The Gatekeepers: The Culture of Higher Music institutions and its Conditioning of the Field of Music Education and the Music Teaching Profession.

Introduction

For decades, the field of music education in Western countries has promoted initiatives that diverge from the canon established during the emergence of higher music education institutions (HMEI) in 18th century Europe. These new perspectives have diversified music education practice and included voices that were drowned out by the omnipresence of Western European Art Music (WEAM). In contrast to the field of music education, HMEI have largely stayed the same, except for the inclusion of Jazz music during the first half of the twentieth century; these institutions primarily foster WEAM, and the promotion of this art form determines their bureaucratic culture. Indeed, because of HMEI's cultural norms, early-adopted discourses and practices in the field of music education continue to reproduce, as compliance to such norms is a gateway to a music teaching degree. Therefore, a dichotomy exists between HMEI and the field of music education; the cultural stagnation of HMEI contrasts with the diversification of the field of music education. This contradiction impacts the viability of both the field of music education and the music teacher profession. In this theoretical essay, I argue that the culture of HMEI impedes the full embrace of initiatives promoted by the field of music education that diverge from the centuries old canon, conditions and limits the music teacher profession, and excludes individuals that do not identify with the values of HMEI.

The thesis I propose in this paper is sustained by scholarly literature that details the process undertaken by individuals that wish to become music teachers, the events they go through during their pre-service development, and

music teachers' incorporation into the labor force. Based on this literature review on music teacher education, I outline the relationship between HMEI's culture and diverse approaches to K-12 formal music education, and I analyze the consequences that this relationship has on music students in general and the music teaching profession in particular.

The road to a music teaching degree

The journey to becoming a music teacher begins during what scholars like Giddens (2006) call the primary socialization phase. This stage in people's life begins at birth and lasts until the end of secondary education (Oetting, 1999). The culmination of secondary school marks the beginning of the secondary socialization phase, which lasts for the rest of a person's life. People's cultural identity keeps reconstructing during the secondary socialization phase, yet their chosen profession represents a fundamental essence of their identity (Sachs, 2005).

During primary socialization, in terms of musical identity, individuals demonstrate musical biases based on experiences throughout their upbringing with music in different settings with diverse characters (Lum & Marsh, 2012; Oujosi, 2013; Rimpe & Torp, 2017; Shehan-Campbell, 2010). As individuals conclude secondary schooling, their musical perceptions and identity reflect the experiences with music during primary socialization. With the spread of formal music lessons in schools, numerous children receive formal instruction in the art form from a very young age. It is safe to say that the majority of students that

receive music education in school enter the labor force in many capacities, but not as music professionals. These individuals' conceptions of music will continue to evolve during secondary socialization with relation to their social class and their immediate community (Bourdieu, 1996). Nonetheless, the musical perceptions engendered during elementary and secondary schooling will have a significant impact on their views about music.

The minority of individuals goes on to pursue a music degree in HMEI. The political practices and idiosyncrasies that drive institutions offering music degrees are not homogeneous (Austin, Isbell, & Russell, 2012; Edgar, 2016). HMEI, however, do not differ significantly considering the constraints entailed by accreditation and government agencies (Isbell, 2015; Jørgensen, 2014). Furthermore, entering a HMEI exposes future music professionals, including prospective music teachers, to the particular culture of such institutions. Interaction with HMEI impacts future professionals' musical identity and their perceptions about diverse musical art forms (Biasutti & Concina, 2017).

Numerous reasons inspire individuals to pursue a teaching degree in music: a desire to become a music educator, an interest in studying music, an aspiration to replicate their school music class experiences, the influence of a music teacher as well as the support of family members, their pre-conceived career prospects, and their living conditions at the time of pursuing a higher education degree (Bennett, & Chong, 2018; Bergee & Demorest, 2003; Fitzpatrick, Henninger, & Taylor, 2014; Hellman, 2008; Madura, 2018; Rickles, et al., 2013; Parkes & Jones, 2012; Thornton & Bergee, 2008).

One of the theses fostered by this essay is that the acquisition of a music teaching degree—or any music degree—requires adherence from students to their school's culture. Therefore, if the musical ideals developed during primary socialization and the reasons to become a music educator align with the cultural norms of the institution in which they undertake their studies, the likelier it is for individuals to complete a music teaching program. In contrast, those educators that do not identify with the cultural ideals of the HMEI in which they enroll face a tougher road to a degree—in spite of sharing the motivations associated with prospective music teachers.

This demand of allegiance to the culture of HMEI that I allude to is embedded in the bureaucratic practices of the educational setting (Karlsen, 2017). The first clash between the culture of institutions and prospective educators takes place during the admissions process. Aside from demonstrating their secondary academic record, writing an essay, and/or giving an interview where they share their intentions behind pursuing a music teaching degree, prospective enrollees in music education programs generally must demonstrate their level of musicianship (Abrahams, 2000; Cutietta, 2007; Hebert & Heimonen, 2013; Royston & Springer, 2015, 2017; Vaughan-Marra & Marra, 2017). This showing of musical dexterities involves an instrumental audition as well as a theory and solfeggio exam in order for a HMEI to assess prospective students' auditory, sight-reading, and intonation skills among others (Kaschub & Smith, 2014). These examinations are—and have been for centuries—primarily based on WEAM and concepts related to that art form (Bernard, 2016; Lehman-

Wermser, 2013; Schippers, 2004; Williams, 2014). Significantly, instrumental auditions can also be based on Jazz music considering that music teacher education programs increasingly foster this art form in the musical development of music educators.

Surely, prospective music educators that received a musical education that aligns with the admissions process established by HMEI will not be discouraged to apply. This bureaucratic practice, however, presents the first major hurdle for music educators that do not share the cultural norms and values of HMEI (Abril, 2014). These evaluations undermine the intentions of aspiring music educators that did not receive a musical development that conforms to the norms of higher music academia. These auditions pose an obstacle to the aspirations of talented individuals that do not posses skills in instruments employed in WEAM and Jazz culture or knowledge in concepts related to the art form, or that developed instrumental skills in genres not fostered by HMEI (Colwell, 2006). For instance, imagine a young student that during her secondary level education took part in a Musical Futures type program—a student-centered music education approach that prioritizes music-making in popular musics (D'Amore & Smith, 2017). This adolescent will likely develop music skills related to several popular musics and primarily rely on tablature and/or auditory proficiencies in order to expand her musical vocabulary or engage with a musical genre. If this person decides to become a music educator based on secondary education experiences, her chances of passing a musicianship test or an instrumental audition like the ones generally administered by HMEI are slim. In

order for her to pass this examination, a considerable amount of time should have been spent on developing skills germane to the cultural norms of HMEI. Undertaking such training within K-12 school contexts where a Musical Futures approach to music education is adopted seems unlikely; WEAM skills are not necessary for engaging with popular musics, and initiatives like Musical Futures prioritize music-making over the learning and development of instrumental and theoretical proficiencies (Heckel, 2017; Jeanneret & Wilson; 2016). Furthermore, access to extra-curricular WEAM programs—even though more available today (Bergman & Lindgren, 2014; Smith & Lorenzino, 2016; Tunstall & Booth, 2016)—is not universal. This hypothetical case shows how the admission process into a music teaching degree impedes access to individuals that differ from HMEI's cultural norms.

Adherence to the cultural norms of HMEI on the part of future educators does not end with the admission process—it only begins. The acquisition of a degree in music teaching requires prospective educators to undergo training in WEAM concepts, such as theory, musicianship, and instrumental skill development in either Jazz or the European art form (Edgar, 2016; Holgersen & Holst, 2013; Howard, Swanson, & Shehan-Campbell, 2015; Mateiro 2010; Shaw, 2015; West, 2013, 2015). Notably, the field of music education, in their promotion of initiatives such as multicultural music education, and informal and non-formal approaches to music education among others, has included courses that allow future educators to adopt these concepts in their praxis (Dyndahl & Nielsen, 2014). These courses, however, are mainly musico-pedagogical and do not have

the presence that WEAM and Jazz courses have with regards to the musical and musico-pedagogical training of future teachers (Isbell, 2016; National Association of Schools of Music, 2016; Robinson, 2012).

Aside from musicianship and instrumental lessons related to WEAM and/or Jazz, music teachers, at times, are required to participate in music ensembles related to said musical genres as well as organize a recital and/or partake in student concerts where they exhibit their musical skills (Cutieta, 2007). Consequently, future educators that do not musically identify with WEAM or Jazz face a dialectic dilemma during their training; they will have to share the time dedicated to musical genres of their preference in order to study one of the two musical styles mentioned above as a requirement for obtaining their degree or put aside their musical identity in order to advance in their career. Nevertheless, the only way educators will advance in their career is if compliance to the demands from their institution is demonstrated.

In addition the difficult path prospective music teachers undertake if they do not identify with the cultural norms of their HMEI, other factors make the acquirement of a music teaching degree more strenuous. For instance, studies in Canada show that institutions that reward social status based on performance can make pre-service music teachers feel disparaged (Roberts, 1991a, 1991b, 1993); seeing peers receiving recognition for their artistic achievement can hinder the teacher identity of future music teachers (Conway, Eros, Pellegrino, & West, 2010; Dolloff, 1999; Freer & Bennett, 2012; Scheib, 2006). Moreover, research in the United States has shown that institutions comprised of a

predominantly performance population and a small amount of students that seek a teaching degree conduces to future educators having problems with their teaching identity (Draves, 2014; Haston & Russell, 2012; Pellegrino, 2009). In contrast, music teachers have shown to have a more positive development in settings that have a balanced population between performance and music teaching majors (Aróstegui, 2013; Ballantyne, Kerchener, & Aróstegui, 2012; Austin, Isbell, & Russell, 2012). Furthermore, lack of recognition and dearth of classmates negatively impacts the developing identity of music teachers if they do not have confidence in the musical skill valued by their institution (Sieger, 2016). The phenomena described in this paragraph show how the culture of music institutions influences the identity and development of music teachers (Isbell, 2015). In fact, adhering to the culture of an institution might explain why researchers have found that a degree in music teaching from a music school or department leads to better competency in music, while the same degree from an education department or faculty leads to better competency in education (Garnett, 2013; McClellan, 2014; Welch, Purves, Hargreaves & Marshall, 2010). Nevertheless, these pre-service experiences eventually influence music education praxis in school-level music classroom (Hallam et al., 2009; Kerchner, 2006; Mills, 2004).

The culture of a HMEI can have pernicious effects on students that do not align with institutional cultural norms. Hallam (2004) found that the clash between previous conceptions about a music profession—those developed in primary socialization—and the culture of the music school can lead to abandoning a

career in music. For instance, this author states that not being musically proficient on an institution that values performance can lead to loss of motivation, self-esteem, and less practicing, all of which can lead to abandoning a career in music. With regards to prospective music teachers, Gavin (2012) found that individuals leave music education programs given dearth of confidence in their teaching and musical dexterities as well as growing disinterest for teaching. Other scholars found that bad academic results in music theory or performance courses lead to desertion (Brown & Alley, 1983; Madsen & Kelly, 2002). These examples show that a divergence between expectations of the profession and the bureaucratic norms of a HMEI are the predominant reason undergraduate music teachers abandon music education programs. Furthermore, the reasons exposed for deserting music teaching degrees further evidence that completion of a music education program requires future instructors to adhere to the culture of the institution where they undertake their pre-service training (Bourdieu & Passeron, 1990; Green, 2012).

After this review surrounding the culture of HMEI and their effects on students, I arrive at conclusions about the paths undertaken by educators in order to acquire their degree. The initial perceptions future music teachers develop about music stem from experiences and interactions with various characters during their upbringing in school and quotidian contexts. Throughout their adolescence, individuals continue to develop their musical identity, which leads them to interact with musical communities that represent their identity (Reguillo, 2000, 2004). The culmination of the primary socialization phase of

future music educators leads them to making the decision of entering a formal HMEI. Since accreditation leads to homogeneity between HMEI, it is safe to conclude that the culture of such institutions is largely similar. Receiving a degree in music education demands adherence from students to the culture of HMEI; prospective educators that fall out of the cultural norms of the setting might not be granted admission to the institution and, if they are admitted into an HMEI, they face a difficult paths to a degree if they do not comply with the bureaucratic practices that stem from the culture of HMEI. Therefore, the music educators' perceptions with regards to music and the music teaching profession are profoundly influenced by the culture of their institution.

The Return of the Music Educator to the School Setting: Implications

This section of the paper discusses the circumstances under which music educators enter the labor force, and the impact music teachers have on school children's musical identity, perceptions about music, and the music teaching profession. In this part of the essay I also outline and analyze the relationship between music education practices and the cultural norms of HMEI. I detail implications diverse forms of formal music educations have on the culture of HMEI and the possibilities of school pupils pursuing a degree in music.

The interaction of school-level pupils with music can have long lasting effects on students' views about the art form (Concina, 2015; Hargreaves & Marshall, 2003). Individual's contact with the art form in school is, naturally, highly influenced by the music educator. The teacher that returns to the music

classroom differs from the individual that decided to acquire a music teaching degree, as their interaction with the culture of HMEI impact their teaching identity and engender notions about music education praxis; this contact with higher academia will either reinforce the reasons for which they entered the profession or shape their views of the field and their role. Considering that acquisition of a music teaching degree requires adherence from individuals to the culture of their music school, the bureaucratic practices of HMEI allows prospective educators to develop a teacher identity that aligns with the training centers' conception of the profession. Consequently, the narrative and praxis of music teacher education programs and HMEI impact music education practices of K-12 schools through the educators they instruct that enter the labor market.

Aside from the influence of a HMEI there is another element that impacts music teacher praxis that needs to be addressed: The school in which an educator is hired. Before delving into the role K-12 institutions has on music education praxis, it is worth noting that the music education programs of said settings might be a consequence of school board decisions and/or national or local guidelines. Music teachers get hired given the credentials they acquired during their formative years, experience in music teaching, and demonstrating the competences demanded from the school that employs them. For example, a high school with choral ensembles is likely to hire a music educator with experience and training in secondary-level vocal and choral studies. Furthermore, school administrators, parents, and students might expect from the new educator to uphold the musical traditions of the school (e.g. Spring concert,

school musical, pep rallies, etc.). Therefore, a school can impede any new music education initiative implemented by educators if it deviates from the institution's cultural norms. This phenomenon can contribute to the reproduction of the cultural discourses of HMEI if the K-12 institution fosters a similar musical culture. Since educators acquire their degree by adhering to the culture of their training center, the fidelity to the cultural norms of HMEI is rewarded in the form of employment from a school. Securing employment reaffirms the educators' adherence to the cultural norms adopted during their pre-service training and—in some cases—the narrative that drove them to become music educators. Consequently, teachers validate and contribute to the reproduction of HMEI narratives related to music education by furthering these discourses in schools; elementary and secondary educational institutions are receptive to these discourses from higher academia because of the alignment with their own musical traditions.

Noticeably, employment in music education is not only limited to opportunities that further canonical narratives that stem from HMEI. Music educators can get hired to oversee a musical program that fosters the ethos of a school and consequently administer a student centered music education program that focuses on pupils' interests. For instance, an urban arts based high school might hire an educator equipped with organizing and managing an urban music based program. Numerous scholars in music education have encouraged these sorts of approaches to music education (Kruse, 2016a; Doyle, 2014; Söderman & Folkestad, 2004). These programs, however, limit the probability of students

entering a HMEI. Implications germane to adopting this approach are discussed later in the paper.

This first example I exposed—the hiring of music teachers based on their training and/or their capability to further the musical traditions of a school that resemble HMEI's culture—is largely aligned with the training music teachers receive during their formative period. Certainly, those educators that welcomed the conventional training received in their music education program would have little problem or objection to fostering centuries-old music education practices. Promoting said practices, however, does present major hurdles for educators that wish to promote initiatives outside of the ones desired by the school. For example, a music teacher that wishes to develop a Musical Futures type program will be unable to incorporate this sort of approach into the music education program they administer. A school that has a fixed music program is likely to expect a new music teacher to continue said program. If the educator expresses desire to change the program or to implement dissimilar music education trends that risk the tradition of the school, employment is unlikely.

Working under these conditions may lead to music teachers abandoning the profession. Studies show that a considerable amount of music educators that leave the occupation do so within the first 10 years of entering the workforce (Corbell, Osborne, & Reiman, 2010; DeLorenzo, 1992; Hesterman, 2012 Krueger, 2000). Among the reasons to leave the profession, working conditions not meeting their expectations is one of the most commented by educators (Legette, 2013; Scheib, 2004; Shaw, 2016). Furthermore, in order to survive and

continue teaching, educators might adhere to the culture within their school; fidelity to the school culture has proven to be a trait among music teachers that stay in the profession or within a same school setting (Baker, 2007; Ballantyne, 2007; Conway, 2015; Hancock, 2016; Storm & Martin, 2017; Wagoner, 2015). Staying in the field under these conditions helps propagate the hegemony HMEI have on the field of music education; surpassing the first years of the career and staying in-service reduces the chances of changing the teaching approach (Conway, 2012; Conway & Eros, 2016; Eros. 2013). Therefore, the practice of committed music educators is more likely to become static and, if it aligns with it, further the cultural norms of HMEI. It is important to note that offering a music education under these conditions naturally impacts the enrolled students. Pupils, seeing the music education they receive in school, will develop perspectives with regards to music because of the role schooling has in a person's life. This phenomenon will be discussed later in the essay.

Contrary to the working conditions stipulated above, many music educators enter the work force with considerable liberty to develop a music program that reflects their own philosophies about the subject. Such a phenomenon has largely produced three types of music education practices: traditional music education, which follows well-established canons of the profession, such as fostering the development of instrumental and theoretical skills germane to WEAM and/or Jazz; compromising music education, which balances between offering students a relevant and/or eclectic musical education with also exposing students to concepts that are needed to pursue a degree in

music, and; innovative music education, which forgoes traditional notions about music education that stem from HMEI cultural norms and promote a music classroom that responds to students' interest and does not prioritize the development of skills related to WEAM or Jazz, which I will call innovative music education. It is important to mentions that the word innovator here does not signify better, but makes a distinction from the other two forms of instruction, which had already existed in the profession for decades. All of these approaches to music education have a profound effect on music students in terms of pupils' perceptions about music, their possibilities of acquiring a degree in music, and their engagement with the art form during secondary socialization.

The first form of music education discussed is the traditionalist. This approach largely aims at instilling in students instrumental skills germane to WEAM or Jazz. This first form of cognition fosters music-making that aims at instilling in students dexterities like notation reading, instrumental development in orchestra, choral, and band instruments, and, at times, theoretical understanding of WEAM concepts. This form of education has a substantial value; students that undergo this sort of training, at the end of their primary socialization may have the human capital that can be exchanged for access to a HMEI. Therefore, students will have a considerable opportunity to experience the life of a musician and make a profession out of the art form.

The traditionalist approach to music education can have a significant impact on students that do not become musicians. Before delving into the impact this form of education has on students that do not pursue a music degree, I

would like to stress that, on one hand, the fact that the majority of people do not become musicians is not a justification to regard this conventional form of music education as futile. This form of music education deserves many merits and was fundamental in the early stages of music education in many parts of the world. On the other hand, the reality that not all students that engage with music education at school go on to study music does provide an opportunity to analyze the discourses this form of instruction instills in non-musicians.

First and foremost, one must consider that schooling contributes to the perpetuation of ideologies partly because of the importance society gives K-12 educational entities with regards to the development of individuals (Illich, 1971, Smalls, 1996). The human capital developed in these institutions can be exchanged for access to higher academia and technical schools. Studying in these post-secondary institutions leads to the acquirement of a degree and/or a technical career, which is a fundamental component of a person's life and therefore elevates the importance of K-12 schooling. This narrative aligns with the traditionalist music education, as this form of education becomes validated in society considering that the skills developed under this approach allows individuals to enter a HMEI and receive a degree in music.

This phenomenon engenders a hierarchical narrative with regards to musical styles and traditions that are propagated throughout society. Considering that WEAM or Jazz are the music styles fostered by HMEI, skills in these art forms are the ones largely valued by society; human capital germane to these musical traditions allows access to higher music education degrees.

Consequently, musical genres outside of Jazz and WEAM do not hold the same standard in the grander societal framework because skills in these art forms are not conducive to a professional degree. Therefore, this discrepancy between academic and non-academic musics instills in society a hierarchy among musical genres grounded on their viability in face of HMEI (Aróstegui, 2016; Green, 2012).

This hierarchy of musical genres clashes with the musical identity of students. The majority of K-12 music students do not identify themselves with WEAM or Jazz, as these musics are primarily associated with affluent sections of society (Bourdieu, 1996) and have not shown to be a preferred musical style of children (Ammerman, 2016; Cremades, Lorenzo, & Herrera, 2010; Davis, 2013, 2015; Peery & Peery, 1986). Therefore, for many school children the classroom becomes the first place of interaction between musical traditions dissimilar to their developing musical identity (Bond, 2017). Generally, such an engagement can instill in students the hierarchical narrative of genres, in which they will position WEAM or Jazz as a superior musical expression. This adoption stems from the fact that acquiring skills in these musics are conducive to a music degree, just as science class is conducive to a degree in the field of science and math class to a degree in the field of mathematics. Furthermore, the presentation of WEAM and Jazz in a place of “legitimate” knowledge also furthers the hierarchical narrative with regards to musical styles. Pupils will learn in school to see their musical preferences as secondary to WEAM or Jazz, partly because of the exclusion of their musical preferences in their school.

The effects of this musical hierarchy narrative can be spotted around the world. For instance, most nations generally have and their citizens largely accept the existence of at least of one state-funded symphony orchestra. This phenomenon was sparked by colonialist narratives spread during the era of European empires as well as aesthetic discourses based on the universality of WEAM (Kang, 2016; Reimer, 1989). Moreover, with WEAM facing sustainability issues (Dobson, 2010; Kolb, 2001; O'Sullivan, 2009), music education initiatives like *El Sistema* have become celebrated as a societal panacea—even if evidence does not uphold this claim (See Alemán et al., 2017; See also Baker, N.D., 2014; See also Baker & Fregas, 2016). *El Sistema* is a Venezuelan after-school music education program that offers instruction in WEAM ensembles for underprivileged children (Govias, 2011). *El Sistema's* and its eventual international propagation has greatly benefited HMEI and their cultural norms. By assuming it provides young children something they lack, knowledge of WEAM and "high" culture, the program has relegated the importance of dissimilar musical styles and further assented the European art form (Bull, 2016; Fink, 2016). Naturally, children that come from this project might exchange the human capital acquired for entrance into a HMEI. This phenomenon benefits the culture of HMEI as they now have access to a new market—working and disenfranchised individuals—without having to change their cultural norms. This dynamic also elevates the importance of HMEI, as the more famous and successful the *El Sistema* initiative becomes, the more viable HMEI becomes.

In order to deal with this clash, HMEI have diversified the preparation of future music educators by including popular and traditional musical genre courses in order to better prepare future teachers for engagement with their students. This diversification intends to expand the musical experiences and perceptions of pupils, and increase participation in music class (Abril, 2013; Burton, 2011; Walden 2014). By making such a change, music schools aim to promote lifelong music making in diverse manners and decentralize the position WEAM has achieved as primary musical expression. This reform has been implemented under initiatives like multicultural music education, and culturally relevant music education.

These novel initiatives in higher academia have given rise to the compromising form of music education. Educators that undertake this approach stand out for combining the interest of students with instilling in children the skills related with a degree in higher academia. These educators primarily instruct music through conventional music ensembles, such as chorus, orchestras, and bands. This creates a distinctive dynamic in the music room, where the ensembles condition the interpretations of the music from foreign countries and/or popular music with which students identify. Presenting popular or traditional musics in this manner contradicts the authentic forms of the art forms. For instance, cognizant of students' interest in a popular tune, an educator might introduce a band arrangement of the song in order to inspire interest from pupils yet not provide a genuine experience, as the performance will not resemble the original performance of the song. Furthermore, compromising educators might be

deterred from exposing children to authentic musical expressions dissimilar to students' context, especially if the teacher values the development of musical dexterities germane to a music profession. Moreover, instilling in children skills in a foreign music without having a cultural context where to apply the knowledge developed in school is somewhat futile in terms of lifelong music engagement, as the music making will forever be linked with schooling.

These last dynamics I am describing can be seen in the study conducted by Abril (2006) where a comparison was made between students that were exposed to two different forms of musical instruction in a Midwest state of the United States. Pupils were exposed to non-local musics in a conceptual and a sociocultural form. The sociocultural form consisted in the study of a foreign music by recreating the authentic atmosphere related with the art form and offering instruction of social and cultural components as part of the music-making. In contrast, the conceptual manner of teaching the music consisted of *Westernizing* the music in order for students to develop conventional music skills associated with the music profession. It is worth noting that this last form of instruction also included historical sociocultural lectures about the music and the people who practice it.

Results of this study were natural; students that developed skills through a sociocultural approach had a better understanding of the context of the music and better-evidenced authentic skills of the art form than the other group of students. Furthermore, students that learned in a sociocultural manner showed more affection for the music. In contrast, pupils that learned in a conceptual

manner better developed music skills germane to the music profession than their sociocultural learning peers. Both set of students, however, showed similar levels of understanding of the social and cultural aspects of the musics, albeit the conceptual model forced educators to take time out of music making to explain concepts.

Abril's (2006) study shows that if educators value instilling in children values that would allow them to enter a HMEI, the conceptual form of learning music is an approach that shows a better upside than the sociocultural form. In fact, the latter—in comparison—can be considered futile if students cannot continue to develop their musical experiences at school in their own environment; the activity will only be associated with the institution (Prest, 2013). Therefore, a legitimate question can be made to an educator teaching a musical expression with a sociocultural approach; why teach such musics in this manner? The evident answer is that teaching music from different cultures can expand students' notion of music; instead of looking it as a combination of elements, such as harmony, rhythm, instruments, and theory, pupils can see music as human expressions, and therefore avoid conceiving hierarchical narratives with regards to music (Elliot, 1989). Furthermore, teaching them about other musics in formal settings can elevate students' appreciation for foreign and non-academic musical expressions.

As accurate as these answers may be, the fact is that teaching music in a sociocultural manner hinders students' possibilities of pursuing a music degree. Not coming in contact with the necessary skills to enter a HMEI is not conducing

to a music degree. Moreover, considering that it was proven in Abril's (2006) study that students could learn sociocultural aspects of the music while acquiring *Western* musical skills, depriving students the possibility of developing dexterities that are conducive to a music degree seems counteractive to the role of a music educator as an enabler of students' potential as professional musicians (Hallam, Creech, & McQueen, 2016). Moreover, *Westernizing* other musical expressions furthers the musical hierarchy narrative that places WEAM a top of other genres. Interpreting music from other countries with WEAM ensembles and instruments, engenders the narrative that the European art form can replicate other musical genres, and that such performances elevates "lesser" musical expressions (Wright, 2008). This practice, of interpreting the music of other cultures within their context, is normal in WEAM and Jazz—a genre that is primarily and historically performed with European instruments because of the living conditions of slaves in the United States (Donaldson, 1984; Gioia, 2011). The majority of musical expressions from around the world rarely—if ever—recreate the music of other cultures within their own context.

After exposing how the compromising and traditionalist approach largely foment the culture of HMEI, I arrive at the discussion about the type of music education that inherently contradicts the culture of HMEI: Innovative music education. This approach to music education characterizes for catering to students' interests and fostering a music instruction that forgoes the development of skills related to WEAM. Instructors employ electronic instruments like mixers and turntables and/or instruments from a foreign musical tradition, allow students

to guide their own cognition process, and encourage the learning of tunes through tablatures and/or by ear. Since popular and traditional music genres are largely practiced in innovative music classrooms, educators and students may host and learn from community musicians (Chen-Haftek, 2007). This culturally relevant approach to music education has shown to help student retention level and interest in music class (Lind & McCoy, 2016). Furthermore, the children that undergo the innovative approach to music education could have a fulfilling musical experience after concluding their secondary level education. There musical tastes can be developed into passions that could lead them to lifelong music making without the validation of higher academia. Pupils could create their own musical groups, join other musical groups, and even develop profitable career in mass or popular culture.

Even though there are numerous upsides to this approach to music education, it is worth noting that evidence suggests that not all students or educators feel comfortable with this approach. Firstly, merely adopting the approach does not necessary mean students will be motivated to participate or actively engage in music class, as some have expressed disappointment with their musical preferences not being included in the classroom. This means that innovative educators cannot cater to the interests of all students (Hallam, Creech, & McQueen, 2011). Secondly, some teachers that have adopted this approach have expressed not feeling adept to conduct a classroom where students have so much freedom (Kruse, 2016b). Furthermore, I posit that if the educator is not part of the cultural scene surrounding the musics that are

practiced in the classrooms, students may not see their teachers as “legit” sources of knowledge. Not knowing the jargon of the musical culture, not showing mastery of the music making skills, and not having recognition within the tradition might not contribute to pupils’ perception of their educators. Welcoming community musicians can ameliorate this situation and benefit student participation (Cleaver & Riddle, 2014; Söderman, 2011), but it may not improve the standing of educators.

Aside from the immediate effect innovative music teachers have on their students, the likelihood of educators that undertake this music education approach being well prepared to conduct it in classrooms needs to be addressed; studies need to be made in order to determine how well do music institutions prepare educators to conduct such approach. Even though music teacher education has diversified, it is not as eclectic to the point of offering future educators the necessary tools to become fluent in diverse musical forms. Also, the emphasis put on instrumental and musical training in WEAM and/or Jazz by music teacher programs leaves little space for courses in music styles that are not part of the culture fostered by HMEI.

In terms of the music teacher profession, students that take part in an innovative music education program during their primary socialization are unlikely to gain access to HMEI. These pupils are unlikely to develop the instrumental and theoretical knowledge to pass a HMEI audition. If they do gain access to said institutions, the training received during their time at school will differ considerably from the one they are to receive on a HMEI. Therefore, chances of

abandoning the career are high. Furthermore, not gaining access to a HMEI because of the musical training received in schools, instills in individuals—and consequently in society—the notion that only some music styles are worthy of a higher education degree; this idea invigorates hierarchical narratives with regards to music in society and might uphold a musicians legitimacy based on the obtainment of a professional degree.

Conclusion

For decades now, the field of music education has gone through the grueling task of diversifying the practices of the discipline. Yet these efforts still face the obstacle of the cultural practices of HMEI; the discourse shift championed by numerous music scholars has yet to be fully embraced in higher academia, something that still limits the voices accepted in the music education spectrum. An obvious solution to the paradox exposed in this essay would be to consider further musical and experiential diversification of the pre-service curriculum. But this answer is fruitless if the bureaucratic practices of HMEI reject students that don't align with their cultural norms and/or offer these dissimilar pupils an unfavorable environment.

All things considered, the solution I propose entails diversifying the admissions process into HMEI, in order to create a diverse community of future educators where everyone benefits from the musical dexterities of others. For instance, one practice that can be implemented is the acceptance into pre-service music teacher programs of students with little to none WEAM skills.

Dexterities in this art form can be developed throughout their formative period. In turn, these students can standout in courses that resemble the experiences that motivated them into entering the profession. Obviously, including students that fall out of the cultural norms of HMEI has to come with the inclusion of music professionals that can monitor the process of such students.

An objection many may have to this particular change I am suggesting might be that these countercultural students may not have the time to develop the music skills associated with the music teaching profession. To this objections, I would argue that, firstly, students that enter the music teaching profession do so inspired by the experiences of their primary socialization, therefore making it unlikely for them to wish to enter the labor force in a capacity dissimilar to their motivations to become music teachers (Pellegrino, 2015; Powell & Parker, 2017) Secondly, not allowing an option like the one I have presented would just continue the dialectic relationship between the field of music education and HMEI.

Another solution I suggest to help close the gap between HMEI and the field of music education stems from African music education programs. In numerous African countries, institutions that instruct future music educators develop skills in an orchestral or band instrument as well as an indigenous musical instrument (Adeogun, 2015; Akuno, 2012). Based on this African practice, I suggest prospective music educators to compliment their conventional music development with the learning of a traditional music instrument and a popular music style. The musical development in popular and traditional musical

genres instead of taking part in HMEI, could take part within community music settings. Learning in these contexts would allow future educators to develop skills in non-academic musics in an authentic manner as well as develop knowledge of social elements of the music—such as jargon, references, and history—that can be useful once they enter the labor market. Furthermore, once they enter the field prospective music teachers can offer pupils a culturally relevant music education as they can design lesson plans from their experiences within community settings.

Regardless if the suggested options could work or not, I believe that in order for the field of music education to flourish the cultural norms that shape the bureaucratic practices of HMEI have to change. HMEI institutions play an important role in the development of music educators as well as in the musical ideologies society have with regards to music. Therefore, the discourses that condition the bureaucratic practices of these institutions would have to change in order to overcome colonial narratives germane to music, and scholars play an important role in this transformation. Weber (1993) stated *"Once it is fully established, bureaucracy is among those social structures which are the hardest to destroy"* (p.119). In consequence, we scholars face the arduous task of changing the practices of HMEI. Our endeavor should not be limited to criticizing the current normative of these institutions, but instilling new technologies that replace them (Foucault, 1980).

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