BRIDGING THE GAP BETWEEN THE SONG INTERPRETATION OF HOME AND THE ACADEMY: AN AUTOETHNOGRAPHIC PERSONAL NARRATIVE

by

LIANNA WIMBERLY WILLIAMS

Under the Direction of Gregory Broughton

ABSTRACT

Students enter higher education vocal music programs (HEVMP) with various singing techniques from home and desire to supplement that knowledge with professional classical singing skills. However, often the curricula of these programs are not structured to allow the music perspectives of home to influence students' understanding and application of the fundamentals of the classical singing techniques of the academy.

This research paper examines the role of culturally responsive teaching (CRT) in bridging song performance at home and the academy. First, it introduces the five tenets of CRT as a bonding agent for home and academic learning environments. These tenets are (1) developing a cultural diversity knowledge base, (2) designing culturally relevant curricula, (3) demonstrating cultural caring and building learning communities, (4) cross-cultural communications, and (5) cultural congruity in classroom instruction.

Second, with the help of the qualitative method of autoethnographic personal narrative, this paper discusses potential student confrontations that inhibit the cultural bridging of home and the academy. It also introduces a pluralistic learning environment that ensures students see themselves in the HEVMP curriculum.

INDEX WORDS: Culturally Responsive Teaching, Autoethnography, Narrative, Bridging the gap, Vocal music, Higher Education, Applied voice

BRIDGING THE GAP BETWEEN THE SONG INTERPRETATION OF HOME AND THE ACADEMY: AN AUTOETHNOGRAPHIC PERSONAL NARRATIVE

by

LIANNA WIMBERLY WILLIAMS

B.M., Clayton State University, 2010

M.A., The Ohio State University, 2014

A Research Document Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2022

BRIDGING THE GAP BETWEEN THE SONG INTERPRETATION OF HOME AND THE ACADEMY: AN AUTOETHNOGRAPHIC PERSONAL NARRATIVE

by

LIANNA WIMBERLY WILLIAMS

Major Professor: Gregory Broughton

Committee: Elizabeth Knight
Stephanie Tingler
Stephen Valdez

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
December 2022

DEDICATION

This document is dedicated to every student who feels misplaced in higher education vocal music programs because of an underrepresented cultural identity. The world needs your unfiltered light. So, keep shining!

ACKNOWLEDGEMENTS

I want to express my most profound appreciation to my committee chair, Dr. Gregory Broughton, for his academic, spiritual, and sometimes emotional support. Without his generosity and guidance, I could not have embarked on this leg of my educational journey. I want to extend my sincere thanks to my defense committee, Dr. Elizabeth Knight, Dr. Stephanie Tingler, and Dr. Stephen Valdez, for their invaluable knowledge and feedback in developing this document. I am also grateful for the support staff in the school of music. Every email reminder that Kathleen Powell, the Graduate Program Administrator, sent impacted my success significantly.

I wish to also thank my family and friends for their never-ending and unconditional love and support. Many of them provided feedback at various stages of my paper, which offered natural and honest reactions necessary for developing my topic. Their belief in me has given me the strength to push through the fatigue of this process. Finally, completing this research document would not have been possible without the mentorship of my dad. He remained committed to ensuring I understood and was comfortable with every element I wrote in this document.

TABLE OF CONTENTS

SECTION 1: INTRODUCTION

This research begins in the science lab with oil and water interactions. Due to its high density, oil rests atop water when the two substances are mixed. However, adding a bonding agent such as dish detergent causes the water and oil molecules to merge, forming one liquid.[2]

I arrived at my first university vocal performance program with my own 'water,' representing musical influences and interpretations of my cultural identity. While my voice found ease in the classical 'oil' that began to complement my singing, the two perspectives of home and the academy were irreconcilable. There was a distinctly contrasting vocal color line separating each territory. Imposter syndrome plagued my experience, obscuring solutions for integrating the singer at home and the singer at school.[3] More time in the teaching lab revealed the student-centered framework of culturally responsive teaching (CRT) as a potential bonding agent that bridges the two cultural worlds. This CRT is not to be confused with the now widely discussed critical race theory educational concept.

Rationale and Social Problem

During the emotional aftermath of the killing of George Floyd in 2020, Suraya Mohamed, a National Public Radio (NPR) Music producer, sought to find a single song that would help ease the emotional weight of this incident. In response, her 25-year-old son curated a playlist of popular music to address the anger, helplessness, and pain Floyd's death triggered. The "This Is How I Feel" playlist reminded Mohamed "that popular music is a powerful vehicle

[2] "Mixing Oil & Water Science Experiment."
[3] Sims and Cassidy, "Impostor Feelings of Music Education Graduate Students."

for personal expression and change."[4] Each song communicates the messages and emotions that permeate the black community. PJ Morton, Janelle Monáe, Kendrick Lamar, Solange: these artists offer a glimpse into the musical performances that young listeners embrace. Popular music culture connects with social, emotional, intellectual, and musical interpretive beliefs and motivations.[5]

Chicago educator of the Westside Preparatory School, Marva Collins, also understood and acknowledged this connection between music and people:

> "Ask the slowest children in your class "how many children know the rap songs." They all raise their hands, and I'll say, "Say them for me." They do. Then, I say, "Good! If you can do that, you can learn the Canterbury Tales in Old English too." I don't know half of what those rap songs are saying, but they know every line. What makes us think then that they become so learning disabled when they get to school?"[6]

Like Collins, higher education vocal music programs (HEVMP) can use this preexisting love and connection to the music students listen to validate them and how they experience the world.[7] However, Eurocentric classical music as the supreme music performance standard in HEVMPs enables implicit bias in the learning space.[8] So how do higher education vocal music instructors become conduits that unite these non-classical and classical interpretive influences?

Research on this topic is expanding and gaining momentum as the appeal for diversity, equity, and inclusion becomes a priority. This research document addresses the pedagogical application of culturally responsive teaching (CRT) to vocal training experiences in higher education that influence song interpretation. There is much research on applying culturally responsive teaching in K-12 general and music education and higher music education. However,

---

[4] Mohamed, "This Is How I Feel."
[5] Walter, "Global Perspectives." 25
[6] "60 Minutes: Marva Collins." 7:28
[7] Walter, "Global Perspectives." 26
[8] Kruse, "'Take a Back Seat.'" 148

there is a gap in research on culturally responsive teaching in higher education vocal performance and pedagogy areas. This project addresses an under-researched area of higher music education[9], specifically within the higher education vocal performance and pedagogy areas. The results of this study will provide much-needed insights to voice faculty for broadening conventional methodologies to vocal song pedagogy and performance.[10] In addition, it seeks to offer HEVMP teachers a model that facilitates guiding and nurturing students through merging their multi-style singing perspectives.

Purpose

The undeniable diversity in the cultural demographics of America encourages the need for more varied curricula in higher music education[11] , responding to the invaluable question, "Do Students See Themselves in the Music Curriculum?"[12] While culture encompasses gender, age, race, social class, and education[13], this paper underlines the connections between music interpretation preferences, identity, and race. CRT offers a student-focused framework to facilitate discussion toward culturally diverse and harmonious vocal pedagogy in higher education music programs.

Through a self-reflexive narrative lens, this research document is a glimpse into some musical identities, perspectives, and experiences HEVMP might encounter in their voice students. In addition, this autoethnographic account reveals thoughts and feelings that may contribute to students' lack of energy and ownership of their craft.

[9] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education." 6
[10] Vasil, "Integrating Popular Music and Informal Music Learning Practices." 90
[11] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education." 5
[12] Peters, "Do Students See Themselves in the Music Curriculum?" 28
[13] Killian, "On Knowns and Unknowns of Cultural Diversity." 10

SECTION 2: REVIEW OF LITERATURE

Abundant research on the connections between culture, identity, and music-making supports finding relationships between home and academic singing and how HEVMPs can coach students as they navigate this transition. Music education enhances students' musical abilities and capabilities[14]. It offers the opportunity for change through the understanding of profound and symbolic elements that bring together contrasting music perspectives of old and new. As aspects of all music cultures merge through learning and listening to music outside the culture of origin, a hybrid music perspective develops.[15] To achieve this hybrid musical existence or the merging of home and academy, one must first build comfort in both environments with confidence to live in both environments comfortably without losing the identity of the culture of origin.[16] This process is congruent with the National Association for Music Education (NAfME) position on inclusivity and diversity in music education:

> "a well-rounded and comprehensive music education program, as envisioned in the 2014 national music standards, 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 them to successfully design and implement such an inclusive curricular framework." [17]

[14] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education." 4
[15] Cain, Lindblom, and Walden, "Initiate, Create, Activate." 81
[16] Georgoulas and Southcott, "The 'Bitter Sweetness' of Hybridity." 1520
[17] "Inclusivity and Diversity in Music Education - NAfME."

Educational Framework: Culturally Responsive Teaching

Literature on CRT has contributed significant research on providing culturally specific student-centered pedagogy that emphasizes "using the cultural characteristics, experiences, and perspective of ethnically diverse students as conduits for teaching them more effectively."[18]

Through research toward finding solutions for the underachievement of African, Asian, Latinx, and Native American students in anthropology, sociology, psychology, sociolinguistics, communications, multi-cultural education, K-college classroom teaching, and teacher education, Geneva Gay coined "Culturally Responsive Teaching." The governing tenets of CRT are (1) developing a cultural diversity knowledge base, (2) designing culturally relevant curricula, (3) demonstrating cultural caring and building learning communities, (4) cross-cultural communications, and (5) cultural congruity in classroom instruction. CRT aims to create more meaningful learning experiences by using culture as a conduit for teaching students more effectively. Suppose music educators adhere to the five principles of culturally responsive teaching. In that case, they can foster the merging of the home musical culture with the academy, resulting in a classroom whose culture reflects the students' identities.[19]

Developing a Cultural Diversity Knowledge Base

Knowing students involves getting to know them as human beings and getting to know what they already know and like.[20] Beyond that, knowing includes increasing knowledge of the preexisting music skills that students enter the classroom with and making the connections between those skills and what the teacher wants them to know.[21] However, teachers must first

[18] Gay, "Preparing for Culturally Responsive Teaching." 106
[19] Soto, "Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students." 34
[20] Walter, "Global Perspectives." 26
[21] McKoy et al., "The Impact of an In-Service Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching." 60

examine their own cultural identities to understand the intricacies of culture that play a part in education.[22] Differences in musical palates and performance practices reflect only a partial understanding of cultural diversity.[23] A socio-cultural consciousness is necessary to fully grasp the being, beliefs, and behavior of oneself and others.[24] To know and understand students, it may also require that teachers do more research into how learning happens for their students' ethnicities.[25] However, in our efforts to keep the integrity of the music content and culture knowledge that the program is based on, HEVMPs may inadvertently discount the music and cultures of the students in the programs.[26]

Cultural backgrounds substantially impact how students learn music[27] and their overall educational success.[28] Further, music instruction provided by culturally knowledgeable teachers about their students is crucial to improving student well-being, motivation, sense of belonging, and achievement.[29] However, diversifying music programming alone may not yield enough perspective and understanding of culture. Individuals begin to recognize CRT principles through the active pursuit of knowledge-seeking conversations.[30]

Killian approaches this tenet using the application of the Johari Window, a method of obtaining a consensus on the shared knowledge of a group of people. The inferences resulting

[22] Burton, Westvall, and Karlsson, "Stepping Aside From Myself." 103
[23] Killian, "On Knowns and Unknowns of Cultural Diversity." 10
[24] Villegas and Lucas, "Preparing Culturally Responsive Teachers." 30
[25] Isabirye, "Can Indigenous Music Learning Processes Inform Contemporary Schooling?" 13
[26] Blair and Kondo, "Bridging Musical Understanding through Multicultural Musics." 52
[27] Killian, "On Knowns and Unknowns of Cultural Diversity." 9
[28] McKoy et al., "The Impact of an In-Service Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching." 60
[29] Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy." 467
[30] Avis, "Bi-Musical Curricula and 'Abyssal Thinking.'" 48

from this method have the potential to be pivotal in the development of a culturally diverse knowledge base by assessing four main ideas:

1. What an individual knows about themself and of which the group is aware
2. What others know about the individual that the individual does not know
3. What the individual knows about himself that the group does not know
4. What neither the individual nor the group knows[32]

The focal point of this strategy is the individual, which becomes the focal point of culturally responsive teaching. Insight into each student's musical understanding, talents, and inclinations is essential for the impact and evolvement of diversity, equity, inclusion, and belonging in HEVMPs.[33] Partnering with students as cooperative content experts[34] and collaboratively creating curricula that address the specific needs of the students communicates openness to learning alongside students.[35] Teachers can create a classroom culture that opens the door to engaged music participation for all student cultures.[36]

Designing Culturally Relevant Curricula

In order to design more culturally relevant curricula for HEVMPs, it is crucial to offer more diverse opportunities for students to participate in musical experiences that will individually be more meaningful to them.[37] Integrating multi-cultural topics within the curriculum provides a platform for cultural diversity as the focal point of instruction rather than an afterthought. Occasional attention to culturally relevant integrations into the established curriculum creates a temporary bandage for this discussion.

---

[32] Killian, "On Knowns and Unknowns of Cultural Diversity." 10
[33] McKoy et al., "The Impact of an In-Service Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching." 60
[34] Shaw, "The Skin That We Sing." 77
[35] Vasil, "Integrating Popular Music and Informal Music Learning Practices." 306
[36] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education." 18
[37] Powell et al. 18

A culturally responsive teacher develops curricula that are "socio-culturally conscious, that is, recognize that there are multiple ways of perceiving reality and that these ways are influenced by one's location in the social order."[38] For example, mass media creates societal perspectives of ethnic groups, which can heavily impact music teachers' knowledge and understanding of their students and the curricula most relevant to them. A CRT curriculum makes students aware of the inaccurate cultural stereotypes developed by mass media. It counteracts these influences by teaching students to be more discerning and resistant to false representations.[39]

Demonstrating Cultural Caring and Building Learning Communities

Support from professors and home communities motivates students and helps nurture and develop inward perseverance.[40] Culturally responsive teachers build learning communities that are caring for their students. When culturally responsive educators are caring, they are considering the "natures, ways of life, needs, and desires" of their students.[41] Culturally caring teachers know about the lives of their students and use that knowledge to build on students' prior knowledge while stretching them beyond the familiar.[42] A caring teacher approaches students through a holistic lens, addressing each student academically, musically, socially, and emotionally. A caring teacher also teaches students how to make appropriate choices to meet classroom expectations.[43]

Music teachers can significantly affect and influence the learning environment by increasing empathy for students.[44] Empathic music educators are sensitive to students' thoughts,

[38] Villegas and Lucas, "Preparing Culturally Responsive Teachers." 21
[39] Gay, "Preparing for Culturally Responsive Teaching." 109
[40] Fitzpatrick, Henninger, and Taylor, "Access and Retention of Marginalized Populations Within Undergraduate Music Education Degree Programs." 120
[41] Nel Noddings, *Caring : A Relational Approach to Ethics and Moral Education*. 14
[42] Villegas and Lucas, "Preparing Culturally Responsive Teachers." 30
[43] Schmidt and Smith, "Creating Culturally Responsive Ensemble Instruction." 73
[44] Abril and Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." 450

feelings, and experiences, while also being open and able to sense unspoken meaning and interpretation from these experiences.[45] CRT teachers understand the differences in learning styles between home and school and the possibility of that conflict interfering with students' ability to achieve the highest success and performance in the learning environment. These teachers understand how to design harmonious and differentiated learning environments. In other words, CRT teachers understand how to create curricula that bridge home and the academy.[46]

A constructivist view of learning is an essential element of culturally responsive teaching.[47] The constructivist theory supports students' ability to interpret knowledge through the lenses of their ideas and experiences. This theory of learning is driven by personal and cultural experiences students bring with them, thus making it also a social presence. This connects the students' knowledge from the outside world and the knowledge they receive in the classroom.[48] Constructivist views are meant to complement direct instruction, not replace it. Therefore, caring is a pedagogical necessity[49] and allows culturally responsive educators to engage ethnically diverse students positively through cross-cultural communications.

Cross-cultural Communications

Music discovery and development commences with students' gaining the power to connect new and different music concepts to the music experiences they bring into HEVMPs.[50] Culturally responsive instructors with a vision of culturally motivated teaching and learning facilitate these connections through cross-cultural communications.[51] The mere presence of cultural diversity in the music classroom creates a healthy socio-ethnic environment, prompting

[45] Elliott et al., "Empathy." 44
[46] Gay, "Preparing for Culturally Responsive Teaching." 110
[47] Villegas and Lucas, "Preparing Culturally Responsive Teachers." 30
[48] Brown-Jeffy and Cooper, "Toward a Conceptual Framework of Culturally Relevant Pedagogy." 68
[49] Gay, "Preparing for Culturally Responsive Teaching." 110
[50] Blair and Kondo, "Bridging Musical Understanding through Multicultural Musics." 50
[51] Villegas and Lucas, "Preparing Culturally Responsive Teachers." 30

invaluable acknowledgment of learning cultures that otherwise may not have been produced.[52] The cultivation of consistent and attentive communication is imperative and impacts the interaction between cultures. Understanding the differences between cultural communication and learning styles is necessary to promote caring instructional environments.[53] Cross-cultural communications can be framed through formal and informal means that address "(a) where learning takes place; the character, nature, and quality of the learning process, (b) who owns the decisions, (c) the focus of the engagement, and (d) the modes of transmission and issues of social, historical, and cultural context."[54]

Cultural Congruity in Classroom Instruction and Bridging the Gap

Cultural congruity is integral to CRT because it connects what the students already know and what teachers want students to learn. Villegas and Lucas offer some general practices that instructors can use to facilitate and encourage a culturally congruous classroom:[55]

1. Create an environment that encourages students to develop and express new ideas
2. Create an environment that students can explore topics that interest them
3. Promote candid discussions about topics that, although relevant to the students' lives, are regularly excluded from classroom conversations
4. Use pertinent instructional examples from the lives of the students as a tool to relate to the students
5. Build bridges between school learning and their lives outside by drawing from the expertise of community members

[52] Killian, "On Knowns and Unknowns of Cultural Diversity." 9
[53] Gay, "Preparing for Culturally Responsive Teaching." 112
[54] Tobias, "Crossfading Music Education." 20
[55] Villegas and Lucas, "Preparing Culturally Responsive Teachers."

Culturally responsive teachers recognize and foster interpretive music cultures that are the foundation of every student's enculturation. "Enculturation is a way of learning music informally, outside of formal school programs, where the learning is occurring naturally through observation and imitation and through regular and consistent interactions within families and neighborhoods."[56] Understanding and validating these non-classical perspectives in the curricula creates the opportunity to establish a collaborative and welcoming learning environment for the student. It signifies a safe, educational space that connects the musical experiences of home, community, and school. Increased diversity in curricula enhances connections between meaningful musical experiences and the pedagogies teachers apply.[57]

The culturally responsive teacher must first develop an active vision for the diverse environment. The basis for most formal HEVMP curricula is the national standards formulated for music educators by accrediting and advisory bodies such as the National Association of Schools of Music (NASM) and the National Association for Music Education (NAfME). These curricula foster literacy in western music notation but do not foster proficiency in nonwestern music languages.[58] Additionally, these programs heavily focus on Eurocentric classical vocal techniques and styles and often ignore the students' preexisting musical identities and perspectives.[59] The omission of cultural balance in learning, within the capabilities of the formal learning program, implies that other music is unimportant.[60] Based on the most recent update to the NAfME music standards, the prospective students of these higher education music programs

[56] Soto, "Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students." 33
[57] Abril and Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." 450
[58] Hess, "Equity and Music Education." 22
[59] Isbell and Stanley, "Code-Switching Musicians."
[60] Mixon, "Engaging and Educating Students with Culturally Responsive Performing Ensembles." 68

are coming from music programs encouraging them to diversify and express their musical ideas. NAfME expects that "musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria."[61]

Implementing programs offering alternative curricula, including but not limited to jazz, church, and commercial music has the opportunity to create more prospects for culturally diverse music students in higher education.[62] Finding comfort in formal and informal learning makes it more likely that educators can facilitate more varied opportunities for their students.[63] Making popular music and informal learning practice more of a priority has proven to assist students in bridging the gap between the music of home and the academy.[64]

Student Confrontations

Each student enters the learning space with cultural contributions specific to their heritage and home environment. Upon entry into HEVMPs, they have been immersed in these environments for at least eighteen years and find rest and ease in these homes of singing interpretation. However, outside of these known conditions, embarrassment, self-consciousness, fear, anxiety, and pressure may accompany the learning environment as early as the admission process.[65] Coming into an undergraduate music program with this discomfort and angst makes it much more challenging to adapt and transition into the program once admitted. Understanding these cultural barriers is essential for the student and HEVMP vocal music

[61] "2014 Music Standards."
[62] Clements, "Minority Students and Faculty in Higher Music Education." 55
[63] Hess, "Finding the 'Both/And.'" 451
[64] Tobias, "Crossfading Music Education." 18
[65] Fitzpatrick, Henninger, and Taylor, "Access and Retention of Marginalized Populations Within Undergraduate Music Education Degree Programs." 123

faculty. This section explores the potential cultural identity confrontations HEVMP teachers may encounter with their students through the researcher's lens.[66]

Multi-genre Skills/Popular Music Education

There is a low representation of styles and pedagogical approaches in higher education vocal performance courses that reflect students' multi-genre musical worlds.[69] However, non-classical genres saturate music listening and interpretive methods, lessening Western European classical music's prominence in students' musical experiences. According to recording industry data, the top three genres for music listening from 2018-2020 were pop, rock, and hip-hop. [71] Understanding and validating these non-classical perspectives creates the opportunity to establish a collaborative and welcoming learning environment for the student. It signifies a safe, educational space that supports a connection between the musical experiences of home, community, and school.[72] This application through the framework of culturally responsive teaching can lead to invaluable connections between what the students need/want and the effectiveness of the pedagogies teachers apply.[73]

Imposter Syndrome

Vocal music teachers always seek motivating elements that will provide students with an intrinsic desire to take ownership of their craft. For this reason, focus on imposter syndrome and how it affects students' feelings in higher education institutions should be prioritized. Imposter syndrome comes from the belief that one's success was only because of luck and that people will

[66] Reuter, "Entering the Inclusive Space."
[69] Schmidt and Smith, "Creating Culturally Responsive Ensemble Instruction."
[71] "MRC Entertainment | Global Entertainment Company with Businesses Spanning Film, Television, Media and Data."
[72] Walter, "Global Perspectives."
[73] Abril and Robinson, "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers."

discover and expose their lack of ability at some point.[74] This results in feelings of perfectionism, making comparisons, fear of failure, and the fear of being exposed as fraud.[75]

Race and Learning: Race, Culture, and Eurocentrism

While culture encompasses a range of identification measures, such as gender, race, social class, and education[76], this paper emphasizes ethnicity as a catalyst for understanding the relevance and importance of cultural congruity within post-secondary music education. Students must publicly see a representation of their culture in the halls of the schools and the music programs. Geneva Gay considers this an example of a *symbolic curriculum.*[77] The public display of various cultural music expressions reflects an open celebration of diversity and cultures among the student body of vocal music programs. This allows students from marginalized populations to feel a sense of support, love and belonging in the music program. These students can see and feel the institution's celebration, support, and appreciation for them.[78] Students may also feel the pressure to perform well to reflect positively on their culture of origin.[79] In contrast, others may encounter discomfort in communities where they are cultural minorities.[80] Not acknowledging the white superiority that has become the cultural norm in HEVMPs allows whiteness in the field to persist.[81]

With the changing demographics in the United States[83], conversations on cultural diversity have steadily increased among education researchers. This shift has resulted in a

[74] Wilkinson, "Imposter Syndrome and the Accidental Academic." 364
[75] Sims and Cassidy, "Impostor Feelings of Music Education Graduate Students." 258
[76] Peters, "Do Students See Themselves in the Music Curriculum?"
[77] Gay, "Preparing for Culturally Responsive Teaching." 108
[78] Fitzpatrick, Henninger, and Taylor, "Access and Retention of Marginalized Populations Within Undergraduate Music Education Degree Programs." 122
[79] Sims and Cassidy, "Impostor Feelings of Music Education Graduate Students." 258
[80] VanDeusen, "A Cultural Immersion Field Experience." 54
[81] Kruse, "'Take a Back Seat.'" 144
[83] Brown-Jeffy and Cooper, "Toward a Conceptual Framework of Culturally Relevant Pedagogy."

necessity to modify the instructional approaches of preservice and post-secondary education practices, which music school programs have purposed to fulfill.[84] Therefore, assessing the demographics of enrolled students in post-secondary education provides a basis for including culturally congruent instruction in HEVMPs.[85]

According to the latest Digest of Education Statistics, from 1976 to 2019, there has been a significant increase in the enrollment of Hispanics (3.6 to 20.3 percent), Asian/Pacific Islanders (1.8 to 7.4 percent), and Black (9.6 to 13.3 percent) students in degree-granting post-secondary institutions. During the same period, the percentage of White students fell from 84 to 54.3 percent.[86] While the total enrollment of White students (54.3 percent) still maintained a slight majority to the total enrollment of other races/ethnicities (45.7 percent), minority populations are under-represented,[87] and the field of music education in the United States is disproportionately white among students and faculty.[88]

The National Association of Schools of Music (NASM) is one of the leaders in promoting and producing research on diversifying university and college music program student populations in the United States.[89] Other music organizations sharing in this ultimate goal include the National Association for Music Education (NAfME), the Society for Music Teacher Education (SMTE), as well as the College Music Society (CMS). The 1989 report of the CMS publication *Music in the Undergraduate Curriculum: A Reassessment* also prioritized the importance of minorities in higher education. The report develops seven specific and direct

[84] McKoy et al., "The Impact of an In-Service Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching."
[85] Bond and Russell, "Culturally Responsive Pedagogical/Andragogical Context Knowledge." 11
[86] "Digest of Education Statistics, 2020."
[87] Peters, "Do Students See Themselves in the Music Curriculum?"
[88] Kruse, "'Take a Back Seat.'" 144
[89] Clements, "Minority Students and Faculty in Higher Music Education."

"essential competencies," explicitly describing what every music student needs to know.[90] The first three of the seven competencies form the basis for this paper's proposed culturally responsive approach. They are as follows:

1. A working knowledge of American music—their history, literature, and sources in art and vernacular traditions
2. An awareness of the pluralistic nature of most musical traditions, including Western art music
3. An understanding of various music cultures from many perspectives; their value systems, logical relationships, grammar, structure, notations (if they exist); and, within their contexts, the relationship of music to other arts, religion, philosophy, and human values

By maintaining the standard of Eurocentric classical music being the dominant art form in HEVMPs[94], institutions risk creating an environment of bias against African American diasporic music perspectives.[95]

Code Switching

As mentioned earlier, some students struggle to find comfort in environments where they are considered minorities. They also hesitate to share with university faculty the various musical interests and skills that could perhaps enhance their musical experiences.[96] Alternatively, some individuals find it comfortable to adapt to different cultures and change their behavior depending on the social situation.[97] This phenomenon is referred to as code-switching. It means changing

[90] "Music in the Undergraduate Curriculum: A Reassessment."
[94] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education."
[95] Kruse, "'Take a Back Seat.'" 148
[96] Schmidt and Smith, "Creating Culturally Responsive Ensemble Instruction." 75
[97] Georgoulas and Southcott, "The 'Bitter Sweetness' of Hybridity." 1520

how one speaks during a single conversation or encounter.[98] Effective code-switching has increased comfort for black students inside and outside the classroom and in social meetings with peers inside and outside the related culture of origin.[99] Isbell suggests more research examining code-switching as a means to bridge the gap between the music of home and the academy,[100] as merging home and academic musical perspectives is finding one's voice.[101]

[98] Isbell and Stanley, "Code-Switching Musicians." 146
[99] Durkee and Williams, "Accusations of Acting White." 28
[100] Isbell and Stanley, "Code-Switching Musicians." 159
[101] Forber-Pratt, ""You're Going to Do What?," November 1, 2015. 822

SECTION 3: METHODS

Research Design: Autoethnographic Narrative

This research adopts the qualitative method of autoethnography, which recalls, re-tells, and reveals a self-reflexive account of the researcher's cultural encounters.[112] It combines ethnography and autobiography and acts as a method of analysis, allowing researchers to explore cultural meanings and additional cultural knowledge through observing self-experiences.[113] Previous scholarly research in music education suggests incorporating the autographical model into music pedagogy techniques to connect cultural backgrounds and bring music to life in the classroom.[114] Therefore, autoethnography facilitates growth in knowledge and pedagogy in formal and informal explorative learning environments.[115]

Ethnography details cultural interactions and understandings, while autoethnography documents these relationships from the self-reflexive perspective of the researcher's experiences.[116] Self-reflexive writing offers a way to glean more information on the internal and external effects of personal and social experiences. "Life experiences and personal characteristics such as gender, race, ethnicity, social class, and professional status draw us to our research questions, inform what we ask in interviews, focus what we pay attention to, and shape what we do not consider during the research process."[117] Autoethnography reveals the connections between culture and emotion[118] and offers an opportunity to gain insight into more profound

[112] Allbon, "'Down the Rabbit Hole' – 'Curiouser and Curiouser.'"
[113] Wilkinson, "Imposter Syndrome and the Accidental Academic." 364
[114] Shaw, "The Skin That We Sing." 77
[115] Nethsinghe, "The Influence of Informal Music Education in Teacher Formation." 12
[116] Reuter, "Entering the Inclusive Space."
[117] Koopman, Watling, and LaDonna, "Autoethnography as a Strategy for Engaging in Reflexivity."
[118] Allbon, "'Down the Rabbit Hole' – 'Curiouser and Curiouser.'" 66

human experiences that otherwise would remain ignored.[119] "Autoethnography can also be seen as a transformative research method because it changes time, requires vulnerability, fosters empathy, embodies creativity and innovation, eliminates boundaries, honors subjectivity, and provides therapeutic benefits."[120] Therefore, to answer the deep systemic questions of diversity, equity, and inclusion, self-reflexivity needs to be considered.[121] The autoethnographic narrative is the natural and next step in this self-reflexive research methodology.[122]

Combining autoethnography and performance yields more insight into how music-making occurs in learning environments and has become an integral part of the autoethnographic analysis.[123] By thinking, reflecting, and considering flexibility as change agents in music education, autoethnographic experiences reveal possibilities that could affect significant change in the communities in which they will work.[124] Gaining insight through personal journals, family archives, interviews, and personal assessments aims to find connections between CRT methods and increased positivity in multi-genre interpretative goals and objectives.[125]

[119] Koopman, Watling, and LaDonna, "Autoethnography as a Strategy for Engaging in Reflexivity." 2
[120] Wilkinson, "Imposter Syndrome and the Accidental Academic." 365
[121] Hess, "Equity and Music Education." 24
[122] Berger, "Inside Out." 506
[123] Finchum-Sung, "Everywhere and Nowhere." 432
[124] Burton, Westvall, and Karlsson, "Stepping Aside From Myself." 102
[125] Nethsinghe, "The Influence of Informal Music Education in Teacher Formation." 3

SECTION 4: PERSONAL NARRATIVE

The Early Home Years: 1985-1992

Five years into marriage, Jonathan and Lawana Wimberly gave birth to Lianna Beverly Laurelle Wimberly on June 2, 1985, in Columbus, OH. I come from a family of singers as far back as having family worship with my great-grandparents in Cincinnati, OH. Singing was as normalized as talking in my house. I didn't understand the term practicing music because I always sang. Life was my practice room.

My family exposed me to different music genres through artists Andraé Crouch, Walter Hawkins, Vanessa Bell Armstrong, Ralph Carmichael, The Four Freshmen, Earth, Wind and Fire, Peabo Bryson, Milton Brunson, and the Thompson community singers, and the list goes on. My mom has always said I was singing before talking. Ever since I could remember, I've always been considered a "noise maker" by some in my family. They allowed me to make noises with these artists and explore how my inner spirit responded. However, all noises develop into sounds that make more sense over time. My infant noises began to progress as music creativity that started just from being immersed in music environments as a child. My parents were heavily involved in a choir named *Oasis*, immersing me in a rich choral music culture as a baby. My parents recall that I was passed around in rehearsals from singer to singer, which began my keen ear for choral singing. I'd sing the songs I heard weekly, not yet understanding the noises I was making and how they'd impact my musical abilities in the long run.

My mother tells the story of a typical car ride that solidified her understanding of my musicianship. She and my aunt sang in the front as they rode many car rides. Then, they heard a

third harmonizing voice part from the backseat. Baby Lianna, who was not yet two years old, sang the third part from her car seat. The aural and harmonization skills developed from constant exposure to music, language, and sounds.

As I grew into my musicianship and people realized my gifting, public singing opportunities began to increase. My first official solo was at the age of four at my great-grandparents' church. I am not sure when the shift occurred, but as a child, I realized that singing in public differed from singing at home. I was too little to identify the differences, but I knew it felt different, which wasn't pleasant. My family recalls that I'd say "no sing" when I wasn't in the singing mood. The fact that the phrase wasn't a complete sentence signifies the adolescence of that little girl. Why would a child not want to sing at such a young age?

Pre-Academy Years: 1993-2003

Well, the feelings of begrudged singing grew with me. My mother told me that by the time I was seven, I told people that I didn't sing anymore. How does a seven-year-old proclaim to people that she doesn't sing anymore? We'd just moved from Columbus to Atlanta, GA, which was probably a massive transition for a child. I surmise that the little girl was tired of the pressure to please people she sang for in public. As she grew, the discomfort grew with her. So, my mother, who I consider my first voice teacher, nurtured and developed solo voice skills that made singing less taxing.

She taught me how to navigate what she called my breaks and how to switch my voice when it got higher. At that time, I didn't understand what I was changing or what to call the switch; I just knew there was more accessibility to sing higher pitches differently. As this understanding grew, even more people outside the home began to notice, and I found more ways to harden my "no sing" shell of protection.

I was able to minimize most of the performance pressure by singing everything in my chest voice. In addition, I chose songs by artists with lower singing voices to ensure the songs' successful execution. Many of the artists that I used were tenor or bass vocalists such as Larnelle Harris (tenor), Chris Willis (tenor), and Alvin Slaughter (baritone). Babbie Mason's (alto) songs were a constant in my performance repertoire, as she was a famous Christian artist at the time. However, she did require me to do some register shifting at times, but I found comfort in the monotony of singing the same songs repeatedly. I could also comfortably execute a lower range in my voice more consistently. I realized that the exposure brought more push to sing for a living. Family friends began advising formal training and more performances.

The Academy Years: 2004-2017

Since I had become accustomed to singing such a low repertoire, that is the voice I introduced to people. When I got to college, everyone perceived me as a classical contralto voice. I was the next Marian Anderson. But little did they know that was just a shell I'd grown accustomed to.

My first year at Oakwood College (Oakwood University) in Huntsville, AL, was when I found a singing voice that I thought was just for play. The family choral legacy of being an Oakwood College Aeolian led me to realize my classical solo voice with Julie Moore Foster. I knew how to use this part of my voice, but I used it playfully at home with the comfort of family. It wasn't difficult because I'd learned to navigate my classical technique at home with my mother.

After leaving Oakwood, I moved on to Clayton State University, searching for a more in-depth exploration of this new classical voice world that found me. Unsurprisingly, Schubert's "Der Tod und das Mädchen" piqued my interest as a new music major. The final D3 that ended

the song was the selling point and my voice teacher, Kurt-Alexander Zeller, allowed me to explore the voice I was marketing myself to be. However, toward the end of my degree program, I realized there was more to my voice. Zeller began pushing me to explore the upper extensions of my voice a bit, as he could hear something that I was too afraid to explore further. The fear drove me into my buddy's arms, "no sing," and I ran from singing altogether.

After becoming weary from running from the career I knew I needed to pursue, I went to graduate school at the Ohio State University, where I earned a master's degree in vocal pedagogy. My time at OSU was critical in my story as a singer, teacher, black woman, wife, and spiritual individual. Loretta Robinson and Katherine Rohrer sent me on the continued quest into the upper extensions of my higher classical singing voice, but with great reluctance from me. Yet, despite my hesitance, they both taught me to seek more knowledge about this part of my voice and pushed me beyond the shell that comforted me the most.

Through the excellent opportunity of becoming a graduate assistant at OSU, I discovered my voice as a music educator. I realized the usefulness of my ability to connect with people and assist them in finding their authentic message and voice and communication with music. I realized that my message of not necessarily having to be perfect all the time is something students need. I found my voice and communicated that everyone has some form of creativity in music.

My voice as a black woman was always there, but OSU is where I discovered the urgency of speaking and living it aloud. I realized I did not have to sound or look like most people around me to be valuable in music and education. I realized I did not have to say the same things in the same ways my peers delivered them. However, I realized that although my voice

was being revealed and lifted, this voice did not feel the warmest of welcomes in higher education music.

OSU is where I remembered my love for people while also understanding the magnitude of grief that often accompanies it. OSU taught me the heavy responsibility given to teachers to navigate students with as much grace, care, and empathy as needed to find success. This is where I lost my voice.

I endured the most traumatic experience of my educational career at OSU. I failed a comprehensive exit exam that led to my termination from the Doctor of Musical Arts (DMA) program at OSU. I was devastated. I felt I had failed myself, my family, and the many students I would encounter one day. I felt lost with no academic community of safety to turn to for support. I faced the opportunity to run from the academy and never to look back. Yet, I still believe life's greatest gift to the world is a community and that I was made to thrive in a community. That very environment was waiting for me in my home state, and that is when I began to bridge the gap between home and the academy.

Bridging the Gap: b. 2018

The Fall of 2018 began my season of bridging the gap. My path was intersecting with a community that would aid in reviving and restoring my confidence in singing and teaching. Upon leaving OSU, and after a two-year pause, I entered the University of Georgia Hugh Hodgson School of Music DMA program for vocal performance. I walked into Studio 549 asking Gregory "Doc" Broughton to help motivate my downtrodden, defeated young soul to freedom from the failure experienced only two years prior. While I was grateful for the opportunity, I entered the program with a firm resolve that this would be my last attempt at this

degree. It turns out that UGA was the nurturing environment my spirit needed when I wasn't sure whether I belonged in this field. It has grown me in ways I never would've imagined.

Doc allowed me to explore and to make mistakes with negative judgment. He also allowed me to be afraid openly while simultaneously coaching me toward fearlessness. He encouraged me to face the areas of my voice that felt undesirable or that I wanted to remain unheard. Doc and I worked together to find the areas of my spirit that needed mending and found musical bridges that brought forth my singer of home and the academy in one united form.

SECTION 5: DISCUSSION AND CONCLUSION

People learn how to be musical in the same way that they learn how to speak.[127] Speech is not only learned through book knowledge but is primarily realized through the experience of it in childhood. Experiential learning, like learning to speak, facilitates making connections and internalizing music concepts.[128]

Singing is a musical language. Like spoken languages, we learn from birth, and we learn languages by immersion and exposure to them. For example, my spoken language of origin is English. I learned to speak the language by experiencing and learning how my home communities organize the words. I was able to make mistakes and gain learning through supportive understanding as I adapted to this new world. Educators then helped me connect the language I knew with other parts of life. So, the academy provided supplemental learning to the word organizations I learned at home. The critical point is that I was already proficient in speaking English. The academy may add grammatical changes, but I acquired spoken language skills at home.

I understand the music language in the same way. Unfortunately, higher education music literacy is strictly based on Western European music perspectives, ignoring the traditions that already skilled me in the music language. Therefore, voice pedagogues must approach teaching each student with the understanding that the students are coming in already knowing and speaking and singing the language of music. It is vital that pedagogues also have an in-depth knowledge of the music languages that come through voice studios.

---

[127] Isbell and Stanley, "Code-Switching Musicians." 146
[128] VanDeusen, "A Cultural Immersion Field Experience." 54

By creating a learning space of safety and caring, we illuminate fears of embarrassment and can also eliminate the need for code-switching in the studio. Code-switching in the voice studio is due to the fear that the musical language that each student enters the studio with is not appropriate or acceptable. The educational shift of integrating culturally responsive teaching principles begins to normalize conversations on the reciprocal benefits of the music of home and the academy. That is where the bridging process begins—in addition, incorporating culturally responsive teaching into higher education vocal music pedagogy frames solutions for creating culturally pluralistic studios ensuring that students see themselves in the curriculum.[129]

Discussion Questions

The voices that we teach are extensions of the cultural identities that enter the higher education voice studio. Therefore, the growth and evolvement of higher education voice pedagogy are contingent on consistent and intentional knowledge-seeking of the student cultures encountered. Ingesting and sitting with the research that has been presented is the first integral step in connecting the music of home and the academy. As I sat with this conversation, questions about my pedagogical choices came up that I believe will help readers create a more specific learning environment for each student.

Music is a creative art form that requires a level of vulnerability that is difficult for most. Therefore, I must tailor each curriculum to that specific cultural need. The instructor's identity is just as important as the student's in making these connections between home and the academy. The actual discussion of bridging this gap is also about bridging the gap for oneself and then teaching each student how to do that. That's when learning the student's identity comes in, but this process begins with analyzing our unbridged perspectives between home and

[129] Peters, "Do Students See Themselves in the Music Curriculum?"

the academy. Then and only then will teachers be able to guide students along the journey of making parallel connections for themselves. Therefore, I want to raise open-ended questions for readers to ponder as this conversation unfolds, encouraging readers to use this research to make individualized connections with their students. (See Appendix 1)

Conclusion and Future Research

Future research on the application of CRT in HEVMPs may benefit from investigating a research method that allows for quantitatively measuring CRT in classrooms. Recruitment and retention of a more culturally diverse student body within HEVMP could also benefit from more research into these connections. This also could lead to research into how black music students choose between predominantly white institutions and historically black colleges and universities.

Ultimately, higher education voice teachers can facilitate the bridging of the music perspectives of home and the academy by implementing culturally diverse and relevant (1) knowledge, (2) curricula, (3) caring, (4) communication, and (5) congruity. Teachers must be master learners to integrate and bond with CRT. There is also a collaborative component between teacher and student that designs individual instruction. The teacher is not the content expert anymore; the student contributes significantly to the topics by having some ownership in their educational success. This collaboration does imply that students only learn their desired topics, but educators collaboratively bridge the learning gap between what students already know and the content we teach.

BIBLIOGRAPHY

"60 Minutes: Marva Collins 1995 Part 1." *Rosenzweig Education*. November 11, 2016. Video, 7:28:00, https://www.youtube.com/watch?v=h8b1Behi9FM.

NAfME. "2014 Music Standards." Accessed October 4, 2022. https://nafme.org/my-classroom/standards/core-music-standards/.

Abril, Carlos R., and Nicole R. Robinson. "Comparing Situated and Simulated Learning Approaches to Developing Culturally Responsive Music Teachers." *International Journal of Music Education* 37, no. 3 (August 1, 2019): 440–53. https://doi.org/10.1177/0255761419842427.

Allbon, Caroline. "'Down the Rabbit Hole' – 'Curiouser and Curiouser': Using Autoethnography as a Mode of Writing to Re-call, Re-tell and Re-veal Bodily Embodiment as Self-reflexive Inquiry." *Journal of Organizational Ethnography* 1, no. 1 (January 1, 2012): 62–71. https://doi.org/10.1108/20466741211220660.

Avis, Rupert. "Bi-Musical Curricula and 'Abyssal Thinking': The Case of K.M. Music Conservatory, India." *Action, Criticism, and Theory for Music Education* 18, no. 3 (September 2019): 26–55. https://doi.org/10.22176/act18.3.26.

Berger, Leigh. "Inside Out: Narrative Autoethnography as a Path Toward Rapport." *Qualitative Inquiry* 7, no. 4 (August 1, 2001): 504–18. https://doi.org/10.1177/107780040100700407.

Blair, Deborah V., and Shinko Kondo. "Bridging Musical Understanding through Multi-cultural Musics." *Music Educators Journal* 94, no. 5 (May 1, 2008): 50–55. https://doi.org/10.1177/00274321080940050111.

Bond, Vanessa L., and Joshua A. Russell. "Culturally Responsive Pedagogical/Andragogical Context Knowledge: A Conceptual Model for Music Education." *Journal of Music Teacher Education*, February 19, 2021, 1057083721993738. https://doi.org/10.1177/1057083721993738.

Brown-Jeffy, Shelly, and Jewell Cooper. "Toward a Conceptual Framework of Culturally Relevant Pedagogy: An Overview of the Conceptual and Theoretical Literature." *Teacher Education Quarterly* 38 (January 1, 2011): 65–84.

Bull, Anna. *Class, Control, and Classical Music*, 2019. https://doi.org/10.1093/oso/9780190844356.001.0001.

Bull, Michael, and Marcel Cobussen. *The Bloomsbury Handbook of Sonic Methodologies*. Bloomsbury Publishing USA, 2020.

Burton, Suzanne L., Maria Westvall, and Samuel Karlsson. "Stepping Aside From Myself: Intercultural Perspectives on Music Teacher Education." *Journal of Music Teacher Education* 23, no. 1 (October 1, 2013): 92–105. https://doi.org/10.1177/1057083712471198.

Cain, Melissa, Shari Lindblom, and Jennifer Walden. "Initiate, Create, Activate: Practical Solutions for Making Culturally Diverse Music Education a Reality." *Australian Journal of Music Education*, no. 2 (2013): 79–97.

Campbell, Patricia Shehan. *Music, Education, and Diversity: Bridging Cultures and Communities*. Teachers College Press, 2017.

Clements, Allen. "Minority Students and Faculty in Higher Music Education." *Music Educators Journal* 95, no. 3 (March 1, 2009): 53–56. https://doi.org/10.1177/0027432108330862.

"Digest of Education Statistics, 2020." National Center for Education Statistics. Accessed July 28, 2021. https://nces.ed.gov/programs/digest/d20/tables/dt20_306.10.asp?current=yes.

Durkee, Myles I., and Joanna L. Williams. "Accusations of Acting White: Links to Black Students' Racial Identity and Mental Health." *Journal of Black Psychology* 41, no. 1 (February 1, 2015): 26–48. https://doi.org/10.1177/0095798413505323.

Elliott, Robert, Arthur C. Bohart, Jeanne C. Watson, and Leslie S. Greenberg. "Empathy." *Psychotherapy* 48, no. 1 (20110314): 43. https://doi.org/10.1037/a0022187.

Finchum-Sung, Hilary Vanessa. "Everywhere and Nowhere: An Ethnomusicologist Living and Working in Korea." *Acta Koreana* 21, no. 2 (2018): 423–42.

Fitzpatrick, Kate R., Jacqueline C. Henninger, and Don M. Taylor. "Access and Retention of Marginalized Populations Within Undergraduate Music Education Degree Programs." *Journal of Research in Music Education* 62, no. 2 (July 1, 2014): 105–27. https://doi.org/10.1177/0022429414530760.

Forber-Pratt, Anjali J. "'You're Going to Do What?' Challenges of Autoethnography in the Academy." *Qualitative Inquiry* 21, no. 9 (November 1, 2015): 821–35. https://doi.org/10.1177/1077800415574908.

———. "'You're Going to Do What?' Challenges of Autoethnography in the Academy." *Qualitative Inquiry* 21, no. 9 (November 1, 2015): 821–35. https://doi.org/10.1177/1077800415574908.

Freire, Paulo, Myra Bergman Ramos, and Myra Bergman Ramos. *Pedagogy of the Oppressed: 30th Anniversary Edition*. New York, UNITED STATES: Bloomsbury Academic &

Professional, 2014. http://ebookcentral.proquest.com/lib/ugalib/detail.action?docID=1745456.

Gay, Geneva. “Preparing for Culturally Responsive Teaching.” *Journal of Teacher Education* 53, no. 2 (March 1, 2002): 106–16. https://doi.org/10.1177/0022487102053002003.

Georgoulas, Renee, and Jane Southcott. “The ‘Bitter Sweetness’ of Hybridity: Being a Bicultural Greek Australian Musician.” *The Qualitative Report* 22, no. 6 (June 2017): 1511–24.

Hammond, Zaretta, and Yvette Jackson. *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students*, 2015.

Hess, Juliet. “Equity and Music Education: Euphemisms, Terminal Naivety, and Whiteness.” *Action, Criticism, and Theory for Music Education* 16 (November 1, 2017): 15–47. https://doi.org/10.22176/act16.3.15.

———. “Finding the ‘Both/and’: Balancing Informal and Formal Music Learning.” *International Journal of Music Education* 38, no. 3 (August 1, 2020): 441–55. https://doi.org/10.1177/0255761420917226.

Hood, Mantle. “The Challenge of ‘Bi-Musicality.’” *Ethnomusicology* 4, no. 2 (1960): 55–59. https://doi.org/10.2307/924263.

“Inclusivity and Diversity in Music Education - NAfME.” Accessed April 23, 2021. https://nafme.org/about/position-statements/inclusivity-diversity/.

Irvine, Jacqueline Jordan. *Black Students and School Failure. Policies, Practices, and Prescriptions*. Greenwood Press, Inc, 1990.

Isabirye, James. “Can Indigenous Music Learning Processes Inform Contemporary Schooling?” *International Journal of Music Education*, February 24, 2021, 0255761421996373. https://doi.org/10.1177/0255761421996373.

Isbell, Daniel S., and Ann Marie Stanley. “Code-Switching Musicians: An Exploratory Study.” *Music Education Research* 20, no. 2 (March 15, 2018): 145–62. https://doi.org/10.1080/14613808.2016.1238061.

Killian, Janice N. “On Knowns and Unknowns of Cultural Diversity.” *Journal of Music Teacher Education* 25, no. 3 (June 1, 2016): 7–11. https://doi.org/10.1177/1057083716641068.

Koopman, Wilma J., Christopher J. Watling, and Kori A. LaDonna. “Autoethnography as a Strategy for Engaging in Reflexivity.” *Global Qualitative Nursing Research* 7 (January 1, 2020): 2333393620970508. https://doi.org/10.1177/2333393620970508.

Kruse, Adam J. "'Take a Back Seat': White Music Teachers Engaging Hip-Hop in the Classroom." *Research Studies in Music Education* 42, no. 2 (July 2020): 143–59. https://doi.org/10.1177/1321103X19899174.

Ladson-Billings, Gloria. *The Dreamkeepers: Successful Teachers of African American Children*, 2009. http://public.eblib.com/choice/publicfullrecord.aspx?p=1132872_0.

———. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal* 32, no. 3 (September 1, 1995): 465–91. https://doi.org/10.3102/00028312032003465.

McKoy, Constance L., Rebecca B. MacLeod, Jennifer S. Walter, and D. Brett Nolker. "The Impact of an In-Service Workshop on Cooperating Teachers' Perceptions of Culturally Responsive Teaching." *Journal of Music Teacher Education* 26, no. 2 (February 1, 2017): 50–63. https://doi.org/10.1177/1057083716629392.

Cool Science Experiments Headquarters. "Mixing Oil & Water Science Experiment," October 26, 2015. https://coolscienceexperimentshq.com/mixing-oil-water/.

Mixon, Kevin. "Engaging and Educating Students with Culturally Responsive Performing Ensembles." *Music Educators Journal* 95, no. 4 (June 1, 2009): 66–73. https://doi.org/10.1177/0027432109335479.

Mohamed, Suraya. "This Is How I Feel: A Playlist By Young Black Listeners : NPR." NPR Music Playlists. NPR. Accessed April 20, 2021. https://www.npr.org/2020/06/10/872241993/this-is-how-i-feel-a-playlist-by-young-black-listeners.

"MRC Entertainment | Global Entertainment Company with Businesses Spanning Film, Television, Media and Data." Accessed April 15, 2021. https://www.mrcentertainment.com/data.

Muncey, Tessa. *Creating Autoethnographies*. 1 Oliver's Yard, 55 City Road, London EC1Y 1SP United Kingdom: SAGE Publications Ltd, 2010. https://doi.org/10.4135/9781446268339.

"Music in the Undergraduate Curriculum: A Reassessment." Accessed October 3, 2022. https://www.music.org/index.php?option=com_content&view=article&id=2653:music-in-the-undergraduate-curriculum-a-reassessment&catid=216&Itemid=3665.

Nel Noddings. *Caring : A Relational Approach to Ethics and Moral Education*. Vol. Second edition, updated. Berkeley, California: University of California Press, 2013. https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=e000xna&AN=631095&site=eds-live&custid=uga1.

Nethsinghe, Rohan. “The Influence of Informal Music Education in Teacher Formation: An Autoethnography.” *The Qualitative Report*, January 20, 2015. https://doi.org/10.46743/2160-3715/2012.1701.

Peters, Gretchen. “Do Students See Themselves in the Music Curriculum?: A Project to Encourage Inclusion.” *Music Educators Journal* 102, no. 4 (June 1, 2016): 22–29. https://doi.org/10.1177/0027432116644330.

Powell, Bryan, Donna Hewitt, Gareth Dylan Smith, Beatrice Olesko, and Virginia Davis. “Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education.” *Visions of Research in Music Education* 35 (2020): 23.

Reuter, Lindsey. “Entering the Inclusive Space: An Autoethnography of a Future Educator.” *Syracuse University Honors Program Capstone Projects*, May 1, 2017. https://surface.syr.edu/honors_capstone/1025.

Rivers, Katie, and Peter Gloviczki. “Change in Everyday Life and in the Communication World: A Co-Constructed Performance Autoethnography.” *The Qualitative Report*, May 8, 2017. https://doi.org/10.46743/2160-3715/2017.2652.

Schmidt, Margaret, and Michael Smith. “Creating Culturally Responsive Ensemble Instruction: A Beginning Music Educator’s Story.” *Bulletin of the Council for Research in Music Education*, no. 210–211 (2017): 61–79. https://doi.org/10.5406/bulcouresmusedu.210-211.0061.

Shaw, Julia. “The Skin That We Sing: Culturally Responsive Choral Music Education.” *Music Educators Journal* 98, no. 4 (June 1, 2012): 75–81. https://doi.org/10.1177/0027432112443561.

Sims, Wendy L., and Jane W. Cassidy. “Impostor Feelings of Music Education Graduate Students.” *Journal of Research in Music Education* 68, no. 3 (October 1, 2020): 249–63. https://doi.org/10.1177/0022429420946899.

Soto, Amanda C. “Mariachi and Western Art Music in the Preparation of Future Teachers: Nurturing the Bimusical Complexities of Mexican-American Students,” 2018, 26.

Tobias, Evan S. “Crossfading Music Education: Connections between Secondary Students’ in- and out-of-School Music Experience.” *International Journal of Music Education* 33, no. 1 (February 1, 2015): 18–35. https://doi.org/10.1177/0255761413515809.

VanDeusen, Andrea J. “A Cultural Immersion Field Experience: Examining Preservice Music Teachers’ Beliefs About Cultural Differences in the Music Classroom.” *Journal of Music Teacher Education* 28, no. 3 (June 1, 2019): 43–57. https://doi.org/10.1177/1057083718824729.

Vasil, Martina. “Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education.” *International Journal of Music Education* 37, no. 2 (May 1, 2019): 298–310. https://doi.org/10.1177/0255761419827367.

Villegas, Ana María, and Tamara Lucas. “Preparing Culturally Responsive Teachers: Rethinking the Curriculum.” *Journal of Teacher Education* 53, no. 1 (January 1, 2002): 20–32. https://doi.org/10.1177/0022487102053001003.

Walter, Jennifer S. “Global Perspectives: Making the Shift from Multiculturalism to Culturally Responsive Teaching.” *General Music Today* 31, no. 2 (January 1, 2018): 24–28. https://doi.org/10.1177/1048371317720262.

Wilkinson, Catherine. “Imposter Syndrome and the Accidental Academic: An Autoethnographic Account.” *International Journal for Academic Development* 25, no. 4 (October 1, 2020): 363–74. https://doi.org/10.1080/1360144X.2020.1762087.

APPENDICES

Appendix 1

Questions on Developing a Cultural Diversity Knowledge Base

- How might I seek the cultural connections that my student has with singing?
- How do I first seek security in my cultural identity as an example of its necessity to my students?
- Because of the one-to-one higher education voice lesson structure, how might I form a relationship with my student to gain knowledge of who they are, how they learn, and what they need?

Questions on Designing Culturally Relevant Curricula

- What is my student's music "curriculum" of home?
- What does informal music learning and immersion mean within the higher education music curriculum?
- What constitutes "music literacy" and how might I broaden my definition to include the music literacy of my student's music culture of origin?

Questions on Demonstrating Cultural Caring and Building Learning Communities

- What is a constructivist learning perspective, and how does it help me build a caring learning community?
- How does a caring learning community affect buy-in and ownership from my students?

- How do I allow my students to rely more on their musical instincts and creativity as a sign of care for their music literacy and singing technique at home?

Questions on Cross-cultural Communications

- How might this student's music knowledge, literacy, and technique positively impact Western European classical singing?
- How can I teach Western European classical singing techniques while highlighting the similarities between the music genres and interpretations from my students' homes?
- How can I create a cross-cultural learning environment between my students where we teach each other in private voice lessons?

Questions on Cultural Congruity in Classroom Instruction

- How do I create a collaborative culture between my students where they learn from each other and explore collaboratively?
- How do I incorporate activities into my studio that allow students to share their cultural background and make more connections to what they already know and what I am teaching them?
- How do I challenge myself to create meaningful collaborative participation opportunities for all students?

Appendix 2

BRIDGING THE GAP BETWEEN THE SONG INTERPRETATION OF HOME AND THE ACADEMY: A LECTURE RECITAL SCRIPT

By

LIANNA WIMBERLY WILLIAMS

Lecture: 27 minutes

Singing: 30 minutes

This lecture recital begins in the science lab with oil and water interactions. Due to its high density, oil rests atop water when the two substances are mixed. However, adding dish detergent creates a bonding agent that causes the water and oil molecules to merge, forming one liquid.[130]

I arrived at my first university vocal performance program with my own 'water,' representing musical influences and interpretations of my cultural identity. While my voice found ease in the classical 'oil' that began to complement my singing, the two perspectives of home and the academy were irreconcilable. There was a distinctly contrasting vocal color line separating each territory. Imposter feelings plagued my experience, obscuring solutions for integrating the singer I was at home and the singer I was at school.[131] More time in the teaching lab revealed the student-centered framework, culturally responsive teaching (CRT), as a potential bonding agent that bridges the two cultural worlds. This CRT is not to be confused with the now widely discussed critical race theory educational concept.

Script Time: 1:24

The undeniable diversity in the cultural demographics of America encourages the need for a more varied curricular change in higher education music programs[132], which also responds to the invaluable question "Do Students See Themselves in the Music Curriculum?"[134] CRT offers a student-focused framework to facilitate discussion toward culturally diverse and harmonious vocal pedagogy in higher music education. The governing tenants of CRT, developed by Geneva Gay, are: 1) developing a cultural diversity knowledge base, 2) designing culturally relevant curricula, 3) demonstrating cultural caring and building learning communities, 4) cross-cultural communications, and 5) cultural congruity in classroom instruction.

Through a self-reflexive narrative lens, this lecture recital initiates the first tenant of "Developing a Cultural Diversity Knowledge Base" by inviting you to make connections between musical identities, perspectives, and experiences of my home and the academy.

I honestly stumbled upon the research method of autoethnographic narrative and immediately knew that it was the answer to my research interest. The qualitative method of autoethnography recalls, re-tells, and reveals a self-reflexive account of the researcher's cultural encounters.[135] Self-reflexive writing offers a way to glean more information on the internal and external effects of personal and social experiences. In other words, we could learn a lot about how people connect life experiences and learning through hearing each other's personal stories. As a matter of fact, scholarly research in music education suggests incorporating the

---

[130] "Mixing Oil & Water Science Experiment."

[131] Sims and Cassidy, "Impostor Feelings of Music Education Graduate Students."

[132] Powell et al., "Curricular Change in Collegiate Programs: Toward a More Inclusive Music Education."

[134] Peters, "Do Students See Themselves in the Music Curriculum?"

[135] Allbon, "'Down the Rabbit Hole' – 'Curiouser and Curiouser.'"

autographical model into music pedagogy techniques to connect cultural backgrounds and bring music to life in the classroom.136

So, here we go!

Script Time: 2:16

The Early Home Years: 1985-1992

Five years into marriage, Jonathan and Lawana Wimberly gave birth to Lianna Beverly Laurelle Wimberly on June 2, 1985, in Columbus, OH. I come from a family of singers as far back as having family worship with my great-grandparents in Cincinnati, OH. Singing was as normalized as talking in my house. I didn't understand the term practicing music because I always sang. Life was my practice room.

My family exposed me to different music genres through artists like: Andraé Crouch, Walter Hawkins, Vanessa Bell Armstrong, Ralph Carmichael, The Four Freshmen, Earth, Wind and Fire, Peabo Bryson, Milton Brunson, and the Thompson community singers, and the list goes on. My mom has always said I was singing before talking.

My mother tells the story of a typical car ride that solidified her understanding of my musicianship. She and my aunt sang in the front as they rode many car rides. Then, they heard a third harmonizing voice part from the backseat. Baby Lianna, who was not yet two years old, sang the third part from her car seat. Something like this…

*Missionary Boat Clip: start at 2:19, end at 2:35
Clip time: 0:16

My aural and harmonization skills were developed from constant exposure to the music language and sounds at home.

Growing up, I was considered a "noise maker." Ok…I kinda still am. Back then, my family allowed me to make noises with the artists they exposed me to and let me explore how my inner spirit responded. Like this…

*Don Shirley Clip: start at 0:50, fade out at 3:02
Clip time 2:12

However, these noises and syllables would develop into sounds that made even more sense over time. My parents experienced noises that began to develop as music creativity that started just from being immersed in music environments as a child.

As I grew into my musicianship and people realized my gifting, public singing opportunities began to increase. My first official solo was at the age of four at my great-grandparents' church. I am not sure when the shift occurred, but as a child, I realized that singing in public differed from singing at home. I was too little to identify the differences, but I knew it

[136] Shaw, "The Skin That We Sing." 77

felt different, which wasn't pleasant. My family recalls that I'd say "no sing" when I wasn't in the singing mood. The fact that the phrase wasn't a complete sentence signifies the adolescence of that little girl. Why would a child not want to sing at such a young age?

The first two songs that I'm going to share with you represent the songs of home that nurtured my early singing abilities. As an example of what I believe to be a culturally responsive informal learning tool, I am singing all the songs in this lecture recital using pre-recorded accompaniment tracks that Ariel Merivil so graciously made for me. Tracks allowed me to play with and establish autonomy and expressivity on my own terms.

But first, I need to introduce you to the voice that I first patterned my voice after. I couldn't talk about home without sharing with you my first voice teacher, my mommy.

"I Miss My Time With You": 3:10
-1:46 and 3:12-4:36 (1:24)
"Because of Who You Are": 4:41

Script Time: 4:00
Singing Time: 7:51

Pre-Academy Years: 1993-2003

Well, the feelings of begrudged singing grew with me. My mother told me that by the time I was seven, I told people that I didn't sing anymore. How does a seven-year-old proclaim to people that she doesn't sing anymore? We'd just moved from Columbus to Atlanta, GA, which was probably a massive transition for a child. If I surmise, I believe that little girl was tired of the pressure to please people she sang for in public. As she grew, the discomfort grew with her. So, my mother, who I consider my first voice teacher, nurtured, and developed solo voice skills that made singing less taxing.

She taught me how to navigate what she called my breaks and how to switch my voice when it got higher. At that time, I didn't understand what I was changing or what to call the switch; I just knew there was more accessibility to sing higher pitches differently. As this understanding grew, even more people outside the home began to notice, and I found more ways to harden my "no sing" shell of protection.

I was able to minimize most of the performance pressure by singing everything in my chest voice. In addition, I chose songs by artists with lower singing voices to ensure the songs' successful execution. Many of the artists that I used were tenor or bass vocalists such as Larnelle Harris (tenor), Chris Willis (tenor), and Alvin Slaughter (baritone). Babbie Mason's (alto) songs were a constant in my performance repertoire, as she was a famous Christian artist at the time. However, she did require me to do some register shifting at times, but I found comfort in the monotony of singing the same songs repeatedly. I could also comfortably execute a lower range in my voice more consistently. I realized that the exposure brought more push to sing for a living. Family friends began advising formal training and more performances.

First, here's a little of what I was singing during this period of life.

"Jubilate" 3:13

"It Must Be Love" 3:59

Script Time: 2:59
Singing Time: 7:12

The Academy Years: 2004-2017

Since I had become accustomed to singing such a low repertoire, that is the voice I introduced to people. When I got to college, everyone perceived me as a classical contralto voice. I was the next Marian Anderson. But little did they know that was just a shell I'd grown accustomed to.

My first year at Oakwood College (Oakwood University) in Huntsville, AL, was when I found a singing voice that I thought was just for play. The family choral legacy of being an Oakwood College Aeolian led me to realize my classical solo voice with Julie Moore Foster. I knew how to use this part of my voice, but I used it playfully at home with the comfort of family. It wasn't difficult because I'd learned to navigate my classical technique at home with my mother.

After leaving Oakwood, I moved on to Clayton State University in Morrow, GA, searching for a more in-depth exploration of this new classical voice world that found me. Unsurprisingly, Schubert's "Der Tod und das Mädchen" piqued my interest as a new music major. The final D3 that ended the song was the selling point and my voice teacher, Kurt-Alexander Zeller, allowed me the space to explore the voice that I was marketing myself to be.

"Der Tod und das Mädchen": 3:02
"Lullaby" from the Consul: 4:19

Toward the end of my degree program, I realized there was more to my voice. Dr. Zeller began pushing me to explore the upper extensions of my voice a bit, as he could hear something that I was too afraid to explore further. The fear drove me into my buddy's arms, "no sing," and I ran from singing altogether.

After becoming weary from running from the career I knew I needed to pursue, I headed back to Columbus, OH to graduate school at the Ohio State University, where I earned a master's degree in vocal pedagogy. My time at OSU was critical in my story as a singer, teacher, black woman, wife, and spiritual individual. Loretta Robinson and Katherine Rohrer sent me on the continued quest into the upper extensions of my higher classical singing voice, but with great reluctance from me. Yet, despite my hesitance, they both taught me to seek more knowledge about this part of my voice and pushed me beyond the shell that comforted me the most.

Through the excellent opportunity of becoming a graduate assistant at OSU, I discovered my voice as a music educator. I realized the usefulness of my ability to connect with people and assist them in finding their authentic message and voice and communication with music. I realized that my message of not necessarily having to be perfect all the time is something the students needed. I found my voice and communicated that everyone has some form of creativity in music.

My voice as a black woman was always there, but OSU is where I discovered the urgency of speaking and living it aloud. I realized I did not have to sound or look like most

people around me to be valuable in music and education. I realized I did not have to say the same things in the same ways my peers delivered them. However, I realized that although my voice was being revealed and lifted, this voice did not feel the warmest of welcomes in higher education music.

OSU is where I remembered my love for people while also understanding the magnitude of grief that often accompanies it. OSU taught me the heavy responsibility given to teachers to navigate students with as much grace, care, and empathy as needed to find success. This is where I lost my voice.

I endured the most traumatic experience of my educational career at OSU. I failed a comprehensive exit exam that led to my termination from the Doctor of Musical Arts program at OSU. I was devastated. I felt I had failed myself, my family, and the many students I would encounter one day. I felt lost with no academic community of safety to turn to for support. I faced the opportunity to run from the academy and never look back. Yet, I still believe life's greatest gift to the world is a community and that I was made to thrive in community. That very environment was waiting for me in my home state, and that is when I began to bridge the gap between home and the academy.

Script Time: 5:38
Singing Time: 7:21

Bridging the Gap: b. 2018

The Fall of 2018 began my season of bridging the gap. My path was intersecting with a community that would aid in reviving and restoring my confidence in singing and teaching. Upon leaving OSU, and after a two-year pause, I entered the University of Georgia Hugh Hodgson School of Music DMA program for vocal performance. I walked into Studio 549 asking Gregory "Doc" Broughton to help motivate my downtrodden, defeated young soul to freedom from the failure experienced only two years prior. While I was grateful for the opportunity, I entered the program with a firm resolve that this would be my last attempt at this degree. It turns out that UGA was the nurturing environment my spirit needed when I wasn't sure whether I belonged in this field. It has grown me in ways I never would've imagined.

Doc allowed me to explore and to make mistakes without negative judgment. He also allowed me to be afraid openly while simultaneously coaching me toward fearlessness. He encouraged me to face the areas of my voice that felt undesirable or that I wanted to remain unheard. Doc and I worked together to find the areas of my spirit that needed mending and found musical bridges that brought forth my singer of home and the academy in one united form.

Script Time: 1:56

With a more in-depth knowledge of the culture of music that we come from, it will be easier to help singers connect with new or unfamiliar interpretations of music.

I think it would be helpful to let you into my private closet practice space. This is one of the ways that CRT came to life for me. I found a way to utilize cross-cultural communications as a vocal technique tool.

Lesson Example: Two Multi-cultural Interpretations of Single Song

Sing Classical excerpt: First part of "Lullaby" with tone color of that time of early Academy days

- Pulled back tongue, "woofy" tone, over warming the sound

Sing Classical excerpt in jazz style:

- straight tone, more ping, flutter at the ends of phrases, slides and scoops, more time sounding through all vowels and consonants

While I may not keep all the jazz styling that I used, there are some resonance things that I could keep that would totally be appropriate for the Menotti while also keeping the essence of a mature sounding voice for the character.

While this approach is going to take a little individual research on our parts as voice teachers, we also need to allow students to co-teach. They know way more about their voice than we do. We need to take more time to let them teach us about their voice and experiences and use that to tailor a culturally relevant voice curriculum for that student.

The educational shift of integrating culturally responsive teaching principles begins to normalize conversations on the reciprocal benefits of the music of home and the academy. That is where the bridging process begins—in addition, incorporating culturally responsive teaching into higher education vocal music pedagogy frames solutions for creating culturally pluralistic studios ensuring that students see themselves in the curriculum.[137]

"Prayer": 1:30
"All Along the Way": 2:00
Beginning to 1:25 and 2:51-3:21
"This River": 3:03
Beginning to 0:30, 1:27-4:30

Lecture Time: 4:08
Singing Time: 6:33

---

[137] Peters, "Do Students See Themselves in the Music Curriculum?"