

Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education

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Abstract

Despite decades of discussion, debate, and incremental gains, acceptance of popular music education in collegiate institutions is still in its inception. Higher education (and indeed, education in general) in the United States is rife with pervasive inequality and injustice, excluding large numbers of potential students on the basis of race, class, income, and cultural orientation. If music education is to continue and thrive in the 21st century and beyond, widespread curricular changes are needed in preservice music teacher education to move toward a model that is inclusive, equitable, diverse, and culturally responsive. The purpose of this paper is to illuminate several music programs across the United States as samples of the numerous collegiate institutions wrestling with curricular change. Though differing in size, scope, and population, these programs have one thing in common: faculty with a desire to enact change. Through the examples illustrated here, it is our hope that others wishing to initiate change may have some possible paths from which to choose on their journey toward making music education more accessible for all.

Keywords: Popular music education, inequality, culturally responsive, accessibility

Inequality is built into the education system in the United States. Scholars have demonstrated how systems of education are designed and maintained to be inequitable, favoring and rewarding the privileged while oppressing the majority (Freire, 1970; Giroux, in press; Reay, 2017). Researchers describing the pervasiveness of this injustice in the United States have highlighted the centrality of race and rurality as the tastes and standards of an urban, White middle class are routinely favored over those of other cultures (Coates, 2015; Du Bois, 1903/2014). This sociocultural domination includes music as a central component of its hegemony (Bates, 2019; Bull, 2019; Froehlich & Smith, 2017; Hess, 2018; Wright, 2019). Some have even suggested that, given these conditions, the path to agency and fulfilment for young people cannot lie in compulsory public education at all (Illich, 1970).

Years of professional education and often decades of investment in careers within the very system that Illich (1970) and others claimed is failing so comprehensively to serve its purpose, put (music) educators and scholars in an awkward position. As Wright (2018) noted, existing models of music education “cause harm to young people who are innately musical and who are excluded from a music education that is culturally and personally relevant and speaks to their individual musicality.” Where some find despair, others, including proponents of modern band, see rich opportunities to instigate transformational system change from within (Byo, 2017; Powell, Kirkun, & Pignato, 2015; Smith, Gramm, & Wagner, 2018; Wish, 2020).

Little Kids Rock and Modern Band

Modern band is a stream of music education that includes popular music instruments (guitar, bass, drums, keys, ukuleles, technology, and vocals) and focuses on student-centered repertoire and songwriting. The nonprofit organization Little Kids Rock has expanded the presence of modern band programming in United States public schools by offering teacher workshops, curricular resources, and instrument donations to public school music teachers

who participate in the training (Powell & Burnstein, 2017). Currently, over 2,500 Little Kids Rock teachers are serving over 500,000 students throughout the United States. Recent research indicates that the inclusion of modern band in school music programs can increase overall participation in school music, especially among non-White students; students not currently participating in traditional music ensembles such as band, choir, and orchestra; and students who receive free and reduced lunch assistance (Clauhs, Beard, & Chadwick, 2017).

In terms of the potential of modern band, there is clearly a fundamental tension: Little Kids Rock's mission is to "[transform] lives by restoring, expanding, and innovating music education in our schools" (Little Kids Rock, n.d., para. 1), whereas Illich (1970) and others have told us that the very system within which the nonprofit operates is malfunctioning and corrupted. Lines (2016) sought to help music educators find and follow light in the darkness, asking how music teachers can ensure "they do not succumb to the disabling discourses of neoliberalism, mastery, and narrow conceptions of learning," and how music students might move from the current context to "places of creative freedom, expression, and meaning" (pp. 126–127).

To this end, the MayDay Group's members work to serve the music education community through research and action, "[applying] critical theory and critical thinking to the purposes and practices of music education [and affirming] the central importance of musical participation in human life and, thus, the value of music in the general education of all people" (MayDay Group, n.d.-b, nos. 1 & 2). MayDay Group acknowledged that the work of music teachers is bounded, and, in line with Little Kids Rock's mission, they posited that it is incumbent upon members of the professional music education community to strive for equity in our work:

As agents of social change who are locally and globally bound, we create, sustain, and contribute to reshaping musics, ways of knowing music, and spaces where musicing

takes place. Thus, music educators must always strive to provide equitable, diverse, and inclusive music learning practices. (MayDay Group, n.d.-a, “III. As agents of social change who are locally and globally bound”)

The MayDay Group’s action ideals provide parameters and provocations, “aimed at furthering critical thought in the music education profession” (MayDay Group, n.d.-b, para. 2), leading to critically informed action:

Since social, cultural, and political contexts of musical actions are integrally tied to the nature and values of all human activity, a secure theoretical foundation that unites the actions of music with the various contexts and meanings of those actions is essential to music education in both research and practice. (MayDay Group, n.d.-a, “II. Since social, cultural, and political contexts of musical actions”)

Such a theoretical foundation, connecting action with meaning, is demonstrably nascent in Little Kids Rock’s discourse on modern band and appears far from secure. While Little Kids Rock has claimed an approach that, admirably, is “highly inclusive, student-centered, and culturally sustaining” (Little Kids Rock, 2019) and borrows heavily from informal learning practices, empirical evidence for these claims remains largely absent from extant literature and other media.

A strong theoretical foundation for action in music education is indeed essential, for as Green (2005/2014) noted,

Music education is *intended* [emphasis added] to enhance and appraise students’ musical abilities, but at the same time there may be something else altogether going on... concerning the production and reproduction of large-scale social groups and corresponding patterns of advantage and opportunity to which the education system makes such a powerful contribution. (p. 59)

Green's sociological view of systemic and structural inequity and injustice helps to define the problem. Simultaneously, however, Green maintained hope for music teaching and learning in schools, arguing that, "Music education continues to be worthwhile: for although education has reproductive effects... it also offers us the potential to challenge our understanding and awareness at a deep, symbolic level, through bringing together new and previously disparate meanings and experiences" (p. 63).

In the US, the National Association for Music Education (NAfME, n.d.-a, n.d.-b, n.d.-c) provides guidance for its membership to combine such diverse accounts, tastes, and cultures, with powerful language aimed at enacting more inclusive outlooks, approaches, and methods that can assist teachers in working toward addressing the urgent deficit in prevailing modes of public education. NAfME's (n.d.-c) mission is "to advance music education by promoting the understanding and making of music by all" ("NAfME's Mission"). To this end, they articulated that "all students deserve access to and equity in the delivery of music education" (NAfME, n.d.-a, "Our Position," para. 1). NAfME (n.d.-b) also provided a statement of its position on inclusion and diversity, asserting that

...a well-rounded and comprehensive music education program... should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enable [*sic*] them to successfully design and implement such an inclusive curricular framework. ("Our Position," para. 1)

Schools of music at colleges and universities in the United States have historically adhered to a dominant model of performance-oriented study of Western art music (Moore, 2017) typically lacking in diversity. Although calls for reform have increased in recent decades, institutional change can be difficult and slow. Despite innovative programs scattered

across the country, widespread changes to collegiate curricula are still in their infancy. The large-ensemble based conservatory model used by most university music schools since the mid-1800s remains resistant to change, perpetuating both itself and the hegemonic ideals of what constitutes superior and inferior music, based on class, race, and gender (Moore, 2017). College students have changed tremendously in the last century with regard to ethnicity, race, income level, and cultural positioning, but arts education has adjusted much more slowly. This resistance translates into an ever-widening gap between music education in K–12 schools, university music education, and the professional music world outside the ivory tower (Carson & Westvall, 2016; Freeman, 2014).

Widespread curricular change toward more inclusive, representative models need not be a phantasmagoric ideal, lauded by philosophers but with no grounding in reality. Music teachers have an exciting opportunity to effect system change, sanctioned and encouraged by the words of their national organization. The evolving framework and practices around and including modern band offer a wide range of opportunities to transform lives as Little Kids Rock aims to achieve (Little Kids Rock, n.d.), especially through top-down engagement with undergraduate and graduate music education training. In recent years, Little Kids Rock has developed the Modern Band Higher Education Fellowship (MBHEF). The MBHEF is a week-long professional development opportunity for music teacher educators from colleges and universities across the United States with the aim of developing their skills playing popular music instruments and their familiarity with approaches to teaching popular music. Little Kids Rock donates popular music instruments to the participants of the MBHEF, enabling professors to initiate programs serving the diverse student population at their institutions. To date, 48 college and university faculty members have participated in the MBHEF. Two of the authors of this paper, Virginia Davis and Donna Hewitt, participated in

the MBHEF in summer of 2018, while authors Bryan Powell and Gareth Dylan Smith were part of the Little Kids Rock team who delivered the training.

What follows are examples from music teacher educators and administrators implementing change at their institutions by integrating principles and content of modern band, popular music education, and allowing more opportunities for student choice into their curricula and courses, with the aim of providing diverse and equitable music education experiences. The authors provide examples of practice and curriculum (re-)structure and (re-)design, indicating the extent to which these evolving approaches are based on the kind of critical theoretical understanding that the MayDay Group sees as being at the core of any music teaching practice.

The University of Texas Rio Grande Valley

The University of Texas Rio Grande Valley (UTRGV, n.d.) is one of many institutions of higher education grappling with change. Located in deep South Texas on the United States–Mexico border, the university is an amalgamation of two formerly separate universities, now combined into the second largest Hispanic-serving institution in the United States. With a philosophy of being “bilingual, bicultural, and biliterate” (UTRGV, n.d., “A Bilingual, Bicultural, and Biliterate Education”), the university is currently focused on engaging with the local border community to increase access to and cultural relevance of higher education. Hispanic enrollment in higher education saw a 134% increase in the years 2000–2016, and college degrees awarded to Hispanic students more than tripled in 2015–2016 (de Brey et al., 2019). Still, the music of Hispanic traditions is consistently marginalized in educational settings (Madrid, 2011). To that end, the School of Music has initiated a number of curricular changes intended to address the university “emphasis on educating 21st-century leaders and professionals who are culturally fluent” (UTRGV, n.d., “A Bilingual, Bicultural, and Biliterate Education,” para. 1).

One important curricular initiative recently passed is a new degree track in Mariachi music education, the first of its kind in the United States. One of the numerous other ensemble-specific tracks in music education, this new program aims to focus on the specific needs of local school Mariachi programs for certified music educators who have experience in the genre. This new degree track provides coursework in Mariachi arranging and composition, pedagogy, and instrumental techniques for guitarron, vihuela, and guitar as well as other instruments, in addition to the standard music education courses required for state certification.

Other types of degree options are allowing for small steps toward opening the School of Music's curriculum to address the needs of 21st-century students. In addition to the Mariachi music education degree track, a new degree in composition and a minor in music technology were also developed and approved in the 2018–2019 school year. One additional option currently being utilized to affect curricular change is a certificate program. Likened to a “minor in the major,” a certificate features a 12–14 credit addition to a student's degree plan in a particular area of focus. This allows a student pursuing a traditional degree program in music education or performance to acquire certain skills and knowledge in an area of interest. Two certificates, one in jazz studies and one in popular music pedagogy were recently approved, and a certificate in music technology is in development.

The certificate in popular music pedagogy is of interest because of its particular focus on popular music in educational settings rather than as a study of performance (see Table 1). Because popular music education in the local K–12 schools is still an anomaly, the certificate allows students studying traditional band, choral, orchestral, or general music techniques to add modern band experience and pedagogy to their teaching repertoire while still preparing for the current job market. Modern Band Pedagogy, a new course in the certificate program taught for the first time as an elective in spring 2019, focused on informal learning, student-

chosen repertoire, and modern band instrument techniques, culminating in a live gig by four bands comprised of students in the class. The modern band ensemble was offered for the first time in fall 2019, encouraging student-organized bands to form and rehearse on campus. The UTRGV faculty hopes that as these students graduate and move into the local schools that their interest in providing culturally responsive music education in relevant, meaningful contexts will translate to new opportunities for modern band programs to develop in the area. The certificate makes use of both previously developed courses in music and new coursework specifically focusing on modern band.

Table 1

UTRGV Certificate in Popular Music Pedagogy, Approved 2019

Course number	Course title	Credit hours
MUSI 1101	Creating Music with Technology	1
MUSI 1192	Guitar Methods	1
MUSI 1310	History of Rock ‘n’ Roll	3
MUSI 2310	Technology in Music	3
MUEN 3139	Modern Band Ensemble ^a	1 (× 2)
MUSI 3313	Modern Band Pedagogy ^a	3
MUSI 4195	Independent Study: final project involving service learning and modern band in a K–12 school setting ^a	1

^aNew course in 2019

University of Wisconsin–Parkside

The University of Wisconsin–Parkside (UWP) is located between Milwaukee and Chicago on a vast expanse of prairie and woodland in southeastern Wisconsin. Often labeled

as the most diverse campus of the 13 four-year institutions in the University of Wisconsin system, UWP includes 30% underrepresented minorities (“Diversity report to the board of regents,” 2014). The overall student population is approximately 4,300, and many students are labeled as “first generation,” as determined by parents with degrees (University of Wisconsin–Parkside, n.d.).

The Music Department at UWP has approximately 50 students who pursue a Bachelor of Arts with a concentration in performance, music education, or liberal arts. While the study of Western art music is present in many ensemble and solo performances, the department has tried to include more equitable, diverse, and inclusive musical experiences as espoused by the MayDay Group (see Table 2). Perhaps one of the greatest strides toward these practices can be seen in the contemporary commercial music concentration for voice. One ensemble available for participants is Parkside Range, a contemporary a cappella ensemble that fosters democratic practices, vocal arranging, songwriting and performance. Members are predominantly vocal performance majors, yet auditions are open to anyone within or outside of the Music Department.

Table 2

UWP Courses and Opportunities for Popular Music and Modern Band

Course number	Course title	Credit hours
MUSP 368	Contemporary A Cappella Ensemble ^a	1
MUSI 226	Popular Music Theory ^a	2
MUSI 340	American Popular Music ^a	3
MUSE 300	Music in Teaching and Learning	3
MUSE 302	Music in Childhood	3
	NAfME Collegiate Meetings	Weekly

^aCourses specific to the Contemporary Commercial Music concentration.

Parkside Range may not specifically label themselves as modern band but they do have similar practices, such as the use of popular repertoire chosen by its members and the use of audio technology such as microphones and in-ear monitors during performance. In addition, the group values composition through songwriting and working within one's comfort zone, which are two of the five values of Little Kids Rock's approach to music as a second language; approximation, scaffolding, and improvisation are the remaining three (Powell & Burstein, 2017). These values and practices serve as a conduit to the diverse music learning experiences that members of Parkside Range and the contemporary commercial music concentration offer.

Students pursuing a music education concentration at UWP have the opportunity to participate in modern band experiences through their coursework and a NAFME Collegiate chapter. During MUSE 300, an entry-point course for students interested in declaring a music education concentration, the local ecosystem both on and off campus is examined in order to emphasize the need for equitable, diverse, and inclusive music practices that culturally relevant pedagogies can provide (Yale School of Music, 2018). Once admitted into the program, students learn about and engage in popular music practices such as informal learning, student-chosen repertoire, and peer-learning in MUSE 302. These practices and pedagogies are reinforced during weekly NAFME Collegiate meetings when students have the opportunity to select songs, perform on a variety of popular instruments, and learn from one another (see Table 2).

The faculty and students at UWP are excited by the possibilities for collaboration between courses and ensembles. Although time and scheduling can be challenging with these new possibilities, both faculty and students are passionate about fostering a music community committed to diverse and inclusive music practices that are relevant to students' lives.

Montclair State University

Situated 15 miles from New York City, Montclair State University (MSU) is a public university in northern New Jersey. With over 500 music majors and almost 200 music education majors, it is one of the largest music education programs in the state of New Jersey. As with many music teaching positions in metropolitan areas, music educators in the New York City metropolitan area are required to wear numerous hats. In most cases, new music educators who are in middle and high schools are required to teach more than one music ensemble and are often given other classes and ensembles to fill out their schedule. Increasingly, these ensembles in New Jersey include guitar ensembles, music technology classes, and modern bands. In northern New Jersey, the presence of modern bands has expanded over the last 10 years due to the efforts of Little Kids Rock. In New Jersey, there are currently 123 active Little Kids Rock teachers serving over 21,000 students. The cities with the greatest number of Little Kids Rock teachers are Newark (25 teachers), Elizabeth (22 teachers), and Jersey City (18 teachers). Many of these teachers are offering modern band programs either as part of their regular teaching duties or as an after-school club.

To prepare future music teachers for the jobs that exist in northern New Jersey and the New York City metropolitan area, MSU recently added two courses focused on popular music (see Table 3). The first course, Teaching Popular Music, is a graduate elective course for masters students. MSU offers both a Master of Arts with a concentration in music education and a Master of Arts in Teaching. The Teaching Popular Music course was offered for the first time in fall 2017 with 22 students enrolled in the 15-week class. The course featured an introduction to popular music instruments including guitar, bass, drums, keyboard, ukulele, technology, and vocals. Students formed bands and covered songs, composed original music, and had a performance gig at a local bar in Montclair, NJ.

Student feedback from the course was overwhelmingly positive. In the anonymous course surveys administered at the end of the semester, one student commented, “I would keep EVERYTHING, just as it is. I would offer this course EVERY SEMESTER. It is the FUTURE of music education.” Another student shared, “My perspective on how music should be taught has changed. Everything I’ve learned in this course will help me when I become a music educator.” In response to the positive feedback from the students, MSU now offers this course each year and this class now satisfies the performance requirement that is a part of the Master of Arts programs.

Another graduate-level course that was offered in fall 2019 is Independent Study in Music Performance—Music Technology. This performance-based independent study course features a focus on music technology for the first time. Students engaged with hardware and software to create performances at the end of the semester. Hardware used in this course included Ableton Push II, Machine MK3 and Machine Mikro, DJ controllers, the Korg Volca series of synthesizers, and other synthesizers such as the Arturia MicroFreak and IK Multimedia Uno Synth.

At the undergraduate level, the music education department at MSU created a course titled Popular Music Techniques. This course was offered for the first time in the spring of 2020 and satisfies one of the instrumental techniques requirements for the students. Currently, students have to take a total of eight credits in instrumental techniques. The credits are comprised of two 1-credit courses in brass, woodwinds, and strings, and a one credit class in both guitar and percussion. With the introduction of MUED 309, students can substitute the Popular Music Techniques class for any of the brass, strings, or woodwinds techniques courses.

The purpose behind allowing students to substitute the Popular Music Techniques course for one of the Instrumental Tech courses is to provide students with input on their

course sequence. While the menu of courses from which the students are able to choose is limited at this time, the potential success of the new Popular Music Techniques course will hopefully lead to the creation of new courses that will provide more options for student choice.

Table 3

MSU Courses in Popular Music and Music Technology Performance

Course number	Course title	Credit hours
MUED 561	Teaching Popular Music (graduate)	3
MUED 309	Popular Music Techniques (undergraduate) ^a	2
MUPR 599	Independent Study in Music Performance—Music Technology (graduate) ^a	3

^aNew course in 2020.

Ithaca College

Founded as a conservatory of music in 1892, Ithaca College is a private, midsize liberal arts institution located in central New York. Of Ithaca College's 6,000 students, approximately 500 study in the School of Music, with over 200 enrolled in undergraduate music education. The Ithaca College School of Music chose to address the growing need for curriculum reform from a school-wide position, engaging in a multiyear process to reassess core requirements for all music programs. These reforms intended to create space for each department to redesign its degrees to meet 21st-century demands, increase flexibility, and provide opportunities for student choice.

The reform process began in the spring of 2015, with School of Music faculty meeting in small groups to discuss the existing curriculum, assess whether it was effectively

preparing students to be 21st-century musicians, and identify areas of need (Rifkin, 2016). An elected body of leaders from all departments (the curriculum team) was given the charge to “gather and reconcile ideas that had been generated in large and small-group discussions and to propose an initial draft of a new curriculum” (Rifkin, 2019). The curriculum team synthesized reports and surveys of student and faculty input into a set of shared values that included (a) maximizing flexibility, (b) allowing for student choice, (c) retaining and building upon current strengths, (d) maximizing opportunities for creativity and innovation, and (e) creating a curriculum that accommodates a spectrum of preferences and identified needs (Rifkin, 2016).

Based on those shared values, the curriculum team developed a proposal for redesigning the core requirements of every music degree (e.g., applied lessons, ensembles, and theory and history requirements). The proposal became known as the FlexCore, and “[featured] fewer required courses and much more student choice and flexibility” (Rifkin, 2019) than the previous curriculum. The FlexCore, which passed in a full-faculty vote in the spring of 2017, allowed for new possibilities for course development and the study of diverse genres and replaced the upper level theory and history requirements with elective offerings in which the learning outcomes remained consistent, but the musical content was varied. For example, students could meet a core 300-level history course learning objective such as “Locate, evaluate and effectively use scholarly information to research musical practices past and present” (Ithaca College, 2019) in a course focused on jazz, popular music, the music of living composers, posttonal music, or another offering of their choice.

Additionally, the curriculum team recommended the creation of an ensemble task force to examine the credits allocated for ensemble participation in each degree. The task force comprised conductors from the band, choral, orchestral, and jazz areas as well as representatives from each area within the performance studies, music education, and theory/

history/composition departments. Their initial charge was to consider the ensemble experiences requested by each department within the School of Music and create proposals that would maximize the needs of all areas while accommodating the needs of the school as a whole (e.g., enrollment, scheduling, instrumentation).

The passing of the FlexCore and the reexamination of ensemble requirements in the School of Music at Ithaca College set a precedent for increasing flexibility, providing opportunities for student choice, and diversifying course offerings as each department examines its own degree programs. Currently, music education students at Ithaca College are tracked into vocal, keyboard, guitar, strings, wind, and percussion pathways, with some classes common to all music education majors and others tailored specifically to the track or major instrument, leaving few opportunities for flexibility. In order to address this, the music education department began restructuring their degree program with a revision of their mission statement, program goals, and values, before translating these ideas into a proposed curricular framework. The department aimed to design a curriculum that would be flexible, provide ample opportunity for student choice, balance breadth and depth, create pathways for students whose musical expertise were outside of the currently offered tracks, and continue excellence in musicianship and pedagogy. Once each department redesigns their individual degree programs and develops the related courses, the School of Music will have completed a comprehensive overhaul of their curriculum.

Incremental changes such as course additions in the areas of modern band and digital technology, teaching experiences in popular music, and workshops offered by various guest artists with curricular resources and instruments provided by Little Kids Rock have started to expand the curriculum at Ithaca College. Of course, comprehensive curriculum change comes with its own set of challenges. It is strenuous, time consuming (the curriculum review is in its fourth year), and “requires strong leadership and visible support from key people within the

organization” (Rifkin, 2019). Though complicated, large-scale curriculum review is an avenue through which schools of music can holistically address issues of equity and cultural responsiveness, and perhaps provide opportunities to reexamine audition requirements and other barriers to institutional access.

Conclusion

These four vignettes provide examples of how tertiary music programs can be (re-)structured and (re-)designed to provide equitable, diverse, and inclusive music learning practices. Student choice and opportunity were common themes throughout, as seen by democratic pedagogy, course and certificate creation, and course selection. Support from Little Kids Rock, through curriculum, instruments, and workshops, was also influential in guiding faculty and providing resources for diverse course offerings. Student choice and curricular materials alone, however, do not inherently lead to a more just music education. In these institutions and others across the country, the conversation regarding the metamorphosis of music education toward more inclusive practices is, and must continue to be, ongoing. Such processes require taking ownership of one’s role in reinforcing or disrupting the dominant Eurocentric paradigm in higher music education (Froehlich & Smith, 2017).

Much more work is needed in terms of recruiting, supporting, and graduating students with non-traditional musical backgrounds, hiring diverse music faculty, and transforming K–12 music education in ways that address the pervasive inequality and injustice that exclude the majority of students. These advances will also necessitate changes in audition requirements, scholarship allocation beyond participation in just bands, choirs, and orchestras, and either increased support services to provide these non-traditional students with remedial music theory instruction or a rethinking of the requirements for these degrees altogether.

To return to MayDay Group's (n.d.-a) challenge for music educators to "always strive to provide equitable, diverse, and inclusive music learning practices" ("III. As agents of social change who are locally and globally bound"), music educators must challenge themselves to widen the door to musical participation for all students. Music educators must allow the goal of including all students to complicate our professional lives. If music education professionals are serious about increasing diversity, then we must offer more diverse ways for students to participate in musical experiences that are personally and collectively meaningful to them. These changes in the structure of preservice music education courses will take work, but as a profession we are soon reaching the tipping point where "the effort required to keep things as they are will surpass the effort change entails" (Bowman, 2004, p. 31). As music education professionals, we must continuously encourage and even compel ourselves to include marginalized voices, examine our own biases and blind spots, and reaffirm our collective commitment to making music education at all levels accessible by all students.

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