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The characterisation of a problematising and activist music pedagogy: Experiences in music teacher education from Chile

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Abstract

Activism in music education involves supporting music teachers to become change agents, taking on the challenge of overcoming social oppression through the encouragement of humanising awareness. This study aimed to characterise the development of activism in student teachers who attend music teacher education programmes. Holistic Architecture for Music Education was applied, using an exploratory design through the implementation of reflective practice workshops in Chilean music teacher education programmes. The results showed that student teachers developed activism through the encouragement of human rights music education, which principally promotes practical knowledge, agency focused on social change, and participation in professional coalitions. In conclusion, student teachers became change agents, as they started to publicly question different aspects of music education and provide humanising suggestions for overcoming social oppression.

Keywords

human rights education, political agency, reflective practice, reflexivity, sociomusical identities

Introduction

The transformative potential of music education for fostering intercultural dialogue and social cohesion is widely acknowledged (e.g., Álamos-Gómez & Montes, 2022; Bylica, 2020). Despite this, attitudes towards music education in modern schooling systems seem somewhat para-doxical. On the one hand, its democratising mission is undermined by structural inequities based on the prioritisation of science, technology, engineering, and mathematics (STEM) com-petences (e. g., Holley et al., 2023; Iglesias, 2022; Montes et al., 2021), and, on the other hand, the ever-diminishing amount of time allotted for school music education has led to debate regarding the subject's relevance in compulsory curricula (Angel-Alvarado et al., 2024; Fautley, 2019).

This tension between potential transformation and structural limitations places school music teachers at the epicentre of ethical decision-making, where pedagogical choices—often perceived as neutral—carry profound implications for reproducing or dismantling systemic hierarchies (e.g., Westerlund et al., 2025; Zamorano-Valenzuela, 2023). As teachers, we have the responsibility to continuously question our teaching practices. If we do not, our teaching may replicate existing social inequalities through which socioeconomic factors determine a student's chances of learning music (Elpus & Grisé, 2019; Zamorano-Valenzuela, 2024). For example, while socioeconomically advantaged families can allocate funding to cover tuition fees in conservatoires and purchase musical instruments (Burland, 2020), individuals from working-class backgrounds may mainly depend on the cultural experiences available to them in their contexts (Angel-Alvarado et al., 2023).

In addition, educational issues arise in school music rooms when teachers continue to use canonical music teaching methods, prioritising the theoretical and technical knowledge of music rather than encouraging the full development of the human personality (Angel-Alvarado, 2025). School music teachers in a multiplicity of global contexts often uncritically replicate the conservatoire tradition of master–apprentice teaching, regardless of the school and students' context (e.g., Pozo et al., 2022; Jorquera, 2022; Vázquez-Córdoba, 2017), thereby preventing teachers' reflective practice regarding their own teaching performance (Thomson, 2022; Timonen et al., 2021; Zamorano-Valenzuela, 2024). Hence, it is essential to promote reflective practice in initial music teacher education university programmes, to revitalise school music teaching from a constructivist and human rights perspective (Angel-Alvarado et al., 2025a; Salvador et al., 2020), in accordance with the Global Competence Framework (Organisation for Economic Co-operation and Development [OECD], 2018).

It is therefore necessary to redirect school music teaching towards activism (Angel-Alvarado et al., 2024), understood as the struggle to overcome social vulnerability and precariousness through new prescriptions in favour of equal opportunities and critical thinking (Echeverría, 2023; Molina, 2018). Activism promotes the application of dialogical teaching models, which means that every preservice music teacher becomes actively responsible for their professional education (Angel-Alvarado, 2025). In other words, student teachers should take responsibility for their own professional journey towards becoming school music teachers, accepting their role as change agents (Grant, 2019; Zamorano-Valenzuela, 2023).

In this light, this study aimed to characterise the development of activism in student teachers who attend music teacher education programmes. To achieve this objective, an empirical

study was designed and implemented, offering workshops to preservice music teachers to foster the development of activism. This study was conducted in Chile, an Organisation for Economic Co-operation and Development (OECD) member state, where bachelor's degree programmes related to music pedagogy typically have a duration of 10 semesters, producing music teaching professionals who teach from the primary to upper secondary education levels. No previous musical knowledge or skill is required for enrolment due to national regulations based on inclusion (Angel-Alvarado et al., 2022), which means that the programmes cannot anticipate whether their student teachers have musical experience or not. Considering this, the major research question was to determine how activism development was characterised in student teachers who attend music teacher education programmes.

Activism and human rights music education

Activism implies accepting that every individual can be a change agent (van der Heijden et al., 2015) and takes on the challenge of overcoming social oppression by encouraging humanising awareness (Molina, 2018), promoting resignification in matters of autonomy and critical thinking with regard to vulnerabilities and precariousness (Echeverría, 2023). In other words, activism involves taking critical and liberating actions to combat oppression (Hess, 2019a), recognising that mere lamentations do not have an impact on systemic model transformation (Freire, 2005).

Activism is promoted in supranational policy because Article 26 of the Universal Declaration of Human Rights (UDHR) states that education should guarantee “the full development of the human personality and the strengthening of respect for human rights and fundamental freedoms” (United Nations, 1948, p. 76). Thus, education can be regarded as a vital and liberating act that confronts social and cultural oppression. It embraces a humanistic approach because, as the United Nations Educational, Scientific and Cultural Organisation (UNESCO) asserts, education should holistically promote human rights and sustainability, focusing on fairness and peace (UNESCO, 2015). To align it with the UDHR, activism in music teaching should be oriented towards the supranational agenda of human rights education (Angel-Alvarado et al., 2024). Consequently, any educational policy must be committed to protecting and ensuring human rights thoroughly. According to Magendzo-Kolstrein (2006), human rights education is centred on fostering social transformation, freedom, empowerment, and active citizenship.

School music education should therefore be understood as a political activity (Leung, 2024) that embraces human rights education, satisfies social demands, and allows competent music teachers to take responsibility for implementing the curriculum (Rusinek & Aróstegui, 2021). In Chile, however, school music teachers struggle against education policy because any activist learning task may be restricted or even censored by conservative headteachers (Angel-Alvarado et al., 2022). Indeed, Chilean society in general finds it difficult to think about human rights beyond the historical period represented by the Pinochet dictatorship (Oyarzún & León, 2025), as current partisan conflicts feed into post-truth rhetoric regarding the effects of totalitarianism (Almonacid-Díaz, 2022).

According to Hess (2021), activist music education has the potential to imagine or envision a music education oriented creatively towards social change, which means “helping students think deeply and critically, preparing for their own creative lines of flight” (Hess, 2018, p. 45). In this regard, Angel-Alvarado et al. (2024) establish that activism in music education is characterised by teachers who balance theoretical and practical content, promote social change to overcome social and cultural oppressions, and participate actively in professional coalitions. Consequently, Schmidt (2024) calls for revitalising daily routines in music rooms instead of

transforming teachers into revolutionaries, enabling students to gradually become familiar with ideological and social issues and develop their own mindsets.

In this regard, Angel-Alvarado et al. (2025) have empirically validated the following five professional guidelines in order for activist music teachers to model and exemplify a human rights music education:

1. Fostering the acquisition and development of musical knowledge and skills from different cultures, while understanding and valuing their contexts, traditions, and rituals to awaken a pluralistic mindset.
2. Applying social constructivist pedagogies founded on questioning knowledge, traditions, and practices to promote social justice, inclusion, interculturality, sustainability, and transformation.
3. Managing participatory musical projects based on a sociomusical approach to promote education, expression, and dissemination from fair, inclusive, intercultural, and sustainable standpoints.
4. Launching professional coalitions committed to the defence and promotion of human rights to disseminate initiatives, experiences, and findings through written and oral texts, and other media.
5. Problematizing one's professional positionality as a change agent and initiating dialogical encounters with other colleagues and members of educational communities to foster reflective practices based on empowerment and activism.

These professional guidelines aim to improve teaching practice (in line with Schmidt, 2017) and, concurrently, call on school music teachers to work collaboratively, establishing dialogical encounters with their educational communities and professional ties with colleagues (in line with Álamos-Gómez & Montes, 2022; Bylica, 2020; Chen-Hafteck, 2024; Osler & Starkey, 2017). This demands that we move beyond the image of the isolated school music teacher in their workplace (Angel-Alvarado et al., 2021), and advance towards a community vision where educators support one another (Osler & Starkey, 2018; Zamorano-Valenzuela, 2024). At this point, a sociomusical approach becomes relevant because both music and education are seen as communal activities in Chile and the rest of Latin America, and music education is mainly practised in social contexts (Angel-Alvarado et al., 2023).

The sociomusical approach: Understanding sociomusical identities

The sociomusical approach seeks to favour the preservation of musical traditions from a revitalisation standpoint (Skinner, 2015), as ancestral and local knowledge interacts iteratively with elements of contemporary life (Harnish, 2005). This allows for the construction of sociomusical identities because social groups internalise particular worldviews that may be expressed through upbringing styles, traditions, and historical backgrounds (Bernal et al., 2017; Casas-Mas et al., 2015).

The members of a social group continuously negotiate their sociomusical identities (Angel-Alvarado et al., 2022) because new generations are used to confronting traditions and social covenants. For instance, traditional *cumbia* in northern Chile has been revitalised by young Aymara musicians who incorporate modern electronic and digital instruments into much

older rhythms (Guerrero, 2007). Similarly, young singers of *decima espinela* are currently using emoticons as sources of inspiration for lyrical improvisation (Barrera & Angel-Alvarado, 2025).

In this line, Kippen (2002) asserts that sociomusical identities disclose individuals' public positions according to their musical actions and family history, which may be defined in two concurrent and sometimes intertwining ways. On one hand, sociomusical identities are understood introspectively because everybody has had good and bad musical experiences at home, with friends, at school, and through media (Angel-Alvarado et al., 2023; Valenzuela et al., 2020). According to Green (2011), an individual can internalise both a "personal" identity and a more "public" or professional identity' (p. 17), meaning that people have a variety of sociomusical identities because they could display performative, contemplative, reflective, and supportive behaviours during musical rituals (Baily, 2011), following their community's requests.

On the other hand, sociomusical identities can be defined from an extrospective standpoint as people interchange experiences, favouring the intertwining between ancestral and local knowledge with the elements provided by new generations in the 21st century (Moore, 2016). So, transculturation becomes relevant because the sociomusical approach serves "as the source of a syncretism that is established in a third space and creates a new kind of identity and otherness" (Steingress, 2004, p. 187). Consequently, sociomusical identities should be understood as syncretic representations of a social group. This implies appreciating, dignifying, and perpetuating the practices of preservation, adaptation, and innovation in musical terms (Shifres & Gonnet, 2015), promoting intergenerational intertwining, favouring interculturality, and connecting people of different origins through musical practices (Angel-Alvarado et al., 2022).

Method

Research design

Holistic Architecture for Music Education (HAME; Angel-Alvarado et al., 2019) is a mixed-method research design that implements a hermeneutic cycle between theoretical foundations and empirical phenomena. In other words, HAME adopts a pragmatist approach through which theoretical and practical knowledge are intertwined (Creswell, 2014), which means accepting the following Mayday Group (2009) proposal: "the research and theoretical bases for music education must simultaneously be refined and radically broadened both in terms of their theoretical interest and practical relevance" (p. xxxv).

Specifically, HAME establishes a four-phase structural design (Mygdanis, 2025). First, *preliminary studies* serve to reach a deeper epistemological and contextual understanding of research variables. Second, *prospective analysis* enables the construction of research questions, objectives, and hypotheses, defining also the methodological aspects of the study. Third, *field-work* involves conducting data collection procedures in the leading research. Finally, the *retrospective analysis* refers to data analysis procedures and the response to the research hypothesis and questions. HAME therefore offers theoretically grounded and empirically contrasted findings, that are feasibly replicable in similar contexts.

According to Angel-Alvarado et al. (2019), the retrospective analysis considers four basic didactic positions (Georgii-Hemming & Lilliedahl, 2014) for data analysis procedures. First, *basic subject didactics* use the official curriculum as an analytical standpoint. Second, *ethno-didactics* include hidden curriculum as a complementary standpoint for data analysis. Third, *challenge didactics* establish a standpoint focused on globalisation to understand music

education. Finally, *philosophical anthropological didactics* determine a standpoint centred on the individual, encompassing logical and emotional aspects.

In light of the above, HAME was used to design this exploratory study, establishing the following research hypothesis to carry out the hermeneutic cycle of contrast: *Reflective practice workshops contribute to the development of activism in student teachers who attend music teacher education programmes because they encourage human rights music education.* As such, this study reports findings obtained during a retrospective analysis, such that it is the final publication referring to the leading research.

It is important to clarify that the four-phase structural design was internally validated using hermeneutic reliability, as the findings obtained during the retrospective analysis were compared with the research hypothesis, which was written during the prospective analysis (Pool & Laubscher, 2016). The consistency of the comparison process reveals whether internal validity has been achieved or not.

Participants

Three undergraduate programmes in music teacher education participated in this study, each one based at a university in a different Chilean city. As preliminary studies, we analysed their curricular designs to evaluate the encouragement of activism, noticing that critical thinking was continuously promoted in reflective terms, but it was not applied in teaching practice (Angel-Alvarado et al., 2024, 2025a). In addition, we measured preservice school music teachers' visions with regard to social justice, reporting in Angel-Alvarado et al. (2025b) that only five of 48 student teachers marked a strong perception due to music teacher education programmes not including social justice as content in their subjects. Considering these epistemological and contextual standpoints, we carried out the prospective analysis and, subsequently, the fieldwork.

At this point, one instructor per programme designed and implemented a workshop to promote activism in preservice school music teachers, having complete freedom to create the workshop as they saw fit (Table 1). Instructors were only encouraged to incorporate the professional guidelines oriented towards human rights music education (Angel-Alvarado, 2025), and given certain standardising instructions, such as planning five sessions of 50 min and

Table 1. Summary of the Workshop Given by Each Instructor.

	Objective	Activities	Accreditable results	Number of participants
Instructor 1	To encourage reflective music teaching practice through activism.	Dialogical encounters, sound painting, and manual arts and crafts.	Student teachers constructed a paper tree of activism together.	14
Instructor 2	To promote collaborative songwriting in matters of human rights.	Musical analysis, collaborative songwriting, and musical performances.	The staging of original songs focused on social and ecological issues.	9
Instructor 3	To empower music teacher professionalism through activism.	Critical debates on musical, teaching, and research issues.	Student teachers made a list of values promoted through the workshop, proposing names for it.	15

Table 2. Description of the Total Number of Preservice Music Teachers Who Participated.

		Number of participants
Race	No link with a First Nation	35
	Link with a First Nation	3
Gender	Male	19
	Female	17
	Nonbinary	2
Socioeconomic class	Lower class	7
	Middle class	31

granting certificates of attendance to every participant in the last session. The workshops were imparted as extracurricular activities in April 2024, with 38 preservice music teachers participating voluntarily in the current study (Table 2), each of whom provided their own pseudonym. The number of student teachers per workshop fluctuated between nine and 15.

Regarding instructor profiles, Instructor 1 was a music teacher who held a master's degree in curriculum design, teaching subjects oriented towards curriculum and research methodology in the undergraduate programme. Instructor 2 held a doctorate degree with experience in music education research, teaching mainly the subject of research methodology. Finally, Instructor 3 held a master's degree in musicology, and taught history of western music in the music teacher education programme.

Materials

A survey on preservice music teacher visions regarding social justice. The Likert-type scale presented in the Survey Regarding Social Justice in Music Teacher Education (Salvador & Kelly-McHalle, 2017) was used in its Spanish version (Angel-Alvarado et al., 2025b). It comprises two variables focused on the vision of social justice. On one hand, Curricular Visions (CV; five items, for example, "I prefer to have more time to discuss musical aspects in lessons than pay attention to social justice issues") and, on the other hand, Social Visions (SV; five items, for example, "Usually, people engaged with social activism hold extreme visions about things"). The 10 items were rated on 5 points, ranging from 1 (*strongly disagree*) to 5 (*strongly agree*), so the Likert-type scale had a maximum score of 50 points. The Spanish version was validated as a parametric scale, indicating an acceptable Cronbach alpha coefficient of .71 ($\alpha > .70$; Adams & McGuire, 2021). Using a K-means cluster analysis, the social justice perception of the sample was divided into three levels: weak perception when the score did not exceed 15 points; moderate perception when the score fluctuated between 16 and 31 points; and strong perception when the score was equal to or above 32 points.

In addition, the following open and mandatory question was incorporated at the end of the Likert-type scale: Is it possible to implement a human rights music education? No word limit was imposed, so participants could present their arguments freely.

A questionnaire to self-evaluate teaching practice. Every instructor filled in an open questionnaire to communicate the results, strengths, weaknesses, opportunities, threats, and aspirations of the workshop from four perspectives. The first perspective addressed the capacity to promote a flipped classroom, because activism demands that student teachers play an active role in learning tasks. The second angle concerned class size, because free participation had to be ensured to

every learner, and overcrowding avoided. Third, it was considered important that instructors expressed their personal feelings and narrated their practical experiences in workshops, as this information would allow us to establish their degree of comfort in their teaching practice and their understanding of professional guidelines to human rights music education. Finally, instructors had to track the moral growth of their learners, providing information about the attitudes displayed by student teachers both in individual and collective activities.

Procedures

Ethics and data collection. All participants read and signed an informed consent form, which was endorsed by the Ethics Committee of the Universidad Alberto Hurtado, Chile, as its Institutional Ethics Board granted ethical approval. After finishing the last session of the workshop, preservice music teachers anonymously completed the Likert-type scale using SurveyMonkey. Instructors had 4 weeks to fill in their digital self-evaluation form confidentially through Microsoft Word, with no word limit. Self-evaluations were sent only to the Principal Investigator of the research project.

Data analysis. Using SPSS 29, the Likert-type scale was evaluated through an independent samples *t*-test to establish differences in social justice visions among participating preservice music teachers. Classifications were made through K-means cluster analysis and illustrated through a histogram. These findings were complemented with the student teachers' visions regarding the plausibility of applying human rights music education in school settings, which are mainly scored using percentages to estimate a trend.

Triangulation. The statistical results were triangulated with the self-evaluation reports provided by participant instructors, enabling an in-depth understanding of the development of activism in music teacher education programmes. Triangulation was understood through the lens of pragmatism because of three characteristics (Creswell, 2014): (1) the contextual representativeness was understood from a local standpoint, proposing plausibility and not generalisation; (2) the statistical reliability was validated in the Chilean undergraduate context of music teacher education; and (3) the hermeneutic reliability revealed intersections between music education and activism.

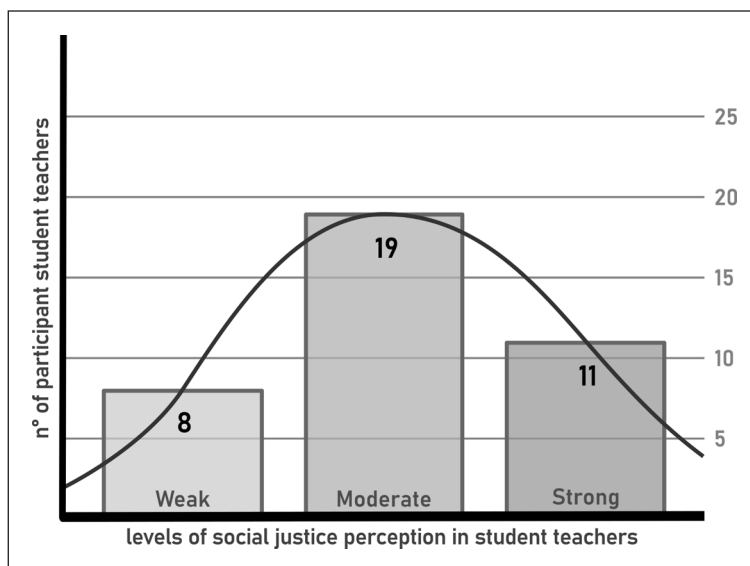
Results

This section presents the results related to the Likert-type scale, drawing contrasts with an example of the former application of its Spanish version (Angel-Alvarado et al., 2025b) to establish differences between statistical procedures. Subsequently, instructors' self-evaluation reports are analysed to achieve a greater understanding of the characterisation of a problematising and activist music pedagogy. Finally, statistical outcomes and qualitative findings are triangulated to prove internal consistency in terms of hermeneutic reliability, giving rise to the response to the research hypothesis.

Findings related to the Likert-type Scale

The parametric measure was ratified, reaching an acceptable Cronbach alpha coefficient of .72 (Adams & McGuire, 2021). An independent samples *t*-test was therefore executed, displaying no significant difference among participant student teachers according to the score reached in

Chart 1. Student teachers' perception of social justice.



CV, SV, and the whole scale ($p > .05$), even when the total sample was distributed in clusters to establish differences by race, gender, and socioeconomic class.

Thus, the K-means cluster analysis procedure was used to divide the student teachers' perceptions of social justice into three levels (Chart 1). Eight participants perceived social justice visions weakly because their scores were below 34 points; 19 student teachers were classified with a moderate perception because their scores were equal to or above 34 points but below 42 points; and 11 preservice music teachers reached a strong perception of social justice visions, given their scores were equal to or above 42 points.

In comparison with the prior statistical report (Angel-Alvarado, 2025b), the current K-means cluster analysis was more demanding because it established higher score rates for distributing the sampling unit in moderate and strong clusters. Considering that the number of student teachers classified with a strong perception of social justice was duplicated even when the sample size was smaller than the prior report, it is plausible to say that the workshops effectively encouraged the internalisation of activism in preservice music teachers.

Accordingly, 100% of the participants thought that implementing a human rights music education in school settings was feasible. However, two preservice music teachers recommended caution, as "there is a fine line when it comes to violating human rights" (Swift; Student 24). More precisely, Marti (Student 19) stated that "some human rights go unnoticed in daily routines, and are continuously infringed upon. For instance, jokes may be linked to violence in some cases."

Instructors' self-evaluations

In something of an unintentional consensus, instructors expressed gratitude towards their student teachers because, in their view, participants always displayed an enthusiastic attitude throughout each session. Furthermore, the instructors were convinced that student teachers

had enhanced their moral growth because the workshop sessions encouraged critical thinking, sensibility, and responsibility, favouring the internalisation of activism.

In more concrete terms, Instructor 1 stated that “each student teacher was developing their own meanings of activism and human rights music education through the reflective practice oriented towards personal sensibility, story, and context.” Similarly, Instructor 3 reported that “learning experiences impacted on critical thinking of participants, who became aware of the need to question common sense in music teaching, which meant extending their visions regarding systemic issues of music education.” Finally, Instructor 2 emphasised that “participants took collaborative decisions about songwriting and music staging every session, and conflicts arose. However, they always resolved their differences peacefully, gradually learning to reach agreements, and to not impose their will. They internalised collaborative and empathetic attitudes continuously.”

Triangulation and contrasting research hypothesis

Instructors' visions regarding the moral growth of student teachers were consistent with the results from the Likert-type scale, as preservice music teachers reported that they began to internalise activism through reflective practices based on sensibility, critical thinking, empowerment, and social responsibility. They were also consistent with the student teachers' visions regarding the plausibility of implementing a human rights music education in school settings.

Therefore, the research hypothesis was accepted because of the evidence of the three pragmatist characteristics of the triangulation. First, the implementation of workshops made the development of activism plausible, as daily learning routines become contextually relevant to reflective practice (Schmidt, 2024), favouring the gradual internalisation of human rights music education. Second, the statistical responses provided by preservice music teachers reached an acceptable internal reliability (Adams & McGuire, 2021), which was also qualitatively supported by student teachers and instructors. Finally, the hermeneutic reliability revealed two intersectional points between music education and activism:

1. Preservice music teachers started to accept their role as change agents (Zamorano-Valenzuela, 2023), which implies taking care over how human rights music education is promoted (Angel-Alvarado et al., 2023; Steingress, 2004).
2. The incorporation of the sociomusical approach gave rise to reflective practices of educational preservation, adaptation, and innovation (Shifres & Gonnet, 2015), which emerged as a crucial resource for teachers to question and revitalise their teaching (Angel-Alvarado, 2025).

Discussion and conclusion

Both instructors and preservice music teachers became change agents through the workshops in the present study (Echeverría, 2023; van der Heijden et al., 2015), defining their professional positionalities and establishing dialogical encounters within sessions (Álamos-Gómez & Montes, 2022; Bylica, 2020; Chen-Hafteck, 2024; Schmidt, 2017). More concretely, activism was encouraged through professional guidelines relating to human rights music education (Angel-Alvarado et al., 2025), as workshops served as spaces to further explore social constructivist pedagogies, a pluralistic mindset, management capacity, professional empowerment, and the importance of participating in educational coalitions.

Activist music teachers internalised sociomusical identities because music teaching is interpellated, giving rise to educational beliefs and actions of preservation, adaptation, and

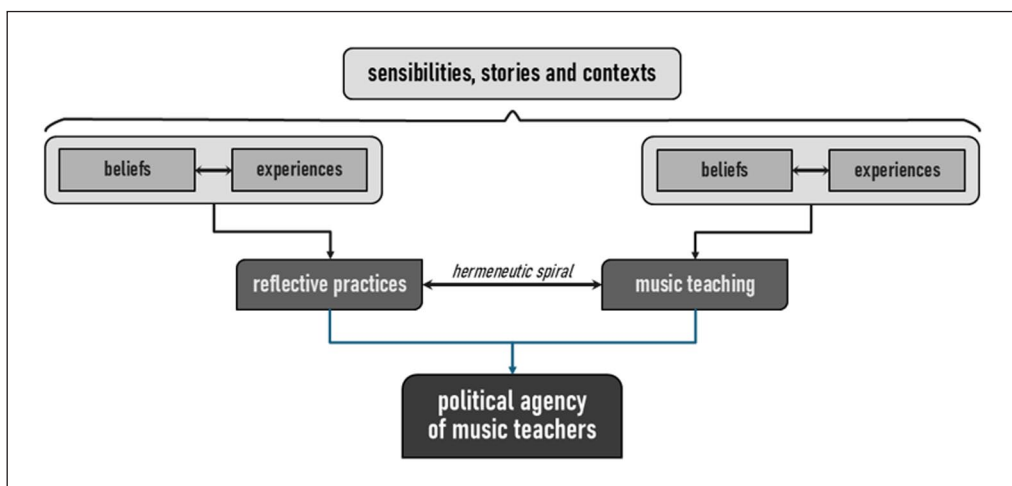
innovation (Harnish, 2005; Kippen, 2002; Moore, 2016; Shifres & Gonnet, 2015; Valenzuela et al., 2020). This suggested that sociomusical teacher identities were inherently activist in the Chilean context (Angel-Alvarado et al., 2022), as new kinds of syncretic identities emerged to connect people through practices based on social justice, inclusivity, interculturality, and sustainability (Angel-Alvarado, 2025; Steingress, 2004).

This syncretism was characterised by the four basic didactic positions employed in workshops (Georgii-Hemming, & Lilliedahl, 2014):

1. Basic subject didactics promoted critical thinking in student teachers (Angel-Alvarado et al., 2024), as reflective practices were continuously intertwined with empirical actions, giving rise to the collective revitalisation of sociomusical experiences (Kippen, 2002; Skinner, 2015).
2. Ethno-didactics encouraged the internalisation of sociomusical teacher identities because music teaching was syncretically redefined through reflective practice in terms of social justice, inclusivity, interculturality, and sustainability (Harnish, 2005; Moore, 2016).
3. Challenge didactics promoted the development of activist competencies based on fairness and peace through the power of music education (Westerlund et al., 2025), favouring professional revitalisation in musical, pedagogical, creative, and critical terms (Hess, 2021).
4. Philosophical anthropological didactics facilitated the moral development of preservice music teachers by encouraging the internalisation of sociomusical teacher identities through the promotion of critical thinking and professional responsibility (Echeverría, 2023; Molina, 2018; van der Heijden et al., 2015). This approach considered sensibilities, stories, and contexts from both experiential and rational standpoints.

In light of the above, the development of activism in preservice music teachers was characterised by the internalisation of sociomusical teacher identities, and an understanding of these identities as a form of political agency (Figure 1). In this regard, the sensibilities, stories, and

Figure 1. The Internalisation of Sociomusical Teacher Identities.



contexts of student teachers were intertwined in hermeneutic terms, establishing continuous bonds between beliefs and experiences that empowered music teachers as agents of change (Gaunt et al., 2021). That is to say, both reflective practice and music teaching experiences were defined through beliefs and actions, resulting in the emergence of sociomusical identities understood as political agencies.

Sociomusical identities gave rise to new questioning and activist teacher identities, establishing a political positionality in systemic terms (Harnish, 2005; Hess, 2019b; Skinner, 2015) as music teachers applied revitalising practices to renovate music teaching and tackle the status quo characterised by exclusive and long-standing teaching approaches (Angel-Alvarado, 2024), in favour of sustainable music education.

Consequently, we can conclude that the development of activism in preservice music teachers was characterised by the continuous internalisation of sociomusical teacher identities, which necessitated the incorporation of workshops or subjects to academically encourage reflective practices from hermeneutic standpoints based on beliefs and experiences. Hence, we invite music teacher education programmes to incorporate social constructivist subjects oriented towards activism, as the intertwining between reflective practices and teaching experiences should be fostered through collective activities to promote the internalisation of sociomusical identities. Thus, political agency emerges through teamwork, where individuals exchange viewpoints with other members of the community and undertake collaborative projects. This means that music education should promote networking, as we are immersed in an increasingly interconnected world.

Last but not least, this study was limited in terms of the small sample size of 38 student teachers. However, the study demonstrated internal validity because the research hypothesis was accepted through the findings, consistent with the structural design established by HAME. That said, it remains necessary to undertake new research projects about activism and sociomusical identities in Chile, advancing from an exploratory approach to a descriptive model to question the professional positionality of music teachers. It will also be crucial to explore the development of activism and human rights music education in other countries, as sociomusical identities may be internalised in different ways due to the influence of systemic factors. Adopting a humanistic approach in education systems worldwide is a global responsibility.

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Author Contributions

Rolando Angel-Alvarado: Conceptualisation; Data curation; Formal analysis; Funding acquisition; Investigation; Methodology; Project administration; Software; Writing—original draft; Writing—review & editing.

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Macarena Silva-Ayarza: Conceptualisation; Formal analysis; Investigation; Resources; Writing—original draft.

José Luis Aróstegui: Supervision; Writing—original draft; Writing—review & editing.

Guadalupe López-Íñiguez: Validation; Writing—original draft; Writing—review & editing.

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