

Table 4.38

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x Music Educator in Primary or Secondary School on Music Participation Being Viewed as a "White Activity"

| Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1701.0	-4.52	.045	-.17
Yes	53	59.25				
No	80	72.13				

Taught by a Latino/a/x Music Educator in College

HSI or HBCU Attendance. Chi-square analyses were used to determine differences between the categorial variables of being taught by a Latino/a/x music educator in college and

attending an HSI or HBCU. Figure 4.4 displays results that indicated no significant differences

based on being taught by a Latino/a/x music educator in college ($c^2 = 2.464$, $df = 4$, $p = .651$).

Figure 4.4

Taught by Latino/a/x Music Educator in College by Attended an HSI or HBCU
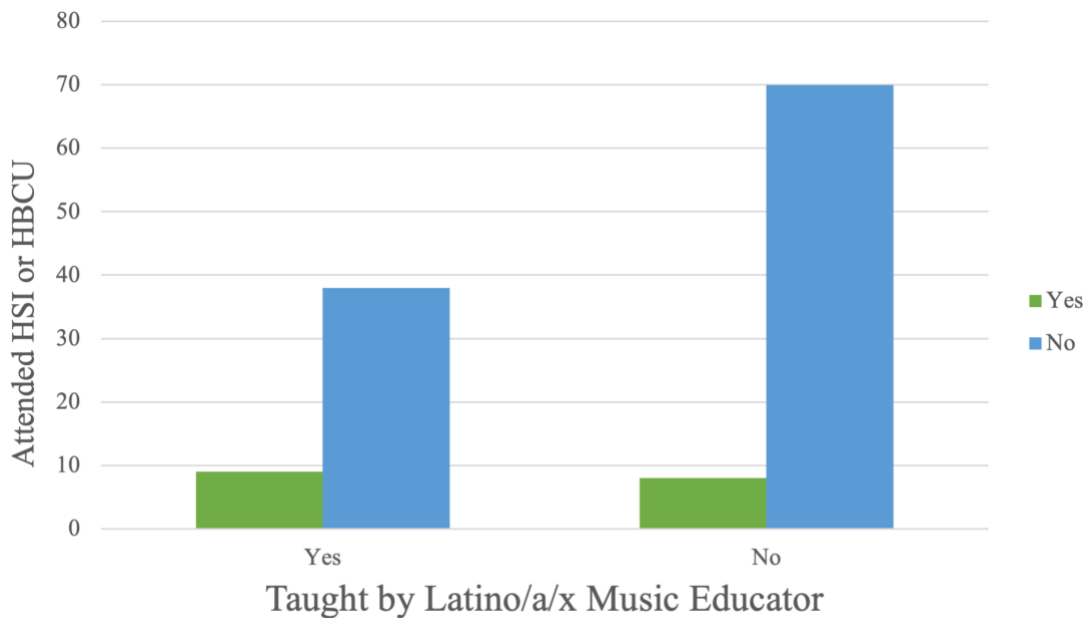
Low-SES Primary or Secondary Schools. I sought to examine if there were differences

in being taught by a Latino/a/x music educator in college with students who attended low-SES

schools during primary or secondary school. Due to the unequal group size of the independent

variable, the nonparametric Mann-Whitney U test was performed. Inspection of the group means

revealed no difference in experiences of culture shock between students who were taught by a

Latino/a/x music educator in primary or secondary school ($n = 46$, mean ranks = 62.83) and

those who were not ($n = 83$, mean ranks = 66.20) ($U = 1809.00$, $Z = -0.51$, $p = .611$, $r = -.04$).

Table 4.39

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x

Music Educator in College on Attended Low-SES Schools

Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1809.00	-0.51	.611	-.04
Yes	46	62.83				
No	83	66.20				

Teachers Understood Educational Obstacles. To examine if there were differences in the perception of teachers understanding the educational obstacles of their Latino/a/x students between those taught by a Latino/a/x music educator in college and those who were not, I performed a Mann-Whitney U Test. Due to the unequal group size of the independent variable, the nonparametric test was performed. Analysis of the group means revealed no significant difference in experiences of culture shock between students who were taught by a Latino/a/x music educator in primary or secondary school ($n = 46$, mean ranks = 60.97) and those who were not ($n = 83$, mean ranks = 67.23) ($U = 1723.50$, $Z = -0.94$, $p = .350$, $r = -.08$).

Table 4.40

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x

Music Educator in College on Perception of Educational Obstacles

Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1723.50	-0.94	.350	-.08
Yes	46	60.97				
No	83	67.23				

Participation viewed as a "White Activity." A Mann-Whitney U test was used to examine if there were differences in participation in music ensembles being viewed as a "White Activity" with students who were taught by a Latino/a/x music educator in college. This nonparametric was performed due to the unequal group size of the independent variable. After examining the group means, I found no difference in experiences of culture shock between students who were taught by a Latino/a/x music educator in primary or secondary school ($n = 46$, mean ranks = 62.57) and those who were not ($n = 83$, mean ranks = 66.35) ($U = 1797.00$, $Z = -0.58$, $p = .557$, $r = -.05$).

Table 4.41

Results for Mann-Whitney U Tests Comparing the Differences in Being Taught by a Latino/a/x

Music Educator in College on Music Participation Being Viewed as a "White Activity"

Taught by Latino/a/x ME	n	Mean Ranks	U	Z	p	r
Total			1797.00	-0.58	.557	-.05
Yes	46	62.57				
No	83	66.35				

Comparative Reflection

I addressed the fifth research question– "Did differences exist between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience?"–by examining data using a one-way, repeated-measure analysis of variance (ANOVA). Results from one-way, repeated measure analysis of variance (ANOVA) can be found in Table 4.42 and Table 4.43.

Negative Stereotypes from Peers

I established that the assumption of sphericity was met through a Mauchly's test (Mauchly = .960, c^2 = 4.320, p = .115) and found a statistically significant difference between means of the different stages of participants' educational experience (F = 5.643, df = 2, p = .004, partial η^2 = .05) with a moderate effect size suggesting practical significance. Using post hoc tests, I found that a significant difference existed between primary and secondary schooling (M_1 = 2.67, SD = 1.50) and in-service teaching (M_3 = 2.23, SD = 1.21). Participants (n = 109) showed no significant differences found in feelings of discrimination between primary and secondary schooling and preservice training or between preservice training and in-service teaching.

Discrimination from Peers

After conducting a Mauchly's test (Mauchly = .939, c^2 = 6.66, p = .036) to check the assumption of sphericity, I found a statistically significant difference between means of the different stages of participants' educational experience (F = 4.112, df = 2, p = .018, partial η^2 = .037) with a small effect size suggesting practical significance. Post hoc tests revealed a significant difference existed between primary and secondary schooling (M_1 = 2.28, SD = 1.40) and in-service teaching (M_3 = 1.93, SD = 1.12). There were no significant differences found in feelings of discrimination between primary and secondary schooling and preservice training or between preservice training and in-service teaching for the participants (n = 107).

Negative Stereotypes from Teachers

Once checking the assumption of sphericity through Mauchly's test (Mauchly = .967, c^2 = 3.558, p = .169), I observed a statistically significant difference between means of the different stages of participants' educational experience (F = 6.616, df = 2, p = .002, partial η^2 = .058) with a moderate effect size suggesting practical significance. Further analysis with post hoc tests

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revealed significant differences existed between primary and secondary schooling ($M_1 = 2.37$, $SD = 1.45$) and in-service teaching ($M_3 = 1.97$, $SD = 1.12$), as well as between preservice training ($M_2 = 2.25$, $SD = 1.31$) and in-service teaching ($M_3 = 1.97$, $SD = 1.12$). However, participants ($n = 108$) showed no significant differences between primary and secondary schooling and preservice training.

Discrimination from Teachers

I established that the assumption of sphericity was met through a Mauchly's test (Mauchly $= .892$, $c^2 = 12.125$, $p = .002$) and found a statistically significant difference between means of the different stages of participants' educational experience ($F = 4.069$, $df = 2$, $p = .018$, partial $\eta^2 = .037$) with a small effect size suggesting practical significance. Using post hoc tests, I found that a significant difference existed between primary and secondary schooling ($M = 2.17$, $SD = 1.32$) and in-service teaching ($M = 1.89$, $SD = 1.16$). Participants ($n = 108$) showed no significant differences between primary and secondary schooling and preservice training or between preservice training and in-service teaching.

Non-Latino/a/x Mentor or Role Model

In examining participants' educational experiences, Mauchly's test confirmed the assumption of sphericity (Mauchly $= .975$, $c^2 = 2.634$, $p = .268$) and found a statistically significant difference between means of the different stages of participants' educational experience ($F = 4.587$, $df = 2$, $p = .011$, partial $\eta^2 = .041$) with a small effect size suggesting practical significance. Post hoc tests showed a significant difference existed between preservice training ($M = 3.49$, $SD = 1.56$) and in-service teaching ($M = 3.32$, $SD = 1.65$), while no significant differences were found between primary and secondary schooling and preservice

training or between primary and secondary schooling and in-service teaching among participants ($n = 108$).

Latino/a/x Mentor or Role Model

A statistically significant difference between means of the different stages of participants' educational experience ($F = 4.871$, $df = 2$, $p = .009$, partial $\eta^2 = .044$) with a small effect size suggesting practical significance. Mauchly's test (Mauchly = .978, $c^2 = 2.385$, $p = .303$) confirmed the assumption of sphericity. Post hoc tests revealed a significant difference existed between preservice training ($M = 2.30$, $SD = 1.51$) and in-service teaching ($M = 2.79$, $SD = 1.63$). Participants ($n = 107$) showed no significant differences between primary and secondary schooling and preservice training or between primary and secondary schooling and in-service teaching.

Supported in Pursuing Music by Parents/Guardians

Mauchly's test indicated that the assumption of sphericity was met (Mauchly = .934, $c^2 = 7.142$, $p = .028$). Further, I found a statistically significant difference between means of the different stages of participants' educational experience ($F = 7.444$, $df = 2$, $p < .001$, partial $\eta^2 = .066$) with a medium effect size suggesting practical significance. Post hoc tests showed primary and secondary schooling ($M = 4.17$, $SD = 1.25$) significantly differed from in-service teaching ($M = 4.50$, $SD = 0.94$) and between preservice training ($M_2 = 4.08$, $SD = 1.25$) significantly differed in-service teaching ($M_3 = 4.50$, $SD = 0.94$). Conversely, there were no significant differences between primary and secondary schooling and preservice training among participants ($n = 106$).

Supported in Pursuing Music by Peers

The results of Mauchly's test revealed that the assumption of sphericity was met (Mauchly $= .818$, $c^2 = 20.874$, $p < .001$). Additionally, I observed a significant difference in means of participants' educational experience across different stages ($F = 10.164$, $df = 2$, $p < .001$, partial $\eta^2 = .088$) with a medium effect size suggesting practical significance. Subsequent post hoc tests revealed that primary and secondary schooling ($M = 4.10$, $SD = 1.11$) was significantly different from preservice teaching ($M = 4.46$, $SD = 0.84$) and between primary and secondary schooling ($M = 4.35$, $SD = 0.97$) was significantly different from in-service teaching ($M = 4.46$, $SD = 0.84$). No significant differences were shown between preservice training and in-service teaching for participants ($n = 106$).

Pressure to Assimilate

I performed Mauchly's test (Mauchly $= .775$, $c^2 = 26.527$, $p < .001$) to ensure the assumption of sphericity was met. I found a statistically significant difference between means of the different stages of participants' educational experience ($F = 4.312$, $df = 2$, $p = .015$, partial $\eta^2 = .039$), indicating the possibility of practical significance due to the small effect size. Further analysis using post hoc tests revealed a significant difference existed between preservice training ($M = 2.95$, $SD = 1.51$) and in-service teaching ($M = 2.62$, $SD = 1.45$). However, participants ($n = 106$) showed no significant differences between primary and secondary schooling and preservice training or between primary and secondary schooling and in-service teaching.

Pressure to Code-Switch

The results of Mauchly's test revealed that the assumption of sphericity was met (Mauchly $= .808$, $c^2 = 22.210$, $p < .001$). I discovered a statistically significant difference between the means of the different stages of participants' educational experience ($F = 10.120$, df

= 2, $p < .001$, partial $\eta^2 = .088$). The medium effect size suggests practical significance. Using post hoc tests, I found that a significant difference existed between primary and secondary schooling ($M = 2.74$, $SD = 1.57$) and preservice training ($M = 3.17$, $SD = 1.50$). No significant differences were found for participants ($n = 106$) between primary and secondary schooling and in-service teaching or between preservice training and in-service teaching.

Table 4.42

Means and Standard Deviations for Comparative Reflection (Peers, Teachers, Mentor)

	Primary and Secondary School (PK–12)		Preservice (Collegiate/ Undergraduate)		In-service (Profession)	
	M	*SD*	*M*	*SD*	*M*	*SD*
I experienced negative stereotypes from PEERS because of my race/ethnicity.	2.67	1.50	2.43	1.29	2.23	1.21
I experienced discrimination from my PEERS because of my race/ethnicity.	2.28	1.40	2.10	1.30	1.93	1.12
I experienced negative stereotypes from TEACHERS because of my race/ethnicity.	2.37	1.45	2.25	1.31	1.97	1.12
I experienced discrimination from my TEACHERS because of my race/ethnicity.	2.17	1.32	1.96	1.17	1.89	1.16
I had a non-Latino/a/x mentor or role model.	3.49	1.56	3.76	1.52	3.32	1.65
I had a LATINO/A/X mentor or role model.	2.62	1.61	2.30	1.51	2.79	1.63

Table 4.43

Means and Standard Deviations for Comparative Reflection (Support, Societal Pressure)

	Primary and Secondary School (PK–12)		Preservice (Collegiate/ Undergraduate)		In-service (Profession)	
	M	*SD*	*M*	*SD*	*M*	*SD*
My parents/guardians supported me in pursuing music.	4.17	1.22	4.08	1.25	4.50	0.94
My friends/peers supported me in pursuing music.	4.10	1.11	4.35	0.99	4.46	0.84
I felt pressure to assimilate (change my appearance, clothing, etc.).	2.92	1.57	2.95	1.51	2.62	1.45
I felt pressure to code switch (changed or used different language when interacting with peers, teachers, professors, or colleagues).	2.74	1.53	3.17	1.50	3.00	1.43

Open-Ended Latino/a/x Educational Experience Responses

Respondents were given an open-ended prompt and asked to provide any additional comments about the Latino/a/x educational experience. Where appropriate, I coded responses with the other open-ended prompts on barriers and supports at each educational level. I utilized a priori coding based on themes found in my literature review (e.g., language, discrimination, stereotyping, peers, parents, role models, culture shock) and based upon my research questions. I sorted emergent codes based on theme and research question and used in vivo coding when possible. In order to provide each respondent's unique perspective, I provided all 52 (38.2%) participant responses in *Appendix E*. Major themes from these responses include financial, identity, language, being a role model, and representation.

Some participants did not feel that race or ethnicity was an issue in their educational experience but that the challenges were the result of socioeconomic status. One participant stated, "I believe that I felt different because most of my friends and professors came from a higher economic class than me." Another participant echoed these comments stating, "The struggle is harder when you do not have the money to compete with kids that do have money for private lessons. I did not even know lessons were an option until I got to college." Responses such as these were coded to be included in financial challenges in the PK–12 schooling open responses.

Issues of identity were also present in this open-response item. One participant commented on issues of colorism within society stating, "I hope that students of Latin culture, regardless of the color of our skin, would be treated like any other Latino. Sometimes I felt as if I

was not enough due to my light colored skin." Another participant remarked on issues of belonging to multiple ethnicities:

> I just feel like coming from two distinct cultures (Colombian and Mexican) that have influenced the world with out music, why was it barely even whispered about in my schooling? I had to be out of college and play in a Latin jazz band to FINALLY feel seen on my instrument and in my own music culture.

While these quotes illustrate the complexities of Latino/a/x identities, others embrace their Latino/a/x identity. One participant stated, "I love being a Latino and grasping every opportunity to express it!"

Language may also play a factor in respondents' perception of challenges as one participant wrote that there was "Pressure to speak Spanish." Another connected language with cultural identity stating, "I didn't feel and still don't feel like I can call myself a Lain woman because I don't speak the language well. I have a huge conflict with my identity." These issues of language may also be regional as one participant commented on the differences in language and culture based on the overall community:

> The only negative experience I had was once I moved to the Rio Grande Valley in South Texas, there was an expectation that you speak and understand Spanish. And there is a hyper focus on Hispanic culture, to the detriment of the other (much smaller) cultures.

Another participant commented on the connection of skin tone and language stating, "I present White, but I'm fluent in Spanish; I have non-native-English-speaker tendencies, too. But despite this, I still get disbelief from colleagues and students." Where appropriate, I included these codes within themes based on references to their specific educational stage.

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Several participants made references to representation and being role models in their teaching practices. Some felt that this representation is largely absent in their curriculum due to literature constraints. One participant stated that there is a "need for more choral music to reflect our culture" while another commented on the lack of gender representation. A participant commented, "As a Hispanic woman in music, I feel very unseen and misunderstood." Additionally, some participants felt that there was a greater need for highly trained teachers of color. A participant remarked:

I wish we had more teachers who actually studied music and are musicians as opposed to general Ed teachers who are moved to positions to teach music without a music background.

The participants also felt that they were glad to be able to provide representation for their students and to serve as role models. One participant commented, "I am proud to teach at my alma mater and for my vocal students to have a representative from their community provide their music education" and another stated, "It's very othered in classroom settings and I basically now am the teacher I wish I had." When possible, I included these statements in corresponding educational levels based upon theme.

The final major theme to emerge was the issue of language and gender due to the inclusion of Latinx. Though many respondents used this term as an identifier, others found it offensive or off-putting. One participant found the term to be an imposition on the community due to the conformities of another language stating, "I don't appreciate the term "LatinX", I feel as it is an imposition from a genderless language (English) to a gendered language (Spanish)." I coded open-ended responses in this section within open-ended responses at the corresponding educational stage where appropriate.

Chapter 5: Discussion

Seeking to understand the experiences of members of the Latino/a/x community is vital to creating policies and practices for equity, access, and inclusion in music education. This research on the underrepresentation of the Latino/a/x peoples in music education has been limited and researchers have tended to use small-scale, qualitative methodologies. Additionally, there has been little investigation into the experiences of Latino/a/x music educators or their educational barriers, challenges, and supports. Researchers have yet to account for this disproportionate representation of the Latino/a/x community.

The purpose of this study was to investigate the educational experiences of Latino/a/x music educators at three stages (primary and secondary school, preservice, and in-service). A secondary purpose was to examine the possible differences in perception of challenges, barriers, and support systems at these different stages of their educational experience. Specifically, I examined: (a) the perceived challenges and barriers experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience, (b) the support systems that are available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences, and (c) perceptions of these barriers, challenges, and supports throughout their educational experience.

Summary of Major Findings

Data were collected from Latino/a/x music educators working in twelve states belonging to the professional organizations of the National Association for Music Education (NAfME) and the Texas Music Educators Association (TMEA) during February and March of 2023 ($N = 136$). Respondents completed an educational experiences survey, which included researcher-designed prompts regarding (a) demographic information, (b) primary and secondary schooling, (c)

preservice experience, (d) in-service experience, and (e) perceived challenges, barriers, and support systems. Descriptive analyses were presented with results arranged by research question and their organization within the survey instrument. I utilized descriptive, univariate, and repeated-measures analyses for quantitative data and emergent and in vivo coding to analyze qualitative responses.

In this study, I highlighted perceptions of Latino/a/x music teachers' educational experience. Within this chapter, I have provided a detailed overview of these experiences organized by research question. The first research question, "What were the PK–12, preservice, and in-service experiences of Latino/a/x music educators?", was addressed throughout each section of this chapter. I conclude the chapter by presenting the implications, limitations of the study, and provide recommendations for future research.

Latino/a/x Educational Experience

The Latino/a/x community has been underrepresented in relation to their overall population within music education. While most of the literature has focused on the experiences of Latino/a/x students in the classroom, the current study sought to determine the experiences of Latino/a/x teachers across multiple stages of their educational experience. My first research question was, what were the PK–12, preservice, and in-service experiences of Latino/a/x music educators?

Primary and Secondary School Experience. Results revealed that a majority of participants (86.7%, $n = 118$) had a generational status of 2.0 or higher and tended to be younger (84%, $n =115$), under the age of 50. While Spanish was the second most spoken language in the United States (United States Census Bureau, n.d.) and Latino/a/x students are more likely to come from non-English speaking homes (O'Connor, 2009), a smaller number of participants

(43.7%, *n* = 59) *mostly* or *strongly agreed* that they were raised in predominately Spanish-speaking households. This loss of language in the household could be due to the participants' higher generational status or assimilation of their families.

Latino/a/x students often face a lack of representation in their secondary music classroom (Baxter, 2015), yet most of the participants (80%, *n* = 118) reported that participation in music was not viewed as a "White activity" by their friends/peers or parents/guardians. This difference in perception could be the result of participants being from the states in the United States with the largest Latino/a/x populations, where there may be more predominant representation within their music communities. Additionally, some national studies within music education have excluded Texas (Alcala & Pennello, 2022), where classroom practices may differ from other states. Despite these potential differences, most participants (59.7%, *n* = 80) did not have a Latino/a/x music teacher in primary or secondary school, suggesting that there may be additional factors that require further investigation.

Preservice Experience. Most respondents (61.0%, *n* = 83) were first-generation college students and did not attend a junior, community, or 2-year college (68.4%, *n* = 93). This finding is higher than the percentages reported by Flores (2021) for first-generation students, but lower than previous research for community (Acevedo-Gil, 2019; Alfonso, 2004; Huerta & Garza, 2022) and 2-year colleges (Alfonso, 2004; Postsecondary National Policy Institute; 2020). This contrast in junior, community, and 2-year colleges may be due to the fact that some collegiate music programs require major-specific coursework in a student's first semester of college, which could lead to attrition or students from these backgrounds choosing to pursue degrees in other areas. Therefore, these responses may differ from those who did not complete collegiate music programs.

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The vast majority of participants (96.3%, $n = 131$) entered college directly after high school, with only four participants (2.9%) not doing so. Most participants attended Predominantly White Institutions (PWIs), while only 11.0% ($n = 15$) attended a Hispanic-Serving Institute (HSI) or a Historically Black College or University (HBCU). Only four participants (2.9%) selected 'unsure' for the status of their college, but it is possible that more participants were incorrect in identifying the status of their university or college. Given that most respondents were from Texas, it is possible that their perception of whether their college was an HSI may be different from official designations since 109 of the 171 colleges and universities in Texas are designated as HSIs (Campus Explorer, 2023; Hispanic Association of Colleges and Universities, 2023; TXCAN, 2022). However, it is important to note that some Hispanic-Serving Institutes prefer to be characterized as multicultural communities (Casper, 2019), and participants may not have viewed their colleges or universities as specifically serving the Latino/a/x community.

In-service Experience. Overall, the findings suggest that the participants in this study represent a diverse group of early- to mid-career educators who predominantly worked in public schools. Respondents also tended to teach in suburban (36%, $n = 49$) or urban (34.6%, $n = 47$) school settings. While most have been teaching for ten years or less, they had a variety of teaching experiences and content expertise. Furthermore, the content areas of the participants also greatly varied which showcases the diversity of the Latino/a/x music educator population.

Latino/a/x Identity

It is important to note that the use of Latinx has been a topic of debate within the Latino/a/x community, with some embracing it as a gender-inclusive term and others rejecting it as a form of cultural erasure. Several potential participants indicated via email that they would

not complete the survey because of the use of the term Latinx. As such, it is crucial to approach terminology with sensitivity and awareness of the diverse perspectives within the Latino/a/x community. Researchers and educators should be mindful and strive to use language that is respectful, use a variety of terms when needed, and ask individuals about their preferred terminology when appropriate.

Several participants voiced concerns in open-ended responses about the use of Latinx. Some of these participants equated this usage of Latinx to politics, "woke media," and "divisive NAFME teachings." Some participants also viewed Latinx as being a forced requirement on members of the community instead of one that is to be used by non-conforming members. These participants felt that the term conflicted with the Spanish language and were offended by the use of Latinx. One potential participant stated via email, "I want to participate in your survey but you must understand I am not Latinx. I am a Latina. I'm deeply offended that I would be categorized as an "x" of any kind." Another participant wrote:

> I don't appreciate the term "LatinX", I feel as it is an imposition from a genderless language (English) to a gendered language (Spanish). Yes, I am aware that French and German are also trying to include non-gendered language. However, this idea originates from English countries, and it imposed on all of us.

The inclusion of Latinx also causes internal conflict for some with one participant writing:

> I am filling out this survey because I think this is an important topic. However, I do not use any variation of Latin to identify. I consider myself Hispanic and am really turned off by the use of an X to identify any person. I believe the X is insulting to us and it is a way for white people to make us feel less significant.

Participants in this study overwhelmingly identify as Hispanic, Latino, or Latina though 10.3% ($n = 14$) identify with the non-binary term Latinx, 8.1% ($n = 11$) identify with the non-binary term Latine, and four other participants (2.9%) used Latin@ or Latin*.

These newer terms were reported in smaller numbers than the more traditional terms Hispanic, Latino, or Latina. The majority of participants identify using only one term but almost 45% ($n = 60$) of participants use multiple terms. Some participants identified using up to seven terms which could indicate some misunderstandings within the community. Many of the identifying terms listed are non-gendered/non-binary which may represent confusion among members of the community who wish to be inclusive but do not identify as non-binary or gender-neutral. Though scholars within the Latino/a/x community such as Rodríguez (2017) have asserted the use of non-gendered identifiers to be used only by non-conforming members of the community, it seems that some have adopted these terms as more of an umbrella term for all members of the community. It is important for researchers and practitioners to be aware of the potential implications and nuances of using certain terms and to use them appropriately and with sensitivity (Busey, 2022; Salinas Jr. & Lozano, 2022).

Challenges and Barriers

Researchers have identified various challenges and barriers along the educational pipeline for Latino/a/x students. The identification of these barriers within music education is vital to creating more equitable practice in the classroom and enacting reform to educational policies. My second question was, what are the perceived challenges and barriers, if any, experienced by Latino/a/x music educators during their PK–12, preservice, and in-service experience?

Primary and Secondary School Challenge and Barriers. Educational equality remains a challenge for Latino/a/x students (Contreras & Rodrigues, 2022; Schneider et al., 2006).

Participants (*n* = 77, 57%) in this study echoed similar challenges, indicating that they *mostly* or *strongly agreed* with attending low socioeconomic status schools during their primary or secondary schooling. Additionally, only 45 participants (33.3%) indicated that costs related to participation in secondary ensembles were not a burden to their families or prohibitive. Despite the financial costs, participants did not believe that it impacted their ability to participate in music camps or honor ensembles. This may be due to supplemental financial support from booster organizations or other sources within their music program, as several participants reported receiving such support in open-ended prompt responses. However, the relationship between attending low socioeconomic status schools and participation in secondary music programs remains a concern for ensuring educational equality for Latino/a/x students (Contreras & Rodriguez, 2022; Schneider et al., 2006).

Consistent with prior research (Abramo & Bernard, 2020; Delorenzo & Silverman, 2016), 64.7% (*n* = 90) of Latino/a/x participants reported being unable or inconsistently able to receive private lessons prior to attending college. Despite access to music programs at the secondary level, issues of affordability and transportation compounded feelings of inequity for participants. One participant stated, "I felt like I wasn't as strong as my peers who came from richer backgrounds and have lessons before coming to college." Although some participants were able to receive discounted rates or free lessons from their directors, some were aware of their families' inability to afford private lessons. Transportation also remained an issue, with 42.2% (*n* = 57) of participants reporting that they *mostly* or *strongly agreed* that they relied on bus transportation during their primary and secondary schooling, which may have limited their ability to access music programs or receive private lessons which usually occur outside the regular school day.

Only 32.4% ($n = 44$) of the participants in this study *mostly* or *strongly agreed* that their teachers understood the educational obstacles they faced. Despite attending schools in areas with a high Latino/a/x population, participants still felt a disconnect with their teachers that could be attributed to various factors, such as cultural differences or a lack of cultural understanding by educators and administrators within their schools. This disconnect can have a profound impact on the educational experiences of Latino/a/x students, contributing to feelings of isolation (Baxter, 2015) or a lack of motivation (Postsecondary National Policy Institute, 2021).

Responses from the open-ended prompt revealed that the most common barriers or challenges experienced by the participants were financial issues (43.6% $n = 51$), a lack of support (17.9%, $n = 21$), discrimination (14.5%, $n = 17$), and language barriers (11.1%, $n = 13$). The findings of this study are concerning but perhaps not surprising, given that Manzano-Sanchez et al. (2019) had previously identified the lack of financial resources as the principal barrier impacting Latino/a/x students. Additionally, several participants indicated that they were only able to participate in musical activities in primary and secondary school because of financial assistance provided by various resources. The second most common barrier, lack of support, could also be connected to financial resources because it is unclear if lack of support referred to material resources or emotional support from family or educators. Eight participants (6.8%) indicated understanding from family as a barrier, five (4.3%) stated that there was a lack of understanding from teachers, and four (3.4%) indicated a lack of resources. Intersections of income inequality, school experiences, cultural background, race, and class combine to influence individuals' experiences, particularly when they encounter oppression (Draves & Vargas, 2022; Escalante, 2020). It is possible that a combination of these, and several other factors, result in overall feelings of a lack of support on the part of the participants.

Discrimination was identified as the third most common barrier for participants, although the sources of discrimination were not clearly stated. Several researchers (Durkee et al., 2019; Gamboa, 2020; McWhirter et al., 2013; Villamil Tinajero et al., 2022) have identified teachers as the primary source of discrimination for Latino/a/x students, while others have identified peers (Del Real Viramontes & Urrieta, Jr., 2022), educational policies (Cabrera, 2022; García & Torres-Guevara, 2022; San Miguel, Jr. & Donato, 2010; Scheider et al., 2006), and standardized testing (San Miguel, Jr. & Donato, 2010) as other sources. Language barriers were also cited as a primary obstacle, although this finding differed from previous research which highlighted the lack of instruction for non-Native English-speaking students (McWhirter et al., 2013; Villamil Tinajero et al., 2022). Thirteen participants (14.5%) reported difficulties due to not knowing Spanish. While only one participant mentioned that learning English was an issue during their primary and secondary education, several other participants reported experiencing issues from peers and teachers for not being able to speak Spanish. This lack of language proficiency could have contributed to some participants' (6.8%, $n = 8$), feeling that they were not Latino/a/x enough while also not feeling White enough.

Preservice Challenge and Barriers. Financial barriers were identified as the most commonly cited challenge by the majority of participants (57.4%, $n = 62$) in their preservice training. These financial difficulties could have contributed to most participants being unable to afford or infrequently receiving private lessons prior to attending college. Only 29.4% ($n = 40$) of the participants reported consistently receiving private lessons prior to college, and several who did receive lessons indicated that they were only able to do so because their private teachers offered them discounts, lessons were provided for free by their ensemble directors, or they received financial support from external sources.

Because the majority of participants were first-generation college students, participants felt uncertain about accurately calculating the cost of attending college. Additionally, most of the participants (65.4%, $n = 89$) did not receive help from anyone outside their families when applying to college. This is consistent with findings from previous research (Acevedo-Gil, 2019; Schneider et al., 2006; Smith, 2015), which has shown that first-generation students often lack knowledge of their financial needs, leading to potential difficulties in applying for college entrance or financial aid, particularly if their families are also unfamiliar with the process. Given that the lack of financial resources has been viewed as a principal barrier impacting Latino/a/x/e students (Manzano-Sanchez et al., 2019), it is possible that the participants' first-generation status may have compounded these issues and created additional barriers.

Participants (44.8%, $n = 60$) also reported *mostly* or *strongly agreeing* with experiencing culture shock upon entering college, with some indicating feelings of discomfort. These feelings may have been compounded by the fact that most participants *strongly agreed* that a majority of their professors were White. Additionally, most respondents (72.1%, $n = 98$) did not have a peer group of other Latino/a/x students while in college, which can further exacerbate feelings of culture shock and isolation. Although a majority of participants did not have a Latino music teacher in their PK–12 schooling (58.8%, $n = 80$), this percentage increased slightly at the collegiate level (61%, $n = 83$).

Issues of representation were prevalent in the campus communities of the respondents. Moreover, most participants (44.8%, $n = 60$) felt that their institutions lacked food options from their cultures. Within the school of music, participants felt that their cultures were not adequately represented in their music theory or music history coursework. Additionally, the repertoire they performed as soloists and in their ensembles rarely featured music from their cultures. Despite

this lack of representation in their collegiate music studies, participants were divided on whether collegiate audition requirements should be broadened to feature music from their cultural background. One possible explanation for these feelings may be due to the limited availability of Latino/a/x resources in "classical" or "educational" music. Latino/a/x music in educational settings, particularly in communities with a large Mexican American population, has been typically limited to Mariachi (Soto, 2015). As a result, participants may not view music from their cultural backgrounds as viable or relevant in their current teaching positions.

Challenges of college preparedness were present with participants (44.8%, $n = 60$) reported feeling underprepared when they began their collegiate studies. This finding aligns with finding of other researchers (Camargo Gonzalez et al., 2022; Manzano-Sanchez et al., 2019; Rodriguez, 2018; Smith, 2015). Feelings of being underprepared may be due to the perception that participants (40.7%, $n = 55$) did not believe that their high school music program adequately prepared them for their collegiate music auditions. Most participants also believed that they were expected to have prior knowledge of music theory before entering college, which could have contributed to their feeling of being underprepared if they did not have music theory instruction in high school. Given that Advanced Placement (AP) Music Theory is the only widely adopted curriculum for exposure to music theory at the secondary level (Habersat, 2021), Latino/a/x students may not be able to acquire the needed music theory knowledge prior to attending college due to unequal access to advanced placement courses (McWhirter et al., 2018).

In open-ended prompts, financial challenges were found to be the most cited barrier to higher education. Lack of support was also a substantial obstacle, which may be related to financial issues. Additionally, cultural differences were reported at this stage of participants' educational experience, which could be due to the differences between college campuses and

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students' previous primary and secondary school environments. Discrimination was still present at this level but reported at slightly lower levels than in primary and secondary schooling. Furthermore, new phenomena emerged at this stage including feelings of being underprepared, employment, time management, culture shock, musical ability, isolation, homesickness, and children.

In-service Challenge and Barriers. Previous research findings (Baxter, 2015; Trombetta, 2019) have shown that teacher licensure was a challenge for higher education and 17.66% ($n = 24$) of participants in this study were required to retake a teacher certification exam due to failure. However, the percentage of participants that were required to retake a certification exam may have been affected by the fact that some respondents had not sought degrees in music education. In fact, 19.9% of participants ($n = 27$) indicated that they did not complete undergraduate degrees which would have led to teacher certification. Elpus (2015) found that passing scores on the Praxis II music certification exam was associated with enrollment in a formal music teacher education program and that Hispanic licensure candidates were overrepresented among those who never passed the licensure exam. Additionally, the percentage of respondents who did not seek degrees in music education could suggest that such programs may not appeal to the Latino/a/x community or that may be too lengthy or expensive (Arias-Garcia & Gronmeier, 2015).

Among respondents, negative workplace interactions based on their race or ethnicity were common, with 30.9% ($n = 42$) reporting such issues. In addition, 31.6% ($n = 43$) indicated that they were assigned unpaid tasks or additional roles. Previous researchers (Del Real Viramontes & Urrieta, Jr.,2022; Griffin, 2018) have noted that Latino/a/x teachers are often expected to serve as translators because they are presumed to speak Spanish. The open-ended

response regarding challenges and barriers revealed that the inability to speak Spanish was the fourth most frequently listed barrier (12.4%, *n* = 11) for Latino/a/x in-service educators. Similar to responses at other educational levels, respondents in this study cited the inability to speak Spanish as a challenge for members of the Latino/a/x community, and also reported having difficulty connecting with their students due to this language barrier.

Other findings from the open-ended response regarding challenges and barriers indicated that lack of support (23.6%, *n* = 21) was the most frequently cited challenge and financial support (13.5%, *n* = 12) was another key issue. These two factors may be linked, as respondents reported difficulty funding their programs, although their salaries may also be a separate factor. Discrimination or fear of being discriminated against was a concern of some participants (13.5%, *n* = 12), consistent with findings reported by other researchers (Pérez Huber et al., 2015; Turner et al., 2017), although some participants indicated that their fear of discrimination was due to their sexual orientation or gender identity. Campus administration was also a challenge for some participants (11.2%, *n* = 10), which may compound feelings of a lack of support. Other challenges and barriers for in-service teaching included feelings of being undervalued, overworked, lack of content or resources, and pressure to succeed. Specific to the Latino/a/x community, some respondents reported feelings of isolation for being the only Latino/a/x educator on campus (4.5%, *n* = 4), while others noted that the assumption of knowledge of Mariachi education (2.2%, *n* = 2) was also a challenge. Feelings of social isolation have been reported for students of color within educational settings for both students and educators (Baxter, 2015; Del Real Viramontes & Urrieta, Jr., 2022; Garza et al., 2022; Martinez et al., 2017). Though researchers have cautioned against musical stereotyping on the part of music educators (Abril, 2006; Lechuga & Schmidt, 2017) there may be other assumptions and tokenisms present

for Latino/a/x music educators. Given that there has been greater emphasis recently on culturally responsive pedagogy in music education (Shaw, 2016), Mariachi has increasingly become popularized in communities with large Latino/a/x populations (Escalante, 2019a; Soto, 2015). Educators and administrators should be cautioned against assumptions of such knowledge of culturally distinctive music genres as the Latino/a/x communities' music and experiences are not ubiquitous.

Support Systems

Addressing the needs of Latino/a/x students in music education has been a challenge in both educational practice and policy. Identifying support systems that can address these needs is crucial for creating more equitable experiences for students and enacting meaningful educational reform. To better understand these issues, my third research question was, what support systems, if any, are available to Latino/a/x music educators during their PK–12, preservice, and in-service experiences?

Primary and Secondary School Support Systems. The most commonly cited support system for participants was their family (61.8%, $n = 81$), as participation often requires substantial financial investments in instruments, music, and fees associated with participation. Additionally, family support through transportation to concerts and practices is essential for participation in many of the musical activities at the secondary level. Teachers (53.4%, $n = 70$) and mentors (21.4%, $n = 28$) were also frequently listed as support systems for participants. Researchers have indicated that teachers and mentors can serve as positive role models for students and significantly improve the academic experience and completion rates within the Latino/a/x community (Hernandez et al., 2013; Rangel-Clawson, 2016). Financial assistance (16.8%, $n = 12$) was also identified as an important support system, with some participants only

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being able to participate in lessons or music programs due to external financial support from teachers, booster clubs, or other sources. Since secondary music participation often requires financial support, some participants understood the external support provided to them. Finally, 9.2% ($n = 12$) of participants listed friends or peers as supports.

Preservice Support Systems. Support systems shifted from primary and secondary school during preservice training. While familial support remained important, it became less prevalent, falling to 35.3% ($n = 42$) at this stage, as participants spent more time away from their households. The importance of teachers/professors/advisors remained consistent throughout this stage, cited at a similar percentage to family (31.9%, $n = 38$), suggesting their continued influence on students even as they progress through their education. The rise of mentors (28.6%, $n = 34$) and friends/peers (27.7%, $n = 33$) at this stage could indicate a need for more personalized support and the building of community among participants at this stage. This shift to reliance on friends could be the result of participants adapting to collegiate life. In open responses, several participants listed fraternities, sororities, ensemble members, and honor groups as sources of support.

In-service Support Systems. Though research on supports for in-service educators is limited, emotional supports from key individuals has often impacted educational experiences, especially support from peers (Hayes et al., 2015; Hurtado et al., 2020). During participants' classroom experience, colleagues and peers (50.8%, $n = 53$) emerged as the most frequent support system listed by participants. This shift toward viewing peers as colleagues could signify the participants' development of a professional community. The rise of mentors at this stage (43.5%, $n = 47$), and the absence of teachers could signify a shift in the perception to now view their former teachers as mentors. Family support (27.6%, $n = 29$) continued to decline from

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preservice and primary and secondary school levels but was still a meaningful support system. Spouses were commonly cited in this open-ended response, which could indicate a shift from participants viewing their partners as foundational support systems rather than their parents or guardian. Overall, these findings suggest that the support systems needed by music education students change over time as they progress through their education and professional development.

Interactions with Challenges and Barriers

The fifth research question was designed to explore the relationships between barriers and supports at three stages (primary and secondary school, preservice, and in-service) of the Latino/a/x music teacher educational experience and various demographic factors.

Generational Status. I found no significant association in the highest degree earned, attending low socioeconomic schools, experiencing culture shock, or participation in music ensembles being viewed as a "White activity" based on generational status. However, I did observe a significant difference in the prevalence of being raised in a predominately non-English speaking household, as participants' generational status increased. Specifically, as participants were born into families that have been in the U.S. for multiple generations, the frequency of a language other than English being spoken in the home decreased. Factors that could contribute to this shift in language use at home could include pressure to assimilate (Hernandez et al., 2013; Luedke, 2019), English-only laws and policies in schools (Chávez & Rodriguez, 2022; San Miguel & Donato, 2010), and immersion into American culture, which features English as the de facto language (MacDonald, 2004).

Socioeconomic Status. I observed significant associations in the perception of the cost of participation in secondary music being prohibitive, the ability to consistently enrolled in private

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lessons, and the ability to participate in honor ensembles and music camps depending on the extent to which participants felt that they attended low-socioeconomic schools. Given that secondary music participation often requires financial support (Koza, 2008; Fitzpatrick et al., 204; Robinson, 2018), it may not be surprising that activities associated with additional financial costs were viewed as inaccessible by those who perceived themselves as attending low-socioeconomic schools. Participants who identified as attending low-socioeconomic schools may have also been aware of financial struggles within their own households and/or communities. In open-ended responses, several participants expressed feelings of being unable to compete with programs viewed as more affluent. Furthermore, Latino/a/x adolescents often seek employment to assist their families (Hurtado, 2008; Manzano-Sanchez et al., 2019), so participants may have been more aware of their families' financial struggles than individuals from a higher socioeconomic status.

I also found significant associations in perceptions of experiencing culture shock and feeling underprepared for college based on socioeconomic status. Students who attended low-socioeconomic status schools may not have had equal access to resources or advanced classes (Camargo Gonzalez et al., 2022; Manzano-Sanchez, et al., 2019; Rodrigues, 2018; Smith, 2015), which may have contributed to feelings of being underprepared. Moreover, access to resources does not necessarily equate to equal educational practices (Kelly-McHale & Abril, 2015), which can further lead to feelings of being underprepared. The participants in this study may not have attended primary or secondary schools that featured students of racial or economic status that matched those at their college campuses resulting in greater feelings of culture shock. This finding may not be surprising given that Latino/a/x students are more likely to attend large, urban schools (DeLorenzo, 2012; DeLorenzo & Silverman, 2016; Escalante, 2019b, Rangel-Clawson,

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2016). Noboa-Rios (2019) reported that Latino/a/x students experienced segregation of race, economic status, and language based on their zip code, which contributed to greater experiences of culture shock for students who attended low-socioeconomic schools.

First-generation college students. I found significant associations between the ability to accurately calculate the cost of college and experiencing culture shock for participants that were first-generation college students. Without institutional knowledge (Hurtado et al., 2020), it can be challenging for Latino/a/x families to understand the cost of college, since some may be unaware of all requirements beyond tuition, such as fees, books, transportation, room, and board (Hurtado et al., 2020; O'Connor, 2009; Tienda & Mitchell, 2006). Similar to the challenges faced by students that attended low-socioeconomic schools, first-generation college students in this study experienced culture shock at a higher frequency than those who were not first-generation. These experiences may be attributed to a lack of institutional knowledge, as family members remained the primary support system for students during their collegiate experience. Families of first-generation students may not have been able to provide appropriate financial or emotional support due to this lack of knowledge, leaving students needed without assistance.

Taught by a Latino/a/x Music Educator. I discovered notable associations in the way participants perceived their teachers' understanding of the educational obstacles of their Latino/a/x students, as well as in the perception of music being viewed as a "White activity" for those who were taught by a Latino/a/x music educator in primary or secondary school. It is possible that the presence of a music educator from a similar cultural background increased participants' sense of representation and impacted their perceptions of these variables. Participants that had a Latino/a/x music educator did not report family and peer perceptions of music as a "White activity," likely due to the influence of having an educator of color leading

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their music programs. Additionally, participants may have felt that their Latino/a/x teacher was better equipped to relate to and understand their obstacles, given that they likely experienced similar educational circumstances. Boser (2014) found that students of color tended to perform better in school when taught by a teacher of color, which may explain why these participants had different perceptions than those that were not taught by someone from their cultural background. It is worth noting that having a Latino/a/x music teacher in college did not result in significant differences in any of the selected variables, possibly because participants had chosen their program of study by the time they entered their collegiate studies.

Perceptions Over Time

The fourth research question was designed to explore if differences existed between perceived challenges and barriers and generational status, socioeconomic status, age, status as a first-generation college student, attending a 2-year college, or if a Latino/a/x music educator taught participants. Overall, participants' perception of challenges and barriers varied across different stages of their educational experience. Although negative stereotypes and discrimination from peers based on race or ethnicity tended to decrease across participants' educational stages, they were higher in primary and secondary school and decreased once participants entered the classroom. This is a positive finding since negative experiences have been found to discourage Latino/a/x individuals from engaging in educational settings (Latinos for Education, 2020; Pérez Huber et al., 2015). Similarly, negative stereotypes and discrimination from teachers based on race or ethnicity decreased across participants' educational stages, with in-service teaching reported at lower levels.

Participants reported role models and mentors infrequently, regardless of their race or ethnicity. However, participants tended to have more non-Latino/a/x mentors and roles during

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their preservice training, with lower levels reported in primary and secondary school and their in-service teaching. On the other hand, participants reported a sharp decrease in having Latino/a/x mentors and role models during their in-service training, but a dramatic increase once they entered the profession. This contrast in non-Latino/a/x and Latino/a/x figures during preservice training could be attributed to the fact that colleges and universities tend to have fewer professors of color to serve as role models or mentors (Abramo & Bernard, 2020; Draves & Vargas, 2022). As a result, participants were required to seek guidance from non-Latino/a/x individuals, even though role models and mentors play a critical role collegiate completion (Hamann & Cutietta, 2021). Once in the profession, Latino/a/x educators may seek out other older Latino/a/x educators to serve as role models or mentors, as the presence of these individuals increased significantly once participants entered the profession.

Participants reported high levels of support by both their friends/peers and parents/guardians at all educational levels, indicating that these groups played vital roles in supporting their pursuit of music. However, it is worth noting that support from parents and guardians decreased slightly during participants' in-service training, while support from friends and peers continued to rise. This finding is consistent with participants' open-ended responses, which suggested that friends and peers became increasingly important sources of support during preservice training. Despite the decrease in support during preservice training by parents and guardians, in-service support from both groups was high. This finding suggests that parents and guardians may have initially been hesitant to support their child's pursuit of music as a career, but their attitudes changed once their child secured a job in the field. Overall, these findings highlight the importance of social support networks in facilitating the success of Latino/a/x individuals in pursuing careers in music.

Participants reported varying experiences of feeling pressure to assimilate or to code-switch. Overall, responses to both indicated that mean ranks rose during preservice training and decreased during in-service teaching. These differences may be due to changes in culture as students transition from secondary school to college, while entering the classroom participants may have felt that there was less pressure due to changes made to adapt while in college. Additionally, in-service teachers may have been teaching in environments that were more similar to the settings in which they attended school, which may lower societal pressures due to familiarity with their communities.

Implications for Music Education

Findings from this investigation have important implications for various stakeholders throughout the educational pipeline. Inservice music educators, music teacher preparation programs, music teacher educators, administrators at primary and secondary levels, and collegiate-level administrators all play important roles in shaping the educational experience of both Latino/a/x students and music educators.

Suggestions for Inservice Music Teachers

Inservice music teachers have a crucial responsibility to support students from the Latino/a/x community throughout their primary and secondary education. Music teachers are often one of the few educators who provide consistency and stability throughout their time on campus. The following suggestions could help in-service teachers in better serving their Latino/a/x students:

- Understand the need for mentors and role models within the Latino/a/x community and encourage these students to seek careers in music.

- Seek to understand and recognize educational obstacles faced by Latino/a/x students.

- Advocate for students' needs, such as resources and financial support.

- Create inclusive and supportive learning environments.

- Establish high expectations for students and reject deficit-based practices.

- Build meaningful relationships by seeking to understand the cultures and experiences of their students.

- Recognize and address potential biases.

- Incorporate Latino/a/x music within the curriculum to promote representation.

- Highlight Latino/a/x musicians and invite local Latino/a/x teachers to serve as clinicians or guest artists when possible.

- Explore the inclusion of Latino/a/x genres beyond Mariachi.

- Implement culturally responsive teaching practices and recognize the diversity within the Latino/a/x community.

- Engage with Latino/a/x families and their communities.

- Provide communication in Spanish if it is the primary language spoken at home.

Music educators should consider placing emphasis on engaging with families and the Latino/a/x community around their campus. Educators could attempt to connect with families by learning some basic Spanish phrases in order to bridge language gaps that may exist for non-native English-speaking families, demonstrating care on the part of the teacher. Additionally, educators can create a welcoming learning space that showcases Latino/a/x culture and musicians to create a sense of belonging for students and inspire the next generation of professional musicians.

Educators could also create cultural events within their programs and regularly program Latino/a/x music within their festival and concert repertoire. For example, annual concerts during

National Hispanic Heritage Month, occurring from September. 15 to October 15, could be an opportunity for educators to spotlight the many musical traditions from the Latino/a/x community. Such a cultural celebration could feature food vendors or school groups could partner with local Latino/a/x community organizations to provide an outlet to showcase other artistic forms, such as Latino/a/x dance traditions. By placing an emphasis on connecting with parents and the Latino/a/x community around schools, educators can help to develop a greater appreciation for cultural diversity and broaden the educational impact of their programs.

Suggestions for Music Teacher Preparation Programs and Music Teacher Educators

Preparing future music teachers is a difficult task, as it requires providing in-service teachers with the necessary knowledge, skills, and disputation to work effectively in diverse settings, each with its own unique circumstances. The following suggestions could help music teacher educators and teacher preparation programs better prepare future teachers to work with and support Latino/a/x students:

- Serve as mentors and role models for students not only during their collegiate studies but also as they enter the classroom and begin their teaching careers.
- Integrate representation of Latino/a/x culture into methods classes and invite Latino/a/x educators as guest lecturers.
- Use targeted recruitment practices to foster diversity in music classrooms.
- Offer diverse student teaching placements that include settings with Latino/a/x music educators and classrooms with a more diverse student population.
- Foster partnerships between universities and PK–12 schools.
- Establish relationships with Latino/a/x PK–12 educators and observe their classrooms.

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- Integrate diversity and inclusion into coursework and methods classes.

- Promote culturally responsive teaching practices.

- Encourage students to seek out language learning opportunities to facilitate effective communication with students and families who speak languages other than English.

- Prepare future educators to thrive in diverse school settings.

Targeted recruitment is vital to growing the population of Latino/a/x students in music education programs. Music teacher educators should place emphasis on outreach to local high schools with higher populations of Latino/a/x students. Creating these relationships can help to foster a pipeline of future music educators by connecting with potential students and provide guidance and support through the recruitment and application process. Additionally, offering targeted financial aid and scholarships can help to make college more assessable, ensuring talented and motivated Latino/a/x students have the opportunity to pursue higher education. When providing written recruitment materials such as brochures, programs should include bilingual versions to help connect with Spanish-speaking families.

Suggestions for Primary- and Secondary-level Administrators

Administrators in primary and secondary schools play a vital role in the creation of inclusive and supportive environments and often shape campus-level school policies. Additionally, administrators are often tasked with creating and implementing professional development activities for their staff. The following suggestions could help support their Latino/a/x throughout their PK–12 educational experience:

- Implement mentoring programs for new Latino/a/x teachers to connect them with a support system.

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- Eliminate "double-dose" or remedial classes that impede a students' ability to enroll in ensembles.

- Offer transportation services for students who participate in afterschool extracurricular activities.

- Foster university partnerships.

- Develop professional development opportunities that cater to the unique needs of Latino/a/x students.

- Provide comprehensive resources, including counseling services, mentorship programs, and academic support, to help students succeed.

- Infuse Latino/a/x culture into the school climate by celebrating cultural events and incorporating cultural elements like music and food.

- Strive to create a diverse staff that reflects the student population.

- Review and revise policies to ensure equity, diversity, and inclusion.

- Build strong community partnerships with Latino/a/x community organizations.

- Encourage parent and community engagement by offering various opportunities for involvement.

Researchers have found that Latino/a/x students may be limited in their access to music education due to academic policies that prevent them from enrolling in electives in order to take remedial or double-dose classes (Lorah et al., 2014). However, administrators should resist this practice as music education is vital to students' cognitive, emotional, cultural, social, and academic development. While involvement in music classes has been found to be associated with improved grades (Arnaud et al., 2013; Guhn et al., 2020; Wetter et al., 2009) and increased motivation to attend school (Jones, 2009), participation in music provides students with an outlet

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for creativity and expression. Removing these policies can have a positive impact on students, including Latino/a/x students, and potentially increase their representation in the educator population.

Suggestions for Collegiate-level Administrators

Collegiate administrators are responsible for developing and implementing policies and programs that support students across campus. Through their critical role, they ensure that students have access to the resources they need to succeed both academically and personally. The following suggestions could provide more support for Latino/a/x students during their preservice training:

- Offer targeted financial assistance to support members of the Latino/a/x community.

- Work to eliminate systemic barriers that impede the success of Latino/a/x students such as lack of representation, bias in standardized testing which affects admission, access to resources, campus climate, and proper academic advising.

- Increase access to tutoring services for all students, particularly for those from underrepresented communities.

- Establish a personalized academic advising system to support first-generation college students.

- Create social support communities for Latino/a/x students to foster a sense of belonging.

- Incorporate Latino/a/x culture into campus activities and student organizations.

- Provide diversity training for students, faculty, and staff to help them recognize and combat racial microaggressions and other forms of discrimination.

- Assist high school and transfer students with the college application and financial aid process.

- Review and revise policies to eliminate unnecessary or restrictive barriers for students.

- Establish a Latino/a/x alumni network to provide students with mentorship, networking opportunities, and job resources.

- Develop strong community partnerships with Latino/a/x organizations and businesses.

Collegiate administrators should critically analyze their current practices and policies to eliminate systemic barriers that prevent Latino/a/x students from experiencing equitable and accessible programs. Although there is no one-size-fits-all solution due to the variation in policies across the country, administrators can start by focusing on several key areas. These include hiring faculty and staff from diverse populations, addressing institutional bias that may negatively affect Latino/a/x students, reviewing admission, scholarship, financial aid, and disciplinary policies to ensure they are equitable, addressing language barriers for English language learners, and providing cultural training for faculty and staff. Additionally, administrators should prioritize listening to students and engaging in dialog with students who choose to leave programs. By addressing the reasons for student attrition, administrators can adjust policy and practice to retain educators, especially those from diverse backgrounds. This can help create a more inclusive and supportive learning environment for Latino/a/x students and promote their success.

Limitations

The population for this study was limited to 12 states, so results cannot be generalized to a larger population. Furthermore, since NAƒME and TMEA do not track ethnicity, it was not possible to provide more targeted survey distribution through these databases. In addition, members of NAƒME and TMEA must opt-in to receive emails, and a comprehensive database of Latino/a/x music educators is unavailable. Though I utilized targeted social media recruitment methods, the representation of some groups of professional educators (particularly those from orchestral music educators) was limited. Additionally, some of the groups I targeted did not allow postings for research or did not allow members from outside their state or content area. Future researchers might consider expanding beyond these 12 states and utilizing direct contact beyond specific professional organizations.

A more substantial response rate from members of TMEA could be the result of direct contact from the researcher, which could be viewed as preferable to potential participants than third-party contact (Pennello, 2020). Additionally, the overrepresentation from members of TMEA and choral music educators could be the result of my representation within these groups as a former choral director in Texas. Posting on my personal social media feed may have granted more access to these participants through previous professional relationships. Also, as a member of the Latino/a/x music educator community, I may have had more access to some participants through previous research or professional networking. Future researchers should consider seeking direct contact, when possible, rather than utilizing a third party for distribution.

There is a risk of participant acquiescence—response bias in which a respondent tends to agree more positively—when assessing perceptions. This bias could be a limitation when asking items regarding challenges, barriers, and support systems. In future studies, researchers should

consider the use of more negative-scored items. In several of the prompts, I asked participants to reflect on their experiences throughout their educational journey. In these prompts, I failed to account for respondents who may not have had those experiences. The inclusion of a "Not Applicable" response choice may have provided an option that more accurately reflected their educational experience.

Suggestions for Future Research

Future researchers working with the Latino/a/x music educator community should employ a multidimensional approach to better understand this highly diverse population. Since this study sampled a wide geographic area, future researchers may consider state- or regional-level investigations, since societal and educational circumstances may differ across the U.S. regions. Additionally, the variety of PK–12 and collegiate systems across the country can have a profound impact on the experiences of both students and teachers, making it crucial for researchers to investigate these factors more thoroughly.

In this study, I did not examine the population of students who were unable to navigate the obstacles of obtaining teacher certification and enter the classroom. Attrition is common among students seeking degrees in music education and seeking to understand the circumstances in which these students leave their studies or choose other fields is critical to enacting policy changes. Additionally, I did not include those who left the teaching profession even after obtaining licensure and entering the classroom. Given that almost half the Latino/a/x teacher workforce leaves the profession within the first four years of teaching (Latinos for Education, 2020), research into their motivations, challenges, and barriers may provide more valuable insight into their decision to leave.

Exploring the use of identifying terminology in research is important, particularly given that individuals, especially those in older generations and those with conservative views, may have adverse feelings toward the use of the term "Latinx." As identifying terminology continues to evolve, the field of music education would benefit from a better understanding of the language used by Latino/a/x teachers and students. While some researchers have recently incorporated Latinx into the research literature for inclusivity purposes, it may further distance research and practice from the majority of members of the community (Lopez Torregrosa, 2021) —those who may not have heard of, are offended by, or choose not to use non-gendered language.

In future studies, researchers might also consider replicating this study within specific music disciplines such as band, choir, orchestra, or general music. Training programs and classroom experiences can greatly vary within these disciplines, making it important to investigate how these differences may impact Latino/a/x educators. Furthermore, given that most research on the Latino/a/x music education experience has focused on urban education, future studies should examine the experiences in rural and suburban Latino/a/x students and communities. While Latino/a/x students are more likely to attend urban schools (Logan & Burdick-Will, 2017), there are also predominantly Latino/a/x communities in rural and suburban areas throughout the United States.

Given the limited research on music education and the Latino/a/x community, there are numerous areas that need to be addressed to combat the inequities experienced throughout their educational journey. The music education community, in-service educators, and music teacher educators would all benefit from research into the Latino/a/x educational experience, utilizing all methodologies. As a profession, we have only just begun to understand the long-term effects of

policy on our Latino/a/x students. By utilizing these studies to inform policy reform, we can help to create a more equitable educational experience for all students.

Conclusion

The Latino/a/x community has been underrepresented within music education (DeLorenzo & Silverman, 2016; Elpus, 2015; Escalante, 2019a) and few researchers have yet to accounted for this underrepresentation. This investigation revealed that the Latino/a/x educational experience greatly varies based on socioeconomic status and being a first-generation college student. Financial challenges and lack of support were consistent barriers at all educational levels while family and peers served as the greatest support systems. It is crucial that researchers further investigate the Latino/a/x educational experience if we are to ensure a more equitable and inclusive educational experience for our students in the classroom and the educators with whom they interact.

Author Reflection

This project provided me the opportunity to learn more about my community and gain a better understanding of the effect of educational practices on my family lineage and the Latino/a/x community at large. This research also allowed me to have meaningful conversations with members of my family regarding their educational experiences, connect with other Latino/a/x scholars across multiple disciplines, share critical aspects of the Latino/a/x experience among the music education community, and allowed me to reflect on and acknowledge my own schooling experiences. Throughout the process, I was struck by the history of the Latino/a/x people in education and the significant knowledge we can gain by acknowledging the impact policy and practice have had on this community. It is disheartening that I only learned the history of the Latino/a/x peoples in the final year of my doctoral program and because I personally

sought out this information. Latino/a/x history is American history, and it is essential for all young people to understand the legacy of the many activists, advocates, and educational pioneers that came before them. I am only able to complete this project because of the impact of those who worked to break through educational barriers and pave the way for students like me. My hope is that this research will encourage more members of my community to pursue higher education and that we, as a field, will work to provide appropriate support to the Latino/a/x community in both policy and practice.

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Appendix A: Institution Review Board Documentation

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: January 08, 2023   **IRB#:**   15443

Principal Investigator: Ruben Alcala

Approval Date: 01/06/2023

Exempt Category: 2

Study Title: Barriers, Challenges, and Supports for Latino/a/x Music Educators

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:
- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

[signature]

Ioana Cionea, Ph.D.
Vice Chair, Institutional Review Board

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Appendix B: Survey Invitation and Follow-Up Message

<u>**Main Survey Invitation- NA*f*ME**</u>
Send Date: February 27, 2023
Subject Line: Barrier and Supports for Latino/a/x Music Educators- A Short Survey

Dear Music Educator,

I am Ruben Alcala, a doctoral candidate from the University of Oklahoma. This email serves as your official invitation to participate in my dissertation research project. The purpose of this research is to investigate the experiences of Latino/a/x music educators. I am inviting all music educators who identify as Latino/a/x from Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas.

You have been contacted in the hopes of reaching music teachers who are Latino/a/x. If you are a music teacher who is a part of this demographic, you will be asked to please complete the online survey questionnaire. If you have not Latino/a/x, but you know of a music teacher who is, I kindly ask that you forward them this message.

As a study participant, you will be asked to complete the enclosed link. Completing this questionnaire should only require 10–15 minutes of your time. The greater the number of responses, the greater the confidence our profession will gain about the specific perceptions of the experiences of Latino/a/x music educators. The survey questionnaire can be accessed by clicking the link below (depending on your email client, you may need to "copy and paste" the link into your browser):

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Participation is entirely voluntary, and you have the right to refuse to answer questionnaire items without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded using password-secured storage mediums that utilize a two-step verification process. Please complete the enclosed survey questionnaire by DATE. Should you have any questions, please contact Ruben Alcala at alcalarj@ou.edu or the OU-NC IRB (irb@ou.edu, 405-325-8110). Thank you in advance for taking the time to complete this survey on this important topic!

Sincerely,

Ruben James Alcala
Ph.D. Candidate in Music Education
University of Oklahoma
alcalarj@ou.edu

Send Date: February 23, 2023
Subject Line: Barrier, Challenges, and Supports for Latino/a/x Music Educators- A Short Survey

Dear Texas Music Educator,

I am Ruben Alcala, a doctoral candidate from the University of Oklahoma. This email serves as your official invitation to participate in my dissertation research project. The purpose of this research is to investigate the experiences of Latino/a/x music educators. I am inviting all music educators who identify as Latino/a/x from Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas.

You have been contacted in the hopes of reaching music teachers who are Latino/a/x. If you are a music teacher who is a part of this demographic, you will be asked to please complete the online survey questionnaire. If you have not Latino/a/x, but you know of a music teacher who is, I kindly ask that you forward them this message.

As a study participant, you will be asked to complete the enclosed link. Completing this questionnaire should only require 10–15 minutes of your time. The greater the number of responses, the greater the confidence our profession will gain about the specific perceptions of the experiences of Latino/a/x music educators. The survey questionnaire can be accessed by clicking the link below (depending on your email client, you may need to "copy and paste" the link into your browser):

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Please complete the enclosed survey questionnaire by March 10, 2023.

Participation is entirely voluntary, and you have the right to refuse to answer questionnaire items without consequence. Your confidentiality will be maintained, as all information that is collected will be safeguarded using password-secured storage mediums that utilize a two-step verification process. Should you have any questions, please contact Ruben Alcala at alcalarj@ou.edu or the OU-NC IRB (irb@ou.edu, 405-325-8110). Thank you in advance for taking the time to complete this survey on this important topic!

Sincerely,

Ruben James Alcala
Ph.D. Candidate in Music Education
University of Oklahoma
alcalarj@ou.edu

<u>Follow-Up Message –TMEA</u>
Send Date: March 2, 2023
Subject Line: Latino/a/x Music Educators: Please Share Your Experiences

Dear Music Educator:

Last week, you were invited to participate in my dissertation survey on the experiences of Latino/a/x music educators. If you have already completed the questionnaire, thank you very much! If not, please complete the survey link which is provided below. Depending on your email client, you may need to "copy and paste" the link into your browser.

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Please complete the enclosed survey questionnaire by March 10, 2023.

Thank you in advance for sharing your experiences on this important topic.

Sincerely,

Ruben James Alcala
Ph.D. Candidate in Music Education
University of Oklahoma
alcalarj@ou.edu

Follow-Up Message – NAfME
Send Date: March 7, 2023
Subject Line: Latino/a/x Music Educators: Please Share Your Experiences

Dear Music Educator:

Last week, you were invited to participate in my dissertation survey on the experiences of Latino/a/x music educators. If you have already completed the questionnaire, thank you very much! If not, please complete the survey link which is provided below. Depending on your email client, you may need to "copy and paste" the link into your browser.

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Please complete the enclosed survey questionnaire by March 10, 2023.

Thank you in advance for sharing your experiences on this important topic.

Sincerely,

Ruben James Alcala
Ph.D. Candidate in Music Education
University of Oklahoma
alcalarj@ou.edu

Hello Everyone,

I am seeking Latino/a/x music educators in Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas to complete the following survey to share their preservice and in-service experiences. The survey should only take 10-15 minutes but provide a better understanding of our diverse educator population. Should you have any questions, please contact me via DM or at alcalarj@ou.edu. Please complete the enclosed survey questionnaire by March 10, 2023.

Please share the link with others and I thank you for your time!

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Follow-Up Message- Social Media
Send Date: March 2, 2023

Hello Everyone,

If you are a Latino/a/x music educator in Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, or Texas, there is one week left to complete the following survey to share their preservice and in-service experiences. Should you have any questions, please contact me via DM or at alcalarj@ou.edu. Please complete the enclosed survey questionnaire by **March 10, 2023**.

Please share the link with others and I thank you for your time! If you have already completed the questionnaire, thank you very much!

https://ousurvey.qualtrics.com/jfe/form/SV_1GhSbTjD6tHelKu

Appendix C: Survey Instrument

1. Consent to Participate in Research at the University of Oklahoma
   [OU-NC IRB Number: 15443; Approval Date: 1/8/2023]

   You are invited to participate in research about the experiences of Latino/a/x music educators. The target population of this study is Latino/a/x/e music teachers teaching during the 2022-2023 school year from Arizona, California, Colorado, Florida, Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, and Texas.

   If you agree to participate, you will complete this online survey. It should take 10–15 minutes to complete the survey.

   There are some risks to participating in the study, as outlined below.

   Data collected online: You will be asked to complete this study online. The organization hosting the data collection platform has its own privacy and security policies for keeping your information confidential. There is a risk that the external organization, which is not part of the research team, may gain access to or retain your data or your IP address which could be used to re-identify you. No assurance can be made as to their use of the data you provide for purposes other than this research.

   Collection of demographic or geographic location data that could lead to deductive re-identification: You will be asked to provide demographic information that describes you. We may also gather information about your geographic location in this research. Different combinations of personal and geographic information may make it possible for your identity to be guessed by someone who was given or gained access, to our research records. To minimize the risk of deductive re-identification, we will not combine identifying variables nor analyze and report results for small groups of people with specific demographic characteristics.

   There are no benefits to participating in this study.

   If you participate, you will receive no compensation.

   Your participation is voluntary and your responses will be anonymous.

   I will not share your data or use it in future research projects.

   Even if you choose to participate now, you may stop participating at any time and for any reason.

   If you have questions about this research, please contact: Ruben Alcala, Principal Investigator at alcalarj@ou.edu, or my faculty advisor Dr. Melissa Baughman at baughman@ou.edu.

You can also contact the University of Oklahoma – Norman Campus Institutional Review Board at 405-325-8110 or irb@ou.edu with questions, concerns, or complaints about your rights as a research participant, or if you do not want to talk to the researcher.

Please print this document for your records. By providing information to the researcher, I am agreeing to participate in this research.

2. Are you 18 years of age or older?

    o   Yes

    o   No

Skip To: End of Survey If Are you 18 years of age or older? = No

Section 1: Demographic Background

3. Are you a Latino/a/x Music Teacher? From Arizona, California, Colorado, Florida,

    Georgia, Illinois, New Jersey, New Mexico, New York, North Carolina, Pennsylvania, or

    Texas?

    o   Yes

    o   No

Skip To: End of Survey If Are you a Latino/a/x Music Teacher? = No

4. To which gender do you most identify?

    o   Woman

    o   Man

    o   Non-Binary/Gender Variant/Non-Conforming

    o   Transgender

    o   Prefer to self-describe

        _____

5. Ethnicity (Check all that apply)

    o   American

    o   Argentine

    o   Bolivian

    o   Brazilian

    o   Chilean

    o   Colombian

    o   Costa Rican

    o   Cuban

- o Dominican

- o Ecuadorian

- o Guatemalan

- o Honduran

- o Mexican

- o Nicaraguan

- o Panamanian

- o Paraguayan

- o Peruvian

- o Puerto Rican

- o Salvadoran

- o Uruguayan

- o Venezuelan

- o Other/ Not Listed _____

6. What term do you use for self-identification? (Check all that apply)

   o   Latino
   o   Latina
   o   Latinx
   o   Latine
   o   Country of family birth
   o   Country of your birth
   o   Hispanic
   o   Afro-Latino
   o   Afro-Latina
   o   Afro-Latinx
   o   Latin*
   o   Latin@
   o   Latinu
   o   Latini
   o   Latin
   o   Latin American
   o   Not Listed. Please specify below.
       _____

7. List any additional identities that have impacted your educational experience (e. g., sexual orientation, gender expression):

   _____

8. In which state do you currently teach?

   ▼ Arizona (1) ... Texas

9. What is your age?

   ▼ 18 (36) ... 100

10. Generational Status (Generation)

- o (First Generation- Foreign born, arrived in the U.S. in adolescence or adulthood (over 13)

- o 1.5 (First Generation- Foreign born, arrived in the U.S. in childhood (under 13)

- o (Second Generation- U.S. born of immigrant parents (both parents are foreign-born)

- o 2.5 (Second Generation- U.S. born, one parent U.S. born, one parent foreign-born)

- o (Third Generation- U.S. born, both parents U.S. born, 3 or 4 grandparents foreign-born)

- o 3.5 (Third Generation- U.S. born, both parents U.S. born, 1 or 2 grandparents foreign-born)

- o 4.0 or higher (U.S. born, both parents U.S. born, all 4 grandparents U.S. born)

- o Unknown generation

11. Highest degree obtained

- o Associates

- o Bachelors

- o Masters

- o Doctorate

- o Other _____

12. Are you a first-generation college graduate (your parents did not complete a 4-year

    degree)?

- o Yes

- o No

- o Unsure

Section 2: **Primary and secondary school**

13. Please indicate your level of agreement regarding the following statements pertaining to your experiences in primary and secondary (grades PK–12) school:

	Strongly disagree	*Mostly Disagree*	*Neutral*	*Mostly Agree*	*Strongly agree*
I was raised in a predominately non-English speaking household.	○	○	○	○	○
I attend low socioeconomic status (SES) schools during my primary or secondary schooling.	○	○	○	○	○
I relied on bus transportation during my primary or secondary schooling (grades PK–12).	○	○	○	○	○
My teachers understood the educational obstacles of their Latino/a/x students.	○	○	○	○	○

14. Please indicate your level of agreement regarding the following statements pertaining to your experiences in secondary (grades 6-12) school music programs:

	Strongly Disagree	*Mostly Disagree*	*Neutral*	*Mostly Agree*	*Strongly Agree*
Costs related to participation (i.e., fees, cost of purchase or rental, repairs) in secondary (grades 6-12) ensembles were a financial burden for my family or prohibitive.	○	○	○	○	○
I was unable to consistently participate in private lessons in secondary school (grades 6-12) due to the financial obligation.	○	○	○	○	○
I was unable to participate in music camps/ honor ensembles (e.g., all-state, all-region, etc.) in secondary school (grades 6-12) due to their financial obligation.	○	○	○	○	○
Participation in school music ensembles was viewed as a "White activity" by your peers or family.	○	○	○	○	○

15. Describe the barrier or challenge that was the most difficult to overcome during your primary and secondary schooling (PK-12) (e.g., languages challenges, discrimination, financial, peer pressure, lack of support)?

_____

16. Describe the greatest/most influential source of support that you received during your **primary and secondary schooling (PK–12)** (e.g., financial, mentor, family, peers)?

_____

17. Did you attend a junior, community college, or 2-year college?

o Yes

o No

18. Did you have a Latino/a/x peer group within your degree program you could rely on for support?

o Yes

o No

19. Did you enter college directly after high school?

o Yes

o No

Display This Question:

If Did you enter college directly after high school? = No

20. At what age did you enter college?

▼ 18 ... 70

21. Did you attend a Hispanic Serving Institute (HSI) or Historically Black College or
University (HBCU)?

o Yes

o No

o Unsure

22. Did you have a Latino/a/x music teacher in primary or secondary school (PK–12)?

o Yes

o No

o Unsure

23. Did you have a Latino/a/x music instructor/professor in college?

o Yes

o No

o Unsure

24. Did you receive private lessons prior to attending college?

o Yes, consistently

o Yes, infrequently

o No

o No listed. Please specify below.

_____

25. Did you have a spouse or children while in your undergraduate program?

o Yes

o No

26. Did you receive assistance from anyone outside of your family when applying to college or for financial aid (counselor, teacher, friend, etc.)?

o Yes

o No

27. Please indicate your level of agreement regarding the following statements pertaining to

your experiences in college:

	Strongly Disagree	*Mostly Disagree*	*Neutral*	*Mostly Agree*	*Strongly Agree*
I experienced culture shock (discomfort from a sudden shift to an environment with an unfamiliar culture way of life, or set of attitudes) when entering college.	○	○	○	○	○
My family and I were able to accurately calculate the cost of college attendance.	○	○	○	○	○
I felt underprepared when I began college.	○	○	○	○	○
My college lacked food from my culture.	○	○	○	○	○
The majority of my professors/ instructors were White.	○	○	○	○	○

28. Please indicate your level of agreement regarding the following statements pertaining to your experiences in your college School of Music:

	Strongly Disagree	Mostly Disagree	Neutral	Mostly Agree	Strongly Agree
My culture was represented in the repertoire I performed as a soloist and/or in my ensembles.	○	○	○	○	○
My culture was represented in music theory courses.	○	○	○	○	○
My culture was represented in music history (musicology) courses.	○	○	○	○	○
I was expected to have music theory knowledge prior to entering college.	○	○	○	○	○
Audition requirements should be broadened to feature music from my cultural background.	○	○	○	○	○
My high school music program adequately prepared me for college music audition requirements.	○	○	○	○	○

29. Describe the barrier or challenge that was the most difficult to overcome during your *preservice* (collegiate/undergraduate) experience (e.g., language challenges, discrimination, financial, peer pressure, lack of support)?

_____

30. Describe the greatest/most influential source of support that you received during your *preservice* (collegiate/undergraduate) experience (e.g., financial, mentor, family, peers)?

_____

Section 5: Comparative Reflection

31. How many years have you been teaching (including the current school year?

> ▼ 18 ... 70

32. What is your current teaching level? (Check all that apply)

o   Preschool

o   Elementary

o   Junior High/Middle School

o   Senior High

o   College/University

o   Private Studio

o   Not listed. Please specify below.

_____

33. What is your current school type? (Check all that apply)

o   Public

o   Private

o   Charter

o   Parochial

o   Magnet

o   Not listed. Please specify below.

_____

34. How would you best describe your current school setting?

o   Urban

o   Suburban

o   Rural

o   Unsure

o   Not listed. Please describe below.

     _____

35. What is your current teaching area?

o   Band

o   Choral/Voice

o   Digital music

o   General Music

o   Guitar

o   History/Theory/Composition

o   Jazz

o   Marching Band

o   Mariachi or Latin American ensemble

o   Orchestra

o   Popular music ensemble

o   Private instrument

o   Research

o   Show choir

- o   Special learner ensemble

- o   Steel band

- o   Technology

- o   World music ensemble

- o   Not listed. Please specify below.

  _____

36. Have you ever had to retake a teacher certification exam as a result of failing the exam?

- o   Yes

- o   No

37. Did your undergraduate degree lead to teacher certification?

- o   Yes

- o   No

38. Have you been assigned unpaid tacks or additional roles based upon your race/ethnicity

   (e.g., translator)?

- o   Yes

- o   No

39. Have you experienced negative interactions at your workplace due to you race/ethnicity?

- o   Yes

- o   No

40. Describe the barrier or challenge that was the most difficult to overcome during

   your *preservice* (collegiate/undergraduate) experience (e.g., language challenges,

   discrimination, financial, peer pressure, lack of support)?

   _____

41. Describe the greatest/most influential source of support that you received during your

preservice (collegiate/undergraduate) experience (e.g., financial, mentor, family, peers)?

_____

Section 5: Comparative Reflection

42. Please indicate your level of agreement regarding the following statements at the different stages of your training:

	Primary and Secondary School (PK–12)	Preservice (Collegiate/Undergraduate)	In-Service (Profession)
I experienced negative stereotypes from PEERS because of my race/ethnicity.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I experienced discrimination from my PEERS because of my race/ethnicity.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I experienced negative stereotypes from TEACHERS because of my race/ethnicity.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I experienced discrimination from my TEACHERS because of my race/ethnicity.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I had a non-Latino/a/x mentor or role model.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I had a LATINO/A/X mentor or role model.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree

43. Please indicate your level of agreement regarding the following statements at the

different stages of your training:

	Primary and Secondary School (PK–12)	Preservice (Collegiate/Undergraduate)	In-Service (Profession)
My parents/guardians supported me in pursuing music.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
My friends/peers supported me pursuing music.	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I felt pressure to assimilate (change my appearance, clothing, etc.).	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree
I felt pressure to code-switch (changed or used different language when interacting with peers, teacher, professors, or colleagues).	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree	▼ Strongly disagree ... Strongly agree

Section 6: Additional comments

44. Please share any additional comments that relate to your Latino/a/x educational

experience.

_____

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Appendix E: Open-Ended Barriers and Challenges in PK-12 Responses

Prompt: Describe the barrier or challenge that was the most difficult to overcome during your primary and secondary school (PK-12) (e.g., language challenges, discrimination, financial, peer pressure, lack of support):

1. Money

2. There was never any discrimination, but I did have to pay band fees that my parents had difficulty justifying.

3. Living in Mexico but going to school in the US (lived in a border town)

4. Financial. Resources were just not available or presented by teachers. The community didn't have money, so I felt that most educators simply did not inform us of such resources and or opportunities because they felt we could afford them anyway.

5. Transportation and Economic Challenges.

6. I was one of the few well-supported students in my primarily African American school system.

7. As a biracial, and white-passing individual, I definitely had a lot of privileges growing up. There were occasionally people who would treat me different when they found out I was biracial, and that othering was an uncomfortable experience to navigate through. I also didn't grow up with a lot of money but was lucky that my choir programs had scholarships and payment plans, and then my voice teacher gave me discounted lessons out of the kindness of her heart for three years.

8. Not being White enough for the Anglo group & not being "Mexican" enough for the Latino groups

9. I grew up in a Latino community where many of my peers were also Latino but majority of us suffered financial issues, which resulted in missing out on private lessons.

10. Discrimination and lack of support

11. The challenge that I experienced was that students with parents who had money would be chosen for main parts in school productions. The booster club influence was what I would label it as. I knew I was more talented, but I missed some opportunities because of that issue. Being Hispanic was not really popular in my high school.

12. Lack of visibility through other leaders/teachers on campus.

13. My teachers gave us rides to our homes! They were Hispanic as well.

14. There were some financial difficulties for band activities until I got a part-time job to cover those costs.

15. The largest barrier for me during my K-12 education was financial challenges for my family. I got a job when I was 15 years old to support my extracurricular desires but that included a lot of stress for a young person trying to navigate school, social environment, employment, and extra-curriculars so that I could attend college. I always knew I would attend college but I didn't know how I was going to pay for it. I am still battling with my student loans because I made choices to invest in my future knowing my family could not support me financially.

16. Financial, lack of support/knowledge

17. Isolation due to my practicing

18. Most of the barrier was the school program since the teacher had to work with different students who couldn't get lessons, or parents didn't support working in fine arts.

19. I would say the financial burden was the most difficult to overcome. When I got to college and discovered all my colleagues took private lessons, I became ashamed that I was one that was studying music but had never taken a private lesson.

20. Lack of understanding the importance of practicing.

21. Lack of understanding from family about music and choir. Attending predominantly white institutions where my loved experiences were not acknowledged or valued.

22. Discrimination and peer pressure

23. Being able to afford summer camps, lessons, or pay for any trips. Being able to explain the value of these experiences to parents who didn't understand the financial value of summer camps and having to work summers to afford yearly costs.

24. Bullying, hazing in band

25. Financial and lack of support

26. Money

27. Discrimination

28. Academic challenges

29. Growing up in the state of Texas there is a great population of Hispanic people. Although there may be many of us here it definitely is an influential community when it comes time to pick an elective. For example, in high school I participated within the automotive industry and music, I had a head director tell me once in front of my peers

that I would one day be a great mechanic. Which I never spoke to this person about, but my interests were strongly pointed towards band.

30. Coming from a single parent household just the availability of having to be brought and picked up to rehearsals and auditions. For a long time, it was really hard for my mom to support me in that way so if I did make it to something I was often hours early and the last to be picked up.

31. I was raised by my grandma and couldn't speak Spanish so I felt like I wasn't Mexican enough by my peers and I felt targeted cuz I only had my grandma and we were not the richest. She still supported me but I was bullied a lot.

32. Financial support, my family was homeless, and my music teacher was more concerned with what I was wearing than anything else. I don't think they understood my struggle since my teacher was white.

33. Systemic Racism, peer pressure, and discrimination

34. Family and academic responsibility

35. Saying a brown person could be good at an instrument.

36. Lack of cultural competence from teachers to effectively connect to my Latino culture.

37. As it relates to music education, there are several challenges to growing up in an inner-city environment. Growing up in the 80's, my school district did not provide the amount of instructional time, resources, and performing experiences as students who grew up in the suburbs. From grades 4-8, I had one lesson per week and few ensemble experiences. My K-8 grammar school did not have a performing band or band room. Before entering high school, I had never performed in a winter concert, spring concert, or band festival.

38. Lack of support because in Mexico there is no support to the arts as in the United States.

39. Lack of support and Household family obligations and responsibilities

40. Financial

41. Financial

42. Being Gay

43. Identifying as a half Latin woman, but not knowing Spanish well because my mother assimilated quickly and didn't see the value in passing on her Peruvian culture with us.

44. Being in South Florida, there were very few barriers besides when I traveled outside the state. People in Drum Corps were much more racist than expected, calling me Mexican and refusing to acknowledge that Cubans are different.

45. Somewhat financial, my mom struggled but she always provided what she could.

46. Lack of support at home

47. Lack of support, discrimination, understanding of opportunities

48. Parents couldn't afford monthly instrument rental so I can take lessons in school

49. Financial

50. None, I come from a strong religious family, so even if I were marginalized my family would support, I never felt victimized in this country.

51. Lack of support

52. Financial pressure: My mom was a teacher, and my father was a para-educator, so they did not make much.

53. Financial and lack of support

54. Transportation to school for band events and Peer pressure mostly; viewed as too Mexican in a predominantly white ensemble but too white to the Latinos in my school. Same for honors classes that I took.

55. Lack of understanding from family members, financial challenges

56. I was fortunate enough that my parents were both educators, and my mother a music educator specifically, so it led to a more supportive environment growing up.

57. Bullying due to perceived sexual orientation.

58. Lack of understanding or knowledge of extra opportunities within the subject area

59. Discrimination

60. I experienced similar challenges than my white friends in band. "band geek"

61. In general, music teachers did not understand my family dynamic. I participated in activities, but not those that required for me to stay in a dorm or travel without my family. I didn't feel as if that dynamic was understood. I even felt ashamed. And although my parents and family would give verbal and financial support, the concept of the amount of time required to practice was not supported. I was often shamed or guilted for missing time with family.

62. Language, lack of support, financial, peer pressure

63. Financial

64. Discrimination

65. Financial: couldn't afford an instrument or lessons

66. None. I can't remember any challenges. I wanted to do band, so my parents did everything in their power to make that happen. So, I guess financial, but my parents never let on that it was a burden.

67.   I do not recall any challenges, language, discrimination, financial, peer pressure or
       lack of support.

68.   I did not feel discriminated, but I definitely felt like I didn't really "fit" anywhere.

69.   I grew up on the south side of San Antonio in the early 1990's and their was peer
       pressure to do illegal drugs rather that stay in school and get good grades. The only
       constant support I had was from my band director as my parents where to busy trying
       to survive and feed a large family of 8. So, I was left to my own devices, and I was
       just left alone to do whatever I want within reason. My dad was strict but allowed me
       to make my own decisions. When I informed my parents that I would be going to
       college I was asked why I would do that. Then I was out casted by certain family
       members for going to college.

70.   I didn't feel any barriers in my secondary education.

71.   No pressure

72.   I attended Catholic school 1st - 12th grade. Our school did not have many resources
       that public school had. I had to find my own resources with plenty of parent support.

73.   My teachers were unable to advocate for my participation because my parents didn't
       understand English AND weren't explained the benefits of my participation when it
       came to learning English faster and making better choices in my school career by
       being a part of something.

74.   Lack of support, I often felt like I was coming from a bad ensemble, at competitions
       there were micro aggressions felt from predominantly white campuses.

75.   I went to a small high school where we built a community based on our Hispanic
       culture but being in music was difficult because we didn't have the right resources to

be a big program. So, I wasn't encouraged enough to go be a part of different

ensembles because we weren't a big program. So, I never had the true high school

music program experience.

76. Time restraints

77. Financial

78. Single mother raising three children most of the time, was able to participate in
ensembles and extracurricular events due to financial assistance and scholarships from
my secondary schools or my mother did her best to make it happen.

79. Financial, peer pressure, lack of support

80. Financial, Lack of support, peer pressure

81. Language Challenges and Financial Challenges

82. Language and utter conflicting worldviews and culture

83. Financial

84. Discrimination but also being tokenized, being alienated, lack of support, financial.

85. Lack of support

86. My experience is different. My family insisted we assimilate as soon as possible. Due
to that, speaking Spanish was not encourage in the home. In now my adulthood I have
lasting effect of not being enough Mexican or enough American seeing that I teach
mariachi at a white/privileged school in my city. Mariachi UIL and all region did not
exist in my school mariachi program and that was a disservice to my education but I
am glad my student have that opportunity today. Most of them are getting back to their
culture and roots because of mariachi programs like mine.

87. People assume that because I have a Hispanic last name I speak Spanish. Also one teacher was not expecting a 1st grade Hispanic student to have a good command of the English language

88. Finances and citizenship

89. Financial issues limited but still overcame.

90. Band united all the students from different ethnicities and financial backgrounds. I felt no discrimination on my identity. All that mattered was my work ethic.

91. Financial

92. I think it was more so my family not understanding what it was I was doing. They wanted to support me but didn't know how.

93. Normal social drama. Nothing in relation to my ethnicity or upbringing.

94. Proving the ability to achieve excellence in academic classes.

95. Lack of support

96. Lack of support

97. Financial

98. The inability to have lessons with upper level teachers due to finances.

99. Financial

100. Lack of representation / acceptance. I grew up in a very small minority and even within that minority I did not share my peers nationality/culture so I was very isolated

101. The education system and culture is different in the United States than it is in other countries. Some opportunities were overlooked because my family was not informed or did not understand.

102. Financial

103. I wasn't Hispanic enough for other Hispanics because I didn't speak Spanish (because my family wanted me to have a "normal school experience") but I still faced the jokes and comments from white peers because my skin color.

104. Bad teachers

105. Financial

106. Financial. At one point I was the only one in my household working.

107. Financial, transportation and cultural

108. At an early age language was a barrier, but after learning the English language, it was still a challenge to comprehend some conversational/educational vocabulary. I would comprehend the general idea that was being taught but I did not fully know how to translate it. I remember in 5th grade my language arts teacher was teaching about grammar, and asked what the sentence was missing. Nobody in my classroom knew but I did. I confidently raised my hand and said "A dot at the end!" and everyone started laughing. I had the correct answer, I just forgot that the correct word that she was looking for was "period" not "dot". That was probably one of the last times I spoke up in my preteen/early teen years. I stopped advocating for myself probably because of that "small" moment that I still remember twenty years later. Aside from that, finances were an ongoing barrier/challenge in my household.

109. Beginning around 4th grade I became so infatuated with the violin. I really really wanted to play but my parents did not know how to support this curiosity. I had to wait until the 6th grade when we moved somewhere that started orchestra in middle school. Even then, I remember the fee to participate in school orchestra was a surprise

to my parents and almost didn't join because of it. Additionally, I had really wanted to take private lessons from 6th-12th grade but didn't because the cost was just too much.

110. Financial

111. Band was a big time commitment so it was hard to do band and something else. I had the privilege of not needing to work

112. Learning to read music was very difficult, lots of reliance on my listening skills and music teachers were totally focused on reading notation and only performing in a wind band model.

113. Racial imposter syndrome- I don't speak Spanish so I wasn't Spanish enough. For example, I was brown enough for people to feel comfortable making Mexican jokes but seen as white enough to not take offense to them and be expected to laugh along and dismiss the jokes. Basically, I didn't feel 'Spanish enough' to claim the Hispanic identity, being raised English speaking and in a household with a Caucasian step-parent in addition to my Latina parent.

114. Lack of money

115. Discrimination in the school district and community

116. I came from a single parent home and my other parent was absent a lot. I was too white for Mexican kids, and too Brown for my White friends. I was brought up very white and speak very little to no Spanish at all.

117. I was raised White early on according to school data. Because of this some of the systemic issues were dismissed because teachers saw me as "Italian" or some other darker complected White European. While this did benefit me, it also was a challenge

because I grew up rejecting my culture and thus ending up not being able to embrace

my full self.

Appendix F: Open-Ended Supports in PK-12 Responses

Prompt: Describe the greatest/most influential source of support that you received during your primary and secondary schooling (PK-12) experience (e.g., financial, mentor, family, peers):

1. Family and friends

2. My private clarinet teacher, who gave me a discount on her private lessons.

3. Family

4. Family always let me know if there was a will there was a way. Sacrifices would be made to allow us to advance.

5. My family supported my music education with what little resources they had.

6. Family; financial

7. The most impactful support was definitely the financial aspect that the educational professionals in my life helped me obtain.

8. My Orchestra director was a great source of support for me!

9. Family/Mentor

10. Mentor

11. I could always sing so my music teachers always added me into their special choirs, but 8th grade was the year I really started to pursue it. My high school was predominantly white, and it was hard to keep up with the booster club parents financially. Both of my parents were supportive and did the best they could.

12. Family

13. Music teachers

14. Teacher mentor (my Band Director and lesson teachers) provided lessons free of charge as well as provided transportation to and from events before I had friends who could drive.

15. My family. They always did their best to make me feel supported. All my family came to musical events of mine.

16. Teachers

17. Family, mentor

18. High school band director

19. Both my orchestra teachers, and most of my core class teachers since they knew I was passionate about playing.

20. My family was very supportive of my education.

21. My orchestra teachers and private instructors

22. Receiving the Illinois Minority Teacher Scholarship. Meeting other choir directors of color. Rediscovering the music of my culture and bridging my current interest with traditions.

23. Teacher and family

24. Teacher support, and extended family support

25. My elementary music teacher was actually a musician and skilled in music so activities were beneficial and influential to me.

26. Mentor

27. Family

28. Teachers

29. Family

30. A teacher who paid for me to go to TMEA when my choir was chosen to perform

31. Music teachers/mentors

32. My Mom, then Music Teachers/Mentors

33. The greatest support I had within my career was when I had a different director see the potential in a myself at such a young age and this director putting the effort forth to make me a better musician and assist with the resources needed to do so.

34. Truthfully I've had wonderful support from every choir teacher I've ever had and my mother really did support me as best she could but my senior year of HS my choir director really believed in me and become sort of a secondary father as well as when I started voice lessons my sophomore year on a district scholarship my lesson teacher really stepped in and he supported me and pushed me and made sure I was catching up to my peers musically

35. My music teachers helped me out as much as they could and my grandma never told me I couldn't do anything

36. My mom

37. Support from my family and directors.

38. Family

39. Sense of belonging with the instrumental teacher

40. Family

41. Family

42. Family

43. I had an amazing high school band director. My parents were also very supportive of my music education.

44. Parents

45. Teachers who strived to understand me as a person

46. Peers, mentor

47. Peer Success and Pressure

48. Grandmother

49. Good teachers

50. Family

51. Family

52. Teachers

53. Mentor, family, peers

54. Mother and teachers

55. Family support

56. Family

57. None, my family unit was strong enough to give me guidance

58. Family, Teachers, Peers

59. Grandparent and Teacher

60. I usually had music camps mostly or fully paid for by scholarships. I had a mentor that sold my family a used pro instrument for well-under market value, too.

61. Grandparents

62. Mentors from two teachers at my high school. My band director who passed away my sophomore year for and an English teacher who empathize the struggles that I had as a minority participating in predominantly white activities.

63. Mom and high school choir teacher

64.   My family (immediate) and my two choir directors, as well as the directors of several camps I was involved in.

65.   Band Directors and band family/friends

66.   Family, Peer and Mentor

67.   Family

68.   Family

69.   Financial support from my family.

70.   Teacher, friends

71.   Family

72.   Peers

73.   6th grade teacher encouraged me to play, family support

74.   My Parents. They were the single most influential source of support. I had great teachers and cared.

75.   My mother

76.   Mother

77.   My band director kept me busy and out of trouble. He was always pushing for me to do better.

78.   Family and teachers

79.   Family

80.   Parents

81.   I ended up with a white lady as a counselor, I am not sure why. She talked to me about my future and my potential. She made me believe I had talent and made me feel like I was worth taking time out of her day to come spend time with me and actually

have a conversation with me about what I could be when I grew up. I was in the 4th grade.

82. Family, teachers

83. My band directors

84. My peers and my teachers were the most influential source of support throughout middle and high school.

85. Family, educators

86. Band teachers

87. Had a great mentor in high school choir that assisted me with many opportunities, college applications, auditions, scholarship applications/interviews, etc. I probably wouldn't have pursued music so heavily if it wasn't for my high school director

88. Mentor

89. Internet

90. Fundraising

91. Few people believed in me. In high school, one woman supported me entirely

92. Mentor financially and emotionally

93. Choral directors, parents

94. Mentor

95. Mentors and family

96. Teachers

97. Family, teachers

98. My orchestra teacher, she gave me private lessons for free.

99. Family support, financially and social/emotionally

100. Teachers and parents and relatives

101. Mentor

102. Family

103. Family and mentors

104. Family

105. Peers and mentors

106. Family and teacher

107. Band director

108. Family was my biggest support.

109. Mentor

110. Sister

111. My high school teacher who gave his time to mentor me when he could.

112. Maternal support was key.

113. Family

114. My teachers, specifically my band directors. They helped me financially by giving me scholarships for private lessons and reduced band fees.

115. Family

116. Music, it was hard to find an adult to talk to about things.

117. Family

118. Family

119. Family.

120. Mentor/orchestra teacher

121. Family/Choir teacher/family friends

122. My middle school orchestra teacher, Mrs. Kirkman was both my greatest influence and support. I think she also helped support my parents in learning how to support me in my early music path since I was the first musician in my family.

123. Mentor

124. My parents were supportive financially and otherwise

125. Family via encouragement and some finance, followed by my 7-12th grade music teacher

126. The music community

127. Parents

128. Family/teachers

129. Parents

130. My mom, Maternal Grandma, Mom's sisters, my band directors

131. My teachers were the best support for me. They always encouraged me to continue being successful. Some of these people I maintain personal and/or professional relationships to this day.

Appendix G: Open-Ended Barriers and Challenges in Preservice Training Responses

Prompt: Describe the barrier or challenge that was the most difficult to overcome during your preservice (collegiate/undergraduate) experience (e.g., language challenges, discrimination, financial, peer pressure, lack of support):

1.   Money

2.   There was no lack of support, I just had a natural drive to become successful

3.   Financial

4.   When I slipped academically it was held as understandable by faculty since I was the Hispanic.

5.   I received a lot of support from my family but their help was limited and there were times when I was on my own when filling out important documents/paperwork. There were times when I almost did not go to college because I forgot to fill a necessary document, such as tax information when beginning a new semester.

6.   There were a handful of prejudiced individuals in the grades above me who treated me and my Hispanic friends/peers poorly. This led to me feeling frequently incompetent, anxious, and exaggerated my imposter syndrome.

7.   Financial challenges occurred when I did not know where I was going to find funds for school.

8.   Discrimination- nobody looked like me and they feared more to the white students.

9.   I was discriminated at first because of my lack of experience and knowledge.

10. Financial

11. Financial

12. Financial issues were a problem during my first 2 years until I qualified for more financial aid

13. Culture shock, financial burden, and a lack of preparedness contributed to the barriers of my college experience. I worked 3 part-time jobs to put myself through undergrad. I was a full-time teacher with a salary before I entered my graduate program.

14. Financial, children

15. Discrimination

16. I don't think I had any difficulties to overcome, besides improving myself to close the gap between college and high school playing.

17. Financial other students had more time for practice because they did not need to have a job while going to school

18. I struggled financially a lot through college. Especially when student teaching. I was working at school and then had to work at a department store to afford gas and food.

19. Financial support

20. Professors prepared for Hispanics. Having the financial support to afford instruments. Cultural differences.

21. Lack of support and financial

22. Subject matter

23. Financial

24. Financial aid - my parents had no money for college so I had to get a full ride or I wasn't going

25. Financial, had to work 3 jobs to make it, and failed many times

26. There was definitely a lack of support especially from my father who thought becoming a teacher was a waste of time and money. When music is your passion you sort of gain an idea on how to ignore the comments being made.

27. Financial challenges were huge. Putting myself through college and having to navigate paying for things on my own was really difficult and there was time I wasn't practicing because I was working.

28. I felt like I wasn't as strong as my peers who came from richer backgrounds and have lessons before coming to college and I was seen as more Mexican where I went to school and explaining my home felt like it was never fully understood by my peers that never went there.

29. Financial support

30. Discrimination that I assumed. It was my insecurity mostly that I felt and eventually realized I was an equal in every way. I then was fine being only a handful of Hispanics.

31. Financial

32. Lack of musical ability

33. Financial, lack of support

34. Lack of representation in curriculum

35. Financial issues were a challenge throughout college.

36. None. I was supported by my White peers.

37. Language challenges & financial burden

38. Time management. I did not feel prepared for the load of preservice work. Another thing is not being able to work while doing preservice. Financially it was stressful.

39. Financial, lack of support (multiple director changes)

40. No housing provided for internship.

41. Lack of Hispanic students/friends/staff while I was in college. I never practiced my Spanish and lost so much while I was away.

42. All

43. Family drama

44. Financial, lack of support.

45. Financial

46. English wasn't my primary language

47. Financial

48. Lack of preparation for gen Ed courses.

49. Financial. I had a really unreliable car, and back then, we had to do 50 hours of volunteer work to apply for the credential program.

50. Financial

51. Financial language when it came to financial aid, lack of support from my freshman advisor before being accepted to the school of music, pressure to be at the same ability as those from a more supported high school music background

52. Financial

53. There was a general lack of support and true understanding of the experiences of nonwhite students, which was especially frustrating given I attended an urban institution.

54. Financial aid was problematic I was only on a music scholarship and student loans

55. Financial issues

56. I grew up in a predominantly Hispanic, bi-lingual community. Going to an all-white school in the south was the first time I experienced discrimination

57. Language challenge: I had never learned the English words for utensils and other items used in a kitchen. I also didn't feel welcomed or fit in with the local Hispanic Club because I did have financial support. I wish we would have focused on the social emotional similarities rather than economic status.

58. Lack of support

59. Financial, culture-shock and lack of diversity

60. My biggest challenge was just missing home.

61. Homework, self-motivation to complete coursework.

62. Main challenge was just financial support

63. The biggest barrier was a financial barrier. I had to get a full-time job while I went to school. From time to time my parents would help me out but only if asked for help, which was rare. I spent many months eating ramen noodles and tuna sandwiches. I dropped out of college 3 times and each time I came back I was more determined to finish my college courses.

64. Didn't see many people that were like me.

65. Financial

66. The biggest challenge was the culture shock. Moving from San Antonio, TX to Boston, MA was quite a change. I was the only one like me.

67. Having a Mexican husband who didn't think college was important made it hard. I had to do homework and practice in the garage after everyone went to bed.

68. Micro aggressions, invalidation, isolation from peers, bullying

69. College culture

70. The barrier was getting out of my comfort zone in order to make new friends.

71. Balancing studying and practicing

72. Financial

73. Finances, I had to work a serving job part time to pay for rent, books, etc. and had to pull out a few loans along the way. There was lack of support and unawareness of what to expect as I was the first one to go to a 4-5 year college away from my family in another city (Dallas to San Antonio) and had to learn and go through most things on my own.

74. Financial, culture

75. Discrimination, understanding

76. Culture Experience, Financial Challenges

77. Financial. I worked full time and fully supported myself. Also, my family did not believe I could do it.

78. Lack of information

79. Discrimination, financial, lack of support were a trifecta that made my time in college feel like hell.

80. Financial

81. Financial was the biggest.

82. How unprepared I was for college both in the academics and the musical aspect. I was placed on academic probation. I had to do a lot of work to keep my grades up and improve my musical skill.

83. Financial

84. Financial

85. Constant peer pressure of feeling like I was constantly behind. I was trying to play catch up to so many of my peers.

86. Peer pressure to bow to choose the "latin(x)" title, I find it offensive.

87. I had financial challenges. Though my family was not poor, helping pay for college expenses was not part of my dad's belief system. I had more family wealth from the military than many students but lived *much* poorer.

88. Lack of recognition

89. Lack of support

90. Financial

91. Due to my responsibilities going to college as a single parent, I had little financial support and resources for non-traditional students.

92. Parental/Cultural prejudice: Parents did not think music was a formal subject to study, or one that generate income in the long run.

93. Financial. Tuition costs rose exponentially higher and faster than was anticipated. I was forced to work 40+ hours a week between 3 jobs while studying full time to make ends meet.

94. As a music student in college there are other costs outside of tuition and room and board. Paying for an accompanist each semester. Buying a professional quality instrument. Buying a tuxedo for performances along with shoes and socks. Needing a car to attend performances of campus. Some courses required us to attend community performances which at times required us to pay a fee. We also needed to travel to various schools for observations.

95. I didn't know how to navigate college because my family never attended, and I didn't know anybody there. I stumbled through my first couple years trying to figure out classes and work/life balance.

96. Financial

97. Had a parent pass away when I was a junior. All assistance from home dropped from then on.

98. Financial, new culture expectations, study skills

99. Overall financial barriers was one of the most difficult barriers I had to overcome.

100. Time and money were the biggest challenges I faced. I always felt that I was at such a disadvantage when it came to studying and my overall GPA because I just didn't have the time to study the way it seemed most of my peers did. Music degrees are quite intensive with often a higher requirement of credits that must be met. I lived on my own and would work double shifts (10+ hours) as a waitress every Saturday and Sunday. I was a good student and wanted to graduate with a GPA that came with extra recognition, but I found it very challenging to find time to study without staying up all hours of the night (which of course is not the most effective solution).

101. Financial

102. I didn't have a car which made it difficult to get to off campus experiences.

103. I was expected to perform at the same level as peers that had many years of practicing and experience.

104. Financial - Unable to work during student teaching, as it was full time, and an hour from my school and several hours from my home.

105. Financial/Racial

106. Long distance from home, discrimination in college town

107. Financial, my marriage fell apart, some discrimination as a brown woman

108. I was often seen from a deficit perspective by many of the professors. I did not have the same literacies as some of my colleagues who had parents who had attended college. Because of this, the professors would often give support to the other students over me even when I would reach out during their office hours.

Appendix H: Open-Ended Supports in Preservice Training Responses

Prompt: Describe the greatest/most influential source of support that you received during your preservice (collegiate/undergraduate) experience (e.g., financial, mentor, family, peers):

1. Mentor

2. My teachers taught me to be independent and a self-advocate. That was the most valuable thing I could ever receive. I don't deserve things just because I'm Latina. I work for things.

3. Family

4. Family and Peers consistently supported my efforts.

5. The best supports were my friends and professors, if it were not for them, I would have never graduated. They helped guide and steer me to the right path.

6. There weren't very many of us, but there were a couple other Hispanic students that I was able to bond with. One of my choir directors was very no-nonsense and helped shut down a lot of the prejudiced behavior when we brought our concerns to her about certain classmates.

7. My parents were very supportive in any of my decisions.

8. My family took loans and found ways for me to succeed going into college.

9. Friends and Mentor my last year of college helped tremendously!

10. My voice teacher was my biggest support system, and she could see my talent and got me involved in our local opera company. She helped me to make contacts for personal gigs, programs, and coaches.

11. Family

12. My major applied lessons teacher was a huge mentor to me throughout my undergraduate career. She still is a huge influence on my life.

13. My professors and counselors made sure I could find financial aid to continue my studies. I found support through my Latina sorority which provided mentorship by other low-income Hispanic students.

14. Mentor, family

15. College studio professor

16. My music friends who understood the struggle and we worked on all work together to understand our topics. As well as my cello professor who worked with me closely to give me the correct playing skills I needed.

17. Mentorship from professors

18. Living at home. Having kind and thoughtful mentors. Being active in ACDA.

19. Family

20. Having professors who cared and supported specific situations or difficulties and adjusted.

21. Husband at the time

22. All that my teachers could do for me.

23. Family

24. Scholarships and encouraging teachers.

25. Music teachers/mentors

26. None, I was influential to myself. I did the work, stayed up late, paid my own rent and bills, and studied EXTRA hard

27. Without my mentors currently I do not think that I would have been ready to head into teaching they are definitely an amazing team and I love how the classroom is diverse and no kids are singled out.

28. My undergraduate advisor was tremendously helpful and always made sure I knew what I needed to know and encouraged me musically and personally making sure I balanced all my responsibilities.

29. My private teacher and my studio were all people from my home town so we could bond over what we missed and our mutual background

30. My last college voice professor she was hard on us but it was my greatest lesson. I didn't have good writing skills and she helped our whole class get better.

31. Peers, financial

32. Mentors, peers, and counseling services

33. My own expectations and responsibilities. There was no support other than do what I went to college to do.

34. Family, Professors at UNT

35. A choral methods professor who introduced me to the concept of Culturally Responsive Pedagogy and validated me for who I am/was

36. My parents were very supportive throughout my college years.

37. Peers

38. Parents & one of my college teachers

39. My music professor adviser helped me through the way.

40. Mentor, friends, peers

41. Family

42. My uncle

43. All

44. Family

45. Family

46. Mentors

47. Mentor, Family

48. Mother

49. Great mentors

50. Scholarship

51. Family

52. Mentor

53. Grandparent

54. I couldn't finish the 50 hours by the time my application was due, but my mentor took me on my word that I would complete them with him and his program by the end of the year.

55. College advisor

56. My flute professor who empathizes with my cultural background and helped me with my anxiety being away from home with both my parents undocumented and going through the residency process for them. He instilled a sense that belonged in the music world no matter of my background which I carry in my teaching.

57. College professor

58. My peers and my family, as well as my department head and academic advisor who helped me tremendously

59. Music school advisor

60. Mentor support from my private teacher and parental support

61. I found great mentors in my undergraduate experience.

62. My peers of all backgrounds were an inspiration and an important source of support.

63. Financial

64. Organization for students of color on campus

65. Never really had any. Peers were the closest.

66. My parents were the only source of support. My extended family was trash and did not help at all.

67. Family

68. College mentor teachers - my conducting and music for children teacher

69. I had the Director of Bands as a conducting teacher and was the director of the Wind Ensemble. I was in the Wind Ensemble and he pushed all my buttons and would tell me straight to my face that I was not smart enough to finish the work. Every time I would prove him wrong and no in my old age I wonder if he was doing it to get me motivated to finish school. Either way it worked I he took to levels of my education that I did not know I could reach. He was the hardest teacher I ever had and I did not like him but he made me stronger and smarter.

70. I found a Hispanic teacher within the college of Music that was great source of mentoring.

71. Mentor

72. I made a lot of band friends. Even though they came from different areas we had the same love of music and the social aspects it brings.

73. MOST, no all, of my teachers were supportive. They helped by always reminding me that I was doing a good job keeping up with everything despite my home situation. I did have one voice teacher who advised me to just stay home with my kids because he didn't think I practiced enough.

74. Family and teachers

75. Head band director

76. My peers were my main source of support through my entire college career.

77. Fraternity and my studio

78. I did have some financial assistance of $1,500 that required me to do a yearly performance for a local music club (all white members), I had support from music groups I was in (music fraternity), and my family and friends were very supportive.

79. Mentor

80. Myself

81. Financial Aid, Work Study, Latino Peers

82. Affirmation by my peers got me through

83. Family and a small group of friends that related to my experience were what helped me make it to the finish line of college.

84. Mentors and peers

85. My family support.

86. With the help of my private instructor I was able to improve my musical skills that kept me in the school of music, at the time. Academically I feel like I did use some services the school provided in order to improve my grades.

87. Peers and mentors

88.   Cello Teacher

89.   Family, financially and socially/emotionally

90.   Mentors

91.   Family

92.   My Organ Teacher

93.   My mentor from my community college

94.   Family

95.   I honestly don't feel any person really pushed me or helped me to succeed in my
      undergraduate program.

96.   Support from mentors

97.   Mentor, and instrument professor

98.   Family

99.   Family help

100. Absolutely none.

101. Peers- I joined my campus chapter of Mu Phi Epsilon

102. Family and peers

103. Mentor

104. My choir Director, who is Latina, took me under her wing, and not only served as a
      mentor in music, college and life as well.

105. Family

106. Family, mentors

107. My friends insisted I continue.

108. Mentor Dr. William Magers and Mrs. Patricia Cosand. I would not have graduated without the help of my studio professors.

109. Family/Friends

110. My boyfriend at the time (now husband) was without a doubt my greatest support. He was basically in the same situation as I was in all aspects (Hispanic, from low-income family, worked through college, lived on his own, music education degree, etc.). It really helped to have someone around who had about the same level of privilege that I came from that could understand why seemingly easy or simple things were not always so easy or simple.

111. Peers

112. My peers were all very helpful and supportive. The music school was a small group in a large university.

113. My private lesson teacher was very supportive of my growth in my undergrad.

114. A family friend that I was able to live with during my student teaching time. Otherwise I would have been very limited on where I was able to student teach based on proximity to my college (since I lived on campus).

115. Mentor teacher from student teaching

116. Financial Aid

117. Parents, mentors, financial aid was critical for me

118. My mom, who is my mentor and hero

119. While the professors did not provide support, being at a large music school, there were many graduate students that served as supports. These graduate students served as a support system especially when dealing with voice lessons because they were my

instructors and provided guidance as to how I could improve not only my instrument but also academics. Another influential person was my German language teacher. I learned more about teaching from her than any of the other education faculty (music or general education).

Appendix I: Open-Ended Latino/a/x In-service Barriers and Challenges Responses

Prompt: Describe the barrier or challenge that was the most difficult to overcome during your in-service (classroom) experience (e.g., language challenges, discrimination, financial, peer pressure, lack of support):

1. Lack of support

2. The most difficult aspects of teaching don't involve discrimination but, classroom management, with very misbehaved students and administrators who are too lenient.

3. Lack of support

4. Lack of content area related opportunities.

5. The school I am currently teaching at is considered a rural school and I come from a suburban background. This has made it difficult for me to relate to my students' perspectives/experiences.

6. Unable to fluently speak Spanish with my bilingual students

7. As a queer individual, I often have to tone down my personality until I can figure out who my safe people are. I'm lucky to live in a very diverse school district, but you never know who you can trust.

8. Being overwhelmed with the amount of people in large classes. (Pressure of success)

9. Being one of the only Latino teachers in a small rural community, I find it hard to connect with my students and colleagues as they discuss activities that I would not participate in, such as ranch life and showing stock. As well as freely expressing Christianity and politics in everyday work life.

10. Peer pressure

11. Lack of support

12. Being looked over all the time due to nepotism and friendships disregarding qualifications.

13. Language challenges (I don't speak Spanish fluently)

14. Microagressions

15. The largest challenges teaching music at Title One schools are the finances, student buy-in, and support. Most of my student's families work multiple jobs and are not invested in their music education.

16. Lack of support

17. Lack of support

18. Not knowing a certain instrument. I am teach guitar which I have never played before till this year. Also my classroom size is large compared to the instruments I can actually provide to my students.

19. Generally feeling misunderstood by students and colleagues. They have completely different experiences from. I feel like I have to justice every decision I make as an educator.

20. Lack of support

21. Overabundance of non-English speaking students in my class, being the only Spanish speaker in the Electives group

22. Discrimination from students and supervisors

23. Being invisible to my peers

24. Kids thinking I was white because I'm a light skinned Latina

25. Discrimination, lack of support

26. Lack of Teaching Credential

27. A lack of respect from students was a big one at the beginning. Not from all since I teach and a predominantly Hispanic institution but several were very distrusting at first

28. Language challenges since I don't speak Spanish well and lack of support from admin since I'm fine arts

29. Working in a rural area it can be difficult because I stand out because I'm brown. I've literally had rumors started about me. And a co teacher that followed one of my elementary positions flat out told me they just didn't like me. That was my first year too.

30. Translation of music theory instruction for a predominantly ELL school

31. Teaching mariachi when I went to college to teach band. I applied for the job because I was involved in Mariachi in college.

32. Administration support

33. Creating a space for my voice to be heard and valued as a Latino educator.

34. Financial support

35. Financial, lack of admin knowledge and support

36. Lack of classical music knowledge and jazz familiarity in tight music social circles.

37. Not knowing Spanish well enough. I teach at a school where the majority of the population speaks Spanish

38. Language challenges

39. Lacking experience from college courses

40. Student behavior

41. Parents

42. Financial

43. Presenting White has been a problem. Also, students from Central America tend to distrust me after learning I'm Mexican, even though we had a good rapport to begin with.

44. Financial and lack of transportation

45. My first year was when we were remote for majority of the year due to COVID. Besides that, navigating the school system and image of the band in my district. Pressure to grow the program when I first got hired.

46. Definitely the lack of support and resources for first-time teachers when navigating the logistical elements of hiring.

47. The assumption that because I was Hispanic/Mexican I was an authority on Mariachi

48. People not thinking I knew what I was talking about due to color of my skin and age.

49. Lack of administrative support

50. The only difficulty was the pronunciation of my hyphenated last name. But to me, that was disappointing.

51. Lack of support, discrimination

52. Undergrad coursework did not prepare me to teach my student population.

53. Students can be discriminatory as well.

54. I was lucky that I had an incredible mentor my first 7 years of teaching. So, any difficulties I had we quickly solved.

55. Lack of support and over work without pay in some of my work places.

56. Financial

57. My first job was inner-city schools. I was not ready for that environment. I came from private schools 1st - 12th. My college was private also.

58. In the first school that I taught in for 10 years, there was constant change in principal. Two in one year at one point. Being an elective, we had no support at all. Especially during UIL season.

59. Ensembles aren't taken seriously

60. Discrimination/lack of support - the head band director would purposefully take all of the best players for himself and would make mine and my colleagues assessed contests experiences difficult to execute.

61. Consistent student engagement

62. Financial, lack of support

63. Lack of support

64. Lack of support from admin and partner teachers due to discrimination

65. The parents.

66. My lack of speaking Spanish

67. Discrimination at my old job

68. Peer pressure

69. Lack of support

70. Being one of the only few Latinx teachers in the district.

71. Lack of support from administration

72. Lack of preparation

73. Financial

74. Lack of support for my program, and a huge workload without assistance

75. Financial. Insufficient pay/remuneration for a bilingual teacher.

76. Language. I teach at a campus with 85% emerging bilingual students and constantly face people who erroneously assume the I am fluent

77. My first year of teaching was in a charter school that served, mostly white, mostly affluent kids. It was a struggle to try to connect with them when they have had opportunities and experiences I have never had. I also didn't have much money as I started out teaching, and these kids wouldn't notice if I wore a shirt frequently, so I had to make sure to spend more on clothing to avoid those moments. My site also saw Music as a placeholder for kids while the teachers had prep, so I had classes with 80+ kids that I had to figure out on my own and try to find ways to teach them

78. Language barrier (I don't speak Spanish well and have bilingual students), lack of support from admin

79. Managing my finances. Family had always lived paycheck to paycheck

80. Financial, when I have spoken with experienced orchestra directors asking them how they fund specific parts of their orchestra program they all said they paid those expenses themselves and it wasn't a big deal.

81. Lack of support in my content area.

82. Fortunately, I am at a very supportive school. I'd say that my biggest challenges are still time and money. Arizona is one of the lowest income states for teachers. My husband and I both work as freelance musicians on the weekends (and sometimes weekday evenings) to bring in a little extra income. This can be very hard to balance with an already full time teaching position that requires outside school day hours such as after-school rehearsals, concerts, all-region/all-state festivals, etc.

83. Lack of support

84. COVID made teaching miserable. Balancing teaching music and all the protocols we had to follow was near impossible.

85. Difficult to bridge gaps to English Learners and non-white students within my music classes.

86. Age, Gender

87. Discrimination, lack of support

88. Lack of understanding in what I do in the classroom. I teach K-5 music with a class from a grade every day, then do the same the following week at the other school. I'm tired and glad that we have another teacher position that is posted but won't get excited until we hire someone and they sign on the dotted line.

89. At my first job, I was the only Spanish speaker for a long time. Because our district translators were often too busy to do small interactions with parents such as phone calls, conferences, notes home, etc., it would fall on me to do this service for the school. Because I was the general music teacher, I knew all of the students, which both served me and made it easier for others to see my language as an asset to communicating with parents.

Appendix J: Open-Ended In-service Supports Responses

Prompt: Describe the greatest/most influential source of support that you received during your in-service (classroom) experience (e.g., financial, mentor, family, peers):

1. Family, mentor, colleagues

2. Having a teaching mentor has really helped to improve my program.

3. Mentor

4. TMEA

5. My coworkers have helped me adjust to my new job and give me feedback on what I can improve on.

6. Paras

7. I work in an amazing vertical team. There's six of us, and it's a well-oiled engine of productivity and mentorship.

8. Parents

9. One fellow Latina is in talks with me and I confide in comfort with her, as well as my mentors outside of work.

10. Mentor

11. Mentor

12. Mentor teachers

13. My colleagues, fellow music teachers

14. Mentor, family

15. Family

16. My mentor teacher, other fine arts teachers I work with, and my string facilitator who understands and wants to improve my current situation.

17. Connecting with other educators of color. Having financial support from my district and organizations for projects and events related to Diversity and Inclusion.

18. Family and peers

19. Mentor

20. Family

21. My music coordinator is amazing.

22. Family

23. I speak Spanish

24. Mentors

25. Mentor

26. The amount of students I can relate to and the ones that relate to me. Being at a Hispanic institution means that I can reflect a lot of my experiences back.

27. My family supports me as well as the other fine arts teachers.

28. My principals are usually supportive until a parent complains.

29. Mentor

30. Peers

31. Music colleagues

32. Family

33. Mentor teacher from graduate program

34. Family

35. Peers, mentors

36. Peers

37. Friends

38.   Mentor

39.   Peers

40.   Mentors/Peers

41.   Co-workers, husband

42.   Great mentors

43.   the facilities

44.   Family

45.   Mentor

46.   Spouse

47.   Family

48.   Peers providing transportation

49.   The ESL and other music teachers in my school (strings and choir) as well the

        directors that I feed into and a mentor of mine from when I student taught.

50.   My family and my teacher team/music colleagues.

51.   Fellow directors in my school district and the region (TMEA)

52.   Colleagues and Families of the students

53.   Mentor, friends, peers.

54.   My mentors were incredible.

55.   My husband, co-workers, former classmates, mentors, other Hispanic colleagues.

56.   Mentor

57.   Mentor, friends

58.   Peers

59.   Our band mentors were great support and guidance.

60. Family

61. I had a great mentor / supervising teacher

62. After being in college on and off for 8 to 9 years, I was validated that everything that had happen to me was for good reason. My first year teaching I took the second band to contest and received superior ratings. I was then told by my then head director that no one has been able to do that with the second band in the 26 years that she had been at that school. That information was handed down to the students in the top band and I was asked to stand in front of them after my first competition and the whole band began to clap and thank me. I felt so happy and validated that I almost cried. All I wanted to be was a great teacher and here I was being honored by students that understood how hard it was to accomplish this goal.

63. Family

64. Family

65. Fellow directors from the same school district

66. I think the thing that kept me going was my personal goals of being a good teacher and wanting to make a difference in the kids' lives. I made sure that we succeeded whatever our situation was.

67. Mentors, family, friends

68. Colleague

69. Mentors and peers

70. Colleagues

71. Mentors, peers

72. Mentor

73. My school community is very supportive of the arts, music in particular, and of me personally.

74. Mentor and colleagues who had similar backgrounds.

75. Peers

76. Mentors

77. Coworkers and administration.

78. Peers family, mentors

79. Mentors

80. Mentors: I was able to provide musical instruction in Spanish to students that were in dual-language courses.

81. Mentors

82. Family

83. Fellow worker

84. My peers and colleagues

85. Family and peers

86. Peers

87. Coworkers

88. Voice Instructor

89. Mentor teacher

90. From my peers. During my first year of teaching, I would meet regularly with the other new music teachers. I still communicate regularly with some of them despite not teaching in the same district for several years.

91. Mentor

92. My mentors. Even though they didn't know the situation, I was dealing with, they knew my worth, and reminded me of it.

93. Coworkers, family

94. Peers

95. Mentors, family, and friends who have made financial contributions to my program or simply just purchase what I need for my program (music, rosin, tuners, batteries, strings, etc.)

96. Support and guidance from teachers that had been in the field for several years.

97. Once again, my husband is the greatest source of support because he is in the same position as I am in that he is a high school music teacher, yet still works on weekends to bring in extra income.

98. Peers

99. My friends were helpful since I had a little crew of teachers who all started in the same year

100. Administrators and family

101. Relatability to my diverse classroom

102. Wife

103. Mentors, family, peers

104. My mentor, my admins, my fellow teachers, and DO admins are all supportive of our Performing and Visual Arts programs. They have been very good to us financially.

105. I wish that I could say that another music teacher was my best support, but honestly, it was the physical education teacher. She would always encourage the things I was

doing in the classroom and acknowledging the work I did with children through

performances, field trips, etc.

Appendix K: Open-Ended Latino/a/x Educational Experience Responses

Prompt: Please share any additional comments that relate to your Latino/a/x educational experience.

1. Just because I am Hispanic does not mean you deserve automatic benefits or representation, you have to have high level skills in order to be recognized for your talent. Please remember this, or our culture and our legacy will always remain with low standards.

2. For the most part I have not really felt different compared to others because of my Latino heritage. I believe that I felt different because most of my friends and professors came from a higher economic class than me.

3. I hope that students of Latin culture, regardless of the color of our skin, would be treated just like any other Latino. Sometimes I felt as if I was not enough due to my light colored skin.

4. I love being a Latino and grasping every opportunity to express it!

5. I believe building inner self esteem keeps you strong and helps one not rely on what others think.

6. I grew up in a racially diverse school and community. I never felt discrimination or pressure to assimilate. My heritage played little to no part in my educational experience, as everyone in my peer group had similar interests (band). The only negative experience I had was once I moved to the Rio Grande Valley in South Texas, there was an expectation that you speak and understand Spanish. And there is a hyper focus on Hispanic culture, to the detriment of the other (much smaller) cultures.

7. I am proud to teach at my alma mater and for my vocal students to have a representative from their community provide their music education.

8. I'm learning how to connect with my culture and history out of a genuine curiosity but I also am grappling with aging family members. I feel torn about my work and further education because it's pulling me away from people I care about.

9. I wish we had more music teachers who actually studied music and are musicians as supposed to general Ed teachers who are moved to the position to teach music without a music background.

10. Most of my students are Hispanic.

11. It was wonderful

12. I just feel like coming from two distinct cultures (Colombian and Mexican) that have influenced the world with out music, why was it barely even whispered about in my schooling? I had to be out of college and play in a Latin jazz band to FINALLY feel seen on my instrument and in my own music culture. It's very othered in classroom settings and I basically now am the teacher I wish I had.

13. I look white on paper because of my last name but I look Latina in person so I feel like people expect me to be something else and they may be disappointed

14. School was positive and we were encouraged by ALL teachers regardless of race. I was fortunate to have a family that was educated with both parents and many aunts and uncles who were college graduates and masters degrees.

15. This seems to have the mindset that Hispanic or Latino people are constantly being treated negatively by their surrounding or that the lack of support from others of my

kind is somehow negative. My people always say "hechale ganas" because that's all the support we needed.

16. I worked two part time jobs while doing 18 hrs a semester. I did that for a few years.

17. As a Hispanic woman in music, I feel very unseen and misunderstood. Luckily, I went to a diverse small private university, so there wasn't music discrimination. However, in my career, I feel like anything I do is defeating odds of sorts.

18. I am happy that I have been able to request non-english speaking to join band, they are some of the strongest bonds I have.

19. I grew up feeling predominantly white passing though my skin is very tan. I feel like my friends never saw me any different. I love being able to relate to my minority students and my majority white students.

20. I didn't feel and still don't feel like I can call myself a Latin woman because I don't speak the language well. I have a huge conflict with my identity.

21. Need more choral music to reflect our culture.

22. My ethnicity was not an issue.

23. I don't appreciate the term "LatinX", I feel as it is an imposition from a genderless language (English) to a gendered language (Spanish). Yes, I am aware that French and German are also trying to include non-gendered language. However, this idea originates from English countries and it imposed on all of us.

24. I present White, but I'm fluent in Spanish; I have non-native-English-speaker tendencies, too. But despite this, I still get disbelief from colleagues and students.

25. My parents were forced to assimilate therefore I did not ever think of my Latina heritage until high school and in applying for colleges. I wish that they had learned

and taught us Spanish but I do study on my own to reach out to my Latino population of students.

26.   I am lucky that my school has a large number of Latinos in my school and due to my ethnicity, I have increased numbers of the Latino population, ESL population and Latino parent involvement in my program. My experience has helped me be an advocate for not only the Latino students but all students of different background to feel welcomed and learn an instrument. By taking decreasing the barrier of language, financial language, etc. I am able to provide an opportunity for these students to be a part of an ensemble and learn music in a different manner

27.   My mother was my Latino/a/x role model. Sure, I understand representation, however since that was not an option for me, and family played a major role in my life, she was my role model. It was not only college professors that made you feel strange, it was also certain older clientele of a certain demographic, that did not believe I held the information they needed, based on my age and ethnicity.

28.   I am filling this survey because I think this is an important topic. However, I do not use any variation on Latin to identify. I consider myself Hispano and am really turned off by the use of an X to identify any person. I believe the X is insulting to us and it is a way for white people to make us feel less significant.

29.   At the elementary/secondary level, I frequently experienced teachers calling me by a typical Latin girl name. I was always frustrated but never said anything to maintain respect for my teachers.

30.   I think my background led me towards wanting to understand more mediums in music, becoming more well-rounded in learning/teaching

31.   The struggle is harder when you do not have the money to compete with kids that do
       have money for private lessons. I did not even know that lessons where an option until
       I got to college.

32.   Mostly, I had an amazing educational experience. My greatest issue happened in
       college as most people I saw were white.

33.   I'm glad I had an opportunity to get my undergrad in New England. Teaching music is
       very different up there. I learned to become a music in Boston. I learned to become a
       band director in Texas.

34.   I have thought about my experiences and thought about wanting to change the
       negatives for my Latin students.

35.   I felt isolated for a long time and stuck in my situation. It wasn't until I was out that I
       realized how much of attending PWI was racial towards me.

36.   It's been a long road of being tokenized, discriminated against and persevering even
       through the hurdles. Once I was able to find a group of colleagues and mentors with
       similar goals, then I felt supported and seen.

37.   I lived in a predominantly Hispanic/Latino community and went to college where
       most of my peers were Hispanic/Latino as well, so I didn't have many of the issues
       other did with assimilation, racism or being stereotyped.

38.   Being a Latino in my city these days is strange. I was born and raised in El Paso, TX
       and went to UTEP for music. Since the MAGA movement, I've noticed serious
       consequences when Latinos/immigrants try to assimilate into US culture and think that
       is the way to do it. Getting on that page. That mentality has poisoned our culture here

and shifted people to be okay with hatred in this town amongst each other in way I have never seen.

39.   Pressure to speak Spanish

40.   I grew up in a predominantly Latino/a/x community. When I was in grad school, I became the minority and I felt proud that I was more cultured than those around. Working, I found a small school in Wisconsin where the majority were Latino/a/x and felt more at home. Now working in Texas, I surround myself with Latino/a/x with students and administrators.

41.   I didn't have a LatinX music faculty member until my doctorate. This was my fourth university. We did have an adjunct jazz bass for one semester in my undergraduate actually. Latinos were mostly not present in my education, unfortunately.

42.   It is probably not unusual that I am one of the very few Latin directors in my region. It is a singular experience, but one I'm proud to represent.

43.   Assumption that I can teach mariachi.

44.   During my undergrad, I went to an HSI in my hometown which has many international students (bordertown college) and I felt at home and often not Mexican enough. However, when I went to get my masters in another HSI, but in a larger city, I experienced more microaggressions and comments from professors and peers even though there were a lot of Hispanics there. Now that I am teaching in a public Title 1 school, I feel more at ease and am with all Hispanic coworkers and 99% Hispanic students.

45.   I teach in a district where a majority of our orchestra students are Latino/a/x in grades 4,5,6,7 and 8 and then they immediately become the minority in grades 9,10,11,12.

46. Growing up music was something that was available for me in the public school, and I am 100% thankful for that. Music/Choir helped me with getting more confident with speaking out and advocating for myself. Specially in my junior/senior year of high school. Although it was a challenge at first, later on, it helped me overcome so much. I was lucky enough to grow up in a title one school alongside students with similar background as me, so that made it easier. I can only imagine how people like me that grew up in a school with people that they cannot relate to feel like. I am grateful for the teachers that kept believing in us and did not give up on us. Music is such an essential part of education. Not only did it teach me skills that I still use in my professional life, but it helped me feel like I belonged, and felt wanted/needed.

47. I was fortunate to grow up in a city that predominantly identifies the same way I do which helped alleviate a lot of pressures but even within this community, non-latinx members held power over the Latinx community.

48. This survey refers to "my culture" a few times which I assume means you expect me to have a non-white culture. I didn't have to change any elements of my culture because I grew up mostly upper middle class and fit in much more with those people (who are mostly white).

49. Being half-white and non-Spanish speaking made things different for me.

50. We must find a way to get Latino parents to value education at all levels

51. I fought myself for the first 18 years of my life as to being a Latina. Even with my mom being a bilingual education teacher, we were not spoken to in Spanish. I can understand more than I can speak it. I wish I knew how to speak it. When I finally accepted who I was, inside and out, I decided that when I got married, I was not going

to change my last name. I felt like I would lose my identity that I fought so hard for. So, I'm a 55-year-old beautiful Latina that still uses her Hispanic surname, proud of her roots as a mom, wife and now grandma. I sometimes feel like I'm not Brown enough and I'm always surprised that I get that more from other Brown folks than White folks. I am light colored skin but there's nothing I can do about that. I am who I am, and who God made. I'm me and I won't apologize for that.

52.   Thank you for doing this research. It is much needed in the field.