THESIS

WHERE IS THEIR ARTISTRY?

ARTISTIC DISPOSITION AND CULTURALLY RESPONSIVE EDUCATION IN THE TWENTY-FIRST CENTURY SECONDARY MUSIC CLASSOOM.

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In partial fulfillment of the requirements

For the Degree of Master of Music

Colorado State University

Fort Collins, Colorado

Summer 2018

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ABSTRACT

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ARTISTIC DISPOSITION AND CULTURALLY RESPONSIVE EDUCATION IN THE TWENTY-FIRST CENTURY SECONDARY MUSIC CLASSOOM.

Artistic disposition, as an amalgam of our individual and shared experiences, has a profound impact on how we engage and identify with music in a complex and pluralistic musical culture (Eger, 2005; Jorgensen, 1997 & 2003; Lind & McKoy, 2016; Reimer, 2003 & 2009; Small, 1998). The American public music educator, as a member of a pluralistic musical culture, is responsible for providing an accessible music education for all students. As such, the educator must provide an education that reflects each student's identity within a multitude of cultural intersections (Allsup, 2016; Allsup & Benedict, 2008; Jorgensen, 1997, 1998, & 2003; Kratus, 2007; Lind & McKoy, 2016; Reimer, 2003 & 2009; Small, 1998). The growth of individuals' artistic disposition is directly related to the ability to aesthetically engage in pursuit of expressing their lived experience (Jorgensen, 1997 & 2003; Reimer, 2003 & 2009; Runco, 2011 & 2014). Furthermore, the opportunity for each student to engage with a comprehensive music education in order to cultivate individual artistic dispositions is an educational necessity that has been articulated and reified by contemporary philosophers in the music education community (Allsup, 2016; Allsup & Shieh, 2012; Danielsson et al., 2016; Jorgensen, 1997 & 2003; Kratus, 2007; Lind & McKoy, 2016; Reimer, 2003 & 2009; Small, 1998). Many issues inherent to a postcolonial society working towards social justice—a society wrought with mass shootings, suicides, drug abuse, divisive politics, and an overburdened criminal justice system— complexify the cultivation

of a gritty, artistic disposition, especially one that enables students to explore the artistic possibilities reflective of lived experience.

Emphasis of an artistic mindset in secondary music education settings can facilitate the realization of an individual's identity and cultural belonging by providing a means of expression through musical expression. However, while contemporary music education philosophers implore practitioners to nurture every individual's artistic disposition (e.g. Allsup, 2016; Jorgensen, 2003; Reimer, 2003 & 2009; Small, 1998) and policy (e.g. NAfME, 2014), addressing these issues is limited by curricular design, teaching processes, and learning experiences of the student and the music educator.

This philosophical inquiry questions which curricular designs, teaching processes, and learning experiences in secondary music education comprehensively lead to students' development of their own artistic dispositions. Further, this inquiry also seeks to examine the associations between artistic disposition and culturally responsive practices in order to address the challenges that music educators currently face in preparing graduates for successful engagement in a diverse array of contemporary American musical cultures. The purpose of this examination is to consider the use of artistic disposition as a means to increase music educators' efficacy in curricular scope, professional training, and pedagogical processes in order to provide students with the comprehensive music education. Three normative vignettes (Lecompte, 1999) are used to articulate a philosophical framework related to a Universalist orientation (Reimer, 2009). Each vignette highlights inclusive possibilities present in scholarship on artistic disposition and culturally responsive pedagogy for students to develop interpretive and expressive tools for their lived experiences.

ACKNOWLEDGEMENTS

Thank you, Dr. Erik Johnson, for serving as my master's degree advisor; the profundity of your scholarship has made my educational experience at Colorado State University a universally nourishing *perezhivanie*. Thank you for providing me with the personal experience of how a truly phenomenal educator can impact student learning. Dr. K. Dawn Grapes: thank you for sharing your passion for music history and helping me realize mine. I appreciate your providing me with research tools for credible scholarship. I cherish the bond we have formed. Thank you, Dr. Ann Sebald, for bridging connections in my understanding of educational policy and accessibility practices. It has been a pleasure to work with you.

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Artistic Disposition

An *Artistic Disposition* is the ability to understand, and independently engage in, the artistic process (e.g. creations, expressions, interpretations, and connections) (NCAS, 2014). Like an architect designing a building, an individual's artistic dispositions enables the ability to engage the mind's ecosystem in imaginative and divergent ways (Jorgensen, 2003; Reimer, 2003 & 2009; Runco, 2011 & 2014; Torrance, 1993). To practice an artistic disposition takes grit, as it requires concerted effort to achieve the architect's vision across one's lifespan (Duckworth, 2016; Jorgensen, 1997 & 2003; NCASCF, 2012). Hence, such habits of the mind determine how individuals construe their lived experience, impacting their self-expression and social connections.

Students in American public education need tools to express and interpret their lived experiences (Emdin, 2016; ESEA, 1965; Jorgensen, 1997, 1998, 2003; Lind & McKoy, 2016; NCAS, 2014; NCASCF, 2012). The internalization of a gritty, artistic mindset provides students with the skills and knowledge to be life-long musicians and navigate their intersectionality in contemporary American society (Duckworth, 2016; Wehmeyer, 2007). Students who internalize an artistic mindset in secondary education are more likely to engage similarly in their personal and professional endeavors throughout adulthood and achieve the catharsis necessary to express their lived experience in artistic ways (Allsup, 2016; Emdin, 2008; Lind & McKoy; NCAS; 2014).

The education of artistic disposition—if made a priority in contemporary public education—has the potential for teachers, communities, schools, administration, and policy makers to promote the realization and broadening of an artistic culture. Because music has the power to reflect societal trends and events, music educators have the opportunity to mitigate

contemporary societal constraints through fostering students' artist dispositions (Eger, 2005; Jorgensen, 1997, 1998, & 2003; Reimer, 2003 & 2009; Small, 1998).

The fundamental objective of music education is to instill within students' passions and skills in music making that sustains throughout adulthood. However, a continued emphasis on technical outcomes that neglect the education of a broad musical and artistic perspective can limit a student's ability to achieve life-long musical engagement. This type of experience only serves to empower individuals to continue the transmission of musical cultures and limits the creation of new musical forms in society (Allsup, 2016; Allsup & Shieh, 2012; Jorgensen, 2003 & 1997). Music teachers who design experiences for students to explore their own artistic mindset can help students understand the process of artistry, thereby developing their own intrinsic artistic dispositions (Burkhart, 1977). Furthermore, fostering an artistic agency through music has the extra-musical benefit of providing students with adaptable coping tools for catharsis as an alternative to self-destructive behaviors (e.g. violence, addiction, and suicide) (Borum, Cornell, & Modzeleski, 2010; Klein, 2012; Kimmel & Mahler, 2003).

Individuals experience music in multifaceted ways, creating a challenge for educators as they foster individuals' processes of interpreting and expressing their experience of engaging in interconnected relationships with music, communities, and society (Allsup, 2016; Abercrombie & Longhurst, 1998; Beeman et al, 2012; Berlow, Runco, & Williams, 2016; Guilford, 1967; Jorgensen, 2003; Reimer, 2003 & 2009; Runco, 2014 & 2011; Small, 1998; Stebbins, 1992 &1977; Torrance, 1993; Webster, 1979 & 1990; Wenger, 1998). One challenge is an overtly limited product-oriented curriculum that mirrors a product-emphasized *banking education*, wherein knowledge is deposited into students' brains for recollection at a later, undetermined time (Freire, 1970). Music education scholars (e.g. Jorgensen, 1997 & 2003; NAfME, 2014; Reimer, 2003 &

2009) assert that student-learning experiences should be designed to facilitate personal expression through the artistic processes (e.g. evaluating, imagining, reflecting, selecting, arranging, interpreting) *and* products (e.g. presentation of art).

The Problem

Access to the processes necessary to develop a robust artistic disposition is limited for many secondary public-school students because of various sorting machines that promote exclusive forms of musical engagement in many music programs (Campbell, Demorest, & Morrison, 2008). Such practices can be codified as: narrow in curricular scope; restricted access of professional music training in culturally diverse forms of music for music educators; and unidimensional pedagogical processes resulting in attenuated learning experiences for students in classroom settings.

The problem can be further subdivided into three areas: curriculum, diverse repertoire, and limited awareness of diverse pedagogies. First, the curricular scope of a music classroom must provide expansive cultural representation to reflect the students' identities and develop their artistic potential. While this may be a challenging task with the available resources of the school, the music educator's choice of repertoire can include a variety of genres and styles that allow students to develop a comprehensive understanding of contemporary American musical cultures.

Second, the cultural diversity of musical repertoire and practices in the professional training music educators receive must expand in accessibility. Subsequently, institutions of higher education must offer education of musical cultures in America and internationally with a determined effort toward equality in curriculum. Music teacher education programs would then produce teachers who have knowledge and professional experience in various forms of American and world music and are able to develop their own artistic dispositions and identity (Jorgensen,

1997, 1998, & 2003; Lind & McKoy, 2016; Reimer, 2003 & 2009; Wenger, 1998). Teachers with professional training in diverse forms of music making that represent a variety of cultures in modern America are better prepared than teachers who do not receive training to provide culturally responsive music education to their students.

A third exclusive practice relates to pedagogical processes used in the music classroom. The ways students are learning music determines the development of their personal artistic dispositions. Practitioner approaches differ between each teaching artist and school; these include rote vs. note (Danielsson et al., 2016; Eisen & Robertson, 1996; Keene, 2010) and process vs. product (Burkart, 1977; Emdin, 2016; Freire, 1970; Jorgensen, 1997 & 2003; NCASCF, 2012; Ravitch, 2016). A universal and student-centric approach is necessary for accessibility to developing an artistic disposition (Jorgensen, 1997 & 2003; Lind & McKoy, 2016; NAfME-CMS, 2014; NCAS, 2014; Reimer, 2009).

Emphasis on a process-over-product orientation teaches students how to exercise twenty-first century dispositions (e.g. collaboration, innovation, critical thinking, problem solving, and ingenious cognition) and reflects the origin of the word *education,* which comes from the Latin *educare*, meaning to "draw out" (Bass, 2004). Developing students' abilities to process their lived experience in musical ways presents an opportunity for educators to tackle problems that our postcolonial society—one wrought with mass shootings, suicides, drug abuse, divisive politics, an unjust criminal justice system, and an omnipresent institutionalized inequality— faces when working towards social justice (Allsup, 2016; Allsup & Benedict, 2008; Allsup & Shieh, 2012; Anderson & Hill Collins, 2016; Emdin, 2016; Hess, 2017; Johnson, A. 2006; Rothenberg, 2016).

The Need

In order to understand the complexity of how artistic disposition can be cultivated for students in the American public education system, assumptions underpinning the emphasis on product-oriented achievement must first be examined. The status of inclusive practices in the music classroom include a culturally diverse curricular scope of types of music secondary school students are learning; music educators' professional training in culturally diverse forms of music; and the teaching artist's pedagogical processes used for the secondary students' learning experiences must also be examined.

National arts education policy (NAfME-CMS, 2014; NCAS, 2014; NCASCF, 2012), as a curricular framework intended to promote the development of students' artistic dispositions (i.e. through the process of creating, performing, responding, and connecting), can serve as a useful point of comparison. Integrated within this framework are processes that promote musical engagement intended to develop personal interpretive and expressive skills (i.e. imagine, plan and make, evaluate and refine, present, select, analyze, interpret, rehearse, evaluate). Furthermore, this framework identifies tools to further develop students' life-long artistic dispositions by intertwining convergent knowledge (*Enduring Understandings*) and divergent questions (*Essential Questions*).

In recognition of historic social inequality in America, national education policies (e.g., ESEA, 1965; NCLB, 2001; ESSA, 2015) and culturally responsive pedagogy (e.g., Emdin, 2016; Freire, 1970; Gay, 2010) advocate for an increase in accessible education for every student, regardless of their socioeconomic status (e.g. ability, race, ethnicity, gender, or social class). Culturally responsive frameworks (Gay, 2010; Lind & McKoy, 2016) offer an additional

framework to examine issues related to increased inclusion (i.e. validating, comprehensive, multidimensional, empowering, transformative, and emancipatory).

Research Questions

This philosophical inquiry seeks to answer the following questions:

1. Which curricular designs, teaching practices, and learning experiences lead to the inclusive development of students' artistic dispositions in the secondary music classroom?
2. How can culturally responsive pedagogies reaffirm the goal of comprehensive music education and offer frameworks for increased inclusion?

Definitions

To illuminate the accessibility of cultivating an artistic disposition in American public music education, social constructs of identity must be clarified. *Culture* is a fluid label to articulate social bonds humans create, and as such varies between fields of knowledge and is a state of constant change (Emdin, 2016; Gay, 2010; Jorgensen, 1997 & 2003; Lind & McKoy, 2016; Reimer, 2003 & 2009). However, common themes emerge among the many definitions: shared beliefs, experiences, or values that exist among social communities. Still, cultures may be comprised of race, religious practices, conventions, the arts, or other shared social constructs of the human experience. Culture is as alive as the lived, human experience, and it is well illustrated through the metaphor of a tree through which the roots of a culture nurture and provide stability and new growth to the highest branches (Noel, 2000; as cited in Lind & McKoy, 2016).

Pinpointing individual identity within the abundance of cultural crossings in contemporary American society is challenging and complex. *Intersectionality* offers a succinct articulation in locating identity within American cultures of race, class, ethnicity, gender, sexuality, and ability (Anderson & Hill Collins, 2016; Carney, Conlon, Scharf, & Timonen, 2014; Costen & Kimmel,

2012; Johnson., A., 2006; Rothenberg, 2016; Wehmeyer, 2007; Whitehead- Pleaux & Tan, 2017). An individual's identity is a combination of several cultural memberships and is unique to one's self. For instance, an individual may have membership in the following communities: "white" race, low economic status, Latino ethnicity, trans-male, heterosexual, and considered able to typically function in society. Individuals' intersectional locations influence their interactions with their communities, cultures, and the larger American society (Bergonzi, 2016; Cooper, Dell, Keith et al., 2015; Johnson, A., 2006; Jorgensen, 1997, 1998, & 2003). As such, the experience of individuals' intersectionality also impacts their dispositions.

Artistic Disposition in Secondary Music Education

National education policies related to artistic disposition (NCAS, 2014) offer guidance as to which curricular designs, teaching practices, and student learning experiences effectively lead to developing students' artistic dispositions in the secondary music classroom. Examination of socio-economic values historically constructed by American society further informs educators how accessibility to students' artistic disposition is influenced by their cultural intersectionality. Culturally responsive pedagogy in music (e.g., Gay, 2010; Lind & McKoy, 2016) provides music educators the curricular designs, teaching practices, and student learning experiences that promote the expansion of student accessibility to such concepts in secondary music classrooms.

National Association for Music Education

An artistic deposition is an imperative tool for individuals to develop their identity in society. Music educators are tasked to use music curricula and pedagogical processes to help students independently develop, apply, and practice an artistic disposition as a tool to understand their individual and shared identities. Intended as a resource in this pursuit, the National Core Arts Standards (NCAS, 2014) identify four forms of engagement essential to a twenty-first century artist*: Creating, Performing, Responding,* and *Connecting* (see Appendix A). These curricular pillars are, in large part, reflective of Universalistic music education paradigms (Allsup, 2016; Jorgensen, 2003; Kratus, 2007; Reimer, 2003 & 2009; Small, 1998).

Through engagement with the NCAS pillars, students have the opportunity to refine their artistic dispositions through referential and contextual connections titled *Essential Questions* (EQ) and *Enduring Understandings* (EU) (NAfME-CMS-EUEQ, 2014). *Essential questions,* designed to promote critical and divergent thinking, frame a process whereby students apply their

knowledge of the musical experience to articulate their relationship with artistry, forging a pathway for the realization of their artistic objects, interpretations, and connections with other knowledge domains. *Enduring understandings*, designed to promote convergent thinking, correspond with divergent thinking prompts as a holistic set of pedagogical heuristic devices. This structure establishes an inclusive learning experience that fosters students' artistic dispositions, allowing them to sprout and flourish.

Current American arts education policy asserts that effective curricular designs provide opportunities for musical development as students internalize the process of learning through active engagement with artistic objects (e.g., creating, performing, responding, and connecting to artistic objects). Policy guidelines (NAfME-CMS, 2014; NCAS, 2014) also offer flexibility for divergent application, which allows music educators to achieve the development of their students' artistic dispositions through their personal teaching artistry.

A fundamental assumption of the NCAS standards is that students who engage in the artistic process at school have a greater chance for independent engagement in an artistic disposition outside of school (NAfME-CMS, 2014; NCAS, 2014; NCASCF, 2012). Students who internalize this process of artistic engagement may also be more inclined to apply their artistic skills to their lived experience, rather than participating in destructive forms of catharsis (e.g. addiction, violence) (Borum, Cornell, & Modzeleski, 2010; Klein, 2012; Kimmel & Mahler, 2003). Still, individual accessibility to developing an artistic disposition is limited in secondary public education. Challenges music educators face in providing comprehensive music education for every student involve their students' identity locations within intersections of their personal cultures beyond school music.

American Social Constructs in the Twenty-first Century

Recognizing that America is a postcolonial, capitalistic society, socioeconomic status (SES) within citizen demographics provides a helpful framework to understand the complexity of students' learning education, and thus, accessibility to development of their artistic disposition (Allsup, 2016; Allsup & Shieh, 2012; Carney, Conlon, Scharf, & Timonen, 2014; Freire, 1970; Lind & McKoy, 2016; Wehmeyer, 2007). As the name suggests, socioeconomic status describes individuals' intersections between social and economic values. The U.S. Department of Education's National Center for Education Statistics (NCES) panel for "Improving the Measurement of Socioeconomic Status for the National Assessment of Educational Progress" defines SES broadly as:

> One's access to financial, social, cultural, and human capital resources. Traditionally a students' SES has included, as components, parental educational attainment, parental occupational status, and household or family income, with appropriate adjustment for household or family composition. An expanded SES measure could include measures of additional household, neighborhood, and school resources (NCES, 2012, p.3).

Socioeconomic constructs serve a framework to stratify identities and cultures within American society (NCES, 2012). An individual's intersectionality is defined by the social constructs of race, class, gender, and ability, among other social factors (Hill Collins, 2009; Johnson, A., 2006; Lorah, Morrison, & Sanders, 2014; Rothenberg, 2016; Whitehead-Pleaux & Tan, 2017). Hill Collins and Andersen (2016) assert that race, gender, class, and ability are not individual characteristics, but are rather systemic forms of inequality that operate within social power structures.

Since the seventeenth century, colonial American society has privileged the straight, white, Anglo-American male as the epitome of social status and economic class (Anderson & Hill Collins, 2016; Carter, 2013; Emdin, 2016; Johnson, 2006; Rothenberg, 2016). The chance of being

marginalized and oppressed increases the farther away one's identity lies from the noted elite (Allsup, 2008; Allsup & Shieh, 2012; Anderson & Hill Collins, 2016; Gay, 2010; Johnson, A., 2006; Lind & McKoy, 2016; Rothenberg, 2016; Whitehead-Pleaux & Tan, 2017). Understanding the ways in which marginalization has hindered the advancement of people in low socioeconomic demographics informs a music educator's ability to increase educational accessibility when considering individuals' communities, cultures, and places in society (Allsup, 2016 & 2008; Cooper et al, 2015; Fitzpatrick, 2006; Huisman Koops, 2010; Lareau, 2011; McCarthy, 1999; Rasmussen, 2004; Reimer, 1995; Rothenberg, 2016).

Omi and Winant (1986) define race consciousness as a cultural phenomenon that emerged from the European colonization era when race was used as a prime determinant of social status. Dominant European theology of the time understood the color *white* to symbolized immaculate purity (Jordan, 1968). Subsequently, when European explorers met people of color, they were understood to embody impurity and sin, and therefore were of lesser value than light-skinned folks. In the twenty-first century, American society is still working to mitigate this notion (Anderson & Hill Collins, 2016; Carter, 2013; Emdin, 2016; Fitzpatrick, 2006; Fitzpatrick, Henninger, Taylor, 2014; Johnson, 2006; Rothenberg, 2016; Whitehead- Pleaux & Tan, 2017).

Gender is a social construct created to differentiate between male and female. Male dominated American culture has historically determined *masculine* qualities (e.g. courageous, emotionally stable, logical, rational, strong, wealthy, and powerful) to stand for higher values than historically determined *feminine* qualities (e.g. timid, emotionally instable, weak, tender, and sexualized) (Carney et al, 2014; Coston & Kimmel, 2012; Jorgensen, 2003; McCarthy, 1999; Reimer, 1995; Rothenberg, 2016). Such binary categorization of gender has imposed inauthentic stereotypes upon the spectrum of identities from male to female alike. As evidenced by the national

Women's March movement present in current politics, Americans are still working towards gender equality.

America was founded upon a capitalistic economic system, wherein the pursuit of property and private capital is the primary objective (Anderson & Hill Collins, 2016; ESSA, 1965; Johnson 2006; Keene, 2010; Rothenberg, 2016). As such, economic privilege determines educational accessibility. Depending on degree of wealth, students with economic privilege can afford any opportunity imaginable. Access to an education may come in the form of private schools, private tutoring, and infinite access to educational resources. Students in low economic classes experience the opposite (Costa-Giomi, E., 2008; Fitzpatrick, 2006; Brown, Haynes, & Wyatt-Nichol, 2011).

Students who attend public schools, regardless of their learning needs, may not be able to afford private tutoring or other costly educational resources. Annette Lareau (2011) asserts that privileged students establish a sense of entitlement, learning agency, and advanced social skills. In contrast, students of a low economic class develop a sense of constraint wherein they learn to accept the social structure for what it can provide them, and have little agency (Lareau, 2011; Hoffman, 2013).

Individuals' ability refers to the level in which they engage with their social and physical environment. The U.S. *Individuals with Disabilities Education Improvement Act* (IDEIA, 2004) defines students with general disabilities as individuals who have atypical cognitive, emotional, or physical qualities that obstruct their learning (IDEIA, 2004). Additional federal financial aid is provided to schools for accommodating students with disabilities of all levels in order to access an equal opportunity education (ESEA, 1965; NCLB, 2001; ESSA, 2015). Such policy that advocates for those living with adverse conditions is a significant advancement from the historical

marginalization individuals with disabilities have endured in American society (Challis, 2009; Carney et al, 2014; Emdin, 2016; Freire, 1970; Hendricks, Smith, & Stanuch, 2014).

Examining postcolonial, capitalist American society requires an intersectional framework to understand how individuals cultivate their identity and find meaning in socio-cultural relationships (Anderson & Hill Collins, 2016; Carter, 2013; Emdin, 2016; Freire, 1970; Johnson, A., 2006; Rothenberg, 2016; Wenger, 1998). Student identities are comprised of the social groups to which they belong and the socioeconomic status of those communities. Because music reflects society, music educators are responsible for leading popular understandings of intersectionality and understanding the marginalization that individuals may experience (Allsup, 2016 & 2008; Balcetis & Nabb, 2010; Cooper et al, 2015; Fitzpatrick, 2006; Hoffman, 2013; Kratus, 2007).

Literature on socio-economic status reveals the need for music education in the form of universal curricular design, student-centric teaching processes, and learning experiences that validate and empower every student in the secondary classroom. Examination of socio-economic constructs illustrates an understanding of students' lived experiences in twenty-first century education. Culturally responsive music education philosophy (e.g., Gay, 2010; Lind & McKoy, 2016) offers guidance on curricular design and teaching processes that provide equitable access to development of an artistic disposition.

Culturally Responsive Music Education

Music reflects society; music educators are stewards of musical transmission and are thereby associated agents of social justice (Abril & Elpus, 2011; Allsup, 2016 & 2008; Castellano, Rabe-Hesketh, & Skrondal, 2014; Eger, 2005; Emdin, 2016; Gay, 2010; Jorgensen, 1997, 1998, & 2003; Lind & McKoy, 2016; Norman, 1999; Reimer, 2009, Robinson, 2012; Small 1998).

Having an artistic disposition helps individuals locate their intersectionality within American society, which simultaneously serves for the discovery of new forms of music and social justice. To address this responsibility, music educators Butler, Lind, & McKoy (2007) conceived a conceptual framework (see Appendix B) designed to represent the impact of race, ethnicity, and culture on the teaching and learning process in music. Five identifies serve to understand music learning related to these impacts: *teacher, learner, content, instruction,* and *context.* While the following graphic organizer presents clearly defined lines between identities, actual manifestations of intersectionality are blurred.

Music teachers must consider which factors to outline and choose in relation to the musical experiences and cultures they want to emphasize in their classrooms. Contemporary manifestation of culturally diverse curriculum frameworks (e.g., Gay, 2010) articulates that culturally responsive teaching is achieved through multidimensional, student-centric experiences that allow students to locate their own identity within the following areas: (1) *Validating,* (2) *Comprehensive,* (3) *Multidimensional,* (4) *Empowering,* (5) *Transformative,* and (6) *Emancipatory.* These characteristics reveal a familiar theme of process orientation found in music education and creativity literature, thereby sponsoring the potential value of an artistic disposition through identity development.

Lind & McKoy (2016) applied this framework to the music classroom. *Validating* describes the demonstration or acknowledgement of truth or value of culture and identity. Formalistic knowledge and contextual understandings of cultural heritage and practices demonstrate that culturally responsive music education values all forms of musicking equally. *Comprehensive* focuses upon the student's universal engagement, teaching the interconnectedness of knowledge and skill to develop the entire individual, rather than as separate domains. This

approach emphasizes the cultivation of a students' artistic dispositions and locates their own intersectionalities in American society.

Multidimensional describes diverse relationships in learning environments. These relationships reflect those found in all forms of musicking (Allsup, 2016; Emdin, 2016; Lind & McKoy, 2016; Jorgensen, 1997, 1998, & 2003; NAFME-CMS, 2014; Reimer, 2003 & 2009; Small, 1998). Students' knowledge of how social relationships present themselves in contemporary American classroom communities between themselves, teachers, and circumstance informs their interpretation, expression, and *perezhivanie* (e.g. lived experience, identity, and personal paradigm) (Cole et al, n.d.).

Education that is *empowering* nurtures self-confidence and agency of students' work with autonomy (Emdin, 2016; Gay, 2010; Lind & McKoy, 2016). This empowerment comes from an emphasis on the process of artistry, providing students with the operational knowledge for independent practice. Specifically, empowerment also includes a sense of duty as an "agent of change," (Lind & McKoy, 2016, pg.8) as the individual deems necessary.

Transformative describes the experience's influence on individuals' paradigms, or *perezhivanie* (Cole et al, n.d.). This transformation of individuals' perceptions in this regard is supported by social learning theories (Gallimore & Tharp, 1991; Krashen 1982; Vygotsky, 1978; Wenger, 1998). The individual experiences described as part of the music learning process offer a deconstruction and reconstruction of knowledge to understand the lived experience differently. A culturally responsive education transforms the curriculum to consider and revere the experience of marginalized identities within the content and context of the learning objective (Emdin, 2016; Gay, 2010; Lind & McKoy, 2016; Gallimore & Tharp, 1991; Vygotsky, 1978; Wenger, 1998). Like an understanding of artistic disposition, the process of engaging in juxtaposed relationships appears.

There are many forms of musical engagement whereby a culturally responsive education may allow for increased access to an individual's practice of an artistic disposition.

Evoking images of historical American oppression, *emancipatory* is described as an action that "lifts the veil of presumed absolute authority from conceptions of scholarly truth typically taught in schools [and suggests that] no single version of 'truth' is total and permanent" (Gay, 2010, p.38). The emancipatory pillar embodies the divergence of artistry and social justice within music education. A musician's artistic disposition explores these edges of emancipation and traditional epistemologies through their communities and culture.

Culturally responsible philosophy (Emdin, 2016; Feay-Shaw, 2000; Freire, 1970; Gay, 2010; Huisman, 2010; Lind & McKoy, 2016) urges for social justice by creating inclusive, student-centered classrooms, reflecting the sentiment of policy (ESEA, 1965; NCLB, 2001; ESSA, 2015). Promotion of equitable education practices and individual identity development align with the value of an artistic disposition outlined by contemporary music education scholarship (Jorgensen, 1997 & 2003; NAfME-CMS, 2014; NCAS, 2014; Reimer, 2003 & 2009; Small, 1998; Wenger, 1998). The parallels between culturally responsive education and comprehensive music education are evident in the emphasis of student-centric and process oriented education.

Culturally responsive education philosophy and music education scholarship share congruent philosophies in several ways. A comprehensive education of the culturally responsive framework mirrors the Universalist approach (Reimer, 2009) of the 2014 National Core Arts Standards (creating, performing, responding, connecting). The multi-dimensional pillar echoes that of exposure to diverse musical forms of engagement argued by contemporary music education philosophy (Allsup, 2016 & 2008; Allsup & Shieh, 2012; Danielsson et al, 2016; Jorgensen, 1997, 1998, & 2003; Kratus, 2007; Reimer, 2003 & 2009; Small, 1998).

Lastly, student engagement in the processes outlined by the NCAS (2014) *Anchor Standards* (imagine, select, plan and make, analyze, interpret, rehearse, evaluate and refine, and present) provide students with validating, empowering, transformative, and emancipatory educational experiences. The parallels of these two educational philosophies suggest that the cultivation of individuals' artistic dispositions serves to improve culturally responsive practices in education and society.

An artistic disposition in contemporary American public music education involves the negotiation of socioeconomic constructs (e.g. race, class, gender, ability) addressed through culturally responsive music education to provide students with intrapersonal musical experiences. Culturally responsive practices and the development of an artistic disposition is effectively achieved through Universalist curriculum design, process-oriented teaching practices, and learning experiences that are personal and diverse. Translating theory into practice, the following series of vignettes portray the complexities involved in any music educator's endeavor to develop artistic dispositions accessible to all students.

Music Classroom Vignettes

The following series of three vignettes illustrate different classroom environments to reveal the complexities of the music educator's task. Each vignette is set in a high school music ensemble but they differ in geographical location, instrumentation, repertoire, educational philosophy, and forms of student engagement. Each vignette elucidates how curricular design, teaching practices, and students' learning experiences in a secondary music education classroom are most effective in cultivating student artistic dispositions. Understanding the ways in which artistry manifests in the music classroom highlights how accessible practicing an artistic deposition is for students, thus providing a heuristic lens for processing their lived experiences.

Vignette 1: Zuni High School

Students of Zuni High School (ZHS) live in a metropolitan area within a five-mile radius of the school. The school's surrounding neighborhood is comprised of people of high SES who are of African American, Caucasian American, and Hispanic/Latino American decent. The music program has consistent community support through active booster clubs, an established district-wide music program with feeder systems, and a community of private music educators who serve as clinicians and private lesson teachers.

The music program has three music directors who hold degrees from nationally-reputable collegiate music departments. Their competitive large ensembles of marching band, concert band, choir, and orchestra regularly win *superior* ratings in festivals and competitions. The music directors are skilled professionals in Western art music repertoire and are craftsmen in producing a polished large ensemble performance production. Most of their repertoire is chose from what

they discover attending music performance festivals and competitions (e.g. regional, state, or nationally selected ensembles); no other genres of music are discussed in the ensemble.

All ensembles also have active performance schedules divided between regional and national events. As such, rehearsals are strictly organized and time is used most effectively through praxial oral and visual instruction. Students are ready to rehearse as facilitated by the director, silently waiting for next direction, and hoping not to get called out for inaccuracies in their performances of assigned parts. Most musicians take private lessons and are prepared to perform their parts expressively, learning formalistic knowledge of musical and instrument technique from their private instructors. Students are expected to know necessary music theory for appropriate expression of piece and style in their high school rehearsal, so they may be most expressive through their skill in literacy and interpretation of their pre-composed part.

Each ensemble requires an audition for admission and as a result, only ten percent of the students enrolled in Zuni High School participate in the music program annually. The other ninety percent did not start musical training early enough to be competitive in the audition process, or they dropped out because they were not able to play the instrument they wanted to, they did not like the instructor, they did not identify with the music, or the ensemble conflicted with another activity, such as sports. These students do not identify with the music programs and interpret their favorite genres by listening to recordings. Some groups of students are self-taught guitarists or take lessons from the local commercial American popular music schools. They play in the common areas and are mocked by the musicians in the school's official music program. These high school students most likely will never engage in music beyond listening to their own genres for the rest of their life.

Zuni High School alumni records and social media platforms indicate that, of the students who graduate from the ZHS music program, only twenty percent continue on to receive a post-secondary degree in music, the majority of whom specialize in performance craftsmanship in the genres of Western art music and jazz. Music educators become accomplished artisans in the genres of large concert ensembles, marching band, and big band jazz performance art. The collegiate musician only receives training of American Combo repertoire if they were involved in pep band, musical theatre, or independently played gigs with community ensembles for commercial value. Students who do not choose a music education major continue with music professionally, play as an amateur in community large ensembles, or stop playing entirely.

Vignette 2: Canyon Creek High School

Canyon Creek High School is a 9–12 Charter School in the middle of an urban area twenty miles north of Zuni High School. Primarily a *Title I* school, the students travel from around the city to attend and are primarily of African American, Caucasian American, and Hispanic/Latino American descent. There is no feeder system for Canyon Creek, so the music program contains students with an assortment of musical backgrounds. The class schedule rotates blocks of four-week alternations for all grade levels.

The music director is a professional studio musician with extensive performance experience in American combo music, which includes popular American genres centered on the American rhythm section comprised of drum set, bass, guitar, keyboard and vocals. While the director has a Bachelor of Arts degree in general music (with an alternative teaching licensure), they do not believe in the value of musical notation and does not teach musical literacy to their students.

Repertoire of the Canyon Creek High School music program consists of genres of American combo. Students learn through listening to and playing along with recordings of songs, imitating the performance nuances of the recording. However, because the director believed a four-week unit is too short to enhance any real musical ability, little student ownership is provided for classes and students are not held accountable for learning their part. As a result, students consider music class to be a glorified version of *Guitar Hero* and the director uses the job as a supplemental income to their own performance career. At the end of each four-week unit, students perform their set list for a public audience. The volume of repertoire is extensive and performance accuracy is low.

For those thirty percent of students who flourish through learning music aurally, music literacy is discouraged by the music director, so they only learn to write their musical ideas out in narrative form. While they are accomplished craftsmen on their instruments, their lack of formalist knowledge impairs acceptance into music programs at most post-secondary institutions. Individual higher education options are studying sound-engineering at for-profit certification schools, community college programs, or unaccredited institutes. Musical careers most graduates of this program choose are teaching at commercial music schools (e.g. Born to Rock, Rocking Beethoven's Socks Off, Rock of the Ages, Modern Band Rocks, and Rocking in the USA etc.), a regional performance career, or teaching at small charter schools through alternative licensure programs.

Vignette 3: Amerosa High School

Students of the Amerosa School District commute up to sixty miles a day to attend classes. For many, the travel involves an hour-and-a-half bus ride each way, while others may just be a block from their school. Located in rural Colorado, Amerosa's students represent socioeconomic

combinations of African-Americans, Caucasian Americans, Hispanic/Latino Americans, and Native Americans. While students participate in after-school activities, many have hours of chores waiting at home for them including tending to livestock or their siblings, and other family obligations. Many students are also gone the entire month of October for hunting, and students who are tribal members are absent from class for week-long ceremonial events. The one music educator holds a Bachelor of Arts in Music Education degree from an accredited music program and teaches grades K–12 vocal and instrumental music for the district. The high school music program consists of one band and one choir and may have a range of three to thirty students enrolled each semester, of various skills and knowledge.

Amerosa High School's choir has thirty students enrolled this semester. Many have been in choir for a few semesters, while others are new to music class. There are a few amateur rappers who took choir as an easy course and participate as they deem fit, but their interest is piqued when the music teacher talks about creating a hip-hop song. The choir examines an African-American folk song, "Julie," about longing for one's true love. After they learn the melody and verses, the class discusses the meaning of the lyrics and the musical concepts of the song, comparing the sheet music to another piece from the classical choral repertoire. The ensemble explores musical possibilities of text, melodic improvisation, and accompaniment as a class and in small groups.

The final product involves multiple rapped verses that discuss the acknowledgement of unrequited love and the choice to be resilient and move forward with integrity towards an increased quality of life. Text in the refrain is adapted to the new storyline and three-part vocal accompaniment is composed based on students' abilities and musical ideas; one student plays a groove on the drum set. Choir members spend their time at lunch and after school refining their

artistic vision, and they eagerly invite their friends to observe their compositional process and the final performance.

Only thirty percent of students are enrolled in the school music program. The other students have not been able to fit music into their schedule due to classes required to graduate or other elective courses in which they are interested. Of those who graduate from the music program, two percent continue on to collegiate music programs that emphasize Western art, of which only half continue on as professional performing musicians or music educators.

Implications of Artistic Disposition in Vignettes

Students' accessibility to cultivating an artistic disposition varies between vignettes, but each falls short of providing comprehensively-inclusive music education. Analysis of the vignettes through artistic disposition (NCAS, 2014) Anchor Standards frameworks and Gay's (2010) culturally responsive tenets (i.e. validating, comprehensive, multidimensional, empowering, transformative, and emancipatory) reveals the curricular scope, teaching processes, and student experiences that serve to increase access to practicing an artistic disposition for all students.

Vignette 1: Zuni High School

Although Zuni High School has a well-supported music program between the surrounding community's resources and extensive performance opportunities, practicing an artistic disposition is not accessible to most students in the school. Zuni High School exclusively practices Western art literature for competitive marching band, concert band, choir, and orchestra. Access to musical engagement is available to those with competitive performance skill and interpretive artistry of the conductor's instructions. Students have enough formalistic knowledge to inform performance of their literature, but most do not know how to create through their own interpretation, composition, and improvisation of music when performing because it is not practiced in class. Students' primary connection to music is extrinsically driven to appease the director and compete over chair ranks. This community of musical practice prepares individuals solely to be successful in competitive large ensembles and as professional performers of Western art music.

According to Gay's (2010) culturally responsive framework, most students at Zuni High School do not experience a culturally responsive music education that validates their identity or provides multiple opportunities to practice an artistic disposition. The lack of diversity in musical

enterprises and nurturance of personal creativity limits access to artistic disposition for students who do not conform to program boundaries (e.g. SES limitations or identity), providing non-negotiable experiences in music.

Due to the competitive nature of ensembles, which eliminate most students in the school from engagement, community membership is elitist. The transformation of student musicians' identities is of an exclusive mindset, in that there is only one form of music making that is considered true art. Students who meet the music program's audition requirements have *banking* learning experiences. Students who do not meet the audition requirements remain outsiders to the school music program. Limitations are further extended because the repertoire of the ensembles consists only of Western art music genres. No other musical cultures are explored in class and no other cultures of American society are acknowledged.

The limited lens of musical communities provided by the music department does not reach students who do not see a connection between all forms of music, and those who do not see their own identity reflected in the music program do not participate. These individuals are inhibited by their music department's communities of musical practice to access that advances their artistic dispositions.

Vignette 2: Canyon Creek High School

Students have limited access to practicing an artistic disposition in Canyon Creek High School even with all the student involvement and musical engagement in a variety of genres associated with American rhythm section. A focus on production of music without the practice of artistry is as equally limiting here as it is at Zuni High School. Canyon Creek students' primary praxial experience is learning aurally through imitating recordings and performing exact replicas of those recordings. Students improvise, but only to figure out their correct part.

While students are encouraged to compose, they do not become literate in any formalistic musical language and are unable to effectively communicate complex musical ideas and compositions beyond narrative prose and colloquialisms. The music director had extensive experience in performing music from genres of the American rhythm section but had no music teacher education training to accommodate student-learning styles. Consequently, the primary referential performing connection music students know is from the radio, but they do not necessarily understand how art can be used to express their own lived experience.

Limitations of shared repertoire, teaching strategies, and student learning experiences correspond with limited access to cultivating every student's artistic disposition in a culturally responsive manner. In the scenario of the Canyon Creek music program, only students who are intrinsically inclined to practicing an artistic disposition and aurally learning musical genres of the American section have access to developing their artistic paradigm and skills. Further, a lack of individual accountability does not provide access to the creativity of performance and interpretation, allowing students to disengage without impacting the group; this pre-determines their identities to as people who are not involved in music.

Vignette 3: Amerosa High School

Accessibility to practicing an artistic disposition for students of Amerosa High School is also significantly limited. The rural area provides little community support for the music program and the school schedules little individual contact time for music. While the music director is a trained educator, resources from schedule and facilities limit their efficacy in providing a universal music education. Classes are structured for large ensembles of various skills and knowledge. The repertoire varies between large ensemble literature, folk music, improvisational styles, and Hip-Hop.

The students experience music in a variety of ways through performance, improvisation, arranging, and composing. They internalize formalist knowledge of battery percussion instruments, improvisatory practices, theory and functional harmony, and wind instruments, and they arranged music for their own meaning and purpose. Student musicians who originally experience shame proclaim their artistic disposition by arranging musical genres to fit their situation.

The personal practice of music making guides students through the practice of expressing their identities and interpreting their lived experiences. Students create connections and expand their musical communities and cultures. Even though individuals' access to practicing an artistic disposition is increased through universal creative engagements, most students in Amerosa High School are not involved in music, demonstrating a peripheral trajectory. The music culture creates an ecosystem of the artistic process in music.

The ecosystem of musical communities in contemporary American society is naturally available to all individuals due to the innate diversity of musical engagement (Jorgensen, 1997, 1998, & 2003; NAfME-CMS, 2014; NCAS, 2014; Reimer, 2003 & 2009; Small, 1998; Wenger, 1998). Further, educational policy articulates support of the equitable education of identity and artistic disposition. However, all the music programs in the vignettes demonstrate a limited access for all students to practicing an artistic disposition. Evident obstacles in the stories are influenced by narrow curricular design, product-oriented teaching practices, and impersonal student learning experiences. A paradigm shift towards affording access to a culturally responsive music education to every student in the school and cultivates their artistic disposition must occur in public school music programs. The magnitude of this endeavor can be achieved by music educators training students how to cultivate their own artistry and identities.

Summary of Artistic Disposition

An artistic activity engages in an aesthetic experience as reflection of life's intricacies. Cultivation of students' artistic dispositions is achieved by providing students with a diversity of culturally responsive learning experiences with a Universalist curricular approach. Multifaceted musical experiences include education of repertoire from a variety of American genres and styles to fuel students' practice of the artistic process (e.g. interpreting, creating, communicating, responding, and practicing or producing). Music educators can teach students how to internalize the process of artistry through use of diverse repertoire, so they may engage in music to express their lived experience. Students who internalize and actively practice an artistic mindset in secondary education are more likely to artistically engage in an artistic disposition through their personal and professional endeavors. The potential for solutions to societal issues and new artistic expressions resulting from increased creative engagement by every individual in American society is ripe and vast.

Artistic disposition empowers students with a creative framework in which they view their world, and aids in their identity development within American contemporary music cultures. Beyond the individual, there is a communal bond between those who share artistic experiences in their communities (Emdin, 2016; Jorgensen, 1997 & 2003; NAfME, 2014; Reimer, 2009 & 2003; Runco, 2014 & 2011; Wenger, 1998). While every student deserves access to artistry and music making, exclusive music education practices and education policy hinder many individuals from having access to cultivating their identity through music.

Music educators can improve their efficacy in nurturing every student's artistic disposition through culturally responsive teaching and a universal approach to music education. An increase

in culturally responsive practices in the American musical culture of the twenty-first century can promote new understandings and expressions of art in a reflection of future experiences to be lived. Music programs also have the chance to be transformed into the heart of the school in a way that connects all students to the pulse of the culture in which they share. This connection provides students with tools to express themselves in ways that mature their resilience and ability to communicate within their communities.

The music educator is responsible for providing culturally responsive education as agency for social justice. Music is an expression of the human experience, and, as such, serves every individual and culture in society in numerous ways. Music educators are the stewards of musical transmission and cultural equity. Equal cultivation of students' artistic dispositions advocates for the discovery of new forms of music and social justice. Continued inequality of individual development will contribute to the increasing rift between musical practices in America, stifling cultures of music and the transmission of musical forms to new generations.

Rather than one panacea of music reigning superior above others, music education policy and philosophy, general educational policy, and culturally responsive scholarship articulate the need for individuals to develop their identities through various universal experiences. Music educators must embrace multiple forms of music to offer access to practicing an artistic disposition for their students and school community.

If an increase in diversity of musical genres is explored in secondary education, future American musical cultures will be impacted. For instance, formalistic and praxial knowledge of Western art music can inform and inspire American popular music. Further, an expansion of cultural genres and musical practices diversify future large ensemble repertoire of Western art

music. The potential of new art through a heuristic lens is infinite when educators focus on development of students' artistic dispositions.

Consequently, a continued divide in music practices and American music making and music education must be addressed to achieve accessibility to artistic disposition. This division is the valuation of note (literacy) and rote (aural) music learning by music educators and musicians, currently symbolized by repertoire of Western art music and American popular music. This divisive rhetoric in music subgroups undercuts the progress of musical artistry, thereby hindering students' cultivation of their personal relationship with music.

The pathway to a comprehensive music education is not limited to musical literacy or aural fluidity, but is realized by experiencing both equally as a *process* of artistry. Music educators must be ever cognizant that our goal as musicians and educators is to cultivate an artistic disposition within our students. By sculpting students to approach their realities with creativity and compassion, they will have tools to process their lived experience and elevate their understanding of artistry and musicianship to infinitely new horizons.

Discussion

The authors of contemporary music education philosophy and policy contend the objective of American music education in the twenty-first century is to cultivate each student's personal artistry and artistic disposition through exposure to a variety of musical practices and repertoire. The music educator can achieve culturally responsive music education, inclusive of all students in the twenty-first century public schools, by teaching students how to engage in the process of artistry using a variety of music genres in contemporary American society.

Gritty, artistic dispositions are needed to tackle the unforeseen future problems of our global society. As such, music educators are ethically responsible for prioritizing a cultivation of the process of artistic disposition in their lesson plans. Students deserve the opportunity to learn how to develop grit and find their own artistry and life-long musicianship. The challenge is in changing the expectations and culture of music education in public schools toward the goal of utilizing music education as a vehicle to cultivate individual artistic dispositions. A priority of cultivating artistic disposition through an inclusive, process—rather than product-oriented routines—is to increase the diverse practices of active music learning, exploring the unmet potential of musical artistry through the tenets of cultural intersectionality. Furthermore, fostering artistic disposition in students allows arts educators to prime future generations with a paradigm that values the beauty of humanity and that aims to creatively solve personal and global issues.

Potential Solutions

One solution may come in the form of music programs turning their attention inward to their schools. Peer-assisted learning scholarship (Gallimore & Tharpe, 1991; Johnson, E.A., 2013, Vygotsky, 1978; Wenger, 1998) and strategies (Emdin, 2016; Johnson, E.A., 2011a, 2011b, 2015a,

2015b, & 2017) might be applied to a school-framework that offers engagement of an artistic disposition for all students with all levels of musical interest and skill. This endeavor would be complementary to the established music program, and would require compromising time in rehearsals and technical difficulty of performances. Partnerships between other educational agencies (e.g. special education services, federal support from policy through school allocation, certified state technical education funding, federally-funded supplemental education services to increase equitable access) may offer necessary support for the fruition and sustainability of a school to be a community who practices an artistic disposition.

Another solution will come from an increase of legislative, academic, community, non-profit, and commercial music programs that choose to work together to provide equitable access to an array of musical engagements for individuals. Non-profit organizations (e.g., Organization of American Kodály Educators, American Orff-Schulwerk Association, Dalcroze Society of America, and National Association for Music Educators) serve this need by providing professional development for music educators to continue to refine their artistry and craftsmanship. Institutions of higher education are investing significant time to building relationships with music educators in the community, providing clinics, honors ensembles, and other opportunities that continue to reveal pinnacles in the practice of craftsmanship. Little Kids Rock is bridging the gap of popular music education by partnering with music instrument corporations (e.g. Epiphone, Sweetwater) and celebrities to bring instruments of the American Rhythm Section to classrooms, along with their introductory method book (L.K.R. Teaching Manual, 2016). While there is evident investment in music education from these entities, their efforts prove insufficient to provide full accessibility for all students to cultivate their artistic dispositions in a culturally responsive manner.

Foundational Needs

While academic and community agencies provide numerous support services to public music education, more must be done to properly educate students of American music and musical cultures. American post-secondary institutions primarily provide advanced degrees in Western art musical practices, offerings limited access to "non-Western" ensembles and courses (e.g. world/non-Western music lecture courses, Indonesian Gamelan ensemble, Latin percussion ensemble, Brazilian ensemble, etc.). Few institutions in the nation offer professional education in popular music or emphasize other cultures of music beyond the European canon. Further, institutions that do offer culturally diverse professional music education are seldom in collaboration with the music teacher education programs.

Consequently, collegiate-trained music educators are inept in popular music education practices, potentially hindering their employment opportunities and their ability to provide culturally responsive music education to their students in genres outside of Western art music. Equally, commercial music agencies and advocates of popular music education must embrace music literacy as a valuable tool of communication and artistic expression to provide a comprehensive music education. Excluding one form of musical engagement (e.g. music literacy or aural skills) above all others hinders individuals' unique development of their artistic dispositions.

Music is an ecosystem of communities with which individuals engage, and exclusive practices interfere with accessibility. One answer is found in consistently providing students with numerous musical experiences that center around their referential and contextual understandings. Individuals curate their personal artistic dispositions through practicing in a variety of communities of music, not by exclusively practicing within one community.

Universal, culturally responsive philosophy

A Universalist philosophy (Reimer, 2009) can be adapted between accredited music institutions and commercial and non-profit music education programs to work together to provide culturally responsive music so all individuals in contemporary American society may have full access to practicing their artistic dispositions. Cultural genres (e.g. Western art music, contemporary American popular music, and folk music) informing one another in public music education often lead to innovations in musical artistry in American society in a recursive cycle, whereby active musicians grow as a result of increased of connectivity with robust, comprehensive, and culturally-responsive music education practices.

The teaching artist of the twenty-first century determines the culture of music education and thereby, in part, the future of music in American society. Academic, commercial, and non-profit institutions are responsible for supporting teaching artists' efficacy in providing equitable access to developing students' artistic dispositions in secondary public education. Increased access to comprehensive music education involves expanding the various forms of connection and expression in which students engage in order to cultivate their own artistry as a reflection of their own lived experiences.

To achieve this endeavor, American music educators must examine how curriculum, teaching processes, and student learning experiences are cultivating their students' artistic dispositions. Institutions of higher education must increase accessibility to professional training in culturally diverse forms of music to public music educators. Conversely, community agencies of commercial or non-profit music education must emphasize the values of a comprehensive or universal music education.

Students deserve access to the tools necessary to develop their own artistic dispositions. As such, music education communities must increase accessibility to developing individuals' artistic dispositions. Such educational accessibility is achieved by providing universal curricular designs (comprehensive and multi-dimensional) and employing teaching processes that are centered around the student's engagement in the process of artistry (i.e., NCAS, 2014 Anchor Standards) to provide students with a learning experience that is validating, empowering, transformative and emancipatory. If more Americans actively engage in an artistic disposition as a means to compose their own harmonies of identity and lived experience, they are more likely to employ their learned artistic tools instead of alternative to engaging in crime, violence, suicide, and/or addiction. Therefore, it is imperative for students to develop a unique and individualistic artistic disposition in order to flourish as musicians and citizens in the twenty-first century.

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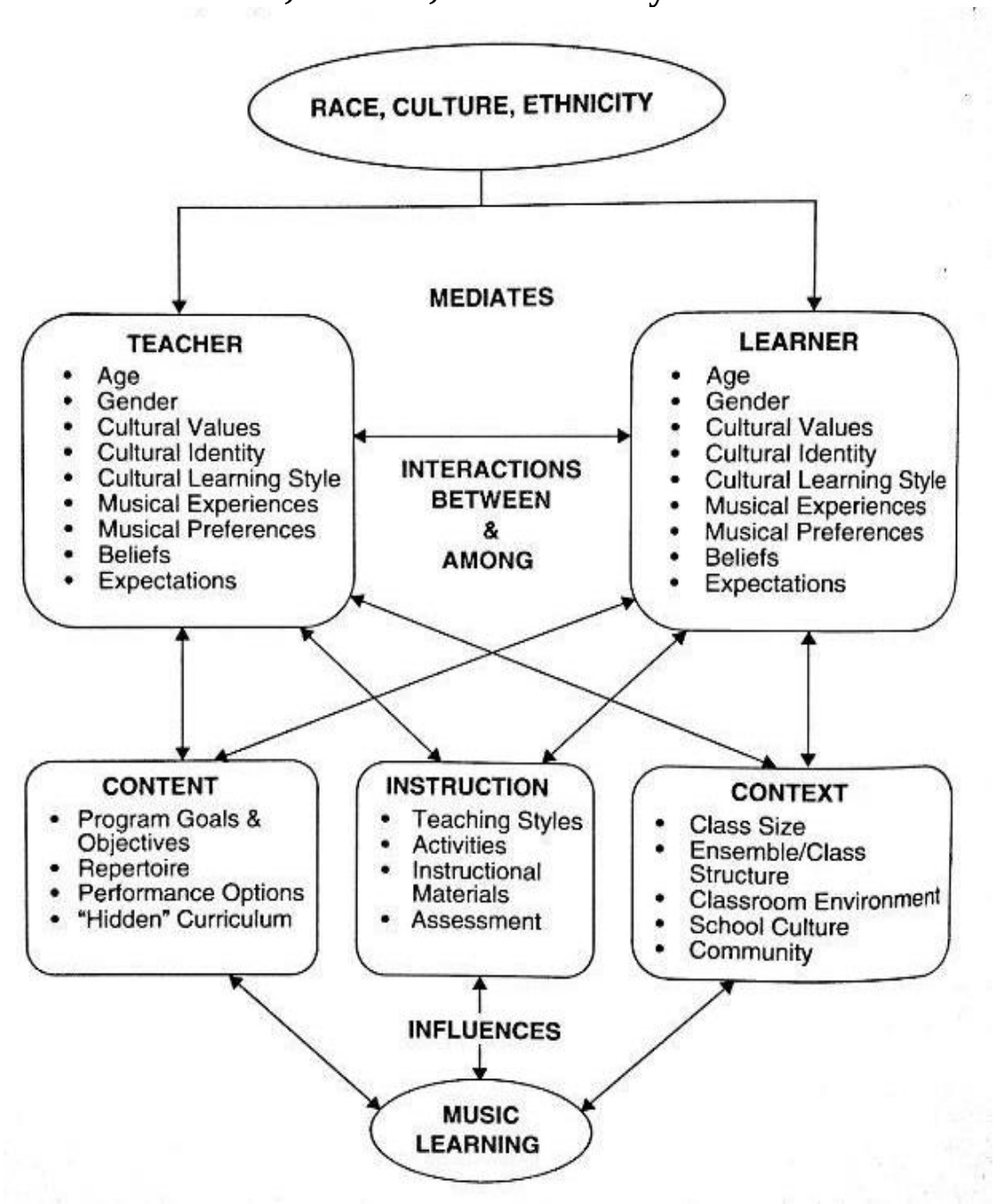
Appendix A – National Core Arts Standards and Anchor Standards

Anchor Standard	National Core Arts Standards
	Creating
1	**Imagine:** Generate musical ideas for various purposes and contexts
2	**Plan and Make:** Select and develop musical ideas for defined purposes and context
3	**Evaluate and Refine:** Select and develop musical ideas for defined purposes and contexts. **Present:** Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.
	Performing
4	**Selecting:** Select varied musical works to present based on interest, knowledge, technical skill, and context. **Analyze:** Analyze the structure and context of varied musical works and their implications for performance. **Interpret:** Develop personal interpretations that consider creators intent.
5	**Rehearse, Evaluate, and Refine:** Evaluate and refine personal and ensemble performances individual or in collaboration with others.
6	**Present:** Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context
	Responding
7	**Select:** Choose music appropriate for specific purposes and contexts
	Analyze: Analyze how the structure and context of varied musical works inform the response.
8	**Interpret:** Support and interpretation of a musical work that reflects the creators'/performers' expressive intent.
9	**Evaluate:** Support personal evaluations of musical works and performance(s) based on analysis, interpretation, and established criteria.
	Connecting
10	Synthesize and relate knowledge and personal experience to make music.
11	Relate musical ideas and works with varied context to deepen understanding.

(2014)

Appendix B

Influence of Race, Culture, and Ethnicity in Music Education



(Butler, Lind, & McKoy, 2007)