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Martin, Kai [Hrsg.]; Stick, Christian [Hrsg.]: Musikpädagogik in Zeiten von Globalisierung und Digitalisierung. Weimar 2021, S. 23-35

Quellenangabe/ Reference:
Bartels, Daniela; Ziegenmeyer, Annette: The development of a "global mindset" as a goal of music teacher education - In: Martin, Kai [Hrsg.]; Stick, Christian [Hrsg.]: Musikpädagogik in Zeiten von Globalisierung und Digitalisierung. Weimar 2021, S. 23-35 - URN: urn:nbn:de:0111-pedocs-217485 - DOI: 10.25656/01:21748

https://nbn-resolving.org/urn:nbn:de:0111-pedocs-217485
https://doi.org/10.25656/01:21748

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Musikpädagogik in Zeiten von Globalisierung und Digitalisierung

Impressum

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Weimar 2021

Redaktion und Layout: Annabelle Weinhart

Vorbemerkung

Zentrale Bereiche unseres Lebens werden aktuell von Globalisierungs- und Digitalisierungsprozessen bestimmt. Diese verändern in fundamentaler Weise unsere bisherige Art zu denken und zu leben. Die Veränderungsprozesse vollziehen sich so tiefgreifend, dass wir sie weder überblicken noch in ihrer Tragweite einschätzen können. In ihrer Dynamik revolutionieren Sie zudem den Unterricht an allgemeinbildenden Schulen und damit auch den Musikunterricht.

Vor dem Hintergrund dieser Situation fand im November 2018 ein musikpädagogisches Symposion in der Landesmusikakademie Sondershausen statt, das sich diesen Umwandlungsprozessen gewidmet hat. An diesem Symposion haben elf Wissenschaftler*innen teilgenommen und intensive Diskussionen zu den beiden Themenbereichen geführt. Dabei wurde ein freies Tagungsformat gewählt. D.h., es wurde ausdrücklich auf das serielle Abhalten von Vorträgen verzichtet, so dass das gemeinsame Nachdenken und Gespräche im Vordergrund stehen konnten.

Die in diesem Band versammelten Beiträge greifen Themen dieser gemeinsamen Gespräche auf und eröffnen ein breites Spektrum an unterschiedlichen Perspektiven auf die aktuellen Wandlungsprozesse.

Die Herausgeber danken den Autor*innen für interessante Diskussionen während der Tagung und vor allem für die Erarbeitung ihrer Beiträge zu diesem Band. Ein besonderer Dank gilt Annabelle Weinhart für die umsichtige Redaktion. Der LMA Sondershausen sowie der HfM Weimar danken wir für die Unterstützung des Symposions.

Weimar, im Januar 2021

Kai Martin
Christian Stick

Inhalt

Daniela Bartels, Annette Ziegenmeyer

The development of a “global mindset” as a goal of music teacher education

Abstract

The article discusses the theoretical concept of a "global mindset", its relevance and possible practical application within the area of music education. The focus is on music teacher training at universities. As a psychological construct, the "global mindset" contains qualities such as an open attitude, an awareness of diversity, or the acceptance of uncertainty. Two university-based learning settings that foster the development of these qualities are presented: The first setting are music workshops in a juvenile detention center in Wuppertal, Germany, that were led by university students of music education. The second setting is a music education seminar called "Democratic Choir Practice" that took place at the University of Cologne, Germany. In both settings, the seminar leaders and participants deliberately cultivated the specific knowledge and mental skills that are needed to develop a "global mindset."

The aim of this paper is to further deepen the understanding of the concept of a “global mindset” (Kertz-Welzel, 2018 pp. 97–106) within our field of music education. Our paper will not be a critique of this concept. We rather intend to show ways how future music teachers can be enabled to widen their mindsets.

First, we will focus on the specific knowledge and skills that have been assigned to the concept of the global mindset. Second, we will show links between this specific knowledge and these skills with the concept of leadership in music education (both in schools and in universities). Third, we will connect the concept of a global mindset with the different opportunities concerning the way music teachers treat teaching materials and lesson planning in general. Last, we will present two examples from our own teaching practices at the Universities of Wuppertal and Cologne, since they can illustrate how future music teachers can get opportunities to develop a global mindset.

“The global mindset” and its relevance for music education

We all face the processes related to globalization and internationalization and we somehow have to learn how to deal with them. Many of the future music teachers that attend our seminars will deal with multicultural classrooms in which adolescents from different “worlds” come together every day. That is why the development of a “global

mindset" is a significant aspect of music teacher education. Alexandra Kertz-Welzel has described this specific mindset as follows:

> The global mindset is a model describing awareness and openness towards cultural diversity. It is a 'psychological construct capturing a frame of reference based on interacting with people from geographically distant regions.' (Srinivas 1995, p. 30) It tries to outline the knowledge and skills possessed by somebody who is able to communicate and act in various cultures. It concerns having an open attitude, awareness of diversity, and curiosity, as well as acceptance of uncertainty and complexity. At the core of the global mindset is a filter through which we view the world. [...] the global mindset describes a positive filter, seeing the world in a specific way that values diversity. (Kertz-Welzel, 2018, p. 97)

In this description, we can find specific mental skills such as having an open attitude, an awareness of diversity and accepting uncertainty and complexity. With regard to music teacher education, another significant mental skill is that (future) music teachers learn to detect and reflect on their own cognitive filters which influence their perceptions and decisions, i. e. concerning the musical practices they include and exclude in their classrooms. In addition to this, it is of high value that music teachers become aware of other cognitive filters that exist within their classrooms – both positive and negative –, because these cognitive filters also influence the perceptions and decisions of the young people they work with.

As role models for young people, teachers have the responsibility to always try to set an example of how "to be culturally sensitive, flexible, comfortable with conflicts, and able to reconcile opposite positions" (ibid., p. 98). They are the ones who should show others how we can constantly practise to be "open minded and comfortable with ambiguity or cultural dilemmas" (ibid., p. 99). These specific mental skills are significant if we want to enable future music teachers to become practitioners that take the existing cultural diversity into account.

Before we go into further detail with regard to music education, it should be mentioned that the concept of "the global mindset" evolved from Wim den Dekker's thinking about successful leadership in the economic world. The Dutch researcher has observed different behaviors in managers and stated that some managers

> expect others (especially subordinates) to adjust their behaviors to their managers. On the other hand, there are also managers who are able to inspire and motivate a multicultural workforce with a comprehensive vision of business, organization, and the role of their followers. They move away from stereotyping, are keen to understand the situation before taking actions, are able to draw on richer perspectives when making decisions, and adapt their leadership style to people with different cultural backgrounds. (den Dekker, 2016, pp. vii–viii)

Music teachers are leaders as well, who educate future generations and thus shape societies. Therefore, they should come to carefully thought out decisions with regard

to what kind of leadership style and what kind of mindset they want to acquire and realize in their actions in the music classroom. This requires that they reflect on their leadership in the music classroom in a critical manner. With regard to leadership in music education, critical thinking first and foremost aims at the ideal of becoming a "humane practitioner" (Schmidt, 2012, p. 222) who moves beyond the aspect of economic efficiency and who focuses on the human beings who come together to make and listen to music. We regard the different perspectives these human beings contribute as the most interesting resource for musical processes in the classroom.

As music educators, we also find inspiration in Brené Brown's definition of a "leader": According to the social researcher, a leader is "anyone who holds her- or himself accountable for finding potential in people and processes" (Brown, 2012, p. 185). We see a common ground between Brown's definition of a leader and den Dekker's description of leaders with a global mindset, because both authors stress the ability to draw on richer perspectives when making decisions that affect a group of people who work or learn together. It might sound like a trivial remark, but we want to stress that people can only find potential in other people if they really draw on their perspectives. We regard the ability to draw on a variety of perspectives and to take them into account as a specific mental skill that should be explicitly fostered in music teacher education and training. Especially the general willingness "to understand the situation before taking actions" (den Dekker, 2016, pp. vii–viii) seems to be significant with regard to music teaching.

To give an example, music teachers can select from a huge amount of existing teaching materials, books and other media when planning their music classes. These teaching materials always offer a *specific* perspective on a topic located in a *specific* context. On the one hand, they can serve as orientation and inspiration for a specific music lesson or unit (see study from Hans Jünger, 2006). On the other hand, the quality of teaching materials covers a large scale from "quick recipes" to "thoroughly worked out" materials and does not necessarily offer differentiated approaches. Thus, if not critically examined and adjusted in a reflective and flexible way to the needs of the specific learning group and situation, an unreflective use of teaching materials can lead into a narrow-minded way of teaching – a way that is "blind" to the rich potential and perspectives offered by students in unpredictable situations. In consequence, it is important to sensitize future music teachers to a critical use of teaching materials. They should be carefully refined and flexibly adapted to the individual class and their needs (and competences). Moreover, careful observation and reflection should be internalized as necessary steps in the planning process. Here, a comparison brings some interesting insights: According to John Heron there are two kinds of planning (Heron, 1999, quoted after Hogan, 2003, p. 232): Apollonian planning and Dionysian planning. The first one is called after the Greek and Roman god Apollo, patron of music and poetry.

According to his serene thoughtful and self-disciplined character, Apollo's planning appears as strict planning and adherence to plans. Dionysian planning is called after the Greek god of wine Dionysus, who in contrast appears to be sensual and unrestrained. In consequence, Dionysian planning involves an evolutionary approach, and involves improvisation and responding flexibly to the needs of the group or organization, knowing that no plan holds its strength over time (ibid.).

Regarding the school context, music teachers need to know how to use both modes according to the respective situation and the young people they teach. In other words, they need to find the right balance between their own planning and the unexpected actions and perspectives students offer to them (see Löbbert & Ziegenmeyer, 2018). Even a perfect and thoroughly worked out planning cannot always predict the desired actions to happen. Very often, unexpected actions and perspectives from the students can lead into very strong moments intensifying the learning process. Here, it requires the teacher's full attention to recognize these moments and to use them in a productive and creative way for further music practice. Therefore, it is important to learn when to step back from planning and how. This stepping back from planning and opening up for new opportunities in the learning process is one example of a "global mindset" in practice.

We cannot assume that the skills we mentioned so far emerge and develop automatically. Therefore, we regard them as skills that require constant practice in our daily actions and our reflection on these actions. Every musical leader who teaches groups can deliberately choose to practise and reflect on one or several of these skills. We believe that they are highly significant for music teacher education, because they have an effect on the actual realization of social justice in music classrooms. If practised in groups, the skills described above can increase social justice on a micro level that should not be underestimated. At the same time, we are aware of the fact that the social injustices which exist all over the world will not be reduced by trying to perceive every situation we face as teachers through a "positive filter". However, valuing the diversity of perspectives in our classrooms (instead of bringing just certain perspectives to the fore) is a significant step we can and should take as individuals who are able to act in local contexts.

University-based learning settings that foster the development of a global mindset

The few (learning) contexts pre-service teachers encounter through their university field experiences are often focused on school contexts. What usually remains left out are other learning contexts reflecting the broader diversity of students' backgrounds (such as e.g. child and youth welfare). This one-sided focus on schools can easily lead

into an "insularity" shaping teachers' perceptions, who in consequence don't necessarily see the social forces affecting students in school music education (see Nichols and Sullivan, 2016).

We believe that pre-service music teachers might become more aware of the diversity they encounter in a classroom and its social forces if they look beyond the school setting. As Allsup and Shieh (2012) emphasize "there is no teaching for social justice without an *awareness* of the inequities that surround us" (p. 48). Thus, in order to convert music teaching and learning into a more socially and just practice that serves the common good, music teachers must "move from their isolated classrooms and sealed traditions into a public space" (p. 47). In the public spaces outside of schools, it is more likely that they will notice and name inequities. One possibility to do so is to create "moments of dissonance" that are defined as "incongruities between participants' past experiences and the challenging reality they encounter through a project" (Nichols & Sullivan 2016, p. 155).

We believe that it is our responsibility to confront university students with "moments of dissonance" or: "dilemma spaces" as part of their university education, since the university setting allows us to reflect on these experiences with others and to get a broader picture of events that all participants have experienced together. Later on, our university students will be young professionals who often have to deal with complex situations on their own. As music educators, we can offer "[s]afe and secure environments [which] enable everyone to take risks, to cope with failure and respond positively to challenges, equipped with tools and strategies to enhance thinking about learning and the practice of teaching" (OECD, 2013, p. 87).

The freedom to do so might be a new experience for the students who have yet to find out

> that the worlds of music, education, and politics are not organized in categorical black-and-white terms; or that 'anything goes' in professional practice. Beginning in high school, if not before, students need to be explicitly informed that knowledge and values are socially constructed. This means abandoning as delusional and inhumane the therapeutic search for certainty, for absolute truths and values, while accepting the social contingency and thus also the variability, uncertainty, and fragility of the human condition. (Woodford, 2005, p. 96)

We are aware of the fact that freeing oneself from the "therapeutic search for certainty" is a very challenging task – not only with regard to (music) teaching, but also with regard to life in general. The "variability, uncertainty and fragility" of (classroom) situations and contexts can be overwhelming, and especially so for young and inexperienced teachers/leaders. However, we believe that it is worth it to open up to the variability, uncertainty and fragility of situations, instead of trying to fully control the actions when working in groups.

In the following, we intend to illustrate how the specific knowledge and skills that form "the global mindset" can be practised in university-based learning settings. We do not regard the two examples of our own teaching practices in Wuppertal and Cologne as "best practices". Our examples are meant to illustrate possible ways that can lead to the development of a global mindset in music teacher training, but they have to be adapted to the local challenges that teachers at universities face in their individual practices. In other words: They have to be adapted to the specific university communities that we are a part of and that we influence through our actions.

Facilitating music workshops in a juvenile detention center (Annette Ziegenmeyer)

In this section, I will show how specific skills of a global mindset can be developed in a university-based learning design that is located in a juvenile detention center – a context, students usually have only little or no substantial knowledge about. The specific class is based on a cooperation between a colleague, myself and two teachers from the local juvenile detention center. Over the time period of one semester, two teams of three students of music education (each) get to facilitate a music project with a maximum of eight detainees. Following the principles of community music, the contents of the music workshops are developed out of the interests and competences of the detainees and the competences of the students. The individual rehearsals are prepared and followed up and accompanied with oral feedback sessions and written reflections.

When facilitating the music workshops, the music students experience and reflect diversity from a much broader and intense perspective than in school contexts. In the prison-context, they especially face *challenging* students who look back on mainly negative experiences with the school system and its authority figures due to the lack of support they have experienced in their daily lives and families. Furthermore, they face those students who usually stay *invisible* to them because they do not even come to school.

The musical interaction in the workshops provides a powerful resource to help the young detainees' experience and develop their own competences in multiple ways (see e.g. Hartogh & Wickel 2019, Hartogh & Wickel 2004, Wickel 2018 etc.). Furthermore, these activities taking place within the creative part of the recreational activities, present an important resource in helping the young men to align their life as much as possible with general conditions of life (see e.g. JStVollz NRW § 3/1). Whereas many studies report on the positive effects of music making on prisoners such as for example the increase of self-esteem and self-efficacy or improved communication skills (e.g. Hickey, 2018; a systematic overview of studies is provided by Hickey, 2015), very little is known about the effects on the facilitators of those music workshops (see e.g. the

case study concerning this topic led by Nichols & Sullivan 2016). My own experiences as observer within this specific learning design have shown that the possibility to meet temporarily excluded people in an inclusive setting (such as the music workshop) can have significant effects on both sides' attitudes and thus widen everyone's perspectives in positive ways (e.g. by helping to understand the backgrounds and sociocultural systems these young men are socialized in). In the next section, I will show how pre-service music teachers can broaden their own mindset and acquire new teaching perspectives when meeting incarcerated youth. The findings presented in the following section are based on observations made in the first three rounds of this specific cooperation.

1. *Asking questions*. Making music with at-risk and incarcerated youth can help overcome prejudice. The confrontation between music students and mostly socially disadvantaged youth brings light into each other's "black box" and brings up unknown or ignored and unquestioned issues. This process includes basically two phases: First, the encountering of the unknown and in consequence the state of confusion (Kertz-Welzel, 2018, p. 100). Here, it becomes important not to superficially deny but to acknowledge the differences between cultures in order to support "a creative and transformative dialogue in international encounters" (ibid.).

In the music workshops in the juvenile detention center, those processes became very visible. Thus, from the first meeting up to the last rehearsal, several moments were reflected by participants as a big surprise on both sides. Whereas music students were surprised e.g. by the high motivation and kind behaviour of most prisoners, the latter were surprised by the fact that somebody finally cared about them. Even if the individual offences remained unmentioned during the whole music project (which helped to create an artistic-driven atmosphere), the often very cruel and criminal cultural backgrounds of the young men became obvious and challenged the music students in various ways. For example, the challenge of dealing with ambiguity or cultural dilemmas became very strong in the lyrics of self-written rap songs. Whereas the students were impressed by the sometimes highly talented "freestylers", they also had to find their ways in dealing with a partly "shocking" language that mirrored the "other side" and reflected the cruel reality seen by the prisoners (e.g. drugs and crime). This was experienced as a key moment, forcing the music students to come up with non-judgmental approaches in order to reach the prisoners. Here, especially the art of asking questions about the specific meaning of unclear and delicate phrases or words and giving the prisoners the possibility to explain the specific use of used words proved to be a valuable way to deal with language issues. The discussion led to interesting insights on both sides and gave the young men a voice in addressing their own values. In this process, the importance of listening to each other's voices and the willingness

to accept that it is "not necessary to reconcile all cultural differences and dilemmas we encounter", became obvious (Kertz-Welzel 2018, pp. 100–101).

2. *Cultural sensitivity and flexibility*. Making music in prison *has* to be highly inclusive. In other words: The consideration of the respective conditions of the juvenile detainees for a functioning and productive rehearsal work does not offer any alternative. What does that mean exactly? Most of incarcerated young men have had problems with authorities working in school contexts. They look back on a long career of failures and ruptures (in relationships) and have not experienced themselves as self-effective. In consequence, it is important to find the right balance in the difficulty of a task. Due to very low frustration tolerance, most incarcerated young men might react in a very aggressive and maybe dangerous way when feeling overwhelmed by a task they cannot solve. In this respect, it is highly important to develop a sensitivity for the personal interests, motivations and needs of the young incarcerated people, to be aware of the specific environment and situation they find themselves in. Moreover, the high unpredictability of events (sudden transfer of detainees, missed appointments due to visits from family members and friends or to misconduct, early release) requires a high level of flexibility in adjusting planning to the respective needs. In consequence, music students enlarge their own repertoire of teaching methods and become more and more professional in choosing and varying their specific approaches to the needs and situations. This needed high cultural sensitivity enables music educators to regard the young men primarily as artists and not as criminals and to give them a voice through music. This has the positive effect that the young prisoners feel appreciated for their musical actions. In these moments, they get a chance to show their "good side" and liberate themselves from the bad actions they have performed in the past and that have led to their incarceration.

3. *Curiosity and openness*. For music teachers, the experiences gained in making music with at-risk and incarcerated youth can lead to new perspectives in approaching music in the classroom, considering not only the known musical practices, but also trying out new ways (e.g. to teach composition without having a broad experience as composer). This type of open-minded experimental attitude, willing to take risks (in the sense of learning about new ways of music making), becomes a vital aspect in building up a connection to the incarcerated men. Due to the lack of suitable and current materials for making music with at-risk or incarcerated youth (in Germany), the music students had to become creative and build their planning on the resources offered to them by the prisoners. For example, a lot of the young men spend their time in the cells writing lyrics about various subjects in order to perform them in rap-battles. Now, this ability of writing lyrics can be taken as a starting point for further artistic processes that can

be led by certain overall themes chosen by the group (e.g. "freedom", "family"). In order to initiate a music workshop focusing on rap, it is helpful to have a basic knowledge of this style but it is not necessary to be an experienced and professional rapper. Here, it is crucial to see the young men's competences as a powerful resource to grow and to support them to enhance their own voices of expression.

A Democratic Choir Practice (Daniela Bartels)

According to Alexandra Kertz-Welzel's reading, the development of a global mindset "includes looking for opportunities in uncertainties and having faith in organizational processes, trusting coworkers, and not relying on tight control" (Kertz-Welzel, 2018, p. 98). The mental skills mentioned here can be practised and deliberately fostered in music groups in many places: in juvenile detention centers, in companies, in universities, in schools.

Speaking from my experience as a choir leader who intends to enable singers to shape the songs they sing *themselves*,[1] I consider trust in the singers and in their ability to deal with uncertainties during the rehearsal process as a very significant aspect. Without this trust in the abilities of others, I could probably not approach democratic principles such as the idea of equality and the idea of freedom when working with a group of singers. With regard to our actions, freedom is always an ideal that we strive for. That means that our individual freedom is always restricted by the freedom others are striving for. The intention to approach democratic values in (music) groups, e. g. by offering opportunities for participation, aims at giving all members the freedom to *shape their (musical) actions together*. This way of making music with others requires regular "[s]elf-reflection, both as a community and as individuals" (ibid., p. 99). To my mind, the initiation of this process is much more than just a "first step toward developing a global mindset" (ibid.). Self-reflection as a community, and as individuals within this community, is *the core*. It is much more than a step that is completed at a certain point and that leads to a next step.

I will now focus on three guiding principles that form the basis of both the concept of a democratic choir and the global mindset. I have chosen these principles, because they offer the opportunity to break down philosophical ideas such as the ideas of freedom and equality.

[1] As a choir leader, I've started working this way with the Berlin-based choir *zimmmt* in April 2014. When I started working at the University of Cologne in October 2017, I started offering a choir seminar in which I practised this democratic approach with the university students.

1. *Awareness of diversity*. In the concept of a democratic choir, this aspect is realized in moments when the singers are invited to contribute their own musical ideas and talents instead of just realizing the musical ideas and talents of their choir leader. The reason for this is quite simple: An awareness of diversity comes into being and develops if several people get a chance to express their musical ideas. In these moments, diversity becomes visible. A critic of the concept of a democratic choir could object by saying that good choir leaders are already aware of the diversity of musical ideas, pick the best and that this is enough and will make a group happy. This might be true in many cases, but we can be quite certain that the horizon of individuals is influenced by a certain culture (sometimes more than one), certain perspectives and specific values. If a choir leader or: music teacher works with a diverse group, and if she forms musical decisions based only on her own individual horizon, then the repertoire and the way the choir rehearses can be limited. There might be other horizons in the group that are new to the leader/teacher and that can easily lead to more diversity and maybe even innovations with regard to the repertoire of a group, and also with regard to the way the group makes this repertoire their own.

2. *Openness*. In a choir that strives to work democratically, a choir leader allows moments of openness on a regular basis. There can be certain time frames in rehearsals to openly discuss musical options and different possible interpretations of a song or musical piece. In these time frames, the choir members practise public reasoning with regard to their musical choices, and they practise self-reflection by contributing their own thoughts in the decision-making process. When they discuss *different possible interpretations*, they get the chance to open up and share their own perspective on a certain topic. The realization of openness in this sense gives choir members a chance to acquire the ability "to draw on richer perspectives when making decisions" that den Dekker has ascribed to leaders with a global mindset (den Dekker, 2016, pp. vii–viii).

3. *Acceptance of uncertainty*. If all opinions on the music the choir makes are generally welcome and if they can even lead the musical actions of the choir in a new direction, the results of a rehearsal process become uncertain and cannot be predicted beforehand. This uncertainty might be frightening for some. However, Paul Woodford has already found words that express the value that lies within this pedagogic idea:

> […] ordinary people are seldom acknowledged for their musical opinions or paid for their contributions. […] If anything, ordinary people tend to be disdainfully treated as passive recipients and worshipers of expert musical and educational knowledge when they ought to be viewed instead as allies of musicians and music teachers in pursuit of a more open, democratic musical community. (Woodford, 2005, p. 34)

Probably the most important precondition for the realization of a democratic choir practice is the openness and flexibility of the musical leader. Democratic leaders have to accept the uncertainty concerning the shape of the musical products that come into being throughout the rehearsal process. This uncertainty can be a challenge for everyone involved, especially so for people who prefer to just follow a leader and his/her decisions, but it also comes with a big advantage: The rehearsal process as a whole can become a journey that is anything but boring, since its destination is not preordained.

Conclusion

In this paper, we intended to show that music teachers are the ones who shape the actions in classrooms. Just as well as managers who lead groups in the economic world, they can choose how they want to face the individuals they work with everyday. They are the ones who choose topics they value and who should critically examine the relevance of these topics for the young people they work with. They are the ones who can ask young people which topics are of relevance to them and who can embrace diversity.

Choosing narrow-mindedness instead of open-mindedness might make music teaching easier, because it creates a feeling of security. We believe that this security impedes development and it hinders us from perceiving the diversity that exists in the world. When we leave our comfort zones and the worlds in which we feel safe and encounter people from other "worlds" (and we hope we have shown that these encounters can easily take place in the same city), we might realize that there is a lot of truth in the following statement by John Dewey: "Every thinker puts some portion of an apparently stable world in peril and no one can wholly predict what will emerge in its place" (Woodford, 2005, p. 5). Thinkers can not only be encountered in universities, fancy cafés or libraries, they can also be encountered in shabby classrooms and prisons.

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