

# Playful Pedagogy: Applying Elementary Music Strategies in Secondary Choirs

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Many beginning teachers rely on the traditional ensemble rehearsal model: structured warm-ups, then sequential sight-reading exercises, followed by repertoire-focused instruction.<sup>1</sup> These methods, however, are not always effective for student learning, particularly with students who are uncertain singers or new to choral singing. While common in advanced choirs, traditional rehearsal structures might fail to provide immersive, exploratory learning experiences that help students build foundational skills and intrinsic motivation.

Seeking more productive rehearsal strategies, we turned to general music methods, which promote movement, play, and exploration as core instructional strategies.<sup>2</sup> These approaches can encourage students to engage with music in ways that are active, kinesthetic, and intuitive, fostering both skill development and a positive relationship with music making/learning.<sup>3</sup> When integrating select techniques from elementary music education—such as variety in instructional delivery, sequencing learning from sound to sight, movement-based learning, games, and play-based social learning opportunities—we observed that some students became more engaged, more willing to take risks, and more confident in their musical abilities.

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Having noticed that elementary strategies produced more engagement and improved singing in choral settings, we examined research on play, movement, improvisation, and other informal learning techniques in a variety of music learning settings.<sup>4</sup> Scholars have demonstrated that elementary and play-based techniques can develop musicianship throughout the human lifespan. Specifically, researchers found that adults who see themselves as “non-singers” or “nonmusicians” benefit from pedagogical approaches that emphasize playful engagement, social connections, and interactive vocal exploration.<sup>5</sup>

Scholarship on play-based music learning suggests that interactive, exploratory approaches can enhance motivation and skill development in children<sup>6</sup> and that integrating movement into choral instruction can improve vocal production and phrasing, reinforcing the connection between body and voice.<sup>7</sup> Moreover, play-based approaches to sight-reading can increase notational literacy skills and reduce anxiety in developing musicians. By applying these strategies in rehearsals, teachers might observe improvements in some students’ musicianship and also a shift in rehearsal culture, away from a focus on compliance and toward curiosity, confidence, and collaborative music making.<sup>8</sup>

Drawing on our own teaching experience as well as extant research, in this article we explore the pedagogical benefits of incorporating elementary general music strategies in secondary choral classrooms. By examining the ways in which play-based instruction supports vocal development, musical skills, and ensemble cohesion, we aim to provide practical, research-supported strategies for choral educators seeking to enhance student engagement and learning outcomes. We suggest that by adopting a more immersive and interactive rehearsal approach, secondary choir directors can improve both musicianship and long-term student investment in choral singing.

We will begin by describing some elementary concepts, then illustrate how we use these concepts in the context of a secondary choral rehearsal. In this article, *secondary learners* are defined as those who move from an elementary general music curriculum into an ensemble-based rehearsal modality, typically starting in fifth or sixth grade.

## Elementary Concepts for Secondary Learners: Four Core Principles

Incorporating elementary concepts into the secondary choral classroom involves leveraging research-supported strategies that align with secondary learners’ developmental needs while making rehearsals more engaging and musically enriching. In a previous *Choral Journal* article, Saleel Menon suggested a number of games to build music literacy proficiency in choral ensembles.<sup>9</sup> While those activities are helpful for building specific literacy skills through social interaction and play, this article will focus on how similar play-based pedagogies might reinforce learning when applied to repertoire. Specifically, four core principles from elementary music education—variety, sequence, movement, and social interaction—can be particularly effective in enhancing secondary choir instruction. After describing what each term can mean, we will offer concrete examples of each principle applied in a choral context using two pieces: “Hamisha Asar” and “Hota-ru Koi.”<sup>10</sup>

### *Core Principle #1: Variety*

One of the most immediately applicable concepts from elementary music education is a teacher’s intentional use of variety in instructional activities. Young children benefit from frequent shifts in focus that engage different musical skills, learning modalities, and cognitive processes.<sup>11</sup> While secondary students may be more capable of sustained attention, they can still benefit from a diverse rehearsal structure that holds engagement throughout the lesson. In our own practice, we have found that incorporating varied activities—such as alternating between vocal warm-ups, exploring various meters and tonalities, skill building games, and movement—keeps students more engaged than a static, predictable rehearsal structure.

Additionally, variety in musical tasks expands students’ musical vocabularies by exposing them to a broader range of musical experiences. From an elementary perspective, performing in a variety of tonalities and meters is important because it expands the students’ musical vocabularies for things they might enjoy or create. When students are given opportunities to create, improvise, and move, they may develop deeper

understandings of musical elements in ways that extend beyond notation and performance, while also enhancing their literacies and performing abilities.<sup>12</sup> From the secondary choral perspective, as teachers strive to move beyond the Western classical canon, attending to variety can also increase accuracy and fluency outside of major/minor or duple/triple, increasing students' capacities for performing a variety of non-canonical works. Increasing variety (both in terms of rehearsal strategies and musical content) also aligns with Universal Design for Learning (UDL), which encourages teachers to design instruction that incorporates multiple means of engagement, representation, and action to support all learners, including those with diverse needs and musical backgrounds.<sup>13</sup>

#### *Core Principle #2: Sequence*

Teachers using elementary music pedagogy prioritize developmentally appropriate sequences, often adhering to a “sound before sight” approach. Sound before sight, where students first experience music aurally and kinesthetically before associating it with notation, can also improve music learning in the secondary setting.<sup>14</sup> When introducing a new piece, teachers can start with informal immersion, where students engage with new musical concepts through exploratory listening, movement, and vocalization. This can create a low-risk, playful environment for skill development. In our experience, when students internalized melodies and rhythms before reading them, they approached sight-reading with greater confidence and musical intuition.

As students build a vocabulary of sounds and learn how those sounds connect to notational symbols, teachers can then play with notational literacy and eventually sight-reading. Sequencing in this way might allow students to develop musical understanding organically rather than relying solely on visual decoding, leading to more expressive and accurate performances. We found this particularly true of music coming from oral or dance traditions, such as folk songs like “Hamisha Asar,” which will be discussed later in the article.

#### *Core Principle #3: Movement*

Movement is a fundamental component of elementary music instruction. Researchers found that move-

ment is developmentally appropriate for the cognitive and attentional needs of students and has direct benefits for musical outcomes.<sup>15</sup> Therefore, teachers might encourage their students to move more and play more while learning, regardless of their age. In her research on movement and music, Marja-Leena Juntunen found “the spirit of play and enjoyment has potential to motivate participation, and enhance courage, imagination, and expression.”<sup>16</sup> We have observed that when students embody musical concepts physically, whether through gesture-based phrasing exercises, rhythmic movement games, or postural adjustments, they develop a more intuitive sense of musicality. Additionally, we found that our students' vocal technique and ability to express meaning through singing improved when they connected movement to singing. Movements can also cue applications or extensions of concepts that teachers have previously covered. For example, if a teacher created movements that students implemented in rehearsal to teach a particular articulation or phrase shape, the teacher could later mimic those movements to remind students to sing with that articulation or phrase shape. Similarly, if a teacher has used movements to increase breath support and tone projection, they can imitate those movements while conducting to affect the students' sound.

#### *Core Principle #4: Social Interaction*

Many students are social learners, and many secondary choir students seek social connection as a primary motivation for participation.<sup>17</sup> Elementary teachers incorporate social interaction through activities like musical games, dancing, and groupwork, including improvisation and composition activities. In our experience, incorporating social interaction in secondary choral settings strengthened ensemble cohesion and even increased students' sense of belonging. When students interact musically through low-stakes games, partner activities, or improvisational exercises, they can develop musical skills and collaborative and communicative abilities that align with their musical and social motivations for being in choir. Teachers can create a more inclusive and motivating environment by designing rehearsals that foster interaction and cooperative music making.

# Applying Elementary Music Strategies in Secondary Choirs

## Integrating Elementary Strategies in Secondary Settings

### Practical Application: “Hamisha Asar”

When applying elementary strategies in choirs, varied repertoire can challenge students musically and engage their interest. In this section, we describe a rehearsal sequence for “Hamisha Asar,” a Sephardic folk song as recorded by Flory Jagoda, arranged for three-part treble choir by Nick Page.<sup>18</sup> This piece provides a rich opportunity to explore meter and tonality (variety) using movement, attending to sequence, and considering social interactions. Students who are unfamiliar with diverse meters and modes might sing inaccurately, so we designed sound-before-sight movement and improvisation activities that preceded singing the melody or engaging with notation in the meter and tonality. This method may be particularly applicable for songs that come from less familiar cultural backgrounds, including aural traditions, dances, and various meters and modes.

### *Internalizing Meter Through Movement*

Teachers can introduce the 7/8 meter by playing a recording of Flory Jagoda singing the folk-song version of “Hamisha Asar” and incorporating movements to guide their students’ listening on three separate occasions. A recording link is available on YouTube by scanning the QR code or visiting the link in the notes.<sup>19</sup>



“Hamisha Asar” Recording Link

- **Day 1: Flow Movement**—While standing in one place, students experiment with large, flowing movements, intentionally moving through beat subdivisions as they listen (gaining familiarity with the sound before they try to be “right”).
- **Day 2: Flicking Gestures**—Seated students mirror the teacher’s small, light flicks (using scarves, flicking with a flowing movement throughout) that emphasized the meter: 123-45-67.

- **Day 3: Full-Body Locomotion**—Students move freely through the room, stepping with the meter in a long-short-short pattern. The teacher can encourage students to step in ways that match the lightness of Jagoda’s singing and accompaniment.

After students demonstrate fluency in moving with the meter, teachers can gauge students’ readiness for transferring to notation, if that aligns with their goals. Without embodied experience, students tend to either drag into a duple feel (1-2-3-4-5-6-7 [8], 1-2-3-4-5-6-7 [8]) or perform (123-45-67) too mechanically. Talking about the beat groupings does not solve this issue; movement must come first. While often a go-to rhythmic exercise, clapping the pattern can be counterproductive in this context, as it emphasizes percussiveness rather than the fluid, dancing quality of the meter in this folk song.

Teachers can also reinforce the meter with a choral beatboxing warm-up. Starting in 4/4, students internalize a simple “boots and cats and” rhythm, then repeat it in 6/8, 5/8, and 7/8. This exercise helps reinforce meter fluency and encourages consonant articulation and breath coordination/support. Our students enjoyed this activity, which emphasizes play and social interaction.

### *Internalizing Tonality Through Vocal Exploration*

“Hamisha Asar” is in the Phrygian Dominant mode<sup>20</sup> (sometimes called Spanish Phrygian), which was unfamiliar to our students. In many recordings we found, choirs do not accurately sing the lowered second scale degree that characterizes this tonality. To address this, teachers can structure their warm-ups to acclimate students to the tonality before they attempt to sing the melody.

- **Drone:** the choir sustains a drone on the home tone while the teacher improvises in Spanish Phrygian. Then, half of the choir sustains the drone while the other half of the choir echoes the phrases that the teacher improvises (and switch).
- **Chord Roots:** Half of the choir sustains a pattern on the characteristic chord roots (scale degrees 1 and 2, which in this case meant D and E<sup>b</sup>). The

teacher improvises melodic fragments over these changes for the other half of the choir to echo. This can also turn into a question/answer improvisation.

- **Stacked Harmonies:** To reinforce the unique harmonic language of the mode, students can stack the primary triads (I and II, which in this case were D major and E<sup>b</sup> major) and create a triad pattern over which the teacher (and any students who want to) can improvise.
- **Scale Exploration:** Only after students have played with the tonal center and harmonic relationships could the choir warm up using the Phrygian Dominant scale, much as one would with a major scale.

This tonal scaffolding might help prevent the common issue of singers defaulting to minor out of habit.

### *Social Interaction: Centering Story and Style*

In elementary music education, the story and cultural contexts of a piece are not considered supplemental; they are central to why and how students engage with the music. Similarly, secondary choral teachers can use music to explore social and cultural contexts of the music they perform and create.<sup>21</sup> “Hamisha Asar” has cultural and historical significance. Flory Jagoda, a Sephardic Jewish musician and Holocaust survivor, learned this and other folk songs from her grandmother in an aural tradition.<sup>22</sup> Understanding this lineage transforms the way students approach the piece; it is not meant to be sung rigidly from notation but rather through an aural tradition. Taking time to discuss the cultural and emotional significance of the piece—such as how it represents survival, memory, and identity—may deepen students’ investment.

### **Practical Application: “Hotaru Koi”**

“Hotaru Koi” is a Japanese children’s song arranged for three-part treble chorus by Ro Ogura. This piece provides an opportunity for integrating movement, aural immersion, and interactive composition exercises

through playful approaches that facilitate social interaction.<sup>23</sup> Because it features a pentatonic scale with some chromaticism, imitative polyphony, and text painting, “Hotaru Koi” presents both conceptual and technical challenges that teachers can scaffold through playful, exploratory approaches before introducing the score.

### *Engaging the Body: Warm-Up Activities*

To establish a connection between the piece and its imagery, teachers can begin their rehearsal sequence with movement-based warm-ups that encourage singers to embody the playful nature of fireflies.

- **Stretching and Imaginative Movement:** Students mimic the slow, floating motion of a firefly, reaching and gliding through space with their arms. As they move, they can adjust their levels and speed, responding to the imagined breeze or the flickering rhythm of light pulses. This not only warms up their bodies but also introduces the concept of unpredictability in musical phrasing, particularly the difference between a quarter note and eighth note coupled with an eighth rest over one beat.
- **Breathing:** To reinforce relaxed and supported breath, students can emulate the hum of insects with lip trills and buzzing sounds. Then, the teacher can introduce whispered and humming vocalises to represent fireflies’ quiet and elusive nature, building dynamic control before singing.
- **Pentatonic Vocalises:** Since “Hotaru Koi” features a pentatonic scale, the teacher can lead warm-ups using descending and ascending scale patterns. Framing those sounds as a “firefly scale,” the teacher might ask students how it feels different from a major scale. This built familiarity before addressing theoretical terminology.

### *Expanding Musical Creativity: Tonal and Rhythmic Games*

Teachers can use interactive exercises to provide students with an opportunity to engage with the musical elements of “Hotaru Koi” before introducing the score.

# Applying Elementary Music Strategies in Secondary Choirs

## Exercise #1: Tonal Trading Cards

Each student receives a “tonal card” with a short melodic phrase (notated or written in solfège) extracted from “Hotaru Koi.” To create these cards, the teacher might use fragments that are all four beats long and start on the tonic, emphasizing the intervals students will encounter in the piece. Logistically, the teacher readies the class after students find partners. Then, the taller partner sings their patterns to the shorter partner over four beats. The “shorts” then respond to the “talls” over the next four beats.

Next, the students trade their cards and have eight beats to find a new partner, and the cycle repeats again. Teachers might find that keeping the tempo moving helps students learn to move forward in time with their patterns instead of stopping when they make mistakes. Additionally, this activity allows social interaction in low-stakes musicking because it is too fast for the teacher to notice mistakes or insecurities, or for the students to care about making mistakes. The goal of this exercise is exploration, not necessarily perfection.

## Exercise #2: Rhythmic Conversations

Teachers can provide structured opportunities for generating musical ideas within specific parameters. One possible way to start is by leading rote imitations of rhythmic patterns in the meter of “Hotaru Koi.” These patterns span four beats. Once students demonstrate fluency with these patterns, teachers can introduce question-and-answer improvisations by singing a rhythmic question and having the class respond simultaneously with their own improvised answers. This encourages a low-risk environment where individual ideas are not exposed, but rather oriented toward exploration in the meter. As students grow more confident, they can engage in paired “rhythmic conversations,” taking turns improvising questions and answers.

These creative and social exercises can help students internalize tonalities and meters, fostering aural independence and expressive fluency. For example, using playful and creative activities to introduce the musical meter and tonality of “Hotaru Koi” can help students become more comfortable with the piece’s melodic and harmonic language. Similarly, question-and-answer improvisation in 7/8 meter can prepare students for the asymmetrical phrasing in “Hamisha Asar.” By linking

musical creativity to repertoire, teachers can provide meaningful experiences that support student independence and engagement.<sup>24</sup>

### *Sound Before Sight: Rote to Notation*

After these preparatory activities, teachers might introduce their students to the main melody of “Hotaru Koi” using a rote song process informed by Music Learning Theory (MLT).<sup>25</sup>

1. The teacher models the melody on solfège. We used *la*-based minor because that aligned with our pedagogical goals, but teachers should use whatever system is familiar to their students. (Note: Teachers can possibly expose students to text in this step if solfège is not a good match for their instructional goals, but it will add another layer of cognition.)
2. The teacher sings the melody for the students again while the students quietly pat their legs or tap their feet to the macrobeat.
3. The teacher sings the melody for the students again while the students pat their legs or tap their feet to the microbeat.
4. The teacher sings the melody for the students again while the students choose to feel either the macrobeat or the microbeat.
5. The teacher asks students to audiate the melody (sing it in their head).
6. Students sing the melody as a class. Importantly, the teacher does not sing so they can listen to the class. Teachers can correct any errors that occur as they assess the students.

Once students internalize the melody, the teacher can show them how the melody looks in notation using a unison vocal line on the staff. Once students can track how the melody fits with notation, the teacher can divide the class into three groups and put the melody in canon (as the arrangement requires). Make sure that each group experiences starting at every entry point in the canon. Once students can sing the melody in can-

on, they can transition into the full score. Following this sequence allows students to connect their experiences with sound to the notation in the score.

### Considerations

Teachers incorporating play-based elementary music strategies into secondary choral classrooms must be intentional with planning and reflection. Offering students opportunities for musical variety, sequential learning, movement, and increased social interaction challenges some traditional rehearsal structures. To effectively integrate these methods, educators might consider the following.

#### *Clarify Learning Objectives*

When planning to use elementary strategies in secondary choral classrooms, teachers should begin with clear learning objectives that go beyond merely learning repertoire, focusing instead on developing transferable musical skills that empower students to become independent musicians. We found that these approaches are particularly effective when learning goals include phrasing, style, accuracy in specific tonalities or meters, vocal technique, and fostering a positive classroom climate.

To maximize their effectiveness, teachers should identify the specific skills or concepts they want to address and select activities that align with these outcomes rather than using elementary techniques for novelty's sake. For example, exploring irregular meters through movement in "Hamisha Asar" can help students internalize complex rhythms, a skill they can transfer to other repertoire, while tonal trading cards can support aural independence and intonation accuracy by reinforcing pitch patterns. To ensure that these skills are generalized, educators should consistently connect playful activities to broader musical concepts and encourage students to reflect on how these strategies enhance their learning.

#### *Managing Time Constraints*

Secondary choral educators might encounter challenges balancing elementary strategies with time pressures related to performance preparation. Elementary strategies often require repeated exposure and informal immersion, which can seem at odds with performance

timelines. However, we find play-based approaches to be an efficient method to both practice musical skill and rehearse repertoire. For example, students might spend just a few minutes on each of three separate days exploring 7/8 meter through movement, and additional time improvising in Spanish Phrygian before teachers introduce the notation for "Hamisha Asar." However, because students embodied the meter and modality of the song, those students' grasp of style and tonal accuracy may not require remediation or over-rehearsing. We find elementary strategies to be a "both/and" approach to teaching musical skills within repertoire.


#### *Affirming Diverse Interests, Traditions, and Contexts*

Elementary strategies, like emphasizing stories, can provide opportunities for teachers to affirm and incorporate students' cultural backgrounds, interests, and lived experiences in their classes.<sup>26</sup> In both "Hamisha Asar" and "Hotaru Koi," learning the music through movement and by rote can allow students to engage with the music in a way that honors cultural contexts of orality. Teachers should be mindful of the cultural and social implications of movement and play, selecting repertoire that reflects diverse cultures, and encouraging students to bring their own experiences into improvisation and composition activities.

### Conclusion

When teachers integrate play-based elementary music strategies into secondary choral classrooms, they enhance musical skill development and foster a more engaging and inclusive learning environment. By integrating techniques like incorporating movement, using playful activities, and encouraging social interactions, teachers can support their students' musical development and cultivate their independence. These approaches are particularly effective when anchored to clear learning objectives that go beyond mastering repertoire.

Many secondary teachers, regardless of time in the field, tend toward a traditional teaching model. As music educators continue to seek meaningful ways to engage diverse student learners, embracing play-based strategies offers a pathway to more dynamic and engaging teaching. By recognizing the value of balancing

exploratory learning and connecting these experiences to broader musical concepts, teachers can bridge the gap between elementary modes of learning and secondary ensemble structures. Ultimately, we believe this approach supports students' musical growth while nurturing their creative expression, social interaction, and joy in music making. 

## NOTES

- <sup>1</sup> Maravillas Corbalán, M. Puy Pérez-Echeverría, and J. Ignacio Pozo, "Promoting Learning and Interaction During Choir Rehearsal: A Comparison of Two Conduction Profiles," *Teaching and Teacher Education* 121 (2023): 103940.
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- <sup>3</sup> Molly Bolewski, "Choral Students' Perception of Kinesthetic Pedagogy in the High School Choral Classroom" (University of the Pacific, thesis document, 2024), [https://scholarlycommons.pacific.edu/uop\\_etds/4248](https://scholarlycommons.pacific.edu/uop_etds/4248).
- <sup>4</sup> Salvador and Knapp, "Teacher-as-Improvisational Artist."
- <sup>5</sup> Karen Salvador and Saleel Adarkar Menon, "Lived Experiences of Adult Caregiver 'nonmusicians' and 'nonsingers' in Early Childhood Music Classes," *Journal of Research in Music Education* 73, no. 1 (2025): 67–86.
- <sup>6</sup> Kathryn Marsh and Susan Young, "Musical play," in *The Child as Musician: A Handbook of Musical Development*, Gary McPherson (ed.) (Oxford, 2006): 289–310, <https://doi.org/10.1093/acprof:oso/9780198530329.003.0015>.
- <sup>7</sup> Carlos R. Abril, "Music, Movement, and Learning," *The MENC handbook of research in music learning* 2 (2011): 92–129.
- <sup>8</sup> Saleel A. Menon, "We Are Family: Building Choir Communities Through Shared Leadership," *Journal of Queer Choral Studies* 1, no. 1 (2026): 30–39.
- <sup>9</sup> Saleel A. Menon, "From Groans to Grins: A Play-Based Approach to Teaching Music Literacy," *Choral Journal* 66, no. 3 (2025): 6–14.
- <sup>10</sup> In this article we focus on offering the pedagogy and the tools for these specific pieces so teachers can apply these ideas to other repertoire that resonates with their teaching styles and student populations.
- <sup>11</sup> Salvador and Knapp, "Teacher-as-Improvisational Artist."
- <sup>12</sup> Salvador and Knapp, "Teacher-as-Improvisational Artist."
- <sup>13</sup> CAST (2024). Universal Design for Learning Guidelines version 3.0. <https://udlguidelines.cast.org>; Kathryn L. Evans, "Universal Design for Learning Embracing Learner Variability in Choral Ensembles," *Choral Journal* 64, no. 7 (2024): 8–20; Juliet Hess, "The Dangers of Predictable Learning Variability: Challenging the Imagining of Disability in the Universal Design for Learning in Music Education," *Bulletin of the Council for Research in Music Education* 236 (2023): 21–42.
- <sup>14</sup> Kyle James Weary, "Skills Sequencing in Music Literacy Instruction: A National Survey of the Pedagogy Practices of Secondary Choral Directors" (PhD diss., Auburn University, 2022).
- <sup>15</sup> Marja-Leena Juntunen, "Movement: An Integral Component of General Music" in *General Music: Dimensions of Practice*, Carlos R. Abril and Brent M. Gault (eds) (New York, 2022; online edn, Oxford Academic, 2022), <https://doi.org/10.1093/oso/9780197509012.001.0001>.
- <sup>16</sup> Marja-Leena Juntunen, "Movement."
- <sup>17</sup> Seth Pendergast, "Encouraging Participation in Choral Ensembles," *Choral Journal* 62, no. 4 (2021): 39–46.
- <sup>18</sup> <https://www.jwpepper.com/Hamisha-Asar-3273240-1230816/p>.
- <sup>19</sup> To listen to a recording of "Hamisha Asar," see: <https://www.youtube.com/watch?v=LiNXf1Y7Oio>.
- <sup>20</sup> <https://www.youtube.com/watch?v=-CerXEcJcY> for songs written in Phrygian dominant.
- <sup>21</sup> Julie Derges Kastner and Saleel Menon, "Popular Music in Choir: Helping Students 'find their voices,'" *Music Educators Journal* 106, no. 1 (2019): 48–54.
- <sup>22</sup> <https://iranwire.com/en/voices-of-survival/134871-voices-of-survival-flory-jagoda/>.
- <sup>23</sup> [www.jwpepper.com/hotaru-koi-1636257-885491/p](https://www.jwpepper.com/hotaru-koi-1636257-885491/p).
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- <sup>26</sup> Lorenzo Lazaro Sánchez-Gatt, Saleel A. Menon, and Juliet Hess, "Troubling Transcultural Practices: Anti-Colonial Thinking for Music Education," *Action, Criticism, and Theory for Music Education* 24, no. 1 (2025): 48–82.