THE LIVED EXPERIENCE OF ASIAN AMERICANS IN THE U.S. MUSIC EDUCATION: A PHENOMENOLOGICAL STUDY

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Abstract

This phenomenological study delves into the nuanced lived experiences of Korean American college music majors in U.S. music education. Seven participants were recruited based on the specific criteria: (a) Korean immigrants, (b) experience in band classes or orchestra classes during their K-12 years in the U.S., and (c) majoring in music or music education. Based on the collected interview data, a structured analysis process was conducted. As a result, 5 units of meaning were identified, which were able to synthesize the experiences of Korean American immigrant music majors: (a) Culturally inclusive (or not) music experiences, (b) feeling included (or not), (c) supportive (or not) music teachers, (d) intricacies of Korean cultural music, and (e) cultural identity. After the analysis process, hermeneutic circle was conducted to refine the synthesized 5 overarching meaning units. Refined clustered units of meaning from the Hermeneutic circle were: (a) Experience of Korean cultural inclusion mostly outside of regular music classes at school, (b) Korean American college music majors felt included when musically engaged, (c) Korean American college music majors emphasized the important role of music teachers, (d) Korean American college music majors think that culturally responsive music education is not simply implementing cultural music in repertoire, and (e) Korean American college music majors argued that cultural identity is complexed and can be described differently, depending on the situation.

Through the identification and exploration of 5 overarching units of meanings, it offers a profound understanding of how Korean Americans navigate cultural inclusion, engagement in music, the role of music teachers, the complexities of culturally responsive education, and the multifaceted nature of cultural identity. This exploration contributes to a richer comprehension of the diverse facets of Korean Americans' music education experiences and extends its impact by

providing a broader perspective on the encounters of Asian immigrants in the U.S. The indirect comparison with the researcher's native Korean K-12 music education background adds a unique layer, unveiling insights into how Asian Americans actively navigate limitations within the U.S. music education system.

The implications drawn from this study highlight the proactive engagement of Korean Americans in U.S. music education. Musicians, policymakers, and practitioner-researchers are encouraged to consider these insights in their respective roles. Musicians, regardless of cultural background, are urged to persist in creative endeavors, contributing to the creation of diverse arrangements and addressing the absence of representation. Policymakers should address the demographic imbalance among music teachers, actively working towards creating a more diverse and inclusive landscape within the field. Practitioner-researchers play a crucial role in researching and addressing the needs of culturally marginalized students in music education, focusing on fostering inclusivity.

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Sending heartfelt thanks to my heavenly father. From a cozy town in South Korea to the bustling streets of New York City, I am grateful to acknowledge that my achievements were not mine alone. Your boundless love has been my guiding light since I set out on my journey abroad in 2014. And I am deeply appreciative of my grandparents, whose unwavering support has been a constant in my life. I eagerly anticipate sharing my New York adventures with them in heaven.

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Chapter I

INTRODUCTION

Introduction

Researchers have not treated the cultural inclusion and exclusion of Asians in music education in detail, especially Korean American culture. As musical engagement typically encourages one's cultural identity formation (e.g., Frith, 1996; Lee, 2015; Noriega, 2020; Ruud, 1997), the current issues of cultural inclusion or exclusion of Korean Americans should be discussed for the current Asian American students and all music educators.

It is important to observe the cultural inclusion and exclusion from the perspective of each culture of Asian Americans, for example, focusing on Korean Americans. It is necessary because it allows music educators and practitioner-researcher to explore culturally inclusive education for culturally marginalized Asian students across diverse Asian cultures. However, many U.S. school districts categorize all Asian students as one "Asian", resulting in erasing their differences. Essentially, Asian American students are struggling with inequity in education (Lee, 2015, p. 120). All students must receive equity education in cultural inclusion, but this pan-ethnicity perspective, which is used to group the different ethnicities as one ethnicity, leads to difficulties. For instance, Korean American students reject a pan-ethnic identity as Asian, working hard to be different from other Asian Americans (Lee, 2015), and experience difficult identity formation struggling to locate themselves within the hierarchy (Park, 2011).

In U.S. K-12 music education, there exists a recognized Korean cultural repertoire within the band repertoire, despite the limited inclusion of Korean culture in the overall curriculum (Cayari, 2021; Noriega, 2020; Yoon, 2022). Arirang is a Korean traditional folk song,

representing the symbol of unity in the region separated by the Korean War. However, Arirang in the U.S. K-12 band repertoire is called Korean Folk Rhapsody (Bennett, 2020), omitting its title, originality, context, and meaning of the song with incorrect information. Likewise, even if there is an inclusion of Korean culture, cultural significance is being excluded by using incorrect information. Would Korean American students perceive playing this repertoire in band classes as inclusive education? Or would they perceive it as cultural appropriation?

The specific objective of this study was to explore the lived experience of Korean American students' cultural inclusion and exclusion in U.S. K-12 music education and raise the awareness of music teachers for the cultural inclusion of Koreans in music education to understand both Korean Americans and other Asian cultures. This study focused on class experiences of band or orchestra because these collaborative music classes typically offer a greater range of dynamics compared to general music or choral music classes due to the presence of multiple instruments and opportunities for collaborative musical work among a larger number of students.

In this study, Cultural Identity Theory (CIT), Identity Negotiation Theory (INT), and Culturally Responsive Education (CRE) were used as conceptual frameworks. Both CIT and INT are socio-cultural theories, recognizing that individuals may have multiple identities that include national identity and cultural identity, negotiating their identities in society (Hall, 1996; Ting-Toomey, 2016). Those two theories provided a framework for [] understanding how individuals navigate and reconcile Korean American students' multiple identities in different social contexts, and how power and privilege share the negotiation process (Ting-Toomey, 2016). CRE is a pedagogical approach based on teachers' practice of cultural competence and skill teaching in cross-cultural or multicultural settings. Teachers using CRE encourage each student to relate

course content to their cultural context (Aguilera-Black Bear et al., 2011). As CRE validates students' varied experiences and teaching through their strengths (Gay, 2000), the use of the framework of CRE emphasizes high expectations, the formation of cultural competence, and the development of a critical consciousness of Korean American students.

Narrative

In my experience in the Korean K-12 education system, I always felt a sense of belonging in my country and the classroom settings. Although I had learned about the importance of cultural diversity and inclusion through textbooks, I remember teachers and classroom contents did not include all cultures (e.g., Spanish, Polish, Australian, Russian, etc.) in classrooms. By experiencing South Korean culture primarily, I never thought that cultural inclusion or exclusion might impact Koreans including myself.

Since I came to New York City, which is often described as the most culturally diverse city, I started experiencing mixed feelings as an international student and foreigner in my graduate school years. Sometimes I felt proud of my cultural background when people appreciated the difference between cultures, while I often felt disconnected from other people in New York City when people never try to understand the cultural differences.

At first, for those negative feelings such as being less confident, isolated, and a sense of not belonging, I thought it was a natural issue for every international student. Because I had spent my entire life in South Korea and then came to an entirely different new country that uses a different language and has a different culture. However, after I have seen some Korean Americans, who spent most of their time in the U.S. and speak perfect English, feel the same difficulties, I realized that it might be the problems of the current U.S. K-12 education system.

I found some Korean Americans' cultural identity is different from their national identity. For example, some Korean Americans speak perfect English and understand the U.S. culture, but their cultural identity is Korean. They mostly eat Korean foods, listen to Korean music, watch Korean dramas, and practice Korean culture in the U.S. Likewise, those who have a different cultural identity besides their national identity may need an opportunity to explore their cultural identity in school. Because music education molded in the Western culture does not allow music to the exploration of cultural identity (Davis, 2005). Based on these ideas, I pre-assumed there is a lack of experience of diverse cultural inclusion in U.S. education systems and an understanding of the difference between national identity and cultural identity of U.S. K-12 students.

I do not intend to imply the U.S. K-12 education system simply omits the importance of cultural diversity and inclusion. It seems that the U.S. K-12 education system strongly emphasizes the importance of cultural diversity and inclusion (e.g., The National Center for Education Statistics, 2022, U.S. Department of Education, 2023). However, it is true that the U.S. K-12 system categorizes some cultures as one from the perspective of pan-ethnicity (e.g., Lee 2015). Pan-ethnicity is the main reason for the lack of studies on the cultural inclusion or exclusion of Korean Americans in music education. Pan-ethnicity is the construction of a new categorical boundary based on consolidated ethnic, tribal, religious, or national groups (Okamoto & Mora, 2014). If cultural diversity and inclusion in education are processed from this pan-ethnicity perspective, each characteristic of culture will be continuously ignored, resulting in a lack of understanding of the different cultures. This may prevent culturally marginalized students and culturally privileged students from understanding each other (Paris, 2012). Consequently, people, who are from different cultures or have a different cultural identity besides their national

identity, keep remaining disconnected from society, less confident, and isolated (Folk, 2019; McGee Banks & Banks, 1995).

This observation ignited the need for research to explore Korean cultural inclusion and exclusion in U.S. K-12 music education. Unlike other school subjects that include mathematics, science, history, or language arts, music class is the only place where students gather and cooperate with each other through collaborative music activities (e.g., Davis, 2011). As the experience of music is best understood as an experience of this self-in-process (Frith, 1996), music education is itself a move within the cultural identity not an external referent of music education (Davis, 2005). Thus, I believe that music classroom is appropriate to explore the cultural inclusion and exclusion in U.S. K-12 music education. Eventually, I hope diverse cultural diversity should be reflected in music classes in the future to strengthen an individual's cultural identity.

Based on this framework, this research can provide a few significant roles in music education studies. First, this research can be the connection between sociocultural theories (e.g., cultural identity theory and identity negotiation theory) and music education. Because there is much research on cultural identity in education, music education with the framework of cultural identity theories is relatively understudied. Second, the gap of Korean cultural inclusion and exclusion in music education will be filled. While the cultural exclusion of Asian in music education has been actively studied, music education studies concentrated on Korean cultural inclusion or exclusion are little. As a result, this process made me pursue the exploration of Korean cultural inclusion and exclusion for culturally marginalized students in U.S. K-12 music education.

Background and Rationale

The idea for this study started from the researcher's experience and discussion with Korean Americans in the U.S. after discussions with many Korean Americans who struggled with their cultural identity formation in the U.S. K-12 experience. The researcher realized that the cultural inclusion of Koreans did not seem to be practiced in U.S. K-12 education, especially in music education. As cultural inclusion is closely related to students' cultural identity formation (e.g., Bennett, 2000; Folkestad, 2002; Frith, 1996; Hayhoe, 2019; Ruud, 1997; Waitoller & Kozleski, 2013), the cultural inclusion of each Asian culture must be considered in music education, especially in the class in which culturally marginalized students are. However, some acquaintances of the researcher mentioned their inequitable experiences in U.S. K-12 music education. This includes the limitations to certain Asian roles in musical performance despite different cultural backgrounds, teachers' confusion in understanding different Asian music backgrounds, and the difficulties in forming their identities between their national identity and cultural identity. The researcher understood that Korean American students may experience the exclusion of their cultures and the difficulties of exclusion in music education. Consequently, the researcher embarked on investigating the various ways in which Korean American students perceive feelings of inclusion and exclusion within music classes.

Since the Fall of 2009, the number of Asian students who enroll in public elementary school and secondary schools has continued to increase (The National Center for Education Statistics, 2022). However, NCES does not provide the number of Korean American enrollments and categorizes all Asians as one. In addition to research on the cultural exclusion of Black and Hispanics in music education (e.g., Abril, 2009; Bradley 2006, 2007; Elpus & Abril, 2019), the cultural exclusion of Asian students in this setting also has been explored (e.g., Green, 1999;

Jorgensen, 2003). However, few writers have been able to draw on any systematic research into the cultural exclusion of specifically Korean Americans in music education.

When considering the cultural inclusion of Asians in education, it is inappropriate to perceive Asian cultures from the perspective of pan-ethnicity because many Asian cultures are entirely different from each other. The context of pan-ethnicity, which refers to representing all of Asia, is not an ideal direction for education and especially in music education. If current music education categorizes Asians as one culture, both cultural identity confusion and lack of cultural competence for Asian American students are unavoidable.

In this study, Korean culture will be the prime focus and concentrate on the cultural inclusion and exclusion of Korean culture in music education. Understanding Korean culture and music will offer a broader perspective of both Korean culture and other Asian cultures. This approach aims to enhance the cultural identity of Korean Americans through a comprehensive understanding and appreciation of their heritage and to foster an inclusive and empowering learning experience for Korean American music education students.

Conceptual Framework

This study explored the lived experience of Korean American students' cultural inclusion and exclusion in the U.S. K-12 music education. To do so, the conceptual framework (Figure 1.1) utilized three theories: (a) Stuart's (1996) Cultural Identity Theory (CIT), (b) Stella Ting-Toomey's (2005) Identity Negotiation Theory (INT), and (c) Culturally Responsive Education (CRE). This conceptual framework entailed synthesizing the data to discern meaningful units. The approach prioritized an open synthesis of data, fostering the emergence of connections to three culturally responsive frameworks. This inductive method allowed for a nuanced exploration, unveiling patterns and relationships within the dataset. Overall, this conceptual

framework suggested ways of conceptualizing the lived experience of culturally marginalized students' cultural inclusion and exclusion. In this section, I introduce CIT, INT, and CRE to explain how the conceptual framework guided my research.

CIT and INT offer a theoretical foundation to underscore the importance of understanding cultural identity. Through these two theoretical conceptual framework, collected data were processed to comprehend the experience of the inclusion and exclusion of Korean culture in the band or orchestra class. Hall (1996) introduces two perspectives on cultural identity. One perspective recognizes that cultural identity is fixed as "oneness", while the other perspective is based on constant transformation (Hall, 1996, p. 225). Hall argues that cultural identities are the significant points of identification within the discourses of history and culture as "positioning" (p. 226). Thus, cultural identities should be considered in these two perspectives. Ting-Toomey (2016) explains that identity represents an individual's multifaceted identities (e.g., cultural, ethnic, religious, gender, age, sexual orientation, professional, and personal images) in INT. According to INT, comprehending the complexity of identity is critical as an individual's polygonal identity shapes one's social cognition, motivation drive, affective being, and communicative tendencies. In the first analysis process, the researcher explored and synthesized the collected data compared with a conceptual framework consisting of these two identity theories including Stuart's (1996) Cultural Identity Theory (CIT) and Stella Ting-Toomey's (2005): (a) Individual identity can be either fixed or transformative and (b) individual might have a multifaceted identity, negotiating their identity upon the situations. During the first analysis process, I believe CIT and INT aided in analyzing each participant's cultural identity background and exploring Korean cultural inclusion and exclusion in their U.S. K-12 music education.

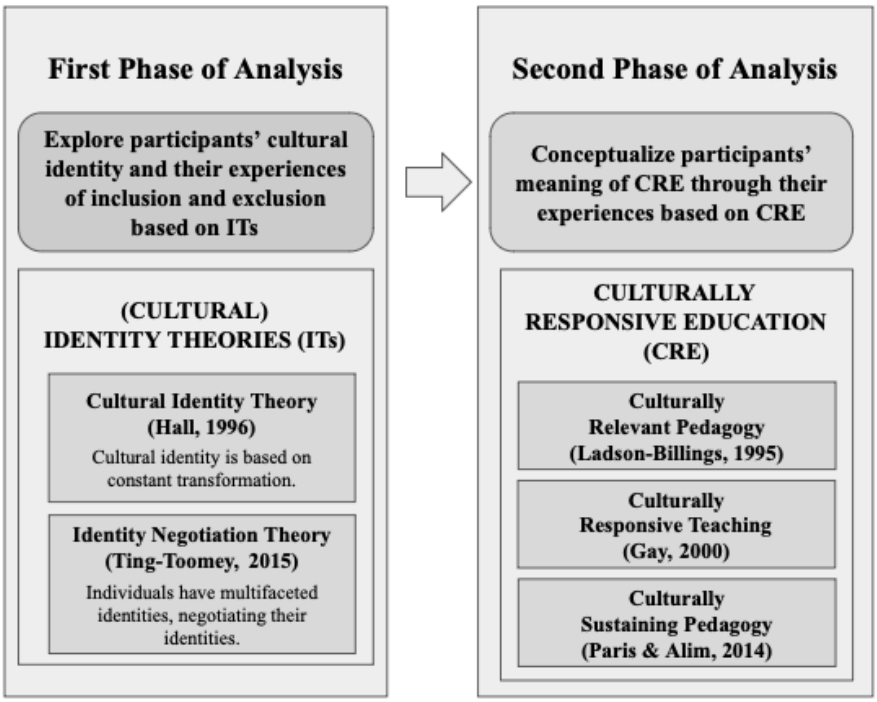
In the second analysis process, the data from interviews were processed through Culturally Responsive Education (CRE). CRE and its related terms include culturally relevant pedagogy (Ladson-Billings, 1995). Culturally responsive teaching (Gay, 2001), and culturally sustainable pedagogy (Paris & Alim, 2014), have been studied for over twenty years. As the population of students is set to diversify in U.S. K-12 enrollment in public schools (National Center for Education Statistics, 2022), CRE has become significant to teachers and students from different cultural, ethnical, and linguistic backgrounds. In the school setting, it is essential for teachers and students to experience cultural diversity through CRE pedagogies. Applying a CRE in this study, the researcher explored the definition of CRE from the perspective of Korean Americans and identified their experience of CRE to culturally marginalized students.

In the second analysis process, the collected data was analyzed and conceptualized by a framework consisting of three culturally responsive educations including culturally relevant pedagogy (Ladson-Billings, 1995). Culturally responsive teaching (Gay, 2001), and culturally sustainable pedagogy (Paris & Alim, 2014) focus on: (a) how was an Asian American's cultural competence (e.g., Ladson-Billings, 1995), (b) how was cultural diversity in the curriculum, (c) how was teacher's commitment to embracing the counter-hegemonic potential of cultures.

To conceptualize the lived experience of culturally marginalized music education in the U.S., the diagram at large represents how this research was conducted. First, the researcher analyzed each participant's cultural identity and both the inclusion and exclusion of Korean culture in U.S. K-12 music education based on two identity theories by interviewing participants. Next, the researcher proceeded with the second analysis based on CRE to understand how Korean Americans define CRE and what strategies might be needed.

Figure 1

Conceptual Framework



Problem Statement

The purpose of this phenomenological study is to explore the case of Korean American college music majors' past cultural inclusion/exclusion in U.S. K-12 music education for music education researcher-practitioners. At this stage in the research, the experience of Korean American in U.S. K-12 music education will be generally defined as a culturally marginalized music education experience.

While much of education research has been focused on Asian Americans, recent researchers have discussed that current music and music education exclude Korean cultures despite the increasing number of Asian American students (e.g., Cayari, 2021; Noriega, 2020; Yoon, 2022). The exclusion of Korean culture in music and music education has contributed to difficulties for Korean American students. This includes the ignorance of cultural significance

(e.g., Bennett, 2020), lack of professional musical experience and representations, anxiety about limited roles in the music industry, and identity confusion (Cayari, 2021; Noriega, 2020).

According to earlier studies, Korean American students refuse pan-ethnicity to be different from other Asian Americans (Lee, 2015) and are the most separated from the rest of the society both culturally and ethnically (Choi et al., 2016; Pew Research Center, 2015).

The existing body of research in the field lacks studies that specifically address the cultivation of awareness regarding the incorporation of Korean culture in music education for Korean American students. The primary aim of this research is to enhance the cultural identity of Korean Americans through a comprehensive understanding and appreciation of their heritage and to foster an inclusive and empowering learning experience for Korean American music education students. Additionally, these studies seek to provide guidance to music educators in effectively supporting Korean American students within the educational setting, thereby fostering an inclusive and empowering learning experience.

Consequently, the examination of the exclusion or inclusion of Korean culture in K-12 music education holds the potential to shed light on the experiences of Korean Americans in music classrooms, finding in what ways their experience involves feeling included or excluded. The findings of such research can be instrumental in guiding music teachers and practitioners to consider the necessary elements for fostering a culturally inclusive music education environment. By exploring the exclusion of Korean culture in music education, a deeper understanding of what ways Korean Americans' lived experiences involve feelings of inclusion and exclusion can be achieved.

Research Questions

As informed by the purpose of this study, the questions guiding this research are:

1. How do Korean American immigrant music majors make meaning of their experiences in K-12 music education?

    1b. What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural inclusion, the aspects of their past class experiences that made them feel included, and their descriptions of culturally responsive education in class?

    1b. What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural exclusion, the aspects of their past class experiences that made them feel excluded, and how they describe their culturally inclusive experiences in terms of either inclusion or appropriation?

Overarching Purpose

The primary purpose of this study is to explore the experiences of Korean Americans students' experience in music education in the U.S. Specifically, this study explored the inclusion and exclusion of Korean culture in U.S. K-12 band experience and explored the personal lived experience of Korean cultural inclusion and exclusion in music education based on the conceptual framework.

Plan of Research Overview

The phenomenological study was used to collect the data from interviewees about their experiences, and the conceptual framework assisted in identifying whether the collected data indicates the inclusion or exclusion of Korean culture in the U.S. K-12 band class experience.

This research will be helpful for music education researchers and practitioners to understand exclusion and inclusive music education practices, specifically about Korean American students' experiences in U.S. K-12 music class settings.

Research Methodology Overview

The phenomenological study was used to collect qualitative data. Data was collected from 7 Korean-American college music majors about their K-12 experiences either in the band or orchestra. The two interviews were conducted individually. The first interview consisted of one questionnaire of demographic data and open interview prompts. Prior to the interview, a demographic data inventory that includes their national identity, cultural identity, and U.S. K-12 music experiences was launched to identify Korean-American individuals via Qualtrics. Data collection took place between August 5, 2023, and September 10, 2023. To recruit the participants, two approaches were used. First, the research contacted Korean Graduate Student Associations in the United States. Next, a researcher used purposeful sampling, which involves selecting individuals who meet predetermined criteria relevant to the study's purpose (Polit & Beck, 2020). The collected data was synthesized to understand the experiences of Korean American students in band or orchestra music classes, specifically focusing on how they perceive the inclusion or exclusion of Korean culture. These insights were derived from the recollections of Korean American college students regarding their K-12 educational experiences.

Summary of Chapter I

This chapter outlined the researcher’s background, experiences, and rationalizations for the need for research to address the exclusion or inclusion of Korean culture in U.S. K-12 band or orchestra music education. The purpose of this research was to explore and identify how Korean culture is excluded or included in the U.S. K-12 band or orchestra experience, as perceived and experienced by Korean American Individuals who have undergone K-12 band music education. This study aims to explore and identify instances of inclusion and exclusion of

Korean culture in this specific context. This chapter included the presentation of research questions, methodology, and conceptual framework.

Chapter II

REVIEW OF THE LITERATURE

Introduction

This literature review is structured into five sections. The first section reviews two identity theories Cultural Identity Theory (Hall, 1990, 1996) and Identity Negotiation Theory (Ting-Toomey, 2015), examining the process of culturally marginalized students' cultural identities negotiation. Section two provides an overview of Culturally Responsive Education (CRE) and its three pedagogies which include Culturally Sustainable Pedagogy (Paris & Alim, 2014), Culturally Relevant Pedagogy (Ladson-billings, 1995), and Culturally Responsive Teaching (Gay, 2000), highlighting the integration of students' cultural backgrounds and experiences into curriculum and classroom practices. It also explores the application of CRE principles in music education. In section three, an extensive review is presented of the critical aspects that underscore the importance of multiculturalism within the context of music education in the U.S. The review encompasses a historical perspective on multiculturalism in music education while highlighting several limitations associated with the approach. These limitations encompass the lack of diversity in music education leadership and teachers, the limited teacher preparation and training programs, cultural appropriation, and cultural hegemony and Eurocentrism. Through a comprehensive exploration of these key issues, this section aims to provide a nuanced understanding of the challenges that multiculturalism faces in the realm of music education and how they can be addressed effectively. In section four, the Asian critical theories are examined, with a particular focus on the model minority, Asian American pan-ethnicity and potential implications for music education in the U.S. Through an analysis of

relevant literature, this section aims to shed light on the complexities of Asian American pan-ethnicity and its impact on the experiences of Asian American students in the music classroom. In doing so, this section seeks to contribute to the ongoing discourse on diversity and inclusion in music education and raise awareness of the need for culturally responsive pedagogy that takes into account the diverse backgrounds and identities of students. Finally, the fifth section presents studies on culturally marginalized Asian Americans' experiences in U.S. schools, including empirical studies and phenomenological studies, and extends the literature review to the field of history education, social studies, and higher education.

Identity Theories: Process of Students' Cultural Identity Negotiation

Cultural Identity Theory

Stuart Hall's cultural identity theory suggests that our identities are not fixed but are constantly being formed and reformed through cultural practices, representations, and discourses (Hall, 1990). Hall (1996) indicated that there are two different ways of thinking about *Cultural Identity.* The first viewpoint defines cultural identity as one shared culture and collective oneself, reflecting the common historical experiences or shared cultural codes with stable, unchanging, and continuous frames without the understanding of actual history. In contrast, the second viewpoint is to recognize cultural identity as a constant transformation. He argues that understanding the traumatic character of cultural marginalization is only possible from the second position. Hall (1996) used an example of the colonial experience of the Caribbean and black diaspora in England, arguing that diaspora identities are constantly producing and reproducing themselves anew through transformation and difference. As a result, Hall's (1990) theory has inspired a generation of minority academics and researchers to explore the complex experiences and performance of minority communities to claim space (Song & Parker, 2001).

Hall (1996) asserts that cultural identity is not a singular, homogeneous entity, but is rather multiple and hybrid. In addition, individuals can have multiple, overlapping identities that are formed through their engagement with different cultural practices and communities. Hall's (1990) cultural identity theory posits that an individual's cultural identity is formed by their identification with other identities that are created through historical and cross-cultural processes. According to Hall, this identification occurs through "point of identification" (p. 226). Hall's cultural identity theory (1996) emphasizes the importance of cultural practice and discourses in shaping our sense of self and suggests that cultural identity is a dynamic, constantly evolving process rather than a fixed and stable characteristic. Moreover, the form of representation can let culturally marginalized people constitute new kinds of subjects and discover places from which to speak.

Identity Negotiation Theory

Ting-Toomey's *Identity Negotiation Theory* (2015) explains how individuals from different cultural backgrounds negotiate their identities. This theory posits that cross-cultural communication requires negotiating identities influenced by both individual and cultural elements. In INT, the term *identity* represents an individual's multifaceted identities (e.g., cultural, ethnic, religious, gender, age, sexual orientation, professional, and personal images). The term *negotiation* in INT refers to the exchange of verbal and nonverbal messages in communications. INT emphasizes the significance of negotiating socio-cultural identity and personal identity in intergroup communication situations.

According to INT, comprehending the complexity of identity is critical as an individual's polygonal identity shapes one's social cognition, motivation drive, affective being, and communicative tendencies. Individuals acquire their composite identity through the socio-

cultural conditioning process and their individual lived experiences. Thus, INT argues that cultural identity salience issues (e.g., bicultural, or marginalized identity issues) in a multicultural-immigrant society play an important role in the INT framework.

Cultural Identities Negotiation of Culturally Marginalized Students

In the context of a student's cultural identity negotiation process, Hall's (1997) theory and Ting-Toomey's (2015) theory suggest that students' cultural identities are shaped by their personal experiences and the cultural norms and practices that they are exposed to. As students interact with others from different cultural backgrounds, they negotiate their cultural identities through communication and the performance of cultural practices (Hall, 1990, 1997; Ting-Toomey, 2015).

However, the cultural identity negotiation process can often be a burden for culturally marginalized students. This process involves navigating between their own cultural identity and the dominant culture, which can lead to feelings of alienation, confusion, and even rejection (Jensen et al., 2011; Vivero & Jenkins, 1999). Culturally marginalized students may experience a sense of "double-consciousness" (Du Bois, 1903, p.16). This can create a significant emotional and psychological burden for students, as they must constantly balance their own cultural identity with the demands of the dominant culture (e.g., Lew, 2006; Lee & Anderson, 2009).

On the other hand, culturally marginalized Asian students may have the cultural identity negotiation process derived from model minority (e.g., Eguchi & Starosta, 2012; Yoon & Haag, 2010; Yoon, 2012). The model minority myth is a false perception that emerged in the late 1960s, partly as a response to calls for racial justice (Suzuki, 1995). This myth has divisive effects within Asian American communities, creating a dichotomy between academically successful Asian Americans and those who may not fit the stereotype (Lee, 2005; Lew, 2006). Therefore, it

is important for educators to recognize and validate the cultural identities of all students and provide support and resources to help them navigate the cultural identity negotiation process in a positive and empowering way.

Overall, Stuart Hall's cultural identity theory (1990) and Ting-Toomey's identity negotiation theory (2015) provide a useful framework for understanding the dynamic and ongoing process of cultural identity negotiation, particularly in the context of student experiences in diverse educational settings.

Culturally Responsive Education and Its Extensions in Music Education

Culturally responsive education (CRE) and its related terms that include culturally relevant pedagogy (Ladson-Billings, 1995), culturally responsive teaching (Gay, 2000), and culturally sustainable pedagogy (Paris & Alim, 2014), have been studied for over twenty years. As the population of students is set to diversify in U.S. K-12 enrollment in public schools (National Center for Education Statistics, 2022), CRE has become significant to teachers and students from different cultural, ethnical, and linguistic backgrounds. In the school setting, it is essential for teachers and students to experience cultural diversity through CRE pedagogies.

Culturally Relevant Pedagogy

Culturally relevant pedagogy was first introduced by Ladson-Billings (1995). She addressed the limitations of traditional education solely focused on microanalytic or macro-analytic perspectives. According to Ladson-Billings (1995), *culturally relevant pedagogy* should meet three criteria: (a) The academic success of students; (b) the cultural competence of students; and (c) a critical consciousness of students. Subsequently, she argued that *culturally relevant teaching* is differentiated by three propositions or conceptions regarding self and other, social relations, and knowledge. Based on this theoretical perspective, Ladson-Billings (1995) called

attention to a culturally relevant theoretical perspective in response to the growing disparity between the racial, ethnic, and cultural characteristics of teachers and students along with the academic failure of students that include African American, Native American, and Latinx students. This pedagogy highlights the high expectations, the construction of cultural competence, and the improvement of a critical consciousness (Morrison et al., 2008).

Culturally Responsive Teaching

The framework of *culturally responsive teaching* was developed by Gay (2000). According to Gay (2002), it is assumed that academic knowledge becomes more personally meaningful, has higher interest appeal, and is learned more easily and thoroughly when it is learned within the lived experiences and frames of reference of students. She asserted that each student should be able to validate their cultural backgrounds to promote their cultural experiences as a resource. Thus, CRE should be comprehensive and be an emancipatory process that breaks the notion of having certain cultural identities as supremacy (Gay, 2000, 2002, 2010).

The background of *culturally responsive teaching* is derived from research findings, practical experiences, and personal experiences of educators who researched underachieving African, Asian, Latinx, and Native American students. According to Gay (2001), five tenets of culturally responsive teaching are (a) Developing a knowledge base about cultural diversity, (b) including ethnic and cultural diversity content in the curriculum, (c) demonstrating caring and building learning communities, (d) communicating with ethnically diverse students, and (e) responding to ethnic diversity in the delivery of instruction. In her own words, *culturally responsive teaching* is defined as using the cultural characteristics, experiences, and perspectives of ethnically diverse students as tools for teaching.

Culturally Sustaining Pedagogy

Paris and Alim (2014) developed *Culturally Sustaining Pedagogy*, focusing on cultural dexterity. The two most important tenets are (a) A focus on the multiple and evolving nature of identities and cultural practices, and (b) a commitment to embracing the counter-hegemonic potential of cultures (Paris & Alim, 2014). This pedagogy suggested people belong to multiple cultural communities, not one ethnicity against the perception that culture is static or singularly defined. Paris and Alim (2014) asserted that the future of culturally sustaining pedagogy should demand multicultural outcomes against the hegemony of White, middle-class, monolingual, and monocultural norms in education. Muniz (2019) argued *Culturally Sustaining Pedagogy* is based on the importance of both static cultures (e.g., heritage or home language) and evolving cultures, focusing on cultural sustainability.

Relationships Between Cultural Validation and Cultural Identity Formation

Previous research examined the relationships between culturally responsive music education and the cultural identity formation of students. Based on earlier studies, culturally responsive music education emphasized the public validation of culture in two ways: (1) Include heritage repertories, (2) explicit use and valuing of various music literacies (e.g., Abril, 2013; Bond, 2014; Fitzpatrick, 2012; Shaw, 2012; Tatum, 2004).

Educators are recommended to consider their own experiences and examine innate stereotypes that are constructed from their past experiences (Fitzpatrick, 2012). In this research, the researcher suggested that perspective and cultural heritages are validated when their musical repertoire and musical practices are inclusive in music education. Fitzpatrick (2012) addressed that ignoring or degrading the cultural background of students leads to cultural conflict in the school music program. For instance, if the repertoire is limited to Eurocentric tradition, which is

held in greater esteem than others, students can not have any interest or relation to the music program (Bond, 2014). Similarly, Abril (2013) argued culturally responsive teachers solicit the students' self-proclaimed culture of identity and form an understanding of individual students' lives, rather than making assumptions about physical attributes or stereotypes. According to Shaw (2012), a student's culture of reference might be different than a student's culture of origin. Thus, a choral conductor could ask about the cultural background of students and parents to include those aspects in the teaching process (Shaw, 2012). Likewise, knowing students requires a broad understanding of the multicultural nature of individuals (Bond, 2014) because it is closely related to their cultural identity formation.

The Role of Music Teachers in Culturally Responsive Education

While the pedagogy of CRE has been in progress for over twenty years, CRE is emphasized throughout the music education curriculum by many researchers (Kindall-Smith, 2006). There are some suggestions for the use of CRE, particularly focusing on current issues in music education. Earlier studies suggested the use of ensembles in music education based on *Culturally Responsive Teaching* (Doyle, 2014; Fitzpatrick, 2012; Mixon, 2009). Studies recommended music teachers might utilize CRE class contents and instructional approaches focused on the culture(s) of the students. For example, DeLorenzo (2012) addressed suggested students of color would benefit from CRE and that music teachers should include CRE dialogue in general music education as there is the exclusion of students of color ensembles.

During teacher preparation programs, it is essential for music teachers to experience a wide range of cultural diversity to understand it better and to teach a culturally responsive music education curriculum. Benham (2003) argued that teacher preparation programs should include long-term engagement with different cultures assisted with people in a culturally responsive

pedagogy department. McKoy (2013) emphasized experiences in a wide variety of CRE are required in multicultural school settings since its setting did not seem to practice an important effect on students' cross-cultural competency development. She found that ethnic minorities in her study self-reported fewer attitudes and beliefs in their preparedness to teach in culturally diverse schools, yet the factors associated with fostering multicultural readiness to teach are absent. Furthermore, pre-service teachers should prepare for engagement with the CRE. Kindall-Smith et al. (2011) argued that urban settings allowed students to miss opportunities, so teachers should discuss the origin of CRE. Although CRE is believed to benefit particular students such as underserved populations, it is applicable to all settings, benefiting all students based on CRE pedagogy (Fitzpatrick, 2012). Spradley (2013) examined the beliefs and expectations of effective secondary choral teachers who work with culturally diverse populations. In her study, participants believed that educators should bear the responsibility for student learning and that learning is accomplished through culturally responsive pedagogy for student engagement.

Multiculturalism in U.S. Music Education

History of Multiculturalism in U.S. Music Education

Multiculturalism in U.S. music education has a relatively short history, as it emerged in the latter half of the 20th century (Fung, 1995, Volk, 2004). Prior to this time, music education in the United States was primarily focused on European classical music and its traditions (Keene, 2009; Volk, 1993).

In the 1960s and 1970s, there was a growing interest in incorporating diverse musical traditions into the music curriculum (e.g., Keene, 2009; Mark & Gary, 1992; Tellstrom, 1971). In 1967, the Music Educators Journal (MEJ) published a speech by German music educator Egon Kraus at the International Society for Music Education (ISME) conference. Kraus (1967) argued

that the binary perspective of music from either East or West was inappropriate, and music education will bring better understanding and knowledge to music education. In 1967, the National Association for Music Education (MENC) organized the Tanglewood Symposium, which has since been recognized as a defining moment for the music education profession during a period of significant social upheaval. The symposium played a crucial role in developing a more comprehensive understanding of the concept of 'diversity' in music education, marking a significant turning point in the field's history (Campbell, 2002, p. 29). Music educators recognized the need to acknowledge and celebrate the music of various cultural groups, and to provide opportunities for students to learn about and experience these diverse musical traditions (Volk, 1993).

In the 1980s and 1990s, the movement towards multiculturalism in music education gained momentum (e.g., Anderson, 1974; Anderson & Campbell, 1989, 2010; Anderson & Moore, 1998; Brett, 1990; Campbell, 1992a, 1992b, 1993, 1994, 2000; Heller, 1998; Floyd, 1996; Volk, 1998). In the 1980s, there were some arguments for the inclusion of diverse musical traditions in the music curriculum, emphasizing the importance of respecting and valuing different cultural traditions and recognizing the contributions of various cultural groups to the development of music (Allsup & Shieh, 2012). Music educators are encouraged not to limit their focus to Western classical music but instead to embrace the diverse musical traditions of different cultures (Anderson & Campbell, 1989; Campbell, 2002; Floyd, 1996).

Currently, the music education field is trying to move to a more global approach (e.g., Abril, 2009; Allsup & Shieh, 2012; Gay, 2002; McKoy & Lind, 2022; Nieto et al., 2008). Music teachers are encouraged to incorporate diverse musical traditions into their teaching and to provide students with opportunities to learn about and experience different cultures through

music (Abril, 2009; Allsup & Shieh, 2012; Hoffman, 2012). The incorporation of world music has enriched the music curriculum and has provided students with a broader understanding and appreciation of the diversity of musical expression (e.g., Campbell, 2002, 2017; Schippers, 2009).

The Importance of a Global Approach in U.S. Music Education

Incorporating world musics in music education and caring about students' cultural identity foster appreciation (Drummond, 2005; Hess, 2018; Miller, 1989; Traasdahl, 1998), provide a means of expressing their cultural identity through music (Belz, 2007; Cavitt, 2003; Folkestad, 2002; Hess, 2017; Ilari et al., 2013; Nethsinghe, 2012), and promote a more inclusive and equitable learning environment (Allsup, 2016; Butler et al., 2007; McKoy & Lind, 2022; Walter, 2018; Young, 1996).

First, music is a universal language that can be used to connect individuals from different cultural background (e.g., Butler et al., 2007; Elliot, 1990; Nettl, 1980). Students can learn about and appreciate the diversity of music and music traditions from around the world (Butler et al., 2007). This can broaden their understanding of music and help them develop a greater appreciation for the cultural differences and similarities among different people (Ilari et al., 2013). Second, music can be a powerful tool for cultural expression and identity formation (e.g., Butler et al., 2007). Bradley (2006) claims students can feel a sense of pride and ownership in their cultural heritage and can use music as a means of expressing their cultural identity to others. Lastly, multiculturalism in music education can play a role in promoting social justice and equity (Bradley, 2006). By acknowledging and celebrating the diversity of musical traditions and cultural identities, music education can promote a more inclusive and equitable learning environment for all students (Dunbar-Hall, 2005; Walter, 2018). Overall, a global approach in

music education can help to break down barriers and promote understanding and respect among individuals from different cultural backgrounds (Klocko, 1989).

The Limitation of Global Approaches in U.S. Music Education

Multiculturalism had been a focus of U.S. music education for some time (e.g., Abril, 2009; Allsup & Shieh, 2012; Campbell, 2002, 2017; Gay, 2002; McCoy & Lind, 2022; Nieto et al., 2008; Schippers, 2009), yet there are still challenges and limitations that must be addressed. Research has identified four systematic limitations of that have impeded the fostering of a global approach in music education, which include structural and societal issues that can impede successful implementation and integration. These limitations include:

Lack of Diversity in the Music Education Leadership and Music Teachers

The music education field has historically been dominated by White educators (e.g., Benham, 2003; Dekaney & Robinson, 2014; Griffiths, 2020; Hess, 2018, 2021; Kindall-Smith et al., 2011; Robinson & Hendricks, 2017; McCall, 2017), which can limit the perspectives and experiences that are brought to bear on music education curriculum and programming (Clauhs, 2021; Gumm, 2003; Hinckley, 2000; McKoy & Lind, 2022; Parmer, 2014; Talbot, 2017). The lack of diversity in music teachers can limit the representation of diverse musical traditions (Hoffman & Carter, 2013) and can also limit the cultural sensitivity and awareness of educators (Anderson & Campbell, 2011; Elpus, 2015; Gomes Lobato, 2022)

Limited Teacher Preparation and Lack of Training

Many music educators may not receive adequate preparation or training to effectively incorporate multicultural music education into their teaching practices (Cain, 2015; Bond & Russell, 2019; Garrett & Spano, 2017; Ibarretxe Txakartegi & Díaz Gómez, 2008; Kivijärvi & Väkevä, 2020, Joseph & Southcott, 2009; Legette, 2003; Teicher, 1997).

Cultural Appropriation

In attempting to incorporate diverse musical traditions, there is a risk of cultural appropriation, or the inappropriate use or exploitation of cultural elements from a particular culture (Beveridge, 2022; Hess, 2019; Howard, 2018, 2019, 2020; Peters, 2016). This can lead to superficial and tokenistic attempts at incorporating diverse musical traditions into the curriculum (Hess, 2013; Locke & Prentice, 2016; Schippers, 2009; Volk, 2004), rather than a deep and meaningful exploration of the cultural contexts and values that underlie these traditions.

Cultural Hegemony and Eurocentrism

Many aspects of music education, such as music theory and notation (e.g., Kivijärvi & Väkevä, 2020), are based on European classical music traditions (Johnson, 2004; Kindall-Smith et al., 2011). This can perpetuate a Eurocentric bias (e.g., Benedict 2012; Johnson, 2004) that makes it difficult for educators to fully embrace and incorporate diverse music traditions (e.g., Bond, 2017; Palkki, 2015). The cultural hegemony of Western European classical music can reinforce the dominance of this tradition in music education, which marginalizes or excluding other musical traditions (e.g., Benedict et al., 2015; Bowman, 2007; Campbell, 2017; Hall & Du Gay, 1996; Gould, 2007; Volk, 1993).

As the field of music education continues to grapple with issues of diversity, equity, and inclusion, it is important to engage in critical reflection on the structures and systems that shape music education. Elliot (1989) argues that music education is not a neutral practice but is instead shaped by cultural and social forces. Legette (2003) similarly emphasizes the need for music educators to be aware of the cultural and historical contexts that inform their practice. To address the systematic limitations in music education, then, it is necessary to take a critical approach to music education and to actively work towards creating more inclusive and diverse approaches to

teaching music. Mellizo and Cabedo-Mas (2022) suggest that music education advocates have emphasized the importance of global competency domains in preparing students for success in an ever-expanding, interconnected world. Despite the identified limitations in the ability of music education to cultivate a global mindset, the authors contend that a global approach to music education still has the potential to foster such a mindset, particularly when teachers actively strive to eliminate binary categories, avoid making assumptions, and replace or clarify Eurocentric terminology.

Policy changes are one avenue for addressing these limitations. Campbell (2002), Hune (2002), Karlsen (2017), Laes & Schmidt (2016), and Schippers (2009) all advocate for policy changes that would promote greater diversity and inclusion in music education. However, policy changes alone are not sufficient to address the limitations of multiculturalism in music education. Increased resources and commitment to diversity and inclusion in music education at all levels are also necessary (Gay, 2000; Ladson-Billings, 1995; Paris & Alim, 2014).

Despite these limitations, there is a reason for hope. Educators and researcher-practitioners can work together to address these challenges and create a more inclusive and diverse music education program. By recognizing and embracing the importance of multiculturalism in music education, educators and researcher-practitioners can promote a more well-rounded, inclusive, and culturally sensitive approach to teaching music (Gay, 2000; Ladson-Billings, 1995; Paris & Alim, 2014). By taking a critical approach to music education and committing to ongoing reflection and learning, educators and researcher-practitioners can help to ensure that music education is truly inclusive and accessible to all students.

Asian Critical Theories and Its Extensions in Music Education

The Model Minority Myth portrays Asian Americans as a successful and diligent group that has assimilated into white and middle-class society (Suzuki, 1995), but it has led to divisions and resentment both within the Asian American community and among other minority groups (e.g., Lee, 2005; Lee, 2006). In contrast, Asian Pan-ethnicity represents the grouping of individuals from diverse Asian ethnic backgrounds under a broader, more inclusive identity (Okamoto, 2014), promoting solidarity and unity among different Asian groups who share common experiences and struggles. However, it can also be problematic, leading to clashes among ethnonational groups and erasing the unique cultural differences among individual Asian ethnicities (Le Espiritu, 2019). Both concepts have significant implications for issues of identity, stereotyping, and diversity recognition within the Asian American community and society at large.

This section on Asian Critical Theories delves into the complexities of the Asian American experience, highlighting the impact of the Model Minority Myth on students' identity. The Model Minority Myth portrays Asian Americans as diligent and successful, perpetuating divisions among them and resentment from other minority groups. It discusses the vulnerabilities Asian Americans face, such as exclusion from the White majority and racial tensions with other minorities. Additionally, it explores the potential problems of Asian American Pan-ethnicity.

Model Minority Myth and Its Impact on Students' Identity

Model minority myth or stereotype is used to portray Asian Americans, who financially succeeded in becoming accepted into white and middle-class society through their diligent work, uncomplaining perseverance, and quiet accommodation (Suzuki, 1995). According to Suzuki (1995), the model minority myth was created in the late 1960s when people of color protested

against racial injustices throughout U.S. history. The media in the U.S. started highlighting successful Asian Americans' stories, making a sense of resentment towards Asian Americans by other people of color. For instance, Lee (1996) observed that other culturally marginalized students were resentful of some Asian American students and felt their success was from their expenses. Furthermore, this stereotype makes Asian Americans against other Asian Americans, portraying academically successful Asian Americans as Good Asian Americans and Bad Asian Americans who did not meet their stereotypes (Lee, 2005; Lee, 2006). The model minority is highlighted in research focusing on Asian Americans in K-12 schooling (Lei, 1998) and higher education (Lee, 2006; Suzuki, 2002). Scholars have revealed that this notion places Asian Americans in a vulnerable racial position, leading to their exclusion from the White majority and contributing to racial tensions with other minorities, primarily African Americans.

According to Park (2011), there are many Asian Americans who are illiterate and destitute while some Asian Americans have more education opportunities and higher income than other people of color. Moreover, he argued that ignoring these differences will hinder Asian Americans who are in need of service. In addition, the study examined how American identity is shaped among recent Korean immigrants through interdependent and non-sequential processes, specifically focusing on the acquisition, construction, and enactment of the model minority stereotype. In this study, Park (2011) found that the identification of Korean immigrant students with the model minority stereotype was a reaction to their perception of a racial hierarchy. Moreover, the study discovered that Asian immigrant students adopted a superficial American identity as a racial minority, perpetuated the minority stereotype, and reinforced it by judging those who did not conform to the stereotype. Lee (1996) also found that the means of social

control help Korean Americans maintain their ethnic identity which was in line with the image of Koreans as the model minority.

Both Sides of Asian Pan-ethnicity

Pan-ethnicity refers to the grouping of individuals from various ethnic backgrounds under a broader or more inclusive ethnic label (Okamoto, 2014). In the U.S., Pan-ethnicity can be used to describe the collective experiences of groups of people who share certain cultural, social, and historical similarities (Espiritu, 1992; Kibria, 2002; Maeda, 2009). For example, the term Asian American refers to a pan-ethnic identity that includes more than 20 national origin groups including Chinese, Japanese, Korean, Filipino, Vietnamese, Indian, Malaysian, Pakistani, Indonesian, Thai, and others (Pew Research Center, 2013; Okamoto, 2007).

The concept of Asian American pan-ethnicity can be beneficial in terms of creating a sense of solidarity and unity among individuals from different ethnic groups who share common experiences and struggles (Hune, 2002; Le Espiritu, 1992; Lopez & Espiritu, 1990; Lowe & Mac an Ghaill, 2015; Omi & Winant, 1993; Rhoads et al., 2002). For example, Le Espiritu (1992) mentioned that “Once established, the pan-ethnic group as a result of increasing interaction and communication among its members can produce and transform pan-ethnic culture and consciousness” (1992, p. 11-12).

However, Asian American Pan-ethnicity can also be problematic because it allows ethnonational groups to clash over (Le Espiritu, 2019), erasing the specific histories and cultural differences of individual ethnic groups within the pan-ethnic label (e.g., Le et al., 2021; Okamoto & Mora, 2014). In the 1970s, the U.S. Census Bureau created the “Asian or Pacific Islander” (API) category. Despite the loss of the distinctiveness of Asian and Pacific groups, the Census

Bureau retained separate data collection. Espiritu and Omi (2000) noted that efforts to expand this racial category will continue, highlighting the complexity of the Asian American population.

Potential Problems of Asian American Pan-Ethnicity in U.S. Music Education

The U.S. education system often lumps together all Asian cultures into one monolithic group, disregarding the diversity and unique cultural practices of different ethnicities (Le Espiritu, 1992; Kibria, 2002; Lam, 1999; Maeda, 2011; Pew Research Center, 2013; Okamoto, 2007). This can bring some protentional problems such as overgeneralization of cultures (Lee, 1996; Park & Harrison, 1995), stereotyping (Hune, 2002; Lee, 1996; Oyserman & Sakamoto 1997), exclusion of individual ethnic identities and difficulties in Asian American students' cultural identity formation (Yeh & Huang, 1996).

Asian American pan-ethnicity can lead to disunification by ignoring the cultural diversity of marginalized Asian cultures, languages, and traditions (Lee & Ramakrishnan, 2021; Nicholson & Mei, 2023; Kibria, 1996; Yamashita, 2022). It may also perpetuate harmful stereotypes and biases towards specific ethnic groups. For instance, the Model Minority myth portrays Asians as academically successful and immune to significant challenges in the U.S. education system (Chang, 1992; Kim & Lee, 2014; Takagi, 1992; Thompson & Kiang, 2010; Thompson et al., 2016; Omatsu, 1994). This myth originated from William Petersen, who coined the term in 1966 and praised Japanese Americans for their success despite historical adversity (Petersen, 1966). However, such identity constructions position Asians as an ideal minority group and can lead to the homogenization of their identities, which can perpetuate harmful stereotypes and biases, creating *racial triangulation* between white individuals and other minority groups (Kim, 2001). Therefore, it is essential to recognize and value the unique cultural identity of individual Asian ethnicities and avoid grouping all Asian identities under a single pan-ethnicity perspective.

The homogenization of Asian identities in U.S. music education can result in the de-emphasis of specific cultural and ethnic backgrounds (Hebert, 2017; Salvador & Kelly-McHale, 2017), perpetuating harmful stereotypes and biases that negatively affect Asian students' academic achievement and socio-emotional well-being (Hune, 2002; Huynh, 2012; Lum, 2009; Ilari et al., 2013). To create a more inclusive and equitable learning environment, U.S. music education must recognize and celebrate the diversity of Asian cultures (Anderson & Campbell, 2010, 2011), while valuing the unique cultural identity of individual Asian ethnicities, including Korean culture (de Quadros, 2009; Le et al., 2021; Okamoto & Mora, 2014). Therefore, it is crucial to include each Asian culture, especially for classes with Asian students.

Culturally Marginalized Asian Americans' Experiences in U.S. Schools

To gain a comprehensive understanding of the challenges and disparities faced by culturally marginalized Asian Americans in U.S. schools, it is essential to examine microaggressions and curriculum violence against this diverse community. Microaggressions, as revealed through research, have a significant and harmful impact on the emotional well-being and educational experiences of Asian American adolescents. Moreover, curriculum violence, characterized by the exclusion, misrepresentation, and marginalization of Asian Americans in educational materials, sends a message of insignificance and perpetuates stereotypes. By focusing on these issues, you are addressing the need to shed light on the nuanced experiences and systemic biases that affect Asian Americans in both their everyday interactions and their education, advocating for greater awareness, inclusivity, and equity within the educational system.

Microaggressions and Educational Challenges against Asian Americans

According to U.S. Census Bureau (2021), Asian American K-12 and college (e.g., undergraduate or graduate) enrollment was 2,635,000 (13.5%) and 1,627,000 (8.3%) respectively. The educational attainment of Asians showed a relatively higher ratio than other races (U.S. Census Bureau, 2022). However, Hune (2002) noted, that while the educational attainment of Asian Americans is often portrayed as high, national data may obscure important regional differences. In regions where Asian American populations are concentrated, such as the Western United States, the educational attainment of Asian Americans can be lower than that of White Americans in certain respects. Moreover, this educational attainment is bimodal, with some Asian Americans possessing many years of schooling and others having relatively little. These variations in educational attainment suggest the importance of examining the experiences of specific Asian American subgroups in order to better understand their educational challenges and successes.

Huynh (2012) conducted research, examining the frequency and impact of microaggressions among Latino (n = 247) and Asian American (n = 113) adolescents. Indeed, microaggressions can be harmful because they can create doubt and rumination about whether an individual is being over, and sensitive, which can evoke feelings of anger, helplessness, and frustration (Noh et al., 2007; Sue et al., 2007). Huynh (2012) has demonstrated that both Latino and Asian American adolescents perceive and are affected by microaggressions. Specifically, microaggressions have been associated with anger, which in turn has been linked to increased depressive and somatic symptoms. Pang et al. (2004) argued that Asian-Pacific Americans (APA) consisted of a great diversity of ethnicities, so understanding APA as two or three high-achieving

ethnicities is inappropriate. Moreover, presuming and highlighting on the academic achievement of Asian Americans will put them between other racial minority groups.

Sue et al. (2007) utilized a focus group interview with 10 self-identified Asian Americans and brief demographic questionnaires to identify the types and dynamics of racial microaggression themes endorsed by this group. The study resulted in the emergence of eight major themes of racial microaggression: (a) alien in own land, (b) ascription of intelligence, (c) exoticization of Asian women, (d) invalidation of interethnic differences, (e) denial of racial reality, (f) pathologizing cultural values/communication styles, (g) second class citizenship, and (h) invisibility. According to Sue et al. (2006), the experiential reality of Asian Americans suggests the existence of racial microaggressions, but their ambiguous and subtle nature presents challenges in identifying and quantifying them.

Curriculum Violence against Asian Americans

Asian Americans have been excluded from U.S. textbooks and curricula through a variety of means (Kiang, 2004). This has included invisibility (Zuercher, 1969), omissions and misrepresentation (Chin, 1984), and absence from social studies textbooks (Hartlep & Scott, 2016; Suh et al., 2016). Sleeter (2022) found that none of the 96 historical figures selected in California's U.S. history curriculum standards were Asian American, and Vasquez Heilig et al. (2012) found a similar exclusion in Texas standards, with zero Asian American in 11th-grade study of U.S. history.

An (2016, 2022) found that K-12 U.S. history curriculum standards in 10 and 50 states respectively have resulted in Asian Americans being nearly invisible, and when they are included, they are often portrayed as dangerous foreigners, victims of nativist racism, or new immigrants with little contribution to nation-building. According to An (2022), this exclusion or

misrepresentation of historically marginalized groups sends the message that they are insignificant, inferior, unworthy, or dangerous and should not be valued, cared for, or respected.

Numerous studies have underscored the significance of Asian American research in the US, but most have approached the topic through the lens of Asian American or Asian American and Pacific Island pan-ethnicity. To achieve culturally responsible music education, it is crucial to investigate each individual Asian American culture and its unique characteristics and background.

The current proposed study would explore the experiences of culturally marginalized Asian American students in U.S. schools, with a particular focus on Korean American students in the field of music education. Previous studies have demonstrated the systematic understanding and learning experiences of Asian American students in the context of education in general, but little attention has been paid to the specific experiences of Korean American students in the context of music education. By examining previous research on culturally marginalized Asian American students, this section seeks to identify areas where more research is needed and provide a foundation for understanding the experience of Korean American students in U.S. music education.

Summary of Chapter II

This literature review analyzes research on culturally responsive teaching, multiculturalism in music education, and Asian Americans in U.S. schools. Through a systematic review, this study investigates how practitioners can incorporate diverse cultural perspectives in music teaching to promote Asian American cultural inclusion and enhance student learning. It establishes the conceptual foundation of this study, including identity theories and culturally responsible education. While discussing the history and importance of multiculturalism in

education, the review also highlights limitations in implementing multicultural music education, including those related to Model Minority and Asian American Pan-ethnicity. Additionally, the experiences of culturally marginalized Asian American students in U.S. schools and their music education challenges are presented.

Chapter III

INTRODUCTION

Introduction

This methodology chapter includes seven sections: participants and setting, procedure, pilot study, adjustment, instrumentation, data collection, and plan of analyses. Each section provides a detailed account of the study's methodology, including how data is collected, analyzed, and interpreted.

This study examined the lived experiences of Korean American students in U.S. music education, with a focus on the exclusion and inclusion of Korean culture in the U.S. K-12 band and orchestra experience. With the increasing number of Korean Americans in public schools (National Center for Education Statistics, 2022; U.S. Census Bureau, 2022), there is a significant gap in understanding their experiences in music education. Culturally responsive education (CRE) in education is important, and this study aims to address this gap by exploring the experiences of seven Korean-American college music majors in U.S. colleges. The study aimed to gain a deeper understanding of the personal experience of cultural inclusion and exclusion in music education.

Interviews from all participants were based on their own recollection, with the fact that they are not currently experiencing the phenomenon. Using the pilot study process, the researcher decided to take a phenomenological study, exploring a phenomenon (culturally marginalized music education experience of Korean American college music majors with experience in band and orchestra classes in their U.S. K-12 settings). By using a

phenomenological study approach, the study aimed to gain an in-depth understanding of how these individuals experience the Korean culture in the U.S. K-12 band or orchestra class.

To carry out the purpose of this study, the following research questions were addressed:

1. How do Korean American immigrant music majors make meaning of their experiences in K-12 music education?
    - 1a. What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural inclusion, the aspects of their past class experiences that made them feel included, and their descriptions of culturally responsive education in class?
    - 1b. What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural exclusion, the aspects of their past class experiences that made them feel excluded, and how they describe their culturally inclusive experiences in terms of either inclusion or appropriation?

The stories collected from the participants were synthesized to identify the inclusion or exclusion of Korean Americans in band and orchestra classes, as well as how they navigate these cultural challenges. By shedding light on these experiences, this study aimed to inform the development of more inclusive and culturally responsive music education practices that address the needs of Korean Americans and other marginalized groups.

Phenomenological Study

Phenomenologists strive to investigate the experiences of a specific group of individuals to comprehensively capture and articulate their perceived realities within a particular context (Moustakas, 1994). Phenomenological research enables a profound comprehension of the core of a human experience, facilitating a deep insight into a specific encounter from the participant's

standpoint. This firsthand knowledge, provided by the participants, offers descriptive data that enhances the researcher's understanding of the "lived experience" associated with a particular event (Patton, 2002, p. 104). By doing so, researchers can unravel intricate human experiences and delve into "the essence and underlying structure of a phenomenon" (Merriam, 2009, p. 23).

The utilization of the phenomenological study design empowers researchers to explore a specific uniqueness, revealing a phenomenon that might otherwise remain concealed (Merriam, 2009, p. 46). This approach allows the researcher to comprehend the phenomenon through participants' accounts of their lived experiences and to pinpoint the pivotal aspects of those experiences (Moustakas, 1994).

In this study, a Korean American college music student's music education experience in the U.S. was selected as the case. This choice was made to thoroughly investigate how Korean American students experience and interpret their cultural inclusion or exclusion in music education, thereby collecting abundant and diverse data sources. Moreover, since a phenomenological approach is well-suited for studying affective, emotional, and often intense experiences (Merriam, 2009, p. 26), it naturally aligns with my chosen phenomenon. This phenomenological methodology also allowed me to understand what effective culturally responsive education for culturally marginalized students in U.S. music education is.

Participants and Setting

Phenomenological researchers, such as Creswell (1998) and Morse (1994), suggest that a sample size of 5 to 25 is ideal for such studies so 7 interview participants were selected by purposeful sampling. Each participant has a different background that includes the differences in age, geographic location of origin, whether they live in the U.S. in an urban or rural area, and the percentage of Koreans in their school. Purposeful sampling is criterion sampling, which involves

selecting individuals who meet predetermined criteria relevant to the study's purpose (Polit & Beck, 2020). By identifying samples from the population based on specific characteristics, criterion-based sampling ensures their relevance to the study (Petersen, 2015).

According to Creswell (2013), establishing criteria is crucial as it enables researchers to select subjects who have experienced a shared phenomenon, thereby ensuring the quality of the study. The participants are selected based on specific inclusion criteria: (a) Korean immigrants, (b) experience in band classes or orchestra classes during their K-12 years in the U.S., and (c) majoring in music or music education. This sample size, which is 7, will provide a focused and in-depth exploration of the experiences of Korean American in music education within the context of the study's specific research questions.

Procedures

This study recruited 7 Korean American college music majors who are Korean American and have experience with K-12 band or orchestra education. During the pilot study, the researcher identified pilot study participants that were all Korean immigrants, so being a Korean immigrant was later added as one of the criteria for the dissertation. Among 7 participants, 2 participants in the pilot study and this study were recruited from the Korean Graduate Students Associations in Universities in New York City. The rest of the participants were selected by purposeful sampling based on the recommendation from participants.

Each interview consisted of one questionnaire of demographic data and open interview prompts. Prior to the interview, a demographic data inventory that includes questions about their national identity, immigrant background, cultural identity, major, gender, and band/orchestra participants in the U.S. K-12 music experiences was launched via Qualtrics. Once they met all criteria, the consent form and detailed interview instructions were emailed to each participant.

The field setting was all online in a Zoom meeting set up. During the interview, the audio resource of each interview was recorded using the recording features of Zoom. If necessary or for clarification, an additional online Zoom meeting was conducted. Data collection took place between Aug 3, 2023, and Sep 15, 2023.

Pilot Study

The qualitative research process includes a critical procedure known as pilot interviews, which aim to assess the feasibility of the study and identify potential flaws or issues within the interview protocol (Seidman, 2013; Creswell, 2014; Bragg, 2017). The researcher conducted three pilot interviews to evaluate the study's readiness before collecting data. The participants for these interviews were Korean Americans who identified that they have Korean cultural identities, majoring in music, and have U.S. K-12 band experiences. These interviews were conducted in Spring 2023.

Data Collection

After recruiting participants through Korean student associations in schools in New York City, the selection of participants for this pilot study was carried out through the method of purposive sampling. This approach is commonly employed by researchers to specifically target and gain knowledge and understanding about a particular phenomenon through the careful selection of a small number of participants who possess the most relevant and valuable insights (Merriam, 1998).

Three participants were selected based on three criteria: (1) having a Korean cultural identity, (2) majoring in music or music education, and (3) having U.S. K-12 band experiences. Three identified participants majored in oboe, flute, and vocal performance at the Manhattan School of Music and New York University. Two were females and one was male in all early 20s.

After confirming that they met the criteria, participants were sent an informed consent form with a summary of the research. Individual interviews were conducted in April 2023, with two conducted over Zoom and one in-person interview. The interviews lasted an average of thirty minutes.

Data Analysis

The audio-recorded interviews were transcribed using an online program, providing the researcher with a textual version of the interviews for analysis. The researcher then meticulously read and analyzed the transcripts, carefully examining the language used by the participants to gain a deep understanding of their experiences and perspectives.

To ensure the analysis remained unbiased, the researcher utilized several phenomenological analysis methods based on Moustakas (1994), Patton (1990), and Smith & Firth (2011). The first method was epoché, which is a technique used to suspend preconceptions and focus on the subjective experience of the phenomenon (Patton, 1990). The researcher acknowledged preconceived assumptions about the phenomenon of inclusion/exclusion of Korean culture in U.S. K-12 band class and set those ideas and assumptions aside and adopted a stance of openness and receptivity. This allowed the researcher to approach the interviews with an open mind and without preconceived notions or assumptions, which could have otherwise influenced the analysis. The second method employed was a phenomenological reduction, which involves the elimination of potential biases (Moustakas, 1994). The researcher left the data in pure form, uncontaminated by intrusions. This method helped the researcher to distinguish between the interviewee's subjective experience and any external factors that may have influenced their response. By using phenomenological reduction, the researcher was able to discern the interviewee's true experience from their potential personal biases, social norms, or

cultural influences. Finally, bracketing was used to isolate the researcher's personal experiences with the phenomenon (Hamill & Sinclair, 2010). The researcher refrained from making any judgments, evaluations, or interpretations during the review of collected data. This method helped the researcher to remain impartial, as it allowed them to recognize and set aside any pre-existing assumptions or beliefs they may have had. In this way, the researcher could better understand and interpret the interviewee's experiences and perceptions, free from any personal bias.

Once the researcher had completed these preliminary steps, the framework approach was used to assign codes for the interviews (Smith & Firth, 2011). The framework approach is a rigorous and systematic method for analyzing qualitative data, allowing the researcher to identify patterns, themes, and categories in the interview data. This approach helped the researcher to develop a coding framework that could be applied across all the interviews, ensuring consistency and reliability in the analysis.

Finally, NVIVO 12 software was utilized to collate themes and categories and analyze their frequency of occurrence. This software facilitated the organization and management of the large amount of qualitative data obtained from the interviews. With its advanced search and query capabilities, NVIVO 12 software enabled the researcher to identify patterns and themes that might have been missed through manual analysis, thus ensuring a more comprehensive and nuanced understanding of the data.

Findings of the Pilot Study

The pilot study aimed to evaluate the study logistics and interview protocol and identify any flaws (Bragg, 2017; Creswell, 2014). The pilot study explored the experiences of Korean American students in K-12 music education bandrooms and band repertoire, with a focus on the

inclusion and exclusion of Korean culture. Through interviews with three participants, the pilot study identified three major themes: (a) exclusion of Korean cultural elements in band repertoire, (b) limited representation of composers who are not white males, and (c) a lack of Korean American composers and representation in band repertoire. The sub-research question investigated how Korean American college music or music education majors make meaning of their K-12 music education experiences. Two participants asserted that the exclusion of Korean cultural elements in the repertoire is inappropriate, as students have a right to be culturally understood in music. Conversely, one participant attributes the exclusion to a shortage of Korean American composers and the difficulty of certain repertoires for middle or high school band students.

Furthermore, the researcher could provide a textual and structural description, which are significant elements of phenomenological analysis (Creswell & Poth, 2018). In addition to the exclusion of Korean culture in the repertoire, the three participants in this study depicted a Western norm in their music classes in various ways. This included a heavy focus on the repertoire of white male composers and a lack of understanding of the physical differences of Korean students. In Participant A's experience:

> We started on fall semester with repertoires for a fall concert, and fall concert usually has a portion of we call it the golden era, which is from around 1940s to 1950s 1960s. That is all like "All the things you are" or like Rodgers and Hammerstein's music or let's say, Stephen Sondheim's music or Irving Berlin's… Cole Porter, those kinds of music were part of the fall semester…

Other participants have shared similar experiences in which white male composers dominated the repertoire. In addition, all three participants experienced a lack of understanding of Asian physical differences. Participant B recalled:

> I always have been taught my lips shouldn't be seen when playing the oboe… It was a bit stressful because it was difficult to play the oboe not showing my lips. But later I knew we (Koreans) have thicker lips than white people… I didn't notice this because my oboe teachers were all white males…

The pilot study revealed that interview participants were able to convey their experiences more accurately and vividly through the interviews. The researcher recognized the need for a detailed analysis process due to the abundance of qualitative data provided by the participants. Another finding was all participants were born in South Korea and came to the U.S. in their early K-12 years. The researcher decided to include the criteria of being a Korean immigrant to research their immigration background. In addition, during the interview, one of the participants, participant A, turned out that he took band class as a drummer in the middle school and choir in the high school years. Moreover, the researcher found Patton's (1990) phenomenology analysis process consisted of repeated and overlapped processes. Based on those findings, the researcher elaborated on the analysis plan in greater detail. Additionally, the researcher was intrigued by the participants' varied portrayals and interpretations of their experiences with the exclusion of Korean cultural elements in the band repertoire, leading to a deeper interest in exploring this topic.

For the interview setting, the researcher decided to use the remote interview (using Zoom) only because it is convenient for the researcher and participants to raise the efficiency of interviews. Moreover, the researcher believes it will be helpful to extend the interview time up to

60 minutes and multiple times if necessary to understand and explore the interviewee's lived experience. Because all three participants could recall their experiences and opinions more openly after the formal interviews.

Adjustment

After conducting a pilot study, the researcher identified the need for certain changes in the study's procedures. First, one of the criteria for participation in the study was an experience in a band class. However, it was discovered that all participants in the pilot study had concurrent experience in orchestra classes. To address this finding, the criteria of this study have been modified to accommodate participants with experience in either band or orchestra classes. This adjustment enables the exploration of Korean cultural experiences in either or both band and orchestra class settings. Secondly, in the pilot study, one participant had experience in both band and choir classes, majoring in vocal performance. To maintain consistency, the researcher decided not to include this participant in the main study, including students who have band or orchestra experience. As a result, the remaining two participants from the pilot study were included in the main study.

Instrumentation for Dissertation

In this section, the researcher outlines the essential components of our research methodology, detailing the methods and tools for data collection and analysis in our study. Specifically, the researcher provided a comprehensive overview of the data collection instruments and procedures that were utilized to investigate the experiences of Korean American college music majors in their K-12 music education. The consideration of interview protocols was careful in order to raise levels of trustworthiness, credibility, and confirmability.

To gain insights into participants' experiences concerning Korean cultural inclusion and exclusion in U.S. K-12 music education, the researcher conducted one-on-one Zoom interviews. Zoom was chosen as the platform because it affords participants the flexibility to select convenient dates, times, and locations based on their schedules. Moreover, it created a private and focused environment for open and candid discussions about their personal experiences.

In the interest of data accuracy, all interviews were recorded using digital platforms such as Zoom and audio hijack. Subsequently, these recordings were transcribed using a digital transcription service platform, otter.ai. The resulting transcriptions were shared with the participants to verify the accuracy of the data. Additionally, to ensure privacy and confidentiality, pseudonyms were used for all personal information, including names and schools.

The presentation of this planned instrumentation sought to provide transparency into this research process and underscores our commitment to upholding rigorous research methodologies. This plan served as a testament to our dedication to conducting a robust and ethical research study, guiding us in the successful execution of our research methodology.

Procedures

Interview Strategies

The 10 steps that followed the interview, from receiving Institutional Review Board (IRB) approval to the start of analysis (Table 3.1.) To ensure ethical compliance, this study obtained IRB approval from Teachers College, Columbia University prior to data collection in August 2023. Participants completed a demographic survey (Appendix B) to confirm their eligibility, after which they received informed consent (Appendix C) and an invitation to participate with a summary of the study. Participants were assured of the confidentiality of their responses and that interviews were only recorded for transcription purposes. Open-ended

interview questions were used to allow for in-depth responses from each participant. Responses were coded into themes and patterns, enabling the interpretation of participants' experiences around the phenomenon. An online transcription service was used to transcribe the collected interviews. Participants had the opportunity to review the transcription for accuracy before data analysis. Upon approval, the researcher proceeded with data analysis.

Overall, a comprehensive data collection approach was undertaken, centered primarily on two one-on-one interviews with a total of 7 participants. To ensure a comprehensive understanding of the research objectives, it was deemed essential to conduct two interviews per participant, allowing for a deeper exploration of their perspectives and experiences.

In addition to the interview data, the research methodology also incorporated the collection of reflective journals from the researcher. These records, recorded by the researcher during the study, provide a valuable supplementary dataset that enhances the richness and depth of the research findings. These reflective journals serve as an additional layer of insight into the participants' behaviors, interactions, and contextual factors, which can significantly contribute to the subsequent data analysis process.

By employing this dual-method approach involving interviews and reflective journals, the research design sought to corroborate the data, thereby increasing the trustworthiness of the findings. This comprehensive data collection strategy ensures that the research outcomes are robust, and reflective of the participants' experiences and perspectives, ultimately contributing to the overall strength of the study.

Table 1

The Process of the Interview

1.	Institutional Review Board (IRB) approval was completed.
2.	Potential participants were identified.
3.	Eligibility for the research was confirmed through demographic surveys.
4.	Information about the research were sent to potential participants.
5.	Confirmation was received by the researcher.
6.	Interviews were scheduled with identified participants.
7.	An informed consent was sent to the participants.
8.	Total 14 interviews were conducted remotely.
9.	Recorded interviews were transcribed and sent to participants for accuracy.
10.	The process of analysis began.

Ethical Consideration

Qualitative research methodology raises several ethical considerations and inherent risks for stakeholders (Creswell, 2014; Sieber & Tolich, 2013). Adherence to ethical guidelines and frameworks is crucial, including obtaining informed consent, respecting participants, and their wishes, avoiding harm, telling the truth, and giving participants the right to withdraw without negative consequences (Sarantakos, 2005; Sieber & Tolich, 2013).

This study aimed to maintain the highest ethical standards and protect the participants, researcher, and institution by considering two areas of ethical consideration. Firstly, prior to conducting interviews and gathering data, the Institutional Review Board (IRB) at Teachers College, Columbia University was processed for approval. In Spring 2023, the researcher completed the IRB's CITI training, and a copy of the CITI completion certificate is included in Appendix D.

Secondly, the consent request was created by the researcher and approved by the IRB at Teachers College, Columbia University. The consent included the researcher's identification, the study's purpose, benefits of participation, compensation, confidentiality guarantees, investigator contact information, and participants' right to withdraw at any point during the study. Participants received consent before the interviews, and their signed consent was collected before proceeding

with the research. By considering these ethical considerations, this study aimed to maintain ethical standards and protect the participants, researcher, and institution.

Analyses

Phenomenology is a philosophical approach that emphasizes the subjective experiences of phenomena (Creswell & Poth, 2018). In qualitative research, the analysis of data typically involves the initial step of organizing raw interview data into meaningful categories or themes. In this study, using four steps of analysis procedures, the researcher will identify emerging units of meanings from the grouped data, providing structure and meaning to the collected data.

In the data collection phase, the researcher used a reflective journal to document personal interactions with the data, initial impressions, and assumptions about potential analysis (Creswell, 2013; Van Manen, 1990). This journal was treated as a source of data itself and was used to support the phenomenological analysis process. After the data collection phase, the researcher proceeded with the transcription of the interview data. Before analysis began, the researcher gained approval from participants to ensure the accuracy of the transcribed interview data.

As stated above, the current study aims to employ a phenomenological study as its research methodology. The phenomenology is imperative that this analysis be conducted inductively, as opposed to deductively, in order to allow for the participants' responses and emergent data to guide the analytical process (Creswell, 2013; Seidman, 2006; Van Manen, 2016). While descriptive phenomenology uses the technique of bracketing off, hermeneutic (interpretive) phenomenology focuses on understanding the meaning of experience by searching for meaningful units, and engaging with data interpretively, with less emphasis on the essence (Sloan & Bowe, 2014).

Hermeneutic phenomenology emphasizes flexibility in analytical methods, allowing the analysis process to be guided by the context of the phenomenon itself (Langdridge, 2007). With a focus on hermeneutic (interpretive) phenomenology, this research designed an analysis approach to gain insight into the experiences of marginalized Asian American college music majors in K-12 music education.

In contrast to descriptive phenomenology's use of bracketing off, hermeneutic (interpretive) phenomenology prioritizes the exploration of meaningful units and the interpretive engagement with data to understand the significance of experiences, placing less emphasis on the essence (Sloan & Bowe, 2014). Thus, this first phase will provide with the initial understanding of the phenomenon of Asian American students' lived experience in K-12 music education classrooms.

First, data management in this study involved a comprehensive reading of the interview transcripts by the researcher. In the second reading, the researcher wrote brief notes in the Microsoft Excel file to capture initial impressions, questions, and thoughts related to the participant's responses. Additional readings of the transcripts were conducted to identify significant statements made by the participants in the coding matrix, which will be then highlighted in the text and documented in a chart (Creswell, 2013). Using this matrix, the researcher assigned possible units of meanings (e.g., Creswell, 2013; Smith & Firth, 2011; Van Manen, 2016). This process was conducted in an inductive manner, allowing for emergent meaning units to be identified and examined both within and across the participants' responses. The researcher used an *in vivo* coding structure, which involves coding the data directly from the participant's own words, rather than relying on a preconceived coding scheme (Creswell, 2013;

Kvale & Brinkman, 2009; Seidman, 2006). The identified *in vivo* codes were further developed into groups of meaning units, and the data was continuously reclassified as necessary.

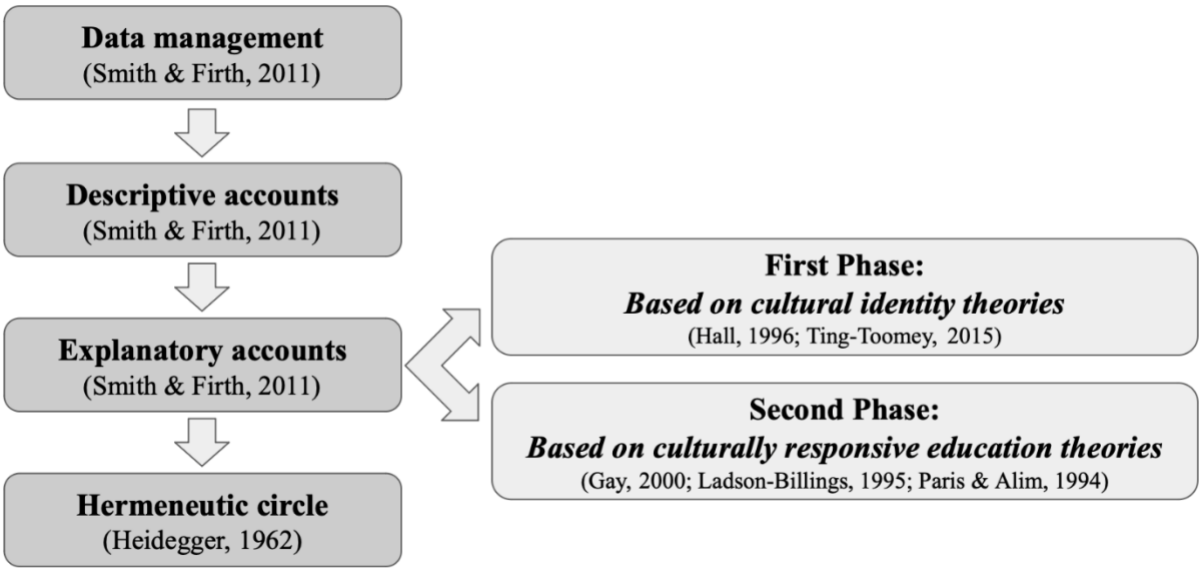
In the second step of descriptive accounts in the data analysis, the researcher created initial units of meaning to explore their associations and investigate more abstract concepts related to the synthesis structure (Smith & Firth, 2011). This process involved moving from the initial units of meaning to the development of the final units of meaning for later interpretation (Smith & Firth, 2011). The researcher aimed to identify ten to 15 overarching units of meaning through a continuous process of synthesizing emergent units of meanings around commonalities (2013). After the descriptive account process, I analyzed and synthesized the data into units of meaning that reflected the participants' lived experience.

In the next phase of data analysis, which was the explanatory accounts phase, patterns in the data were identified and interpreted by the researcher, developing associations (Smith & Firth, 2011). The researcher used the *in vivo* codes that were identified in the participants' responses to begin the interpretation phase of the data analysis process. This process was aimed to ensure participant accounts were accurately presented and to reduce the possibility of misinterpretation (Smith & Firth, 2011). This analysis process was conducted twice based on the conceptual framework. The data were explored to make meaning units, and while the researcher hoped to see ties to three culturally responsive frameworks, data was synthesized as openly as possible. Interpretation will involve making sense of the units of meaning to arrive at the ultimate lessons uncovered through the inquiry process (Creswell, 2013). After the explanatory process analysis, I synthesized further, making meaning units, and then clustered the meaning units into groups.

For the last step, the researcher used the hermeneutic circle framework to analyze the collected data (Heidegger, 2002). The hermeneutic circle is a process of interpretation in which one continually moves between smaller and larger units of meaning in order to determine the meaning of both. This analysis will enable a more comprehensive perspective, aiding in a deeper understanding of the lived experiences of Korean American college music students' music education.

Figure 2

Process of Analysis



Data Collection

In this research study, seven participants were interviewed between August and September 2023, following approval from the Institutional Review Board (IRB). The recruitment process spanned different time periods for each participant, leading to variations in the timelines of their first and second interviews. All interviews were conducted online via Zoom, with each interview lasting between 45 minutes and 60 minutes. Each participant was invited to individual

Zoom links and there were 2 interviews per person. Notably, after each interview, the video component was deleted, and only the audio recording was retained for transcription purposes. The transcription process utilized Otter.ai.

Throughout both interviews, an open-ended approach was employed. This approach allowed the researcher to remain flexible in their questioning and direction, adapting to the responses and narratives provided by the interviewees. This flexibility ensured that the research process was responsive to the unique experiences and perspectives of the participants, enriching the depth and authenticity of the findings.

Throughout the study, I kept personal notes and interpretations gathered during the interviews and analysis in a reflective journal. The journal was also used to maintain my own dasein, which is the phenomenological terminology for self or being there. I also depicted initial assumptions, revisions, or confirmations in this journal. Basically, I used my one Microsoft Excel file to record this reflective journal, later I transferred all the information in one Word file.

Analysis Process

After the interviews, the researcher used Otter.ai to transcribe the interview contents. Once all the transcribed interviews were collected, the researcher sent the contents to the interviews to seek the approval. After all participants approved the use of their contents using pseudonyms, the first phase of analysis began.

In the first analysis process, I used the framework approach (Smith & Firth, 2011) and a reflective journal to explore the complex phenomena to ensure a thorough data exploration and maintain a transparent audit trail throughout the process. First, I conducted a comprehensive reading of interview scripts and then recorded brief notes in an Excel file to capture initial impressions, questions, and thoughts. In the next reading, I highlighted significant statements and

documented them in a coding matrix in one Excel file (Creswell, 2013). This initial coding matrix was developed by an inductive manner, allowing for possible emergent possible unites of meaning to be identified and examined both within and across the participants' responses (e.g., Creswell, 2013; Smith & Firth, 2011; Van Manen, 2016). I used an *in vivo* coding structure, which involves coding the data directly from the participant's own words, rather than relying on a preconceived coding scheme (Creswell, 2013; Kvale & Brinkman, 2009; Seidman, 2006). The identified *in vivo* codes were further developed into groups of meaning units, and the data were continuously reclassified as necessary (See Appendix E).

In the second step of descriptive accounts in the data analysis, I examined the initial units of meaning to explore their associations and investigate more abstract concepts related to the coding structure (Smith & Firth, 2011). This process involved moving from the initial units of meaning to the development of final units of meanings for later interpretation (Smith & Firth, 2011). Identifying associations and hierarchy between units of meanings were guided to synthesize the whole picture of lived experience of participants (See Appendix F).

In the next phase of data analysis, which was the explanatory accounts, conceptualized patterns in units of meaning were identified and interpreted by the researcher (Smith & Firth, 2011). The researcher used the *in vivo* codes that were identified in the participants' responses to begin the interpretation phase of the data analysis process. Interpretation involves making sense of the meaningful units to arrive at the ultimate lessons uncovered through the inquiry process (Creswell, 2013).

Conducting the data analysis process twice, guided by the conceptual framework, involved exploring the data to identify meaningful units. The emphasis was on an open synthesis of data, allowing for the emergence of connections to three culturally responsive frameworks.

The subsequent interpretation focuses on making sense of the meaningful units, leading to the revelation of ultimate lessons uncovered through the inquiry process (Creswell, 2013). Beyond the explanatory analysis, additional synthesis and grouping of meaning units were carried out to capture the inductive nature of the exploration.

For the last step, I used the hermeneutic circle framework to analyze the collected data (Heidegger, 2002). The hermeneutic circle is a process of interpretation in which one continually moves between smaller and larger units of meaning in order to determine the meaning of both. This analysis enabled a more comprehensive perspective, aiding in a deeper understanding of the lived experiences of Korean American college music students' music education (See Appendix H).

Summary of Chapter III

This study aims to investigate the experiences of Korean American students in U.S. music education, specifically examining the extent to which Korean culture is excluded or included in K-12 band or orchestra class experience. Adopting a phenomenological study approach, this study sought to explore the personal experiences of cultural inclusion and exclusion in music education. The research involved recruiting 7 Korean American college music majors who identified as Korean immigrants and had experience with K-12 band and orchestra education. The participants were interviewed online with the interviews recorded for transcription purposes. Using a phenomenological study analysis, the collected data were analyzed to capture the pure experiences of the participants, with their experiences and perceptions of the experiences.

Chapter IV

RESULTS

Introduction

In Chapter IV, the research findings will be presented for the phenomenological study. This chapter will commence with an introduction to each participant's context and provide a comprehensive description of them, including the context of the participants' music education experiences. In this section, the demographics of the 7 study participants will be outlined, followed by a detailed account of the data collection process and the thematic analysis. In addition, the utilization of the hermeneutic circle in the final analysis process will be discussed. The findings will be systematically presented, aligning with the research questions and supported by participant quotes and interview observation data. The researcher will elucidate the emerging units of meanings, drawing from both interviews and interview observations. Subsequently, the researcher will directly address the research questions by integrating participant quotes and observation data.

As detailed in Chapter I, the initial phase of analysis draws from identity theories (Hall, 1996; Ting-Toomey, 2015) to delve into participants' cultural identity and their encounters with both inclusion and exclusion within the context of Korean culture. Subsequently, the analysis will be based on culturally responsive education theories (Gay, 2000; Ladson-Billings, 1995; Paris & Alim, 2014) to conceptualize the participants' interpretations of culturally responsive education through their unique lived experiences.

Participants

This section delves into the contextual nuances of each participant, providing a comprehensive description of the unique backdrop against which each participant's experiences unfolded. The participants in this study come from diverse backgrounds, and their contributions have enriched the research significantly. Their candid recollections and detailed life narratives shed light on the intricate web of cultural inclusion and exclusion within the realm of Korean participation in band and orchestra activities.

The participants' ages span a broad spectrum, ranging from individuals in their teens to those in their early 30s. This diversity in age reflects the varying life experiences and backgrounds of immigrants involved in the study, contributing to a rich tapestry of perspectives. To uphold the ethical imperative of safeguarding participants' anonymity, pseudonyms have been assigned to all individuals mentioned in this study. This measure ensures that their identities remain confidential and protected throughout the research process.

In presenting the participants, the research follows the order of their consent to participate in this study, honoring their willingness to contribute to the research endeavor. This structured approach allows for a coherent exploration of their experiences and insights, facilitating a comprehensive understanding of the cultural dynamics within the context of the band and orchestra experiences of Korean college music major participants.

Table 2

Participant Overview

Participant	Gender	Age	Major	When first came to U.S.
Sue	Female	Early-30s	Piano	12 years old
Stella	Female	Late-20s	Piano	12 years old
Jamie	Female	Mid-20s	Oboe	8 years old

Angela	Female	Late-10s	Violin	6 years old
Evelyn	Female	Late-10s	Violin	Born in U.S.
Eunice	Female	Early-20s	Violin	Born in U.S.
Gabriel	Male	Ealry-20s	Clarinet	Born in U.S.

Sue (pseudonym is used)

Sue, now in her early 30s, resides in New York City, where she both performs and composes music. Her journey began when she moved to a California suburb at the age of 12 and entered the 8th grade. After spending five years in California, she relocated to New York City to pursue a major in piano at a music school. Since then, she has been an active musician in the city. Her immigrant experience was unique as she arrived in the United States alone and stayed with a host family. She faced cultural conflicts as her life underwent a significant transformation, and she had to make her own decisions due to the absence of her parents in the U.S.

Sue attended a private Christian school in Murrieta, a Californian suburb surrounded by desert landscapes. The school was quite small, with no substantial Asian or Korean community. The teachers and students lacked prior experience with Asian students, resulting in difficulties in understanding and connecting with Koreans. Although there was a Chinese language teacher and an art teacher of Chinese-American descent, they didn't have a close relationship with Sue. During her time at the private high school in California, she recalled that there were only seven Korean students out of approximately 300 students in total, the rest of the white students, and when she was in junior high, there were just two Korean students including herself.

Before arriving in California, Sue had taken piano lessons but hadn't considered majoring in piano. Due to the absence of piano options at her school, she joined various bands and learned to play the flute and clarinet. However, she continued to pursue her passion for the piano by taking private lessons and participating in the worship band after school. In the school band,

which consisted of 30 to 35 students, Sue was one of only two Koreans. The band director was a white male teacher. Sue's decision to take band classes was influenced by her friends in the class, who were welcoming and made her feel comfortable. She had strong relationships with her fellow bandmates but didn't connect well with the band director. Sue remembered playing "Arirang" in the band, a piece that allowed her to incorporate her Korean culture into her school life.. Sue felt that her band director was always busy, and she believed she learned more from private lessons and participating in the worship band after school. Despite the challenges, her friendship with her band classmates and the opportunity to foster her musicality through music classes were positive aspects of her school experience. On the other hand, she also faced language barriers and experienced racist attitudes from some teachers, which was challenging for her to address at a young age.

Stella (pseudonym is used)

Stella, in her mid-20s, is an active jazz pianist performing in New York City. She arrived in the U.S. at the age of 12, starting 9th grade with her family. After four years, her family returned to Korea, leaving her in Colorado. She attended a large public school with approximately 1,000 students, where she was one of only three Koreans, and the majority of the student body was white. In her grade, she was the sole Korean student.

From a young age, Stella began piano lessons and considered music as her major. Due to her extensive experience, she joined the school's jazz band in 9th grade, a year earlier than most students, drawn to its collaborative nature and the fact that it was a regular class. Despite language barriers, she connected with her bandmates, improving her English skills. She also participated in the marching band and winter percussion, and in grade 12, they incorporated a

Korean theme by performing "Arirang" while another Korean student sang. Stella appreciated this meaningful memory but noted some parts of the misunderstanding of Korean culture.

Generally, she felt included in the band class, with her culture integrated into school life. People, including her band director, initially saw her as a foreign student rather than specifically Korean, making efforts to understand Korean culture. Many in school helped her adapt to classes, and she found a sense of belonging in music, a key reason for choosing to major in it. Her school and band director connected her with the Colorado Conservatory of Jazz Arts, providing opportunities for various music classes, including combo, ensemble, and university courses in Colorado. Stella noted that her U.S. music training was more systematic compared to her experiences in Korea. Overall, despite the lack of Korean students, she felt her school made an effort to understand and incorporate Korean culture not only in music but also throughout the school.

Jamie (pseudonym is used)

Jamie, is now in her mid-20s, working as a music librarian. She came to Georgia with her family at the age of 8. Her father had a successful business in Korea, but they decided to move to the United States to provide better educational opportunities for their children. Jamie's journey eventually led her to college in New York City, majoring in the oboe. Her family moved to New York City together when she entered college, further shaping her experiences and opportunities in the United States.

During her K-12 years in Georgia, she attended a newly built public school that she described as very supportive of music education. About 25 percent of the students in her high school were Asians, and among them, roughly half were Korean. In her high school, she was part of an orchestra led by a Korean conductor. This orchestra had around 50 students, with a few of

them being Korean. Additionally, Jamie was also involved in band class, which had three different levels requiring auditions for admission. About 25 percent of the students in the band class were Asians, and among them, roughly half were Korean. In her high school, Jamie noticed a strong presence of Korean teachers, including the orchestra conductor and an administrative representative who could communicate with Korean parents. Her Korean orchestra director was particularly passionate about encouraging students to participate in competitions, and she tried to try some Korean repertoires not in class but for cultural event purposes.

Despite the presence of Korean teachers and a supportive music program, Jamie felt that her school and the town were predominantly white-centered. However, she didn't personally experience exclusion based on her culture, indicating that she felt accepted within her school community. She identifies herself as Korean American and she never had a cultural identity crisis. She thinks the speaking of Korean language is important for Korean heritage students.

Angela (pseudonym is used)

Angela, in her early 20s, is a music school student in New York City, originally born in Korea but moved to the U.S. with her family when she was 9 years old. Her journey into music began before coming to the U.S., influenced by her mother's desire for her to have a music education.

Her early education in San Diego, California, included joining band classes in the fourth grade. She initially chose to play the flute, alongside her main instrument, the violin. Her elementary school band consisted of 80 students, with only a small number being Korean. This situation changed when she moved to Bergen County, New Jersey, where she encountered a larger Korean population and experienced more Korean cultural immersion. She even participated in assemblies with orchestra and band students, wearing traditional Korean clothing

(Hanbok) and playing Korean traditional songs. She also learned and remembered some Korean traditional music, such as Arirang and Korean New Year music.

In middle school and high school in New Jersey, Angela joined the orchestra to better focus on her main instrument, the violin. The orchestra at her high school was highly competitive, and many students aspired to participate in pre-college programs or regional music competitions. Angela found a strong sense of belonging in her band and orchestra classes, particularly during her middle and high school years when there was a substantial Korean population around her.

Despite her American nationality, Angela strongly identifies with her Korean heritage. She believes that language plays a significant role in cultural identity and speaks Korean when communicating with her parents, feeling a deep connection to her Korean roots in those moments.

Evelyn (pseudonym is used)

Evelyn was born and raised in the U.S., currently majoring in violin at a music school in New York. She was born in New Jersey but moved to Indiana at the age of 3, where her family remained. In her early education, she didn't have any Korean classmates in her pre-K through 12 years. She was often the only Korean American in a school where over 75% of the students were white. She initially learned piano and later took up the violin at the age of 5 or 6. In her small private school, all students were required to band classes until the fifth grade. From the sixth grade onwards, she focused on her violin studies outside of school until she went to high school, which is a public school with a rigorous orchestra program.

Evelyn didn't experience culturally inclusive education during her pre-K through 12 educations. While her schools were not overtly racist or culturally insensitive, the lack of cultural

inclusion was considered normal. Music selection in band class was determined by the director, and there wasn't much focus on cultural inclusivity. Evelyn believes that parents should play a crucial role in culturally responsive education by participating in culturally informed events or educational programs. She thinks this can prevent culturally insensitive music education. She also emphasizes the importance of culturally responsive repertoire but notes that if most students are not marginalized, they may not take it seriously, making it worse than doing nothing.

In college, Evelyn faced a cultural identity crisis. She struggled to identify as simply Korean because of her U.S. upbringing, and she couldn't comfortably claim to be fully American due to her distinct cultural background compared to many of her white friends. Eventually, she settled on identifying as a Korean American, recognizing the broad spectrum of cultural identities.

Eunice (pseudonym is used)

Eunice, a native of Los Angeles, California, pursued her undergraduate studies with a major in flute performance and earned a single-subject teaching credential. Currently, she primarily teaches music privately and in a high school. Her musical journey began in the 3rd grade, starting with piano before taking up the flute. In middle school, she joined the orchestra, and she also learned to play the cello. During her high school years, she actively participated in both the band and orchestra. Despite Los Angeles having a significant Korean American population, her school was predominantly comprised of Jewish and Persian students, with only 20 to 30% of the student body being of Asian descent, and the majority being White. Her orchestra had over half of its members as Korean Americans, and Eunice noticed that the string section had more Korean Americans than the wind section.

During her K-12 education, there was a noticeable absence of Korean cultural inclusion. However, Eunice was fortunate to gain more experience with Korean cultural repertoire through extracurricular activities, particularly her involvement with the Korean American Youth Orchestra. Eunice's stronger connection to her outside program, the Korean American Youth Orchestra, may have been due to a sense of isolation or singling out within her school orchestra. She felt more connected to her outside program, where her peers were more serious about pursuing music as a career. She also found a sense of belonging when playing more challenging music, especially in the band, where she and her friends could engage in discussions about music. However, she felt that her school band director's attempts to create an inclusive environment were not entirely successful, as the repertoire mainly consisted of standard European compositions, with no emphasis on culturally responsive music education.

As she embarked on a teaching career, Eunice realized that culturally responsive music education was lacking in many cases, especially when the majority of music teachers were white males. She observed that these teachers often struggled to connect with culturally marginalized students due to their differing life experiences. Furthermore, she saw some educators felt uncomfortable introducing culturally diverse music, fearing it might be seen as cultural appropriation. Eunice believes that proper research and study can help address these concerns and make culturally responsive music education more effective.

Despite her Korean heritage, she considered herself more Westernized or Americanized compared to her peers in the orchestra, as she did not engage with Korean cultural dramas or K-pop to the same extent as other Korean Americans. Eunice also expressed the challenges of defining her cultural identity, often feeling torn between being Korean and American. For the

purposes of the interview, she referred to herself as Korean American, acknowledging that this identity is complex and can vary depending on individual circumstances.

Gabriel (pseudonym is used)

Gabriel was born and raised in New Jersey and is currently majoring in clarinet performance at a music school in New York City. His early years in New Jersey were marked by a significant Korean-American population, which allowed him to make many Korean-American friends during his pre-K through 12 education. Gabriel's interest and talent in clarinet were influenced by his father, who was also a clarinetist.

In his school, about 50 percent of the student population were Korean Americans, with the remaining 50 percent being Hispanic students. In his band class, which comprised roughly 30 students, most of them were Korean Americans, including some string players. The small size of his school meant that they only offered band classes, and there were only a few students who pursued music majors. Gabriel did not experience any exclusion based on his Korean-American background. The band primarily played standard repertoires, and he noted that the absence of Korean-specific cultural repertoires may have been to accommodate the Hispanic students in the band. His band director was a White male who did not heavily focus on culturally inclusive music education. Instead, the director was more interested in popular music since most students in the band class were not deeply involved in the music industry or planning to major in music.

Gabriel and his band friends performed "Arirang" for a Korean event, even though there were challenges related to instrument imbalance. They enjoyed the experience and were excited to share Korean music with non-Korean students, fostering interest and inclusivity. Gabriel believes that classes that involve listening to different types of music, including Korean, other Asian music, or any music related to Korean culture, would help create a more inclusive

environment for Korean-American students in music classes. He also thinks that playing the music and culture of brilliant Korean musicians can serve as another means of promoting inclusivity.

Despite being a U.S. citizen, Gabriel maintains a strong cultural identity through speaking Korean with his parents and having mostly Korean friends, whether they are from Korea or grew up in the U.S. Additionally, his college has a substantial Korean demographic, which contributes to his sense of being Korean.

0Synthesis

After conducting data analysis, the researcher grouped the lived experiences into 5 common areas from the collected data. This section will share the grouped thematic experiences of the participants: 1) Culturally inclusive (or not) music experiences; 2) Feeling included (or not); 3) Supportive (or not) music teachers; 4) Intricacies of Korean cultural music (including its difficulty, whether or not Korean cultural music need to be included in class and growing Korean music and representation; and 5) cultural identity.

Culturally Inclusive (or not) Music Experiences

Culturally Inclusive Music Experience at School

Within the study cohort of 7 participants, a significant subset of five individuals encountered congruous experiences of cultural inclusion. These experiences centered around engagement with Korean cultural elements, most notably the inclusion of Korean traditional music, such as the iconic piece, "Arirang." Notably, it is essential to underscore that this engagement was not within the typical repertoire of band or orchestra performances but was orchestrated for the specific purpose of cultural events.

Among these five participants, it is noteworthy to highlight the contrasting school environments they were situated in. Angela and Gabriel attended educational institutions characterized by a substantial presence of Korean students, underscoring the prevalence of Korean culture in their daily lives. Conversely, Sue and Stella found themselves in schools with notably fewer Korean students, placing them in an environment where Korean cultural exposure was comparatively limited.

A unique aspect of this exploration emerged when we considered Jamie, the lone participant who had the privilege of having a Korean orchestra conductor at her school. Jamie recalled that her conductor made efforts to introduce Korean repertoire not as part of the standard curriculum but rather through supplementary avenues, such as after-school programs and participation in broader Korean cultural events.

Collectively, the participants shared a unanimous perception that the Korean cultural repertoire, despite not conforming to traditional Korean music standards, resonated deeply with them. The experience of playing and listening to this music in the company of friends from diverse cultural backgrounds evoked profound sentiments of pride and connection.

In this context, Sue's statement, which is forthcoming, is anticipated to shed further light on the intricacies of this collective experience. Sue described:

> In fact, it was a very classical sound. So, to create that special sound in Korea, you first need the instruments, but we didn't have the instruments. However, arranging it in a way that sounded like something I had heard in Korea or had a Korean flavor was challenging. I felt a bit disappointed that the sound I had in mind was not achievable. But hearing that melody in that place was still quite moving to me. The audience members also mentioned that it was a very beautiful piece while playing it together with friends. However, they

> actually didn't know it was a Korean song. Nobody provided a separate explanation for that. It was just me saying to my friends, "Hey, this is a Korean song." But still, the arrangement was so beautifully done, and the performance was excellent. So, it was really touching at that moment.

Gabriel also pointed out:

> We had no oboe players; we just had some trumpet players like to add some string players, so it was very unbalanced. But it was definitely an experience that was fun. Just getting to show other people [Korean traditional] music and the majority of the students [in the band] were Koreans, so they already knew what the song was. But it was interesting seeing the other non-Korean students learn [Arirang] and play together.

Jamie also mentioned:

> Still, when you think of "Arirang," it feels like there should be something like a gayageum, right? However, when you include instruments like flutes and perform it with a full orchestra, in a way, it unavoidably takes on a Westernized feel. After all, the instruments themselves are Western. But still, when you listen to it, it definitely doesn't feel like something Beethoven composed. It had a different vibe.

Absence of Culturally Inclusive Music Experience at School

In the context of this research, it is notable that while a significant portion of our participant cohort encountered Korean traditional music within their educational experiences, two individuals did not share in these culturally inclusive encounters. Eunice, for instance, attended a school with a Korean presence, but the school's primary focus was centered on Jewish music and culture, thereby precluding exposure to other cultural musical elements.

Conversely, Evelyn's educational journey from kindergarten through 12th grade was uniquely characterized by her being the sole Korean student. Regrettably, this circumstance meant that she was never afforded the opportunity to partake in culturally inclusive music experiences. Her only semblance of cultural exposure was limited to participation in an international fair at her school, which, notably, did not encompass the realm of cultural music.

These two cases provide valuable insights into the diverse educational backgrounds of our participants, highlighting the discrepancies in their exposure to Korean cultural music, or, in some instances, the lack thereof. Eunice mentioned her experience in school:

> We just played standard, like, just the standard band repertoire. Hasel, or some other stuff for band and orchestra, it was always like Brandenburg or concerti, I don't know, some chamber works, probably other holes. It was always European in terms of repertoire.

However, Eunice recalled her experience of culturally inclusive music out of school at the Korean Youth Orchestra:

> The first time I played it was with a Korean youth orchestra. Later, I played it at the collegiate level, where I was one of the few Koreans among around 100 in the wind band. We played Arirang there. So, I know it's not K through 12, but when I was performing it in my youth orchestra during high school, it felt more emotional because the majority of us were Korean, except for a few ringers. We were playing for KYCC, which stands for the Korean Youth Community Center in LA. It felt more in touch with my parents' culture and my family's culture. It was a very emotional experience to relate to. When I played it at the collegiate level, it just felt like another piece in the repertoire.

However, Evelyn never had any Korean cultural inclusive music experience at school and was never exposed to Korean culture. She said:

> I don't recall such [culturally inclusive] experiences in my regular classes. However, I do know that my school hosted international fairs once a year. Different ethnic groups would form small teams and create posters with cultural information. It was not strictly music-related; it was more of a general international fair setup. But I did get exposed to it when I started attending *Hangeul Hakyo* [Korean language school] at my church. Otherwise, it never happened during my school years.

Feeling Included (or not)

Feeling Included

In this study comprising seven interview participants, a significant majority of four participants consistently expressed feelings of inclusion within the music classes and school environment. Remarkably, these individuals cited that they had never encountered instances of exclusion throughout their educational journeys. It is particularly noteworthy that Angela and Gabriel, who attended schools characterized by a substantial Korean student population, shared this sentiment of perpetual inclusion and the absence of any feelings of exclusion. Gabriel said:

> Our band is very small, with a maximum of 30 people. Some years, we had even fewer than 20. About 95% of the students in our band were Korean American, which was interesting because our town has a significant Korean population. I was close to many Korean students, and there didn't seem to be any exclusion for Korean Americans in our school.

Jamie additionally highlighted the presence of Korean counselors at her school, facilitating communication with Korean students' parents, fellow Korean students, and the Korean orchestra conductor. This comprehensive support structure contributed to her enduring sense of inclusion and the absence of any feelings of exclusion. Jamie said:

> There were Korean teachers at the school. In addition to the orchestra conductor, there were several Korean teachers at the school. For example, there were Korean teachers on the administrative side as well, and these teachers would call parents once a month to inform them about what was happening at the school, such as when report cards would be issued, and things like that. They kept us informed, and we couldn't complain. Even our art teacher was Korean.

Stella and Eunice, in a similar vein, experienced inclusion by actively engaging in musical activities within their respective classes. Notably, Stella emphasized that her sense of inclusion was further bolstered when her musical talents were recognized, leading to accolades from various competitions, despite the limited presence of Korean students at her school.

> In my opinion, music actually provided me with a sense of belonging. I didn't feel excluded in music class itself. That's probably why I majored in music. Jazz, unlike classical piano, often involves collaborative performances, and that's why I took jazz band classes and even majored in it. I also remember getting introduced to an organization called CCJ [Colorado Conservatory of Jazz Arts] through the school. I used to attend combo and ensemble classes once a week in college through CCJ.

Eunice, although initially experiencing a sense of exclusion in her music classes due to personal reasons, found a heightened sense of inclusion within her band class. Her increased sense of inclusion resulted from engaging in discussions about music with friends and exploring more advanced musical repertoires.

> Eunice: Especially when we tackled harder repertoire, particularly in the school band, there was a shift. Throughout my K-12 band experience, it was always about having fun, not competition. However, as we delved into more complex music that required deeper

discussions, it became more engaging for me. In those moments, I felt more included in the conversation. Otherwise, I often found myself just sitting there, feeling a bit detached from the experience.

Difficulties in Feeling Included

Three participants, namely Sue, Evelyn, and Eunice, consistently reported feelings of exclusion within the realm of music education. Sue, in particular, articulated her experience, noting the presence of a constructed community with a notable absence of an Asian population within her school environment. Sue described her school as:

> The school I attended was quite rural and somewhat isolated from the city, with a slightly desert-like environment. It was a small-scale school, with about 100 students in each grade. The majority of the students were Caucasian, and many of the teachers had their own children attending the school. For instance, some parents were teachers, and their daughters were students, creating a family-like atmosphere. A tight-knit community had already formed, and it was a small community. When I arrived, it seemed that they hadn't had much experience with Asians. There were two Asian teachers, one who taught Chinese and the other who taught Art. They had grown up in the United States, so when my Korean friends started attending the school, the teachers seemed quite confused and even made what seemed to be racist comments, which I didn't realize at the time. However, upon reflection, I later recognized that those comments were indeed discriminatory.

Evelyn, who was only Korean in her K through 12 years, described her personal effort to feel included in her school and her expectation of the absence of culturally inclusive music education. She described her K-12 years as:

> Culturally, in terms of being Asian or Korean, I probably didn't have any distinct moments because most of the time, I was just trying to blend in as a regular white American kid. […] No, I think because I didn't have any expectation of what culturally inclusive music education would be like.

Eunice, who generally felt excluded in her music class, described her personal reason why she was not able to feel included in music classes. She stated:

> Musically, I believe I was skilled and had a lot to offer, especially as an assistant. However, on a cultural level, things changed. One of my closest friends from middle school and I both played the cello in the orchestra, but as I got more involved with my band and playing the flute, I noticed our friendship started to drift apart. It was more of a personal decision as our interests began to diverge. She leaned more into her Korean side, and while we were both born here with Korean parents, I found myself connecting more with my Western side.

Supportive (or not) Music Teachers

Supportive Music Teachers

Within our interview participant group, two individuals, Stella and Jamie, highlighted the influential role of their supportive music teachers in shaping their music education experiences. Stella fondly remembered her music teacher, who not only provided unwavering support within the school setting but also actively encouraged her to engage in musical activities beyond the classroom, amplifying her musical journey. She recalled her experience as:

> Yes, what I really appreciated was how the music teacher connected me with organizations like CCJ [Colorado Conservatory of Jazz Arts] for after-school classes and also introduced me to piano teachers. That was really helpful. The organization was

> mainly composed of faculty from the University of Colorado Boulder or Denver University. I received lessons there. Interestingly, in the United States, I had more systematic opportunities compared to when I was in Korea.

Jamie mentioned her orchestra conductor who was trying to influence the Korean traditional musical experience for Korean students. She described her conductor's effort as:

> We were split between the band and the orchestra. Since the orchestra teacher primarily focused on string instruments, the repertoire was somewhat limited. So, the orchestra teacher would occasionally bring in wind instrument players like me for rehearsals and performances, including Korean music. It might have been because the teacher was Korean. In the orchestra, we even played pieces like "Arirang," and there were many performances involving Korean music, with Korean students playing together. We explored Korean music to some extent. However, this didn't happen in the band.

In addition, she mentioned her music teachers who tried their best for her to pursue music majors. She described:

> Once I had set my mind on majoring in oboe for college, I hardly attended classes during my last two years of high school. Our school music teachers, understanding my goal to attend a music conservatory, were very supportive. They even provided their offices for me to practice, allowing me to focus on my oboe preparation, for which I'm genuinely grateful.

Unsupportive Music Teachers

Within the cohort of seven participants, Sue, Angela, Evelyn, Eunice, and Gabriel all shared experiences of encountering unsupportive music educators with regard to culturally oriented music education. Sue described her band director as:

> What I found disappointing was that I didn't have much of a connection with that teacher. I wished there could have been more personal interactions, discussing repertoire, or trying different playing approaches. There were very few comments or suggestions in that regard, and I mainly remember the teacher being extremely busy. In fact, what proved more helpful for my career were experiences like private lessons and being part of the worship team and a band after school. The band director back then would meet with each student individually, asking about their musical preferences and suggesting lessons or repertoire choices tailored to their interests. I think it would have been great if there had been more initiatives like that in the school's music education.

Angela noted the influence of Korean parents on her school environment, leading to the organization of numerous Korean traditional events and a substantial Korean presence. Despite this cultural backdrop, she did not recall her music teacher making efforts to incorporate culturally responsive music education or related activities within the classroom. She described her music teacher as:

> I joined orchestra instead of band in my middle school in New Jersey. I think she understood that Korean students are really talented in music. A lot of us did classical music outside of school to like, we got private lessons and stuff. Most of us were Korean in the orchestra. So, I think other than that, I don't think there was any recognition of Koreans.

Evelyn recounted her band director's practice of selecting songs independently before class, limiting students' involvement in the selection process. Additionally, she expressed never having encountered culturally responsive music education, leading her to contemplate:

> My band director at least chose like music ahead of time. We didn't really get input. But I don't know how open they would have been to like, doing something culturally inclusive.

Eunice highlighted her band director's attempts at engaging in discussions with students, which were not particularly successful. Furthermore, she conveyed her absence of culturally responsive music education experiences, noting a prevalence of European standards in her class. In summarizing her band director, Eunice remarked:

> I think he was trying [to have discussions and interactions with students]. He was trying but like, it didn't work for some time. For other things like where we had to like to talk about the music. It felt a little bit more connected with the music but like, other than that, he's just like, I don't know he's just like let's just play and he was all there. I think he was like kind of sick of it.

Gabriel, a member of a band where 95 percent of the students were of Korean American descent, remembered his band director as amiable. However, he noted that the band director did not prioritize culturally inclusive music education. Gabriel described his band director as:

> He wasn't really so focused on culture, he was more on the, we would always study very popular music. Like the Beatles, we do a lot of that. And a lot of movie soundtracks that are very famous. And our students weren't so musically inclined. Well, they weren't so deep into the music industry or anything like that, or they weren't very knowledgeable about what was going on. So, it was very, it was very kind of like a starter class. That's like, getting the students to know more about music. So, it wasn't so deep dive into like, what other music there is, but it was more on the surface level, like the Beatles, and he would sometimes mention BTS as well. All those kinds of things. And we would just

> have fun conversations about you know, what's going viral today and what kind of music is trending.

Intricacies of Korean Cultural Music

Understanding the Difficulty of Implementing Korean Cultural Music

Sue, Stella, Jamie, Angela, Eunice, and Gabriel collectively acknowledged the challenges associated with integrating Korean cultural music into their music education classes. Sue, in particular, expressed a sense of disappointment in the absence of Korean cultural repertoire and Korean composers, characterizing it as a somewhat disheartening reality. Sue said:

> Yes, it would be great if more people composed such pieces [Korean cultural repertoire] in the future. I've noticed that Israel artists have a wide variety of such repertoire. So, during performances, I could feel the distinct Israeli sound in their music. In fact, I sometimes wish there were more of that in Korea, and I've thought about it from time to time. It's just a bit disappointing that there isn't much of an arrangement or composition approach that encourages us to explore that sound more freely together.

Stella pointed out that her school in Colorado had a limited number of Korean students, which resulted in the absence of Korean jazz repertoire and a shortage of Korean jazz artists at that time. She described the challenge of implementing Korean cultural music as:

> I think, perhaps because there weren't many Korean students, it might have been challenging for the school to put in extra effort. Compared to other schools in Denver, it seemed like they made some cultural awareness efforts. They even offered Japanese classes, and on cultural event days, we brought food, like a potluck. By the time I graduated, there were only two other Korean students, and in my senior year, I was the only Korean. So, even if the school wanted to do more, it might have been difficult.

Jamie also noted the absence of Korean composers or Korean music in her prior music education experiences. Jamie stated as:

> Back then, I didn't know much about Korean composers or Korean music, so I can understand why that might have been the case. However, I've learned quite a bit since going to college. Now, I'm aware of Korean conductors and composers. Looking back almost a decade ago, it's possible that there were fewer composers during that time.

Interestingly, Angela stated the use of Western musical instruments could limit the Korean cultural repertoires. She pointed out “There's like a traditional way of playing that needs to be followed”.

Eunice acknowledged the challenge of implementing Korean cultural music, citing differences in understanding specific cultural songs and the emotional complexity that can arise when discussing these topics from diverse racial and gender perspectives. Eunice stated:

> Like of course, a white male and an Asian female are not going to have the same life experiences. So emotionally, I guess, it’s a little bit harder to connect for Arirang, a white male would not be able to talk about Arirang in the same way that I perceive it or you perceive it, or like my mom perceives it. So, I feel like, in a way, they feel like it's not their place, I guess to program such music or to talk about topics.

Gabriel highlighted that, despite some interest in Korean pop music among Korean students in the band class, its incorporation was challenging due to the class's focus on standard repertoire. This was largely because the students in the band class were at a beginner level, primarily learning the fundamentals of playing music. He recalled:

> There are many Korean students who like to play current, like K-pop music for some, for instance. but I don't think that ever really happened. We were just mainly performing,

> movie soundtracks, very standard band repertoire. And we weren't so the students at a high level. They were still joining the band to really learn how to play instruments. So, it was a very small fun band.

Whether or Not Korean Cultural Music Needs to Be Included in Class

Sue, Stella, and Eunice emphasized the importance of including Korean cultural music in music education, particularly in cases where there are only a few Korean students in the class. Sue specifically advocated for the inclusion of Korean cultural repertoire and music by Korean composers as a valuable addition to the school's curriculum when the Korean student population is limited. She said:

> When there are performances, I think it would be great to include this [Korean cultural music] at least once a year. It doesn't have to be mandatory but introducing it would be nice. So, in the future, having more Korean music arrangements and introducing Korean music and percussion instruments would be a good idea.

Stella also emphasized the significance of incorporating Korean cultural repertoire and stressed the importance of providing sufficient explanations to enhance understanding and appreciation. She mentioned:

> Personally, I think it would be great to incorporate culture into music lessons. Instead of just playing a Korean song, I believe it would be more enjoyable with explanations. Korean traditional music and other genres offer many wonderful pieces. Whether it's traditional or contemporary, there's a wide variety of Korean music, including pop and K-pop. It would be great to bundle them together for a more comprehensive approach.

Eunice underlined the significance of including Korean repertoire, drawing from her positive experience of playing and learning Korean cultural music, which allowed her to deepen her connection to her heritage. She described this experience as:

> I remember playing beautiful Korean cultural works in high school and college. Discussing the music's historical background is important as it pays homage to the intent and musicality. This helps students connect more with the music and align with the musical direction. I fully agree that discussing music in music education is crucial.

Participants, such as Jamie, Angela, Evelyn, and Gabriel, held the view that Korean repertoire is not essential. They articulated their reasons for this perspective. For instance, Jamie suggested that certain songs or repertoires that promote positive memory retention are more significant than the incorporation of Korean cultural music. Jamie said:

> The thought that comes to my mind now is that there's no need for someone to be a Korean composer just because they are Korean. So, while it's great to have really good Korean songs, I believe that music that can evoke good memories for the person creating it would be emotionally beneficial. For example, if we make an A song and while working on it, I have such wonderful memories associated with it, then even if that A song isn't necessarily Korean, it can bring back those memories from that time. I think that would be good as well. And of course, new music is great too, but old songs like "Arirang," which are really ancient, have the potential to leave behind good memories not only for Koreans but for many people as well.

Angela also shared her perspective, expressing concern that playing Korean traditional music outside of cultural events might seem unusual. Angela stated:

> I think my middle school in New Jersey did well, like for the Lunar New Year event. And like, including Korean Cultural songs, but I could see some people might think it's weird to play those kinds of traditional songs outside of that setting. For a regular school concert, if someone just pulls out a Korean song, then people could be interested. So, I feel like if I were a band director or an orchestra conductor, I wouldn't regularly include Korean repertoire in it, like in the concert, just not that conventional.

Evelyn expressed a favorable view towards attempting Korean cultural music, but she raised concerns about the potential difficulties if the majority of students cannot relate to culturally marginalized experiences and do not take it seriously. She mentioned:

> In an ideal world, yes, but even in high school, it's easy for students, especially if they're not the ones being marginalized, to not take cultural matters seriously. It can turn into a circus, which is worse than doing nothing at all. I'm sensitive to this because it has happened in my educational experience. The schools I attended were predominantly white, over 60%, with my high school being 75% white. Cultural differences weren't taken seriously unless another marginalized community could relate to the group presenting something.

Gabriel shared the perspective that playing Korean music is not necessary, but he emphasized the value of listening to other music, including Asian or Korean music, to aid culturally marginalized Koreans in experiencing a sense of inclusion. He mentioned:

> There are some classes where we listen to different music. It's not just playing all the time, but we do listen and study different music. So, I think in terms of listening and studying Korean music as well, or Asian music, or just any music related to Korea would definitely help, Korean students feel more included. And I think I think that's a good way.

Growing Korean Cultural Music and Representations

Some participants discussed the expanding presence of Korean cultural music and looked forward to broader inclusion in the future. Stella specifically pointed to the growing number of Korean composers and arrangements, anticipating that this trend will be reflected in the future. Stella described this development as:

> I've seen many of Lee Jihye's compositions performed at the university level. While some of her pieces may be challenging for high school students to play, she will likely continue her activities, and many composers, like her, often provide compositions suited for high school-level musicians. This isn't unique to her, as many jazz and big band composers also create music that can be utilized in this way.

Angela also highlighted the increasing presence of Korean violinists and composers and emphasized that the next generation, including herself, will play a significant role in furthering and popularizing this trend in public settings. She said:

> I've seen many Korean violinists perform compositions by Korean composers. If more people continue to do so, it could become more popular in concert programs. I think it's a real possibility. Our generation needs to actively include it in public settings to make it happen.

Gabriel also expressed a positive expectation regarding the growth of Korean musicians, faculty, and representations in the near future. Gabriel said:

> There are a lot of great Korean, you know, classical musicians. And in Asia, you know, there's, there's so many brilliant musicians. So that could also be a way to really segue into learning about the culture. I think it's getting there. […] I think there are slowly more Korean teachers coming into universities and stuff. And I think there's gonna be at a

certain point, I think it's also there's going to be a good number of Korean teachers. Yeah. I think it's getting there.

Throughout the analysis process based on the conceptual frameworks (e.g., identity theories and culturally responsive education theories), the researcher was able to observe and synthesize Korean American college music majors' unique lived experiences. From the identity theories, the researcher could find the broadened picture of cultural inclusion, exclusion, and identity in past K-12 music education. On top of that, a framework of culturally responsive education guided to drawing of a holistic overview of how each participant recalled their lived experiences and what were their expectations.

Cultural Identity

Cultural Identity Complexity and Challenges

Sue, Evelyn, and Eunice delved into the challenges of grappling with identity crises and the formation of cultural identity. Sue, in particular, shared her personal experience of undergoing a cultural crisis when she arrived in the U.S. alone during her teenage years, far from her family. Sue described:

> When I was in Korea, I used to spend most of my time with Koreans, but suddenly, I started hanging out with Americans a lot. My parents weren't living with me at that time, so it was a bit challenging to adapt at first. [...] I've thought a lot about going back to Korea where my parents are, especially during the pandemic. Also, while attending school here in the U.S., I've wondered if I can have a long-term career here [in the U.S.], given that there are so many talented musicians in New York. It made me feel anxious, constantly questioning whether I could sustain a career in music alongside other economic activities.

Evelyn, who was the sole Korean student in her K-12 educational experience, encountered an identity crisis upon meeting a significant number of Koreans in New York City. Evelyn stated:

> I had a crisis about this when I first got to college because I'd never seen so many Korean people in one place like that before. I can't say I'm fully Korean because I was born and raised in the States, but I also can't say I feel entirely like an American because of my culturally different family background. It's a fine line, and the definition varies depending on who you talk to, but I usually describe myself as Korean American, as that encompasses my identity. It's a spectrum, I think.

Eunice, while describing herself as Korean American, noted this identity as a third dimension. She shared her multifaceted experience among Koreans and in Europe, highlighting the complexity of her cultural identity.

Jamie, Angela, and Gabriel did not encounter significant challenges in their cultural identity formation. However, they emphasized the importance of speaking the Korean language in identifying themselves as Korean or Korean American. When Angela was asked why she considered herself Korean American, she responded:

> The biggest part is because I speak Korean with my mom at home. Yeah, it's because they don't speak English. So, I have to speak in Korean for us to stay connected and stuff. But with my brother, I mostly speak English with him. I think language is a really big part of cultural identity. Mm-hmm. And as long as I have the language down, I also feel Korean.

Gabriel also emphasized that speaking Korean is a crucial aspect of why he identifies as Korean, even though he was born and raised in New Jersey. He stated:

Um, I think that at home as well, I only speak Korean to my parents. All my friends were pretty much either from Korea or they grew up here. They were born in Korea and grew up here. We used to go to Karaoke and do all that kind of stuff on our free days. We'd always do, you know, and even at Julliard, there's such a big Korean demographic, so many of my friends are actually Korean, and they're all from Korea. So I have no other option but to speak Korean to them. So it's kind of, you know, it has become a part of me. That's how I feel. I feel Korean even though I'm in America.

In addition, based on the case of Evelyn, Eunice, and Gabriel, who are the second generation of immigrants, the significance of speaking Korean at home, but not outside, underscores the cultural identity experienced within the family through language.

Table 3

List of Units of Meanings

Units of Meanings	Sue	Stella	Jamie	Angela	Evelyn	Eunice	Gabriel
1. Culturally Inclusive (or not)							
Culturally inclusive music experience at school	V	V	V	V			V
Absence of culturally inclusive music experience at school					V	V	
2. Feeling Included (or not)							
feeling included		V	V	V		Δ	V
Difficulties in feeling included	V				V	Δ	
3. Supportive (or not) Music Teachers							
Supportive music teachers		V	V				
Unsupportive music teachers	V			V	V	V	V
4. Intricacies of Korean Cultural Music							

Understanding the difficulty of implementing Korean cultural music	V	V	V	V	V		V
Whether or not Korean cultural music need to be included in class	V	V	V	V	V	V	V
Growing Korean cultural music and representations		V		V			V
5. Cultural Identity							
Cultural identity complexity and challenges	V		V	V	V	V	V

Utilization of Hermeneutic Circle

In the final stage of analysis, a hermeneutic circle, as elucidated by Heidegger (1962), was employed, emphasizing a forward-looking perspective. This circle encapsulates a process of interpretation and understanding. Within the realm of phenomenological research, several fundamental concepts are pivotal, including the development of a profound comprehension of meaning, the exploration of human concerns, the examination of 'lived experience,' the notion of 'lifeworld,' and the application of 'reduction' (Cohen et al., 2000).

Additionally, Tuohy et al. (2013) delivered a comprehensive overview of interpretive phenomenology, also recognized as hermeneutics, wherein they expounded upon key concepts such as 'being-in-the-world' ('dasein'), 'fore-structures,' lifeworld existential themes, and the hermeneutic circle. This underscores the centrality of interpretation and comprehension in understanding human experiences.

Furthermore, this research offers a concise examination of the utilization of van Manen's method and reduction. The primary aim behind adopting van Manen's method is to delve deeply into phenomena and articulate them in a comprehensive manner. The concept of modalities assumes a pivotal role in the research process, facilitating critical reflection, inquiry, and the articulation of findings (van Manen, 2006a; Adams and van Manen, 2008; van Manen, 2014a).

It is also worth noting that Dowling (2007) posited that the four modalities—lived space, lived body, lived relations, and lived time—effectively harmonize the objectivist hermeneutic circle, which concerns the interrelation of parts with the whole, and the alethic hermeneutic circle, which pertains to pre-existing understanding. This harmonization recognizes both the holistic nature of the phenomenon and the researcher's pivotal role within the research endeavor.

Through this process, the researcher was able to synthesize and conceptualize the lived experience of Asian American immigrant music majors' past K-12 music education. It is described that participants never had Korean cultural inclusion in their regular music class setting, but out of programs such as international fairs, Korean cultural events, afterschool youth orchestra programs, or a Korean language school run by the Korean church. Furthermore, it is discussed that musical engagement made them feel included, and they all emphasized the important role of music teachers for culturally inclusive music education, but not limited to including Korean cultural repertoire in music classes also feel a sense of belonging and community through active musical interactions. Lastly, they had the opinion that cultural identity is complex and can be classified as Korean, Korean American, and American depending on situation. When questioned about her cultural identity, Eunice responded:

> Yeah, I was like, my initial thought was American. But I do refer to myself as Korean American. It varies. I don't wake up one day feeling more American, waving the American flag, and another day feeling more like waving the Korean flag. It's like, I would say, when I'm with Koreans, I identify as Korean American. When I'm in a context less tied to Korean culture, I say I'm American. It's challenging to describe. I studied in Germany for a while, and when people asked about my origin, I'd say I'm from America. I have my American passport, so it's the same when I visit other countries or states.

> However, when I'm with Koreans, like during an exchange program with a Korean orchestra and our youth orchestra, I'd say I'm Korean American. It seems to depend on the ratio of Koreans to Americans and the specific situation.

Result of Hermeneutic Circle

Refined clustered units of meaning from Hermeneutic circle were: (a) Experience of Korean cultural inclusion mostly outside of regular music classes at school, (b) Korean American college music majors felt included when musically engaged, (c) Korean American college music majors emphasized the important role of music teachers, (d) Korean American college music majors think that culturally responsive music education is not simply implementing cultural music in repertoire, and (e) Korean American college music majors argued that cultural identity is complexed and can be described differently, depending on the situation.

Table 4

Result of Hermeneutic Circle

Emerged Units of Meaning	Refined Units of Meanings after Hermeneutic Circle
1. Culturally Inclusive (or not) music experiences Culturally inclusive music experience at school Absence of culturally inclusive music experience at school	Experience Korean cultural inclusion mostly outside of regular music classes
2. Feeling included (or not) Feeling included Difficulties in feeling included	Feel included when musically engaged
3. Supportive (or not) music teachers Supportive music teachers Unsupportive music teachers	Emphasize the significant role of music teachers
4. Intricacies of Korean Cultural Music Understanding the difficulty of implementing Korean cultural music Whether or not Korean cultural music needs to be included in class	The idea that culturally responsive music education is not simply implementing cultural music in repertoire

Growing Korean cultural music and representations	
5. Cultural Identity	
Cultural identity complexity and challenges	The idea that cultural identity is complexed, and can be described differently

Addressing the Research Questions

How do Korean American immigrant music majors make meaning of their experiences in K-12 music education?

Seven Korean American college music majors with diverse cultural identities, immigrant backgrounds, academic majors, and musical and regional experiences discussed their unique experiences in U.S. K-12 music education, specifically in band and orchestra. Their narratives provided valuable insights into the dynamics of Korean inclusion and exclusion, offering a foundation for conceptualizing the experiences of Korean immigrants in U.S. K-12 music education.

Overall, 5 units of meaning were identified, which were able to synthesize the experiences of Korean American immigrant music majors: (a) Culturally inclusive (or not) music experiences, (b) feeling included (or not), (c) supportive (or not) music teachers, (d) intricacies of Korean cultural music, and (e) cultural identity.

What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural inclusion, the aspects of their past class experiences that made them feel included, and their descriptions of culturally responsive education in class?

Five participants experienced the inclusion of Korean cultural music in their school settings but were limited to special occasions for Korean cultural events or annual events. They

all had experienced the fun and excitement of the inclusion of Korean culture. However, two participants never had any inclusion of Korean cultural music in their experience at all. Eunice recalled her experience at the Korean Youth Orchestra, having some opportunities for Korean cultural music and meeting Korean representation outside of the school setting. Unfortunately, Evelyn, who was the only Korean during entire her K-12 years, never had this chance until she went to the *Hangeul Hakko* [Korean School] program at her church.

Many participants regardless of their cultural inclusion or exclusion experience pointed out they feel included when they are more engaged in music rather than simply including Korean cultural music. Sue, Stella, and Eunice stated that they feel included when they are engaged in competition, being recognized for their musicality, and having deep conversations in music class.

On the other hand, many participants mentioned that music teachers including band directors or orchestra conductors can make a more inclusive environment, making students feel included. For example, giving some directions on their performance, introducing private music teachers, and listening to other cultural music or other minority music were mentioned.

Most of the participants also mentioned the limitations of implementing Korean or other cultural music because of some reasons including a lack of arrangement, composers, representation, and the absence of Korean cultural musical instruments in the classroom settings. However, participants have an optimistic perspective of increasing the number of Korean cultural music repertoire, arrangements, and representation, having more inclusion in the near future.

What are the recollections of Korean American immigrant college music majors regarding their experiences of Korean cultural exclusion, the aspects of their past class experiences that made them feel excluded, and how they describe their culturally inclusive experiences in terms of either inclusion or appropriation?

Seven participants mentioned the exclusion of Korean culture in their regular band and orchestra classes, but as discussed earlier, 5 of them had an experience of inclusion outside of the regular class settings in their schools. Among 7 participants, 2 participants have experiences of Korean cultural exclusion in their past K-12 music education experiences. Eunice, who went to schools in Los Angeles with a large population of Jewish and Persian, never had any Korean cultural inclusion. In addition, Evelyn, who went to schools in Indianapolis with a large White American population, experienced a Korean culture exclusion. She recalled there was a cultural event every year, but it was not focused on music and students were supposed to have poster presentations.

Three of the seven participants, including Sue, Evelyn, and Eunice, experienced varying degrees of exclusion in their music education. Sue, who came to the U.S. alone, felt excluded in the school community and unsupportive band director, but she tried to find her inclusivity in the music class and community, getting along with students in the band. Sue said:

> The reason I took those concert band and marching band classes back then was because it was just one of the electives available, and among them, I thought music would be the most enjoyable. Also, I had friends who were already involved in playing musical instruments, and it felt more natural to fit in with them compared to other friends. However, I remembered that I didn't have much of a connection with the music teacher at the time.

Evelyn felt excluded in her school and music classes. While she noted that no one was outwardly racist, she still felt the need to adapt to the predominantly White-centered school society, considering it a natural response. Evelyn said:

> I think generally, nobody was outwardly racist or culturally insensitive. People were generally nice, so good. I didn't have any expectations of what culturally inclusive music education would be like. I wasn't actively looking for that, so I just assumed that not being included at all was normal.

Eunice, who experienced feelings of exclusion but also found inclusion in musical activities, suggested that white male music teachers might have difficulty including Korean cultural repertoire due to concerns about cultural appropriation. However, she mentioned that it does not matter if there are efforts made to understand and incorporate cultural resources. Eunice said:

> Now that I've been teaching with my mentor, who is a white male, and given that approximately 90% of American music education falls into that category, we've had discussions about this. He, being a white male, sometimes feels that it's not his place to discuss cultural matters. It's similar to cultural appropriation, but I believe that if someone conducts sufficient research and truly comprehends the topic, they can engage in discussions and address questions. In factual terms, it's not a significant issue.

All participants, including Eunice, do not view the inclusion of Korean culture from the perspective of other races as cultural appropriation. However, most participants emphasized that music teachers should be more proactive in terms of communication, history teaching, and introducing diverse music.

Credibility and Confirmability

In order to mitigate the potential introduction of personal bias into the research process, a series of rigorous steps were undertaken. This encompassed the maintenance of reflective journals (see Appendix I), where initial thoughts, ideas, and inquiries were logged. These

journals served as valuable resources during the interview phase, aiding in the comprehension of participants' lived experiences. Throughout the interviews, a concerted effort was made to remain impartial, consciously refraining from imparting personal assumptions or biases into the research context. It is important to note that the lived experiences shared by the participants often diverged from the researcher's own background, with the exception of individuals of Korean origin. During the interview sessions, a proactive approach was adopted to confirm responses and address any uncertainties, thereby reducing the likelihood of misinterpretation. Subsequently, transcribed interviews were conveyed to the participants for their validation and approval, underscoring the commitment to transparency and the ethical treatment of research subjects.

The final phase of analysis was executed within the hermeneutic circle, enabling the integration and refinement of emerging units of meanings. This iterative process involved a comprehensive reevaluation of interviewee narratives, fostering a more holistic understanding of their experiences.

Positionality of the Researcher

It is essential to acknowledge the unique perspective brought to this study by the researcher, who, being a native Korean without exposure to U.S. K-12 music education, offers a distinctive lens. The absence of U.S. music education experience is noteworthy, as it allows for an outsider's viewpoint and brings a fresh and unbiased understanding to the exploration. In addition, I consistently checked my positionality by using a reflective journal and making it clear that the absence of U.S. music education. For instance, one of the examples of the journal is:

> I feel like I have never seen anyone from a different race or culture in regular class sessions in Korea. When I became a minority from the majority in New York, I first felt a

huge shift, and I did not know how to deal with or overcome such changes and issues. I thought it was natural. But what if I had felt this way since I was young? What can be considered mine, my country, my culture?

The researcher's interest lies in investigating how Korean American students navigate cultural inclusion and exclusion within the landscape of U.S. music education.

Employing a bracketed-off positionality within the framework of hermeneutics, the researcher approaches the study with an inductive and observational methodology. This involves actively seeking and interpreting units of meaning within the lived experiences of Korean American immigrants. By doing so, the researcher aims to contribute to a more comprehensive portrayal of their experiences, particularly as individuals straddling the intersection of Korean and Korean American identities.

Conclusion of Chapter IV

In the Chapter IV, the research findings were presented for the phenomenological study, including a comprehensive description of each participant's context, the data collection process, and the hermeneutic analysis. Each participant shared their unique experiences that the researcher could observe the lived experience of Korean American college music majors' music education experience through their K-12 years. As a result, 5 units of meaning, and 5 refined clusters of meaning allowed the researcher to address the research questions. In Chapter V, which is a discussion section, the researcher will compare the results of this study with related previous literatures, comparing with similarities and differences.

Chapter V

DISCUSSION

Introduction

This study illustrates the experiences of Korean American college music majors as they reflected on their K-12 music education. Through individual interviews with 7 participants boasting diverse cultural identities, immigrant backgrounds, academic majors, and musical and regional experiences, the focus was on their unique encounters within U.S. K-12 music education, specifically in band and orchestra settings. The narratives unveiled valuable insights into the dynamics of Korean inclusion and exclusion, laying the groundwork for understanding the experiences of Korean immigrants in U.S. K-12 music education.

In Chapter V, the researcher will analyze the findings through a comparative lens, referencing relevant literature and prior studies from Chapter II. With 11 subheadings, each section will interpret a specific finding, highlighting its alignment or divergence from the earlier studies in Chapter II. This crucial discussion chapter is integral to the research, aligning directly with research proficiency (Peoples, 2021). The link between the findings and the literature review in Chapter II will accentuate the significance of the discovered insights, addressing gaps identified in the literature and emphasizing the overall importance of this study. The five refined clusters of meaning will be used to guide this section.

We Experienced a Cultural Inclusion Outside of Regular Music Class

No participants in this study describe experiencing cultural inside music class and all reported experiencing Korean cultural music outside classrooms. In a previous study by Cayari (2021), Korean traditional folk songs were identified as popular repertoire in the U.S. However,

none of the participants in this study had experienced Korean cultural elements in their music classes, neither in the repertoire nor in the class content. While five participants had exposure to Korean music through cultural events or other school activities, two out of the seven had no such inclusion experiences. Notably, Eunice engaged with Korean music through the Korean Youth Orchestra, and Evelyn learned about Korean culture and music in a Korean language school associated with a Korean church.

Contrary to the researcher's expectations, participants did not perceive the absence of Korean cultural music in their music classes as problematic. They recognized the prevalence of Western musical instruments and Eurocentrism in U.S. schools. However, they highlighted the importance of incorporating global perspectives in music education, suggesting that music classes should include content about the history and cultures of various minorities. Participants expressed a desire for a curriculum that fosters understanding between different cultures. Stella, for instance, emphasized the value of teaching culture, history, and simultaneously exploring ways to incorporate diverse cultural backgrounds, even if not directly related to the repertoire, as a meaningful approach.

We Feel Included When Musically Engaged

The background information of 7 participants revealed a rich diversity in their individual backgrounds. Each participant brought a unique set of experiences, skills, and perspectives, contributing to the overall richness and variety within the group. Despite variations in background, encompassing factors such as region, major, age, school size, and demographic composition, Korean American college music majors uniformly reported feeling included when engaged in musical activities. Specific instances of inclusivity included (a) meaningful musical communication with classmates, discussing repertoire, music levels, and musicality; (b)

collective participation in competitions and subsequent victories; (c) guidance from music teachers regarding beneficial musical selections and performance direction; and (d) support from both school and music teachers in their musical pursuits and career aspirations.

Surprisingly, when participants were questioned about experiences of feeling excluded, only some mentioned instances at school, and these were not associated with music classes or musical activities. Notably, none of the participants cited experiences of Korean cultural inclusion in their regular music classes. This unexpected finding raises broader questions for researchers, prompting considerations about whether these patterns of inclusivity are common among other culturally marginalized students in U.S. music education.

Culturally Responsive Music Education Comes with Efforts of Music Teachers

When questioned about their ideal approach to culturally responsive music education in schools, interviewees unanimously emphasized the pivotal role of music teachers. Intriguingly, they shared similar experiences with music teachers, including band directors and conductors who were (a) consistently busy, (b) less communicative or interactive, (c) following pre-determined repertoires, (d) predominantly focused on music performance or practice, and (e) lacking content related to learning history or other cultures. Participants identified these aspects as areas requiring improvement for an ideal culturally responsive music education.

Unexpectedly, one participant, Evelyn, highlighted the significant role of parents at home in addition to music teachers at school. She expressed her belief that parents, with their stronger cultural ties, could contribute to creating more inclusive and informed events. According to Evelyn, involving parents could prevent culturally insensitive situations, even in inclusive settings. This response suggests that some Korean American college music majors believe

culturally responsive music education can commence within households, with parents who have a connection to their heritage.

We Do Not Want a Simple Inclusion of Korean Music

Surprisingly, all participants did not perceive their experiences of Korean cultural inclusion at schools as cultural appropriation. Instead, they regarded these efforts as meaningful initiatives that music teachers and schools could undertake for Korean students. Regarding cultural appropriation, one participant acknowledged the current demographic of music teachers, primarily White males, and suggested that although it might be challenging for them to implement Korean music, thorough research could overcome this obstacle.

Moreover, contrary to my expectations, the repertoire (whether Korean or not) was not the most important aspect based on their stories. Instead, it was the interactions that the participants had with their music teachers, regardless of whether they played Arirang.

Despite agreeing that incorporating Korean repertoire into music classes is a commendable idea for Korean students, participants highlighted practical limitations, including (a) a shortage of Korean cultural repertoire, composers, and arrangements, (b) insufficient representation, and (c) a lack of Korean cultural instruments. Consequently, they cautioned against viewing the simple inclusion of Korean cultural music as a magic solution. Instead, participants emphasized the importance of learning about the music, culture, and history of various minorities. Stella, for instance, advocated for the utilization of music influenced by Korean culture, even if not traditionally Korean, to demonstrate how one's own culture can be expressed through music, presenting it as a valuable focus.

Additionally, despite the diverse demographics of the participants in this research, the sociocultural dynamics and complexity of the United States suggest that if this study were

replicated in 10 years, we would likely observe a shift in how Korean Americans perceive their experiences.

Our Cultural Identity is Complex: Korean, Korean American, and American

Prior to the interviews, participants completed a demographic survey to ensure they met the criteria. Notably, the survey included a question about cultural identity, yielding varied responses, including Korean, Korean American, and American. Interestingly, a few participants identified with two out of the three cultural identities.

Participants attending schools with a small proportion of Koreans, particularly, discussed experiences of identity crisis. They expressed difficulties in navigating their cultural identities among Korean, Korean American, and American categories. Evelyn, for instance, described her life as a blend of fully American and fully Korean, making it challenging to succinctly define her identity. Eunice, who studied in Europe, recounted instances where, despite having only an American passport and speaking flawless English, she was consistently questioned about her American identity in Germany.

Despite the complexities, participants shared a common perspective on what makes them feel Korean – the ability to speak the Korean language. They emphasized that even if they only spoke Korean with their parents, the proficiency in the language played a significant role in shaping their sense of Korean identity.

Unexpectedly, all participants in this research identified themselves solely as Korean, rather than using the broader terms Asian or Asian American from a pan-ethnic perspective. This finding aligns with previous research conducted by Lee (2015).

Forming Identity Through Transformation and Negotiation

From the collected interview data, the researcher observed resonances with Hall's cultural identity theory (Hall, 1990) and Ting-Toomey's Identity negotiation theory (2015). Hall's concept of constant identity transformation, as exemplified in his experience as a Caribbean and black diaspora in England, seemed reflected in the participants' experiences. Additionally, Ting-Toomey's theory, positing individuals' possession of multifaceted identities and their negotiation in various situations, appeared evident in the participants' narratives.

Applying a conceptual framework that integrates these identity theories along with Stuart's Cultural Identity Theory (Hall, 1996) and Stella Ting-Toomey's (2005) framework, the data comparison revealed two key aspects: (a) individual identity can be either fixed or transformative, and (b) individuals may have multifaceted identities, negotiating them based on situational contexts. Notably, 5 out of the 7 interviewees acknowledged the complexity of Korean Americans' (or immigrants') identity, recognizing three distinct facets: Korean, Korean American, and American. Eunice and Evelyn, lacking Korean inclusion experiences in regular school settings, highlighted transformative and negotiative identity processes in forming their sense of self.

Table 5

List of Key Expressions

	Answer to a Cultural Identity Question	Expression(s)	Relevant conceptual framework
Evelyn	American; Korean American	- I can't say I'm fully Korean because I was born and raised in the States, but I also can't say I feel entirely like an American because of my culturally different family background.	Identity Negotiation Theory (Ting-

Eunice	American; Korean	- Yeah, I was like, my initial thought was American. But I do refer to myself as Korean American. It varies. I don't wake up one day feeling more American, waving the American flag, and another day feeling more like waving the Korean flag.	Toomey, 2005)
Angela	Korean	- As long as I have the language down, I also feel Korean.	(Cultural) Identity Theory (Hall, 1996)
Jamie	Korean American	- If I marry and have a child later, I will definitely teach them how to speak Korean because we are Koreans.	
Gabriel	Korean	- Even though I was born and raised in the U.S., I think I am Korean because I always speak Korean with my parents.	

While the historical experiences of Asians and Asian Americans may differ from other marginalized races or ethnicities, the emotional landscape of confusion and alienation appears to be a shared aspect among culturally marginalized students across races and ethnicities. This aligns with previous research suggesting that the process of identity formation involves navigating both their own culture and the dominant culture, often resulting in feelings of alienation, confusion, and sometimes rejection. Du Bois (1903) noted the potential struggle with double consciousness among culturally marginalized students.

In contrast to earlier research, the data from the seven participants did not suggest any experiences of the model minority phenomenon in their K-12 music education. When asked about encounters with the model minority stereotype, one participant, Sue, mentioned experiencing it more since coming to New York but also highlighted regional differences, stating that she encountered it less in California due to limited exposure to Asian culture in that environment.

Frameworks for Further Discussion

Looking back to the literature that the researcher used to inform the planning of the study, the following sections group the related frameworks to discuss the findings in more details.

Culturally Responsive Education: Expectations and Responsibility

Each participant harbored unique expectations for culturally responsive education (CRE). Evelyn, for example, revealed that she didn't have expectations for CRE during her K-12 years but shared her current perspective on it. Intriguingly, all participants attributed the responsibility of CRE to music teachers. However, when describing their desired ways of implementing CRE, participants showcased diverse perspectives and opinions.

The assertion that teachers bear the responsibility for CRE aligns with concepts like Culturally Relevant Pedagogy (Ladson-Billings, 1995), Culturally Responsive Teaching (Gay, 2000), and Culturally Sustaining Pedagogy (Paris & Alim, 2014). Culturally Relevant Pedagogy emphasizes the academic success and consciousness of students, aligning with participants' expectations of CRE leaning heavily on the teacher's responsibility. Culturally Responsive Teaching underscores the attitudes and behaviors teachers should exhibit, aligning with participants' perspectives on the ways of implementing CRE.

In contrast, the perspective of Culturally Sustaining Pedagogy, which focuses on embracing the nature of identities and cultures and the counter-hegemonic potential of cultures, did not align with the collected data. Participants did not express a need for counter-hegemonic potentials or a negative perspective on heavy Eurocentrism in music education. Instead, they demonstrated an understanding perspective of Eurocentrism but emphasized the opportunity to explore cultural diversity in the music class.

In a second analysis, using a framework consisting of three culturally responsive education models (Ladson-Billings, 1995; Gay, 2001; Paris & Alim, 2014), the focus was on evaluating an Asian American's cultural competence, the presence of cultural diversity in the curriculum, and the teacher’s commitment to embracing the counter-hegemonic potential of

cultures. Unlike earlier research, the Korean American students did not feel that heritage repertoire was required. Instead, they emphasized the use and valuing of various music beyond Korean cultural music, suggesting a balance of cultural musics rather than a heavy focus on a specific one.

Unfortunately, most participants recalled their music teachers as unsupportive of CRE or less communicative with students. Despite earlier research emphasizing the importance of teachers' roles in CRE, it did not appear to be practiced by music teachers according to the participants' accounts.

Multiculturalism in U.S. K-12 Music Education

In Chapter II, the researcher conducted a review of earlier studies on multiculturalism in U.S. music education, exploring its historical development, the significance of a global approach, and associated limitations. The evolution of multiculturalism in U.S. K-12 music education, starting in the latter half of the 20th century, gained momentum in integrating diverse musical traditions into the curriculum. Presently, multiculturalism in music education embodies a global approach, recognized for its powerful impact on cultural expression and identity formation, as reflected in earlier studies and implied by the interview data.

All participants, regardless of experiencing Korean cultural inclusion in their past U.S. K-12 experiences, emphasized the necessity of a global approach in music education. They believed it was crucial for understanding culturally marginalized students in music class, even when the music studied is not directly connected to them.

Chapter II also outlined limitations in multicultural music education, including a lack of diversity in music education leadership and teachers, limited teacher preparation and training, concerns about cultural appropriation, and the prevalence of cultural hegemony and

Eurocentrism. The collected data revealed some similarities and differences from earlier studies. Firstly, a lack of diversity in music education leadership and teachers was evident, with most participants having White male music teachers, aligning with findings from earlier studies. Only one participant, Jamie, had a Korean orchestra conductor. Secondly, aspects of limited teacher preparation and lack of training were implied in the collected data, mirroring concerns raised in earlier studies. For instance, Eunice, currently a music teacher, highlighted a clear standard guideline for cultural diversity in music and music education in California but noted a lack of serious implementation.

Regarding cultural appropriation, contrary to earlier studies, all participants did not perceive Korean cultural inclusion as such; instead, they viewed it as efforts from schools and music teachers. Eunice suggested that concerns about cultural appropriation might be alleviated with thorough research on cultures.

Interestingly, unlike earlier studies that often depicted a negative view of cultural hegemony and Eurocentrism, all participants, especially classical musical instrument majors, acknowledged these phenomena. They recognized the prevalence of Western instruments and Eurocentric repertoire and sound in music classes. However, participants emphasized the importance of incorporating content about learning other cultures in addition to musical performance, aligning with earlier studies that highlighted the connection between music class and cultural contexts.

Asian Critical Theories and Korean American Identity in Music Education

In Chapter II, the researcher reviewed earlier studies concerning the Model Minority Myth (Suzuki, 1995) and Asian Pan-ethnicity (Okamoto, 2014). In contrast to previous studies (e.g., Lee, 2005; Lee, 2006; Lei, 1998; Park, 2011; Suzuki, 1995), participants did not report any

experiences with the Model Minority Myth in their past K-12 music education. However, Eunice, Gabriel, and Angela mentioned that their music teachers already had an understanding and high expectations of Korean students' musicality. While these experiences did not seem to have a negative influence on the participants, it raised questions about whether it didn't matter to them because they were already accomplished musicians, the potential impact on novice musicians receiving such high expectations, and whether this could be considered a manifestation of the model minority stereotype. Sue, however, had her own experience with the Model Minority Myth when she came to college in New York.

Regarding Asian Pan-ethnicity, all participants had a clear understanding of Korean culture without explicit mention of Asian American or Asian culture. While they did not express noticeable disagreement with the term Asian Pan-Ethnicity, they primarily focused on Korean culture during the interviews, omitting the broader term Asian. Additionally, when asked about their cultural identity or the demographics of the schools they attended, participants centered their responses around Korean students, neglecting experiences with other Asians or Asian students.

Despite much research addressing the benefits and problematic issues of Pan-ethnicity, and the Model Minority Myth, none of the participants in this research expressed a Pan-ethnic perspective or reported model minority experiences in comparison to earlier studies (Lee, 1996; Okamoto, 2014; Park, 2011).

Culturally Marginalized Asian Americans' Experiences in U.S. Schools

Among the participants, only Evelyn and Eunice had never experienced Korean cultural inclusion in any instances during their U.S. K-12 music education. The researcher noted that their experiences, particularly Evelyn's, partly aligned with previous studies on culturally

marginalized Asian Americans' experiences in U.S. schools (e.g., Huynh, 2012; Noh et al., 2007; Sue et al., 2007).

Evelyn, who held a skeptical and pessimistic perspective on culturally responsive education, expressed her lack of understanding of it because she never expected to have such an experience. Growing up in Indianapolis as the only Korean student in her K-12 years, she recalled struggling with fitting in as a "normal White kid." Her sensitivity to culturally responsive education stemmed from her perception that it wasn't taken seriously when the majority in the class already represented the majority culture. Despite her skepticism, she shared her expectation of culturally responsive music education, emphasizing the value of learning about any culture other than the majority, White culture. Notably, she was the only participant who highlighted the importance of parents' roles in culturally responsive education, asserting that parents should pay attention to their children's culturally responsive education before schools or teachers.

The researcher acknowledged Evelyn's case as an outlier within the collected data due to her unique experiences and opinions, which differed slightly from the other participants. By examining her lived experience, the researcher aimed to enhance the understanding of the experiences of Korean American college music majors in their U.S. K-12 music education.

Summary of Chapter V

In Chapter V, the researcher focused on interpreting the findings derived from interviews with Korean American college music majors about their past K-12 music education experiences in the U.S. The chapter began by discussing the significance of the discussion chapter in aligning with research proficiency and emphasizing the connection between the findings and the literature review.

This chapter further delved into the synthesized lived experiences of Korean American college music majors, examining aspects such as the absence of Korean cultural inclusion in music classes, the participants' diverse backgrounds in K-12 music education, instances of feeling included and excluded, ideal approaches to culturally responsive music education, perspectives on cultural appropriation, and their cultural identities.

The participants shared their experiences regarding the absence of Korean cultural content in music classes, with unexpected findings such as their acceptance of this absence due to the prevalence of Western instruments and Eurocentrism. They discussed feeling included when musically engaged, pointing out instances like communication with classmates, participation in competitions, teacher recommendations, and support from school and music teachers.

Interestingly, the participants highlighted the crucial role of music teachers in fostering culturally responsive education, with some suggesting that parents play a significant role as well. Their ideal approach involved addressing issues like teacher busyness, lack of communication, predetermined repertoires, and Eurocentrism in music education.

Regarding Korean cultural inclusion, the participants did not perceive it as cultural appropriation but rather as meaningful efforts by teachers and schools. They recognized limitations such as the lack of Korean cultural repertoire, composers, and instruments. Instead of solely focusing on Korean cultural music, they emphasized the importance of learning about other minorities' music, culture, and history.

The chapter concluded by discussing the participants' cultural identities and how their experiences resonated with identity theories, including Hall's cultural identity theory and Ting-Toomey's identity negotiation theory. The absence of experiences related to the model minority

stereotype and Asian Pan-ethnicity among participants was also highlighted, providing insights into the nuanced and diverse experiences of Korean American college music majors in U.S. K-12 music education.

Chapter VI

Conclusion and Implications

Within this chapter, I explored the diverse lived experiences shared by participants, intricately weaving their narratives together to distill profound insights from the study. The primary objective is to uncover implications that contribute to the progression of the field of music education. Navigating through the complexities of these lived experiences, I aimed to derive thoughtful conclusions and provide recommendations that can influence the future direction of music education.

Empowered Asian Americans in U.S. Music Education

This research employed phenomenology to illustrate the nuanced lived experiences of Korean American college music majors within the landscape of U.S. music education. The study y identified and explored five overarching units of meaning: (a) Culturally Inclusive (or not) music experiences, (b) feeling Included (or not), (c) Supportive (or not) music teachers, (d) intricacies of Korean cultural music, and (e) cultural identity. Through the lens of hermeneutic circle analysis, the refined insights and clustered units of meaning brought forth a deeper understanding of how Korean Americans predominantly experience cultural inclusion outside regular music classes, feel included when musically engaged, emphasize the pivotal role of music teachers, recognize the complexity of culturally responsive music education beyond mere repertoire inclusion, and acknowledge the multifaceted nature of cultural identity.

Building on these illustrations, this exploration goes beyond the immediate scope, contributing to a richer comprehension of the diverse and intricate facets of Korean Americans' music education experiences. Furthermore, it extends its impact by offering a broader

perspective on the encounters of Asian immigrants in the U.S. The indirect comparison with the researcher's native Korean K-12 music education background adds a unique layer to the study, unveiling insights into how Asian Americans actively navigate limitations within the U.S. music education system.

In the context of phenomenology, emphasis is placed on recognizing and mitigating personal biases and interpretations (Peoples, 2020). This underscores the importance of maintaining a rigorous and objective approach to phenomenological inquiry. Conceptualizing the lived experience of Korean Americans not only provides a valuable lens into their specific journey but also sets the stage for broader comparisons with the experiences of other Asian immigrants and native Koreans in Korean K-12 music education. As this research unfolds, it invites further exploration and discussion within the realm of multicultural music education and the intricate intersections of identity and inclusion.

Limitations

This research, while providing valuable insights into the experiences of Korean American college music majors in U.S. music education, is bound by several limitations. The diversity among the 7 participants, encompassing variations in region, musical instrument, school size, age, and immigrant background, enriches the exploration of Korean Americans' experiences. However, the small sample size inherently restricts the generalizability of their lived experiences. It is essential to recognize that the intricate nuances and variations within the broader Korean American population may not be fully encapsulated by this participant pool. The goal of phenomenology is not to deliver generalizable findings, but rather to shine a light on the lived experiences. In this case, a historically marginalized population’s lived experiences are synthesized to reveal important lessons for the field of music education. It is perhaps reasonable

to presume other individuals with similar characteristics to this sample may also have experienced similar events.

Beyond the general limitations, it is crucial to underscore specific challenges faced by 2 first-generation immigrant participants (e.g., Sue and Stella). Their initial experiences in the U.S. were marked by a language barrier, impacting their ability to recall details about efforts made by music teachers to incorporate Korean cultural music or repertoire. This linguistic challenge poses a noteworthy limitation to the study, potentially constraining the depth and accuracy of participants' recollections, particularly regarding cultural elements in their musical education. The participants themselves acknowledged the impact of language barriers on their ability to articulate and remember certain aspects of their past experiences.

This linguistic limitation underscores the significance of considering language proficiency when exploring the lived experiences of immigrant populations. Language-related obstacles can influence the depth and richness of participants' reflections, urging researchers and educators to be mindful of these challenges when interpreting the findings. Recognizing the potential impact of language barriers highlights the complexity of cultural inclusion within the realm of U.S. music education, particularly for individuals who have encountered such obstacles in their educational journey.

Implications

As an outsider to the U.S. music education system, opting for phenomenology became an essential tool to observe and explore the lived experiences of Korean Americans. Each participant, shouldering the responsibility to share their unique life as a Korean American, offered insights into navigating the challenges faced as culturally marginalized students in the U.S. This experience was markedly different from my background in a majority culture in my

home country. However, the participants showcased a proactive approach to dealing with adversities through the transformative power of "music," emerging as successful musicians in the process.

Their recollections provided a wealth of opinions, ideas, and experiences, holding significance for a broad audience encompassing students, teachers, musicians, policymakers, and practitioner-researchers. The study's results took an unexpected turn, diverging from previous research on relevant topics. A striking revelation was the empowerment of Korean Americans, displaying positivity and proactivity in engaging with the challenges of incorporating Korean cultural music, despite the associated implementation difficulties.

Despite these challenges, a promising silver lining emerged, indicating a potential transformation in the future landscape of music education. This transformation includes an anticipated increase in the availability of Korean repertoire, music, arrangements, composers, and a rise in the number of Korean music teachers in K-12 education and higher education. Notably, the participants advocated for a nuanced approach, avoiding a quick fix by merely including Korean music. Instead, they expressed eagerness to explore and learn about other culturally marginalized musics, exemplifying a proactive effort to address the overall lack of diversity in music education.

In the context of the provided implication definition, this study's findings suggest broader consequences and applications within the field, impacting the way students are taught, musicians approach their craft, and policymakers shape music education policies. The study serves as an initial step in examining the experiences of culturally marginalized students in music education through the lens of phenomenology, with potential implications for future research and practical applications in educational settings.

Suggestions and Recommendations for Further Research

Based on the results, this phenomenological study holds implications for teachers, musicians, policymakers, and practitioner-researchers. As phenomenology seeks to explore and conceptualize the lived experiences of Korean Americans, providing room for diverse interpretations, individuals in various roles may consider actions aligned with their current positions.

Music teachers, both in the U.S. and those instructing demographically diverse classes can reflect on 5 emerged units of meanings. Acknowledging that Korean Americans may lack exposure to Korean music at school, teachers should contemplate integrating Korean cultural repertoires, especially if there is a Korean student. Importantly, educators are encouraged to introduce music from various minority backgrounds, fostering a relatability for all students from different cultures. Creating inclusive environments where students feel included and engaged involves actively facilitating discussions on repertoire, providing performance feedback, preparing competitions, and welcoming suggestions. Despite the perceived complexity of incorporating Korean music, teachers should not shy away, understanding that with sufficient research, it is generally not considered cultural appropriation by Korean American students.

Musicians, especially those with minority backgrounds, must persist in their creative endeavors, including arrangements, compositions, and other musical activities. Addressing the absence of representation, particularly in compositions and arrangements, is essential for overcoming the challenge of the lack of specific cultural music, including Korean and others. Regardless of cultural background, musicians can actively contribute to and participate in the creation of diverse arrangements. The ongoing commitment of musicians, regardless of their own

cultural identity, is crucial, with their responsibility playing a key role in shaping the musical landscape for future generations.

Policymakers should address the demographic imbalance among music teachers in the U.S. The majority of participants had White male music teachers, with only one experiencing guidance from a Korean orchestra conductor. Given the notably low number of Korean or Asian teachers compared to the presence of Asian American students, policymakers must seriously consider this issue (e.g., Han, 2019; The National Center for Education Statistics, 2022). While the traditional dominance of White and Eurocentric influences in music is not inherently wrong, it poses limitations for future generations, particularly in terms of representation (e.g., Benham, 2003; Dekaney & Robinson, 2014; Griffiths, 2020; Hess, 2018, 2021; Kindall-Smith et al., 2011; Robinson & Hendricks, 2017; McCall, 2017). Policymakers should actively work towards creating a more diverse and inclusive landscape within the field of music education.

Practitioner-researchers should persist in researching and addressing the needs of culturally marginalized students in music education. While art and music subjects have traditionally been viewed as spaces for students to express their identity and learn about different cultures (e.g., Bennett, 2000; Folkestad, 2002; Frith, 1996; Hayhoe, 2019; Ruud, 1997; Waitoller & Kozleski, 2013), the current state of music education in the U.S. overlooks its potential impact on culturally marginalized students (e.g., Davis, 2011; Frith, 1996). The scarcity of research addressing this issue reflects both the problem at hand and the shortage of researchers dedicated to this area. Practitioner-researchers play a crucial role in focusing on how to tackle and address this issue, making their ongoing commitment vital for fostering inclusivity in music education.

Based on the findings of this study, future research in the field could consider the following recommendations:

1. Explore the lived experiences of Asian immigrants beyond Korean Americans, allowing for a comparative analysis of their diverse experiences.
2. Investigate how music teachers handle immigrant students based on the insights from this research, employing methodologies such as checklists, surveys, or interviews to gather comprehensive data.
3. Examine the perspectives of Asian American music teachers regarding the implementation of cultural repertoire in music education, offering insights into their roles and challenges.
4. Delve into the implications of Asian musical representation and its influence on Asian students, providing a deeper understanding of the cultural impact within music education.
5. Explore the potential impact of racial matching between music teachers and students on students' performance, shedding light on the dynamics of teacher-student relationships within the context of race.

Conclusions

This phenomenological study delves into the nuanced lived experiences of Korean American college music majors in U.S. music education. Through the identification and exploration of 5 overarching units of meanings, it offers a profound understanding of how Korean Americans navigate cultural inclusion, engagement in music, the role of music teachers, the complexities of culturally responsive education, and the multifaceted nature of cultural identity. This exploration contributes to a richer comprehension of the diverse facets of Korean Americans' music education experiences and extends its impact by providing a broader perspective on the encounters of Asian immigrants in the U.S. The indirect comparison with the researcher's native Korean K-12 music education background adds a unique layer, unveiling

insights into how Asian Americans actively navigate limitations within the U.S. music education system.

Within the context of phenomenology, emphasis is placed on recognizing and mitigating personal biases and interpretations, underscoring the importance of maintaining a rigorous and objective approach to phenomenological inquiry. Conceptualizing the lived experience of Korean Americans not only provides a valuable lens into their specific journey but also sets the stage for broader comparisons with the experiences of other Asian immigrants and native Koreans in Korean K-12 music education. As this research unfolds, it invites further exploration and discussion within the realm of multicultural music education and the intricate intersections of identity and inclusion.

While providing valuable insights, this research is not without limitations. The diversity among the 7 participants enriches the exploration of Korean Americans' experiences, yet the small sample size limits the generalizability of their lived experiences. Specific challenges faced by 2 first-generation immigrant participants, particularly the impact of language barriers on their recollections, add a noteworthy limitation. This emphasizes the significance of considering language proficiency when exploring the experiences of immigrant populations, recognizing its potential impact on the depth and accuracy of reflections.

The implications drawn from this study highlight the proactive engagement of Korean Americans in U.S. music education. Musicians, policymakers, and practitioner-researchers are encouraged to consider these insights in their respective roles. Musicians, regardless of cultural background, are urged to persist in creative endeavors, contributing to the creation of diverse arrangements and addressing the absence of representation. Policymakers should address the demographic imbalance among music teachers, actively working towards creating a more diverse

and inclusive landscape within the field. Practitioner-researchers play a crucial role in researching and addressing the needs of culturally marginalized students in music education, focusing on fostering inclusivity.

Moreover, future research could explore the experiences of Asian immigrants beyond Korean Americans, investigate how music teachers handle immigrant students, examine the perspectives of Asian American music teachers, explore the implications of Asian musical representation, and investigate the potential impact of racial matching between music teachers and students. These recommendations pave the way for continued exploration and enhancement of understanding within both the field of multicultural music education and world music perspectives.

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Appendix A

Interview Guide

Before Interview:

Good (morning/afternoon/evening).

Thank you for your joining today. Before we begin, I'd like to reassure you that any information gathered during this interview will be kept confidential and anonymous. You will have the opportunity to review and approve any materials before they are used. If at any point you feel uncomfortable or wish to skip a question, please let me know. (If you agree to these terms, please sign the consent form).

Just to confirm, I'll be recording this interview to ensure the accuracy of your statements. Are you comfortable with that?

(Start recording).

Thank you for agreeing to participate in this study. The goal of this research is to understand the experiences of Korean Americans who are Korean immigrants, identify strongly with Korean culture, took band classes in K-12 music education in the United States, and pursued a major in music or music education. We will ask a few primary questions and may follow up for clarification if needed. Do you have any questions before we proceed with the interview?

Interview Questions:

1) **An opening question**
    a. I will question you about your experience of both exclusion and inclusion of Korean culture in music class, specifically in band class experience and band repertoire. Before we begin, please describe yourself.
    b. Please briefly describe your experience and background as a Korean American student in band classes during your K-12 years. How many students were in band class? How many Korean American students were there?
2) **Core questions**
    a. Can you describe your experiences of inclusion/exclusion of Korean culture in your K-12 music education in band?
    b. Can you describe any specific instances where you felt excluded or included in the bandroom and repertoire?
    c. How did you interpret these experiences at the time, and how do you interpret them now as a college music or music education major?
    d. In what ways, if any, did your experiences of inclusion/exclusion of Korean culture in the bandroom and repertoire impact your decision to pursue music as a career?
    e. What elements would possibly make Korean American students feel included in band music education?
    f. How do you think band directors can create a more inclusive environment for Korean American students?

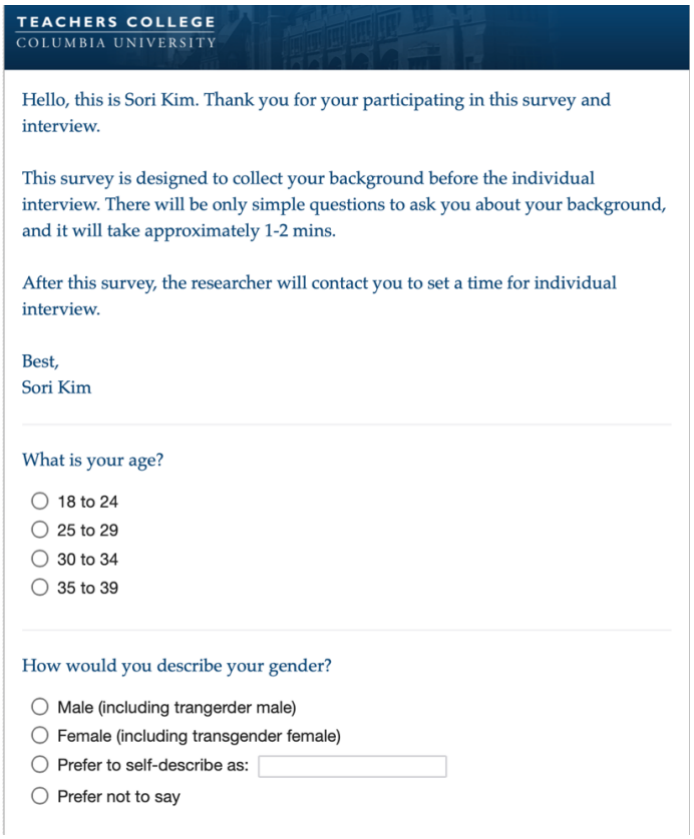
3) **A closing question**
    a. Before we conclude this interview, is there anything you feel I missed or that you would like to share to help me better understand the experiences of Korean Americans about their inclusion/exclusion of Korean culture in band experience and repertoire?

After the Interview:

I appreciate your time and willingness to share your experiences with me for this study. Once the research is accepted by the university, I would be happy to share a final copy with you. Thank you again for your participation.

Appendix B

Demographic Information Survey



TEACHERS COLLEGE
COLUMBIA UNIVERSITY

Hello, this is Sori Kim. Thank you for your participating in this survey and interview.

This survey is designed to collect your background before the individual interview. There will be only simple questions to ask you about your background, and it will take approximately 1-2 mins.

After this survey, the researcher will contact you to set a time for individual interview.

Best,
Sori Kim

What is your age?

- ○ 18 to 24
- ○ 25 to 29
- ○ 30 to 34
- ○ 35 to 39

How would you describe your gender?

- ○ Male (including trangerder male)
- ○ Female (including transgender female)
- ○ Prefer to self-describe as:
- ○ Prefer not to say

What is your race/ethinicity?

- ○ American Indian or Alaska Native
- ○ Asian
- ○ Black or African American
- ○ Hispanic, Latino or Spanish Origin
- ○ Middle Eastern or North African
- ○ Native Hawaiian or Other Pacific Islander
- ○ White
- ○ Multiethnic
- ○ Prefer not to disclose
- ○ Other

What country were you born?

What is your primary citizenship (and if possible, what is your secondary citizenship)?

Besides your national identity, what is your cultural identity? (e.g., American, Korean, ...)

When did you first arrive in the U.S.?

- ○ 0 - 5
- ○ 6 - 9
- ○ 10 - 13
- ○ 14 - 18

Did you take band classes in your U.S. K-12 music education experience?

- ○ Yes
- ○ No

What is/was your major? (e.g., Voice, Piano Performance, Music education...)

Appendix C

Informed Consent Form

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
525 West 120th St. New York, NY 10027
212-678-3000 | www.tc.columbia.edu

INFORMED CONSENT

Protocol Title: The Lived Experience of Culturally Marginalized Asian Americans in U.S. K-12 Music Education: A Phenomenological Study
Interview Consent
Principal Researcher: Sori Kim, Doctoral Candidate,
Teachers College, Columbia University.
917-340-7159, sk4478@tc.columbia.edu

INTRODUCTION You are invited to participate in this research study called "The Lived Experience of Culturally Marginalized Asian Americans in U.S. K-12 Music Education: A Phenomenological Study." You may qualify to take part in this research study because you are a Korean immigrant, majored in music or music education, attended band classes during your U.S. K-12 years, and have a cultural identity as Korean. This interview will be one-on-one. Approximately 10 individuals will participate in this study, and it will take 1 or 2 hours of your time to complete over the course of a couple of weeks.

WHY IS THIS STUDY BEING DONE? This study is being done to explore and understand your lived experience of Korean cultural inclusion or exclusion in U.S. K-12 music education, focusing on band class.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY? If you decide to participate, the primary researcher or one of the research assistants will conduct an individual interview with you. Prior to the interview, there will be a short survey to collect your demographic information.

Prior to the interview, you will be received a short survey for collecting demographic information. During the individual interview, you will be asked to explain your experience in the U.S. K-12 band room and band repertoire experiences, focusing on Korean cultural inclusion or exclusion. This interview will be audio-recorded. After the audio recording is written down (transcribed) the audio recording will be deleted. If you do not wish to be audio-recorded, you will still (or will not) be able to participate. The researcher will just take hand notes. The interview will take approximately forty-five minutes. You will be given a pseudonym or false name in order to keep your identity confidential.

All these procedures will be done either face-to-face or online. If you prefer to have a remote interview, you will be received a Zoom invitation. As stated above, all interviews will be audio-recorded.

If needed, you will be asked to participate in an additional one-on-one interview.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY? This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. You might feel embarrassed to discuss problems that you experienced in U.S. K-12 band experiences. You do not have to answer any questions or share anything you do not want to talk about. You can stop participating in the study at any time without penalty.

The primary researcher is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym or false name instead of your name and keeping all information on a password protected computer and locked in a file drawer.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY? There is no direct benefit to you from participating in this study. Participation may benefit the field of music education to better understand the best way to include Korean culture in Asian American students.

WILL I BE PAID FOR BEING IN THIS STUDY? You will be paid $30 USD for your participation at the end of the study.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS? The study is over when you have completed the individual interview. However, you can leave the study at any time even if you have not finished. If you leave the study early, you will still be paid $30 USD for your participation.

PROTECTION OF YOUR CONFIDENTIALITY The primary researcher will keep all written materials locked in a desk drawer in a locked office. Any electronic or digital information (including audio recordings) will be stored on a computer that is password protected. What is on the audio recording will be written down and the audio recording will then be destroyed. There will be no record matching your real name with your pseudonym or false name.

For quality assurance, the study team, the study sponsor (grant agency), and/or members of the Teachers College Institutional Review Board (IRB) may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.

HOW WILL THE RESULTS BE USED? The results of this study will be published in journals and presented at academic conferences. Your identity will be removed from any data you provide before publication or use for educational purposes. Your name or any identifying information about you will not be published. This study is being conducted as part of the dissertation of the primary researcher.

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY

___I consent to allow written or audio-recorded materials viewed at an educational setting or at a conference outside of Teachers College, Columbia University

_____

Signature

___I **do not** consent to allow written or audio-recorded materials viewed outside of Teachers College, Columbia University

_____

Signature

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?

If you have any questions about taking part in this research study, you should contact the primary researcher, Sori Kim, at 917-340-7159 or at sk4478@tc.columbia.edu.

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics committee) at 212-678-4105 or email IRB@tc.edu or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 10027, Box 151. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

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PARTICIPANT'S RIGHTS

- I have read the Informed Consent Form and have been offered the opportunity to discuss the form with the researcher.
- I have had ample opportunity to ask questions about the purposes, procedures, risks and benefits regarding this research study.
- I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.
- The researcher may withdraw me from the research at the researcher's professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue my participation, the researcher will provide this information to me.
- Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- Identifiers may be removed from the data. De-identified data or false name may be used for future research studies or distributed to another researcher for future research without additional informed consent from you (the research participant or the research participant's representative). ***OR*** Your data will not be used in further research studies.
- I should receive a copy of the Informed Consent Form document.

My signature means that I agree to participate in this study:

Print name: _____ **Date**: _____

Signature: _____

Appendix D

CITI Completion Certificate

Completion Date 05-Apr-2023
Expiration Date 05-Apr-2026
Record ID 54806535

This is to certify that:

Sori Kim

Not valid for renewal of certification through CME.

Has completed the following CITI Program course:

IRB Social and Behavioral Researchers
(Curriculum Group)
IRB Social and Behavioral Researchers
(Course Learner Group)
1 - Basic Course
(Stage)

Under requirements set by:

Teachers College, Columbia University

Collaborative Institutional Training Initiative
101 NE 3rd Avenue, Suite 320
Fort Lauderdale, FL 33301 US
www.citiprogram.org

Verify at www.citiprogram.org/verify/?wba011f57-6253-4140-9c2f-45f9930d4667-54806535

Appendix E

A Sample Matrix

Stella			
Transcribed Interview	**Invivo Code**	**Reflective Journal Excepts**	**Initial Units of Meaning**
I think it was during my 3rd year, so around the 11th grade. When we used to do marching bands each season, it was just like the football season, you know? ***But during my 3rd year, we did it with a Korean motif and it was 'Arirang.'***	'Arirang'	***Marching Bands and Cultural Nuances:*** Reflecting on Sue's 11th-grade marching bands, the parallels with the football season became evident. The inclusion of the Korean motif, 'Arirang,' in her 3rd year added cultural richness, fostering nuanced reflections.	- Played Arirang/Experience of cultural inclusion
Through the school, I was introduced to organizations like CCJ, *which stands for Colorado Conservatory of Jazz Arts. I remember attending combo and ensemble classes once a week in college.*	'Being introduced to organizations (through school)'	***Encounters with Colorado Conservatory of Jazz Arts (CCJ):*** Introductions through the school sparked observations on CCJ's impact on Sue's musical journey. Weekly exposure to university-level combo and ensemble classes emerged as significant threads in her musical exploration.	- Supportive school/teachers
Yes, especially during jazz classes, there were instances where solos were assigned. ***When participating in competitions and receiving awards, solos were often given by teachers or in similar situations***	'Competitions and solos'	***Navigating Solo Opportunities and Competitions:*** Observing Sue in jazz classes and competitions, I noted the orchestrated nature of solo opportunities. The assignment of solos prompts a thoughtful reflection on their role in shaping Sue's musical evolution.	- A sense of belonging through soloing - A sense of belonging when receiving awards in competitions
Being a female pianist, as a Korean, those opportunities weren't common in jazz or bands, but still, ***when I was given such opportunities, I felt a sense of belonging during those moments.***	'A female pianist'	***Navigating the Terrain as a Female Pianist:*** Examining Sue's journey as a female pianist in a specific cultural context, I observed the limited opportunities in jazz and band settings. Nonetheless, instances where opportunities surfaced provided intriguing glimpses into the dynamics of Sue's musical journey.	- A sense of belonging with a concert theme with a female pianist

Appendix F

A Sample of Meaning Units Generated and Links

Emerged Meaning Units 1. Experiences of Inclusion (of Korean Cultural Music)	**Emerged Meaning Units 2. Experiences of Exclusion (of Korean Cultural Music)**
- Played Korean cultural music other than Arirang	- Never experienced Korean cultural music
- Experienced Korean culture through international fair	- Only focused on European repertoires
- Felt touched/emotional	- Lack of representation
- Played Arirang/Experience of cultural inclusion	- Lack of repertoire
- Felt more learning about parents' culture	- Lack of musics
- Experienced Korean culture and music at Korean church	- Lack of Asian music teachers
- Korean cultural music was introduced by a Korean orchestra conductor but for afterschool program	- Lack of understanding Korean cultural music
- Sounded different from any other classical music	- Many Koreans in music class but lack of Korean repertoires
- Sounded different but excited	- Band directors liked pop musics in general
- Played Korean cultural music through Korean youth orchestra	- Discussed about Korean music but never played in class
- Always Arirang	- Many White male music teachers in US
- Experienced an International fair with Korean theme	- Demographic of Koreans are too small
- Sounded beautiful/meaningful	- A school heavily populated by Jewish and Persian
- Explained Arirang to friends after the performance	- Was a only Korean American student
- Being asked what Arirang is	- Never imagined Korean cultural repertoire in school
- Being interested	- Never discussed repertoires with students
- Played Arirang but westernized	- Predetermined repertoires by music teachers
- Played Arirng arranged by an American composer	- Musics have a certain expected sound, which is classical
- Played Arirng again in college years	- Not included now but it will increase
- Played Arirng with a lack of musical instruments	- Difficulites in implementing Korean cultural music in class
- Had converstaions about Korean pop rather than cultural music	- Difficutes in understanding Korean cultural music by teachers
- Played Ariang with a lack of cultural understanding	- Listened to other musics in class but not Korean musics

Appendix G

A Sample of the Outcome of Analysis

Unit of Meaning 1. Culturally Inclusive (or not) Music Experiences	
Sub Meaning Unit 1. Culturally Inclusive Music Experience at School	**Sub Meaning Unit 2.** Absence of Culturally Inclusive Music Experience at School
- Played Arirang for cultural events (e.g., international fair, culture night, school events, or as a marching band theme)	- Never at school but experienced out of school settings (e.g., Korean Youth orchestra, a program at a Korean church)
- Sound was westernized and different from other musics	- Only focused on Eurocentric repertoires (e.g. Hazel)
- Played Arirang but lack of understanding, explanation, or background information	- Never had Korean cultural repertoire or any other cultural repertoires
- Played Korean musics but only a few times	
- Felt emotional when playing Korean cultural music (e.g., touched, excited, interested, pride or mixed feelings)	
- Possible to learn more about heritage (e.g. parents' culture) and Korean music including representation, composer, and repertoire	

Appendix H

A Sample of Hermeneutic Circle Result

Meaning Unit 1. Culturally Inclusive (or not) Music Experiences	- Played Arirang for cultural events (e.g., international fair, culture night, school events, or as a marching band theme) - Sound was westernized and different from other musics - Played Arirang but lack of understanding, explanation, or background information - Played Korean musics but only a few times - Felt emotional when playing Korean cultural music (e.g., touched, excited, interested, pride or mixed feelings) - Possible to learn more about heritage (e.g. parents' culture) and Korean music including representation, composer, and repertoire - Never at school but experienced out of school settings (e.g., Korean Youth orchestra, a program at a Korean church) - Only focused on Eurocentric repertoires (e.g. Hazel) - Never had Korean cultural repertoire or any other cultural repertoires
Refining Process I	1. Performance Dynamics and Cultural Events: Arirang is frequently performed in cultural events such as international fairs, culture nights, and school events, often serving as a marching band theme. However, the rendition tends to adopt a westernized sound, setting it apart from other musical genres. 2. Limited Understanding and Emotional Engagement: Despite the regular inclusion of Arirang in performances, there exists a noteworthy lack of comprehensive understanding, explanation, or background information. Emotional responses during the playing of Korean cultural music range from being touched, excited, and interested to experiencing pride or mixed feelings. 3. Exploration Beyond School Boundaries: While within the school setting, the focus predominantly centers on Eurocentric repertoires like Hazel, the experience broadens beyond these confines in out-of-school settings. Engagements with the Korean Youth Orchestra or programs at Korean churches provide opportunities for diverse encounters with Korean music, allowing for a more authentic exploration of heritage, including parents' culture, representation, composers, and repertoire. 4. Cultural Repertoire Deficiency: Notably, there has been a conspicuous absence of dedicated Korean cultural repertoire or any other cultural repertoires within the school context. This gap highlights the potential for a more inclusive and enriching musical education that embraces a broader spectrum of cultural influences.
…	**Repeated the refining process several times**
Last Refining Process	Performing Arirang at cultural events often involves a westernized approach, highlighting a limited understanding of Korean music within Eurocentric school repertoires. However, out-of-school experiences, like participation in the Korean Youth Orchestra, offer a more diverse and emotionally resonant exploration of heritage and musical representation
Result of Hermeneutics	Experience of Korean cultural inclusion mostly outside of regular music classes

Appendix I

A Sample of Reflective Journal (Transferred Information from Microsoft Excel to Word file)

9/25~9/29

[Reflection]

- Sue, Stella, and Jamie, having arrived in the United States relatively late, seem to find Koreans more comfortable. While Sue and Stella directly mentioned language barriers, Jamie did not bring up this aspect.
- She looked very calm but at the same time, she hesitated before answering. Is it my feeling?

[Questions]

- How does Sue's perception of language comfort align with broader trends or research findings regarding the linguistic preferences of individuals who migrate to a new country?
- What strategies could be employed to further explore and understand the specific challenges Sue faced in overcoming language barriers, and how might these insights contribute to effective language support in educational settings?
- In considering Sue's late arrival in the United States, what implications might this have on the acculturation process, and how could these insights inform educational approaches for individuals who arrive in a new country later in life?
- How does Sue's experience of finding Korean more comfortable for communication resonate with existing literature on the preservation of one's native language in a foreign context, and what are the potential implications for language education policies?

[Process]

- Read Sue's interviews find some possible themes and highlight significant statements.
- Listed them in a coding matrix.
- Found some possible themes and codes. (13 themes + 31 codes here)

10/2~10/5

[Reflection]

- Focused observation on Angela. Her intriguing experiences with two different backgrounds stood out. She exuded confidence, and there was no sense of having experienced discrimination.
- Her new experience in NJ was interesting...
- I found four of the participants went to Aspen this summer for orchestra camp.

10/9~10/12

[Reflections]

- Stella's experience of finding Koreans more comfortable in a new cultural setting raises intriguing questions about the intricate relationship between language and cultural adaptation. Her lack of explicit mention of language barriers prompts reflections on the potential factors contributing to her ease with Korean communication. Stella's dual experiences with both Korean and Westernized contexts add complexity to the narrative, emphasizing the importance of considering diverse cultural backgrounds in understanding language preferences.