Liberty University

School of Music

Incorporating Ethnomusicology in Undergraduate Choral Music Education

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by

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Abstract

Although American K-12 classrooms are increasingly diverse, there is a lack of exposure to divergent music curricula and performance practices in undergraduate choral music education programs that prepare preservice music educators for classroom teaching. Most current choral music education programs include a narrow view of music history, theory, and performance, focusing myopically on Western music, specifically the classical, conservatory traditions with roots in European traditions. Additionally, the lack of diversity in undergraduate choral music curricula prevents an appreciation for global music genres, prohibits opportunities for understanding diverse cultures, and blinkers music relating to performance, meaning, and society. There is limited research on the impact of ethnomusicology in undergraduate choral music education programs. Additionally, studies focusing on ethnomusicological practices in music education are often based in other countries, limiting the applicability to American education standards. This thesis follows a qualitative design, including interviews, research, and documentation of current programs that combine ethnomusicology and choral music education, focusing on how ethnomusicological approaches impact the creation of an inclusive, egalitarian transmission of K-12 music education. By gaining perspective from prominent ethnomusicologists and music educators specializing in diverse music inclusion, this thesis develops strategies for incorporating ethnomusicology into choral music educator training, which is critical in preparing for today's diverse classrooms. The conveyance of ethnomusicological practices and world music performances is more than an educational tool. It provides meaningful musical experiences to preservice teachers that translate to an awareness of music as a global experience, possibly impacting sociological and cultural relationship studies in inclusive education and highlighting greater understanding, acceptance, and respect.

Dedication/Acknowledgements

To my husband, Tom:

Your moorland strength sustains me in the street,
And the thought of you touches me as a plectrum strings---
Child, parent, mate, heart with a steady beat,
Yours is the warmth in which the future sings.

---William Plomer

In loving you, I love the best the world has to give.

---Robert Schumann to his future wife Clara Wieck

To my children, Charles, Joel, and Larissa:

For their happiness, I would give
My life so they could live
They have brought such happiness to me
I love them more than they can see.

While love takes on many forms
And love will see you through many storms
The love a mother has for her child
Is forever and never wild.

---Catherine Pulsifer

In Memory of Charles and Catherine (Westhuis) Gerritsen:

We shall meet beyond the river
In that land of pure delight
Where no sickness or no sorrow
Will our joys there ever blight.

We shall all be reunited
In that land beyond the skies
Where there'll be no separation
No more parting, no more sighs.

----Newton S. Sitzlar

To my mentors, Drs. Karen Kuehmann and Jeffrey Meyer:

I can no other answer make but thanks,
And thanks, and ever thanks.

---William Shakespeare

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Chapter 1: Introduction

Ethnomusicology and undergraduate music education programs have maintained a parallel existence despite increased recognition of the importance of inclusivity in increasingly diverse classrooms. While many education journals advise including multicultural and world music as part of educational curricula, most teachers are unprepared. Their undergraduate music education experiences are often void of exposure to ethnomusicological processes, either in theory or practice. Authors Michael Mark and Patrice Madura state, "Effective teaching of multicultural music has often proven elusive for American music educators because they have not trained in multiple musical traditions or have not acquired expertise in non-Western musics."[1]

The lack of exposure to world music has been especially prominent in choral music education programs. Huib Schippers states, "We have inherited from the past a way of thinking about music that cannot do justice to the diversity of practices and experiences which that small word, 'music,' signifies in today's world."[2] The current Eurocentric focus of choral music education programs does little to facilitate well-rounded educators or impact their experiences leading diverse music classrooms. The crux of the matter falls on a lack of cultural understanding. Frederick Erickson notes that education and culture are not mutually exclusive:

> In a sense, everything in education relates to culture—to its acquisition, its transmission, and its invention. Culture is in us and all around us, just like the air we breathe. In its scope and distribution, it is personal, familial, communal, institutional, societal, and

[1] Michael Mark and Patrice Madura, *Contemporary Music Education* (Boston: Cengage, 2014), 142.

[2] Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (Oxford: Oxford University Press, 2010), xv.

> global. Yet culture as a notion is often difficult to grasp. As we learn and use culture in daily life, it becomes habitual.[3]

Undergraduate choral music education programs often fail to facilitate the use of culture in daily life, let alone teacher preparation. This notion led Geneva Gay to emphasize in her book *Culturally Responsive Teaching*, "You can't teach *what* and *who* you don't know."[4] Gay states that "too few teachers have adequate knowledge about how teaching practices reflect European American cultural values. Nor are they sufficiently informed about the cultures of other ethnic groups."[5]

Despite historical practices, noted music educator and ethnomusicologist André de Quadros notes that "choral music is poised for a vibrant future, quite unlike its past."[6] Although choral music is on the precipice of change, choral music education programs lag in preparing future music educators to understand and incorporate these changes. As John Blacking states, "The ultimate goal is personal and social transformation: music-making must be used to enhance personal consciousness and experience in community."[7]

Background

Music education has a rich history in the United States. Music advocate and ethnomusicologist John L. Benham states, "Music education exists because of those initial advocates who first saw to it that students were provided with the opportunities to learn and

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[3] Frederick Erickson, "Culture in Society and in Educational Practices," in *Multicultural Education: Issues and Practices*, eds. James A. Banks and Cherry A. McGee Banks (Hoboken, NJ: Wiley, 2010), 35.

[4] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice* (New York: Teachers College Press, 2018), 1.

[5] Ibid., 22.

[6] André de Quadros, *Focus: Choral Music in Global Perspective* (New York: Routledge, 2019), 29.

[7] John Blacking, *A Commonsense View of All Music* (New York: Cambridge University Press, 1987), 131.

make music."[8] For example, in 1838, Lowell Mason argued for music education to be part of the curriculum in Boston schools, stating, "Once introduce music into the common schools, and you make it what it should be made, the property of the whole people."[9] The significance of the phrase "whole people" signifies the heart of the issues with diversity and inclusion in American music education. As Matthew Fiorentino states, "We are a nation of diverse classes and social groups. Potential teachers must experience teaching diverse groups of students in schools that reflect a wide variety of situations."[10]

Michael Mark states, "The United States is probably the most multicultural nation on earth, but it has only been since the 1950s that Americans began to recognize their nation as having multiple, valuable cultural traditions beyond that of European 'high culture.'"[11] From Mason's statement in 1838 to recognizing diverse cultural traditions in the 1950s, American choral music education programs centered on myopic, Eurocentric views. Patricia Shehan Campbell addresses the theories and rationale for the Eurocentric approach to undergraduate American music education:

> School music teachers have canonized what music is taught and not taught to children and youth. It is possible that they have learned what's appropriate through their university training as well as from finely experienced master teachers in schools who, intentionally or not, continue to perpetuate the music of their own training without reaching out to the wider world of musical possibilities.[12]

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[8] John L. Benham, *Music Advocacy: Moving from Survival to Vision* (Chicago: GIA Publications, 2016), 3.

[9] Mark and Madura, *Contemporary Music Education*, 6.

[10] Matthew C. Fiorentino, "What Preservice Music Teachers Learn about Diversity during Student Teaching" (Ph.D. diss., University of Illinois at Urbana-Champaign, 2020), 3, ProQuest Dissertations & Theses Global.

[11] Mark and Madura, *Contemporary Music Education*, 139.

[12] Patricia Shehan Campbell and Lum, Chi Hoo. *World Music Pedagogy: School-Community Intersections* (New York: Routledge, 2019), 106.

As a result, knowledge of multicultural music, ethnomusicology, and divergent performance practices often remain elusive, to the detriment of music education programs. Bennett Reimer writes, "Only the most provincial would assume that no one can or should share the musical benefits of a group other than the one to which he happens to belong."[13] Unfortunately, those limitations surface regularly in undergraduate choral music education programs.

It would be remiss to deny the collaborative progress of ethnomusicology and music education. For example, authors Mark and Madura state in *Contemporary Music Education*: "Unlike many educators in the days of the assimilationist melting pot, they (educators) now work to preserve pluralism in the United States."[14] Campbell corroborates the notion of progress, stating, "While deep reckonings with diversity, inclusion, and equity have yet to transpire in many schools, the trajectory from multicultural to global education in music is assuredly in evidence."[15] The difficulty lies not in the desire but the know-how or, perhaps even more importantly, the background.

Education administrator John Clinton reflects on the significant findings of Howard White, who noted that "the majority of music educators were born in small towns, attended relatively small schools, and their social circles and the strata in which they moved were quite homogenous."[16] These findings highlight the difficulties of including multicultural music in classrooms, reiterating the need for colleges and universities to fill that role through exposure

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[13] Mark and Madura, *Contemporary Music Education*, 141.

[14] Ibid., 146.

[15] Patricia Shehan Campbell. "At the Nexus of Ethnomusicology and Music Education: Pathways to Diversity, Equity, and Inclusion." *Arts Education Policy Review* 121, no. 3 (January 2020):104.

[16] John Clinton, *Embracing Administrative Leadership in Music Education* (Chicago: GIA Publications, 2015), 57.

and opportunity for preservice music educators. In *Teaching and Learning in Context*, author Sarah J. Bartolome suggests the development of World Music Pedagogy, which is "an approach to music teaching that emphasizes the exploration of a wide variety of diverse musical cultures situated within their cultural context."[17]

Bartolome's research emphasizes World Music Pedagogy for current music educators. Still, applying these methods has a place in preservice choral music educator training as a preemptive plan as teachers prepare for their classrooms. For example, John Blacking emphasized world music inclusion in his reiteration of the philosophical views of Australian-born American composer Percy Granger:

> It seems to me that the commonsense view of music is to approach all the world's available music with an open mind, just as we approach the world's literature, painting, or philosophy. It seems to me that we should be willing, even eager, to hear everything we can of all kinds of music, from whatever quarter and whatever era, in order that we may find out from experience whether or not it carries a spiritual message for us as individuals.[18]

For this reason, undergraduate music programs must embrace the challenge of diverse music education, even if that means including a culture bearer or cultural guide as part of the equation.[19] According to Thomas Turino, "Psychic wholeness enhanced by engagement with music and the other arts supports empathy and recognition."[20] This empathy and recognition must become the hallmark of excellence in American music education and begins in the realm of teacher preparation.

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[17] Sarah J. Bartolome, *Teaching and Learning in Context* (Philadelphia: Routledge, 2019), 4.

[18] Blacking, *A Commonsense View of All Music*, 151.

[19] Ysaye Barnwell, "Culture Bearer," *The Clarice*, University of Maryland, accessed June 28, 2022, https://theclarice.umd.edu/blog/dr-ysaye-barnwell-culture-bearer.

[20] Thomas Turino, *Music as Social Life: The Politics of Participation* (Chicago: The University of Chicago Press, 2008), 16.

To facilitate multicultural music education, "college professors who teach music methods courses must return to school. They must go to the source of the various cultures and learn to understand how their music came to be."[21] This immersion is a profound way for choral music education students to connect significantly with other cultures. For example, José Jorge de Carvalho and other Brazilian music educators influenced university music education throughout their country, researching and immersing in multicultural music practices. Carvalho posits, "The Meeting of Knowledge aims to carry out a full intervention, providing the inclusion of popular and traditional music in higher education in terms of teaching."[22]

The same dedication must exist in higher education in the United States to improve cultural respect, enhance awareness of multicultural music meaning and practice, and prepare future music educators for diverse classrooms. Campbell states, "Any consideration of diversity, equity, and inclusion related to music as a local and global phenomenon, and to the education and training of students to know music broadly and deeply as a pan-human phenomenon, is ultimately linked to ethnomusicology."[23] Campbell describes this melding of academic pursuits as the nexus of ethnomusicology and music education, suggesting the benefits of merging two formerly parallel paths to benefit those studying music education and their future students.[24]

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[21] Mark and Madura, *Contemporary Music Education*, 146.

[22] José Jorge de Carvalho et al., "The Meeting of Knowledges as a Contribution to Ethnomusicology and Music Education," *The World of Music* 5, no. 1 (2016): 113.

[23] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[24] Ibid.

Statement of the Problem

Although American K-12 classrooms are increasingly diverse, there is a lack of exposure to non-Western music curricula and performance in undergraduate choral music education programs that prepare preservice music educators for classroom teaching. Instead, most current choral music education programs include narrow views of music history, theory, and performance, focusing myopically on Western music. Additionally, the lack of diversity in undergraduate choral music curricula prevents an appreciation for global music genres, prohibits opportunities for understanding diverse cultures, and inhibits music learning relating to performance, meaning, and society.

Statement of the Purpose

This thesis followed a qualitative design outlined in *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. The approach included researching the context of the participants, interpreting data, and creating a plan for change or reform.[25] The focus on combining ethnomusicology and choral music education centered on ethnomusicological approaches impacting the creation of an inclusive, egalitarian transmission of K-12 music education. Furthermore, by gaining perspective from interviews and the writings of ethnomusicologists and music educators specializing in non-Western music inclusion, this thesis outlines strategies for incorporating ethnomusicology into choral music educator training, which is critical in preparing for today's diverse classrooms. The conveyance of ethnomusicological practices and world music performances is more than an educational tool. The research showed that it provides meaningful musical experiences to preservice teachers that translate to an

[25] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: SAGE Publications, 2018), 18.

awareness of music as a global experience, impacting sociological and cultural relationship studies in inclusive education and highlighting greater understanding, acceptance, and respect.

Significance of the Study

The significant issues required a two-fold approach: researching methods and opportunities for preservice choral music educators to experience and understand the vocal music of other cultures and devising strategies to prepare them pedagogically for the inclusion of diverse genres. Historically, undergraduate music education programs have failed in this endeavor. Julia T. Shaw notes, "Preservice teachers' feelings of being unprepared by their teacher education programs for positions in culturally diverse urban environments have been well documented."[26] Shaw's statement points to a demonstrated need for undergraduate music education reform, "identifying knowledge and skills that equip music teachers to undertake the distinctive challenges inherent in urban education."[27]

Educator Sylvie Mendoza notes that experiential preservice music teacher training is part of the learning curve, stating, "You cannot separate arts from the educational component. It's about learning, experience, and what you see."[28] While Mendoza's notion of combining arts and education is not new, educational reformist Nathan Hesselink suggests further collaboration with ethnomusicology. He states, "As colleges and universities look to ethnomusicology and popular

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[26] Julia T. Shaw, "'Knowing Their World': Urban Choral Music Educators' Knowledge of Context." *Journal of Research in Music Education* 63, no. 2 (2015): 199.

[27] Ibid.

[28] Sylvia Mendoza, "Cultural Richness Breaks Stereotypes: Hispanic Arts Council of St. Louis." *The Hispanic Outlook in Higher Education 29, no. 9* (June 2019): 16, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fmagazines%2Fcultural-richness-breaks-stereotypes-hispanic%2Fdocview%2F2248186558%2Fse-2%3Faccountid%3D12085.

music studies for ways to move forward with curricular reform, perhaps a better strategy is to promote those elements shared by both fields that would serve the goals of such efforts well."[29]

Indeed, ethnomusicology incorporates experiential learning. For example, Thomas Turino posits, "Through moving and sounding together in synchrony, people can experience a feeling of oneness with others."[30] Turino's thoughts reflect those of Bruno Nettl, who states, "Not only what is taught but also the activities involved in learning can tell us what is valued in a music."[31] Geneva Gay refers to this process as "cultural scaffolding," a process of "using one's own culture and experiences to expand their intellectual horizons and academic achievement."[32] Gay also points to the benefits of increased cultural understanding, stating, "One of the most powerful benefits to be derived from a culturally pluralistic educational paradigm is the creative ability to approach problem-solving activities with a built-in repertoire of bi-cultural perspectives."[33]This statement encompasses the practical benefits of incorporating ethnomusicology in experiential learning from the teacher and student perspectives. The participatory nature of ethnomusicological practices encourages creativity, expands cultural understanding, and offers opportunities to reflect on musical attributes from various perspectives.

Expanding the intellectual horizons of preservice choral music educators includes the pedagogical knowledge of how to embrace the music of other cultures. In reality, there are few,

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[29] Nathan Hesselink, "Western Popular Music, Ethnomusicology, and Curricular Reform: A History and a Critique." *Popular Music and Society* 44, no. 5 (2021): 577.

[30] Thomas Turino, *Music as Social Life: The Politics of Participation*, 3.

[31] Bruno Nettl, *The Study of Ethnomusicology: Thirty-Three Discussions* (Urbana: University of Chicago Press, 2015), 381.

[32] Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice* (New York: Teachers College Press, 2018), 109.

[33] Ibid., 27.

if any, opportunities in most choral music education programs since, as Beth Tuinstra posits, "there is a pervasive attitude among many music educators and music academics that to be a 'proper' musician, one must train as a Western classical musician."[34] She suggests that choral music education programs must "devise systems of learning and teaching music that aim to reflect, feed off, and nurture the rich complexities of contemporary musical environments for children, adolescents, and adult learners."[35]

The benefits of these expansive musical environments are many. According to Bennett Reimer, "We can encourage diversity in music to exist as we encourage the diversity of species in the natural world to exist by preserving and protecting each diverse manifestation of culture and of nature. A world of diversity is simply a more interesting world."[36] It is within the power of preservice music education programs to embrace diverse music, teach future music educators from multi-faceted perspectives, provide multicultural music performance opportunities, and create an environment for "educators to gain the knowledge and skills necessary to convey the meaning and power of a multicultural music curriculum."[37]

Research Questions

As an exploration of these ideas, this study answered the following questions:

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[34] Beth Tuinstra, "Embracing Identity: An Examination of Non-Western Music Education Practices in British Columbia," *International Journal of Music Education* 37, no. 2 (2019): 286, https://doi.org/10.1177/0255761419827359.

[35] Ibid., 287.

[36] Mark and Madura, *Contemporary Music Education*, 145.

[37] Ibid.

Research Question One: How can incorporating ethnomusicology in undergraduate music education programs improve the preservice educator's understanding of how choral music is used in other cultures?

Research Question Two: How can studying and experiencing non-Western, non-Eurocentric music genres in undergraduate choral music courses prepare music teachers for diverse classrooms?

Hypotheses

Research Question One explored the following hypothesis:

Hypothesis One: Incorporating ethnomusicology in undergraduate choral music education programs can improve the preservice educator's understanding of how vocal music is used in other cultures by discerning how different cultures value vocal music, providing background for the teaching methods of diverse cultures, and creating opportunities for experiencing the transmission of choral music from divergent perspectives.

The goals of the Education Amendments Act of 1972 continue to impact undergraduate music education programs. Accordingly, "Professional music education organizations have spent years developing accurate multicultural education curricula."[38] Despite significant efforts, effective teaching of multicultural music has often proven elusive, mainly due to a lack of exposure and training incorporating ethnomusicology. Many of the issues developing multicultural curricula stem from the Westernized approach to understanding. As Nettl states, "A member of society

[38] Mark and Madura, *Contemporary Music Education*, 145.

may understand a culture quite differently from even an informed outsider. End of lesson."[39] Practice and performance may never be perfect, even with exposure and study. Instead, the development of understanding, an appreciation of cultural values and musical traditions, and an "ability for each music educator to deal sensitively with unfamiliar materials" is critical to music education.[40]

John Blacking reiterated this mantra: "It is the business of all music educators to induce in all their pupils new artistic experiences."[41] This statement applies throughout the educational gamut, including higher education. Blacking further noted that ethnomusicologists perceive music differently, stating, "I am not suggesting that ethnomusicologists should play God, but I do claim that because they study different musical systems in different social and cultural contexts, they can sometimes have privileged access to understanding the implications of a musical situation more clearly."[42] Blacking's notion of a broader view of musical thought is critical to acquiring the pedagogical knowledge for diverse musical appreciation and transmission.

Research Question Two explored the following hypothesis:

Hypothesis Two: Studying and performing world music genres in undergraduate choral music education courses can prepare music teachers for diverse classrooms by providing opportunities for experiencing and expressing music outside of their cultural identity,

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[39] Nettl, *The Study of Ethnomusicology*, 157.

[40] Mark and Madura, *Contemporary Music Education*, 147.

[41] Tina K. Ramnarine, "Exorcising the Ancestors: Beyond the Academy," in *The New (Ethno)Musicologists*, ed. Henry Stobart (Maryland: Scarecrow Press, 2008), 86.

[42] John Blacking, *A Commonsense View of All Music* (New York: Cambridge University Press, 1987), 111.

reflecting on perceived and unperceived cultural biases, and relating a culture's music to a cultural context.

Understanding the preservation of pluralism and cultural specificity is challenging for students reared in Western music and practice. Citing the work of Charles P. Schmidt, authors Peter Miksza and Kevin E. Watson reiterate how "social-psychological factors may be imperative in complex individual and interactive music education contexts."[43] For them, the role of a music educator goes far beyond the transmission of music theory, history, and performance. Susan Harrop-Allen states, "Music educators must begin to focus on the learners' own experience as the center of learning to overcome some problems of musical interpretation."[44] In other words, experiencing another culture's music from their cultural point of view helps educators learn and teach from an egalitarian perspective.

Participation is critical to incorporating diverse musical learning in preservice music education. Martin Stokes posits, "Performance does not simply convey cultural messages already 'known.' On the contrary, it reorganizes and manipulates everyday experiences of social reality, blurs, elides, ironizes, and sometimes subverts commonsense categories and markers."[45] For preservice choral music educators, the opportunity for experiential learning galvanizes participatory musicking. Additionally, it strengthens their connections to Western music by viewing it through a new lens. Bartolome suggests that "teachers should help students recognize

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[43] Peter Miksza and Kevin E. Watson, "Advances in the Social-Psychology of Music Teaching and Learning: One Facet of Charles P. Schmidt's Teaching and Research," in *Advances in Social-Psychology and Music Education Research,* ed. Patrice Madura Ward-Steinman (New York: Routledge, 2011), 11.

[44] Susan Harrop-Allin, "Ethnomusicology and Music Education: Developing the Dialogue," *South African Music Studies: SAMUS.* 25 (January 2005): 117.

[45] Martin Stokes, ed. *Ethnicity, Identity, and Music: The Musical Construction of Place* (New York: Berg Publishers, 1997, 97.

the value of engaging in diverse musical cultures through singing and help them make musical connections to the processes and styles that might be more familiar to them. In this way, they might find their own musicianship growing in new and exciting ways."[46]

According to Turino, "Music is not a single art form. Musical goals, values, practices, experiences, effects, and social functions are extremely varied."[47] Undergraduate music education programs benefit when varied perspectives are employed in preservice music educator experiences because they carry this awareness into their future classrooms. Once immersed in another's cultural perspective, music educators understand their inherent biases. Music educator Joe Panganiban states, "In order to strive to be more inclusive and culturally responsive educators, it's important to constantly reflect on our own biases."[48]

Music educators can teach diverse classrooms effectively, going, as Carlesta Henderson states, "to the source of the various cultures and learning to understand how their music came to be."[49] Furthermore, inclusive musical performance results in what anthropologist Victor Turner calls *communitas*: "a possible collective state achieved through rituals where all personal differences of class, status, age, gender, and other personal distinctions are stripped away, allowing people to temporarily merge through their basic humanity."[50] Diverse musical practices

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[46] Sarah J. Bartolome, *Teaching and Learning in Context* (Philadelphia: Routledge, 2019), 83.

[47] Turino, *Music as Social Life*, 20.

[48] Joe Panganiban, "A Reflection on the AAPI Identity: How Perceptions can Affect Learning in the Music Classroom." *School Band & Orchestra* 24, no.5 (May 2021): 18, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fmagazines%2Freflection-on-aapi-identity-how-perceptions-can%2Fdocview%2F2530311505%2Fse-2%3Faccountid%3D12085.

[49] Mark and Madura, *Contemporary Music Education*, 146.

[50] Turino, *Music as Social Life*, 18.

foster communitas through an "awareness and understanding of one's family background, heritage, language, beliefs, and perspectives in a pluralistic society."[51]

Core Concepts

As core concepts of this study, ethnomusicology and undergraduate choral music education provided a foundation for examining American higher education programs in promoting the understanding of divergent musical cultures and preparing choral music educators for diverse classrooms. According to Nettl, a working definition of ethnomusicology is: "The study of all the world's musics from a comparative perspective, and it is also the anthropological study of music."[52] Often considered exclusive of music education, in recent years, many educators recognized that "studying how the world's peoples teach and learn their musics leads to the question of what ethnomusicology may be able to contribute to the way we (in mainstream American culture) teach our music."[53] Ethnomusicology humanizes music, recognizing "What music can do is put into play a sense of identity that may or may not fit the way we are placed by other social facts."[54]

Early ethnomusicologists relied on comparative techniques. After all, the initial moniker of the discipline was Comparative Musicology. According to Nettl, "The many criticisms of comparative work revolve around the difficulty of comparing cultures of which one has incommensurate kinds of degrees of understanding, personal contact, and data and the problem

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[51] Tuinstra, "Embracing Identity," 287.

[52] Nettl, *The Study of Ethnomusicology*, 6.

[53] Ibid., 385.

[54] Martin Stokes, ed. *Ethnicity, Identity, and Music: The Musical Construction of Place* (New York: Berg Publishers, 1997, 24.

of knowing any culture or music in sufficient depth and breadth to carry out a meaningful comparison."[55] The odious implication comes from the assignation of value judgment via correlation. As Matthew Florentino posits, "Seemingly beneath the surface of diversity, or woven into the discourse surrounding the topic, is difference or sameness."[56] Taking this notion further, Turino posits, "disparaging the arts and cultural practices that index dominated groups is part of a discourse that represents those groups as inferior."[57]

By 1964, a new definition of ethnomusicology emerged: "The study of music in its cultural context."[58] Gradual recognition ensued, including Turino's notion that "*music* is not a unitary art form, but rather a term that refers to fundamentally distinct types of activities that fulfill different needs and ways of being human."[59] As the definition of ethnomusicology continued to evolve, its concepts melded more closely to the ideals of ethnomusicological inclusion in American music education. This interface led Hesselink to conclude that colleges and universities should include "nonhierarchical views of commercial and noncommercial music, cross-cultural awareness, a balance between the local and the global, and the placement of the West and non-West (as crude as those designations are) on the same footing."[60]

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[55] Nettl, *The Study of Ethnomusicology*, 131.

[56] Matthew C. Fiorentino, "What Preservice Music Teachers Learn about Diversity during Student Teaching" (Ph.D. diss., University of Illinois at Urbana-Champaign, 2020), 5, ProQuest Dissertations & Theses Global.

[57] Turino, *Music as Social Life*, 105.

[58] Nettl, *The Study of Ethnomusicology*, 231.

[59] Turino, *Music as Social Life*, 1.

[60] Nathan Hesselink, "Western Popular Music, Ethnomusicology, and Curricular Reform: A History and a Critique." *Popular Music and Society* 44, no. 5 (2021): 577.

The past dichotomy between ethnomusicology and undergraduate choral music education has narrowed significantly in theory and sometimes in practice in the last two decades. According to Hesselink, these changes resulted from "a reflexive soul-searching by faculty and administrators, coupled with criticism from students, the general public, and government agencies around the entrenched ideas and practices based in the Western Europe conservatory model."[61] Despite the clamor, changes came slowly. Nettl states, "It took a long time for ethnomusicologists to take much interest in studying the way a music is taught, or, if you will, transmits itself."[62]

As ethnomusicology transitioned from observational to applicable, its impact on music education proved formidable. Campbell reiterated the practical nature of ethnomusicology and its effects on music education, stating, "Attention to the two coinciding yet distinctive fields, along with a glance at the emerging studies in Community Music and Applied Ethnomusicology, provide insights leading to policies on pathways to diversity, equity, and inclusion in and through music."[63] Gay substantiated these ideas, recognizing that teachers must be in an "ethical, emotional, and academic partnership with ethnically diverse students, a partnership that is anchored in respect, honor, integrity, resource sharing, and a deep belief in the possibility of transcendence."[64]

The concept of the applicability of ethnomusicology to undergraduate choral music education programs allowed for an in-depth look at how university music education programs

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[61] Hesselink, "Western Popular Music, Ethnomusicology, and Curricular Reform 558.

[62] Nettl, *The Study of Ethnomusicology*, 376.

[63] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[64] Gay, *Culturally Responsive Teaching*, 106.

provide for the study and practice of multicultural music. Colleen M. Conway uses the phrase "commitment in relativism" to encourage undergraduate professors to "help students transition from dualistic (right versus wrong) thinking to relativistic (there is more than one answer) thinking."[65] This relativistic viewpoint opens the door to a broader sense of teaching and learning the music of other cultures and leads to intellectual growth. As Campbell posits, "Through the efforts of several generations of music educators, some inspired by or working alongside ethnomusicologists, a wholesale reform of music, education, and world cultures is developing and may, with continued intersecting 'moments,' come to fruition."[66] In addition, the legislation supporting multiculturalism in education has been in place since the Education Amendments Act of 1972, making multicultural curricula a legal requirement.[67]

With this historical precedent as a foundation, this thesis explored additional concepts, such as current music education goals, availability of ethnomusicology courses in American universities, multicultural musics within the United States, and the incorporation of world musics in choral music educator training.

Definition of Terms

Applied Ethnomusicology: music-making used to enhance personal consciousness and experience in the community.[68]

[65] Colleen M. Conway, *Teaching Music in Higher Education* (New York: Oxford University Press, 2020), 59.

[66] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[67] Mark and Madura, *Contemporary Music Education*, 140.

[68] Nettl, *The Study of Ethnomusicology*, 424.

***Communitas*:** a possible collective state achieved through rituals where all personal differences of class, status, age, gender, and other personal distinctions are stripped away, allowing people to temporarily merge through their basic humanity.[69]

Comparative Musicology: the study of music from a comparative perspective, which sees each music as part of a world of musics.[70]

Critical Pedagogy: a critique of society around the issues of power.[71]

Culture Bearer: a person who has consciously embodied culture and is transmitting it.[72]

Cultural Scaffolding: using one's own culture and experiences to expand their intellectual horizons and academic achievement.[73]

Education Amendments Act of 1972: an act that made multicultural education a legal requirement for American educators.[74]

Ethnomusicology: the study of music in its cultural context.[75]

Eurocentrism: the fact of seeing things from the point of view of Europe or European people; the fact of considering Europe or Europeans to be the most important.[76]

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[69] Turino, *Music as Social Life*,18.

[70] Nettl, *The Study of Ethnomusicology*, 122.

[71] Thomas Regelski, "Resisting Elephants Lurking in the Music Education Classroom," Music Educators Journal 100, no. 4 (2014): 78, http://www.jstor.org/stable/43288878.

[72] Ysaye Barnwell, "Culture Bearer," The Clarice, University of Maryland, accessed June 28, 2022, https://theclarice.umd.edu/blog/dr-ysaye-barnwell-culture-bearer.

[73] Gay, *Culturally Responsive Teaching*, 109.

[74] Mark and Madura, *Contemporary Music Education*, 140.

[75] Nettl, *The Study of Ethnomusicology*, 231.

[76] Cambridge English Dictionary, s.v. "eurocentrism," accessed June 16, 2022, https://dictionary.cambridge.org/us/dictionary/english/eurocentrism.

Formalist Aesthetic View: attention solely to the formal, qualitative aspects of something, such as a musical work, without referencing its context, conceptual value, or practical significance.[77]

Imbas: a philosophy where wisdom stems from a performer who links performance to human experience and human life.[78]

Methodolatry: deeply rooted music traditions based on Western European conservatory models of musicianship and technical prowess transmitted without scrutiny or insight.[79]

Participatory Musicking: the exploration of diverse musical cultures that goes beyond active listening to creating meaningful participatory learning experiences.[80]

Praxial (Praxis): the understanding of [music] through a variety of meanings and values exhibited in actual practice in particular cultures.[81]

Presentational Music: a field where one group of people or artists provides music for an audience leading to pronounced artist-audience separation.[82]

Social-Psychology: the study of the manner in which the personality, attitudes, motivations, and behavior of the individual influence and are influenced by social groups.[83]

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[77] Scott J. Goble, "Perspectives on Practice: A Pragmatic Comparison of the Praxial Philosophies of David Elliott and Thomas Regelski," Philosophy of Music Education Review 11, no. 1 (2003): 24. muse.jhu.edu/article/43657.

[78] Helen Phelan, "Voicing Imbas" in *The Oxford Handbook of Philosophy in Music Education*, eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 76.

[79] Thomas Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," Philosophy of Music Education Review 10, no. 2 (2002): 103, http://www.jstor.org/stable/40327184.

[80] Turino, *Music as Social Life*, 4.

[81] Goble, "Perspectives on Practice," 24.

[82] Turino, *Music as Social Life*, 52.

[83] Merriam-Webster Dictionary, s.v. "social-psychology," accessed June 27, 2022, https://www.merriam-webster.com/dictionary/social%20psychology.

World Music Pedagogy: an approach to music teaching emphasizing the exploration of a wide variety of diverse musical cultures situated within their cultural context.[84]

Summary

Including ethnomusicological training in undergraduate choral music education programs benefits preservice choral music educators by giving them a deeper understanding of how different cultures value, teach, and transmit vocal music. Ethnomusicological studies combined with music educator training allow for a mindset of pluralism rather than the antiquated values of assimilation or a myopic Westernized approach to music education. As the trajectory of ethnomusicology transforms to include transmission fundamentals necessary for music educators, the convergence of the disciplines benefits preservice music educators in their pedagogical understanding of their musical backgrounds and the cultures of others. AsCampbell stated, "Those who identify with the field are united in their view of music as a human phenomenon and are committed to the belief that a broad understanding of music may help to shape a compassion for people everywhere."[85]

In addition to the benefits to the preservice educator, incorporating ethnomusicology in choral music education also prepares music educators for diverse classrooms. The current reality is that "preservice and in-service teachers conveyed positive intentions about teaching culturally diverse student populations, but limited experiences with diverse cultures and processing inadequate knowledge about how to teach these populations prevented and continues to prevent

[84] Sarah J. Bartolome, *World Music Pedagogy, Volume V, Choral Music Education* (New York: Routledge, 2019), 4.

[85] Campbell, "At the Nexus of Ethnomusicology and Music Education," 107.

many from becoming culturally responsive teachers."[86] Exposure to performing and studying the music of other cultures eases the transition to diverse classroom environments, strengthens the pedagogical conveyance of multicultural and world music, and lends itself to a more egalitarian transmission of music education.

As ethnomusicology and music education disciplines merge, we move ever closer to the realization of the Education Amendments Act of 1972, which mandated multicultural education. Preparing preservice choral music educators leads to better classroom teaching, especially in America's diverse music classrooms, laying the foundation for "pedagogical content knowledge; knowledge of how to *teach* the content."[87] The arts play a dynamic role in strengthening understanding and inclusivity in diverse classrooms. As ethnomusicologist Turino stated, "The arts are a realm where the impossible or nonexistent or the ideal is imagined and made possible, and new possibilities leading to new lived realities are brought into existence in perceivable forms."[88]

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[86] Andrea J. VanDeusen, "A Cultural Immersion Field Experience: Examining Pre-Service Music Teachers' Beliefs about Cultural Differences" (Ph.D. diss, Michigan State University, 2017), 14, ProQuest Dissertations & Theses Global.

[87] Colleen M. Conway, *Teaching Music in Higher Education* (New York: Oxford University Press, 2020), 6.

[88] Turino, *Music as Social Life*, 18.

Chapter Two: Literature Review

Overview

The purpose of this research study is to solve the problem of the Eurocentric approach to undergraduate choral music education in American colleges and universities. The problem is that most preservice choral music programs have remained unchanged since the early twentieth century, following the conservatory teacher/apprentice model that emphasizes Western classical literature and a focus on technical skills while ignoring diverse literature and music's cultural impact. Investigating these areas will establish the basis for the study and present possible solutions for incorporating praxial and ethnomusicological practices in undergraduate choral music programs. The Literature Review presents the Theoretical Framework, Related Literature, and Summary for this research.

Theoretical Framework

This theoretical framework aims to discuss substantive research into the current limitations in choral music education from praxial and ethnomusicological viewpoints. Many undergraduate choral music education programs focus on an aesthetic dynamic based on performance and presentational music to the detriment of divergent music philosophies and practices. The theoretical framework outlines the limitations of the current myopic view of undergraduate choral music education, which involves limitations of music literature and participatory experiences to the detriment of inclusivity, diversity, and egalitarian educational practices. The guideposts for this theoretical framework include educational and ethnomusicological perspectives, including the ideals of music education philosopher Thomas Regelski and ethnomusicologist Thomas Turino.

Thomas Regelski

Thomas Regelski considers music education a helping profession.[89] Yet, undergraduate music education programs rarely provide the tools needed for preservice music educators, the future helpers. In his article "Resisting the Elephants Lurking in the Music Education Classroom," Regelski confronts the all-too-common problem of university music education: coursework focused on musical training resulting in teachers that are unprepared for teaching experiences.[90] Regelski views many of those in higher education as complicit to the perpetuation of aesthetic ideology, either from personal musical interests or preferences, transmitting and reproducing their viewpoints to the detriment of practical and critical perspectives required for preservice music educators.[91]

In Regelski's estimation, current undergraduate music education programs focus on aesthetic ideals rather than music education as praxis. As a result, current music education programs revolve around technical prowess and the feelings or emotional responses tied to music. In contrast, Regelski's views of music education strive to answer the practical question, "What is music education good for?"[92] This question stems from Regelski's emphasis on critical pedagogies, where instead of relying on a template built on the status quo, students and educators identify contradictions in the current systems and philosophies that affect their lives, allowing for transformative change.[93]

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[89]Thomas Regelski, "Resisting Elephants Lurking in the Music Education Classroom," *Music Educators Journal* 100, no. 4 (2014): 77, http://www.jstor.org/stable/43288878.

[90] Ibid.

[91] Ibid. 78.

[92] Goble, "Perspectives on Practice," 29.

[93] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 78.

Regelski's quest for clarification began in aesthetic philosophy with similar views as noted music education philosopher Susanne Langer. Nonetheless, after years of observation and inquest, Regelski concluded that musical concepts of beauty are not universal but instead socially rooted.[94] Therefore, Regelski's approach transitioned from aesthetic to praxial, landing on the premise of action learning, where music education "seeks the closest possible connection or relevance to a student's life."[95]

As a result of his philosophical departure from aesthetics, Regelski's approach expanded to music outside Western classical traditions, music composed or performed in the absence of aesthetic goals.[96] Regelski then turned his focus to university music education programs, noting their single-minded sacralization of Western art music.[97] This abject specialization into limited genres and styles adheres to aesthetic and performance values touted by university choral music programs: indoctrination instead of education.[98] The continued rationalization of the aesthetic philosophy in university music education programs not only fails to prepare preservice music educators for diverse classrooms but perpetuates a hierarchical view of musical genres with Western classical music at the helm.

In Regelski's view, current preservice music education programs, with their lack of attention to music's social and cultural attributes, hinder music participation and limit music education's potential. Current classroom practices have little pragmatic value or tangible benefits

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[94] Goble, "Perspectives on Practice," 30.

[95] Ibid.

[96] Ibid.

[97] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 78.

[98] Thomas Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," *Philosophy of Music Education Review* 10, no. 2 (2002): 103, http://www.jstor.org/stable/40327184.

to students' lives.[99] Regelski suggests that a possible solution results from a praxial, participatory approach, including courses in the sociology of music and ethnomusicology, disciplines that Regelski concludes are ignored by those in music education.[100]

Thomas Turino

Thomas Turino, a noted ethnomusicologist, shares substantial common ground with Thomas Regelski. Regelski builds an argument about incorporating ethnomusicological practices in his article "Resisting Elephants in the Music Education Classroom."[101] The article highlights the inherent relationship between the praxial music education philosophy and Turino's viewpoints in ethnomusicology. Like Regelski, Turino believes music is a multi-faceted art form where goals, values, practices, experiences, and social function vary widely.[102] Turino further classifies music into four categories, including participatory and presentational. It is these two categories that impact the praxial approach to music education.

Turino and Regelski agree that Americans' views of music, to the detriment of music education, boil down to a single idea: presentational performance. Turino defines presentational music as one group providing music for another group with pronounced artist-audience separation.[103] The most profound example of presentation performance centers around Eurocentric classical concerts, where the experts provide music for an audience that remains still

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[99] Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," 105.

[100] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 85.

[101] Ibid.

[102] Turino, *Music as Social Life*, 20.

[103] Ibid., 52.

in silent contemplation.[104] There is an element of judgment and hierarchy in presentational performance, both in the choice of literature and in the performance itself. Nonetheless, dismissing the social aspect of presentational music would be remiss. Christopher Small notes that classical music concerts are often ritual occasions that celebrate upper-middle-class and elite values.[105]

The problem with the scenario is not the music itself or its presentational qualities but its limitations and lack of perspective concerning music education. It lies in transmitting university music education programs' underlying message of biased views of the presentational format's hidden curriculum: this is the only music of value, and only the gifted should perform. University preservice music education programs focus on presentational music, which has little carryover to the music world outside of the school and, therefore, little practical impact on students and society.[106]

Neither Regelski nor Turino suggests eliminating presentational performance. Instead, they advocate broadening the current presentational focus to include participatory music, not as a lesser version of real music but as an art form and activity in and of itself, with equal value. Turino notes that participatory music, by its very nature, strives to involve the most participants. Whether these performers sing, dance, play an instrument, or clap, they are all actively participating in the musicking: the emphasis is on the doing.[107] Participants are integrally

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[104] Turino, *Music as Social Life,* 20.

[105] Ibid., 61.

[106] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 78.

[107] Turino, *Music as Social Life,* 28.

involved in the music but also socially bonded despite a wide range of abilities within the same performance.[108]

Unfortunately, in the United States, "participatory traditions are relegated to special cultural cohorts that stand in opposition to the broader cultural formation."[109] Turino notes that in societies where participatory music is valued, almost everyone grows up taking part in making music, providing accessibility to everyone as part of their normal human activities.[110] It is this blend of ethnomusicological approaches and music education that has the potential for transformative viewpoint in choral music education. Rather than singularly focusing on Eurocentric music with its presentational format, choral music education programs that are inclusionary and diverse in genres, literature, transmission, and participation serve to transform music education into *musics* education.[111]

Related Literature

This literature review aims to present an analysis and synthesis of research related to the topic of incorporating ethnomusicology in undergraduate music education. This literature review was conducted to gain an understanding of current shortfalls in choral music education, including adherence to past practices that focus on Western conservatory ideals, while addressing the need for ethnomusicological approaches in preservice choral education as a means for facilitating the demand for diversity and inclusivity in American choral classrooms.

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[108] Turino, *Music as Social Life*, 31.

[109] Ibid., 36.

[110] Ibid., 48.

[111] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 80.

Adherence to Past Practices

According to music education researcher Jonathan Kladder, coursework requirements for an undergraduate music education degree in the United States have stagnated since the early twentieth century.[112] Despite many attempts to overhaul American music education programs, success remains elusive. The difficulty stems from what Chris Higgins describes as four tensions: tensions between liberal and vocational aims, high and low culture, between the teacher's inner musician and inner pedagogue, and between practices and institutions.[113]

Higgins' remarks hearken back to John Dewey's premise that the inclusion of music and literature in education is theoretically justified because they are culturally relevant. Yet, despite its cultural importance, choral music is often taught in a formal, technical manner.[114] The essence of music education as a cultural phenomenon becomes whittled down to a series of technical skills. Consequently, music education narrowed into a subject focused on a masterful performance, often devoid of a deeper understanding of context, and limited to select genres that reinforce the appreciation of technical aptitude.[115] The formation of these educational values begins during preservice choral music educator training, where attitudes are pervasively and systemically "based on the music and instruments of Western classical music or associated

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[112] Jonathan Kladder, "Re-Envisioning Music Teacher Education: An Investigation into Curricular Change at Two Undergraduate Music Education Programs in the U.S.," *Arts Education Policy Review* 121, no. 4, (2020): 141.

[113] Chris Higgins, "The Impossible Profession," in *The Oxford Handbook of Philosophy in Music Education,* eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 218.

[114] Higgins, "The Impossible Profession," 218.

[115] Ibid.

styles, promoted and replicated through acceptance policies, curriculum, and modes of instruction."[116]

Wayne D. Bowman and Ana Lucía Frega exude caution in their premise that, without philosophical guidance and commitment to revision in the light of the changing needs of those it serves, the music field becomes habitual or haphazard.[117] Choral music education is on the precipice of habitual. Many music education programs are deeply rooted in Western European conservatory traditions centered on musicianship and technical prowess.[118] The traditional approach is accepted without scrutiny, a dangerous practice described by Regelski as *methodolatry*.[119] Bowman and Frega consider methodolatry a substitute for thought, analysis, and transformation, reducing musical instruction to training and transmission.[120] As Bowman and Frega suggest, the future of music education does not depend on the glorification of past achievements and preservation of the status quo. Instead, it lies in the service to the unforeseeable future.[121]

The intense focus on the past has Loren Kajikawa suggesting that the lack of commitment to change is tantamount to stating that no one is responsible and everyone is to blame.[122]

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[116] Tuinstra, "Embracing Identity," 287.

[117]Wayne D. Bowman and Ana Lucía Frega, "What Should the Music Education Profession Expect of Philosophy?" in *The Oxford Handbook of Philosophy in Music Education,* eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 23.

[118] Bowman and Frega, "What Should the Music Education Profession Expect of Philosophy?" 28.

[119] Ibid., 29

[120] Ibid.

[121] Ibid., 32.

[122] Loren Kajikawa, "Accountability and Imagination in Undergraduate Curricular Reform," *Journal of the Society for American Music* 15, no. 4 (November 2021): 470, https://www.proquest.com/scholarly-journals/accountability-imagination-undergraduate/docview/2612349360/se-2.

University music programs recognize their allegiance to the musical ideology of Western composers, and ensemble leaders revere canonical repertoire, considering Western classical music universally fundamental.[123] While most professors, administrators, and students regard this situation as problematic, little is done to rectify the situation. Kajikawa suggests that there is a possessive investment in classical music, giving it an undue place on the pedestal of university music programs.[124] The adherence to past practices sends the wrong message to preservice music educators, placing Western classical music at the forefront of their educational experiences.

According to Patrick Freer, part of choral music education's misplaced allegiance stems from the preeminent performance goal. Since the inception of American choral music education, musical artistry versus the educative product continuously vies for preeminence.[125] In this, Freer reinforces the premise of Bowman and Frega, who believe that not all musical practices are, should be, or aspire to be, artistic.[126]

Freer's experiences suggest that performance-based choral music education is limiting and harmful. In his graduate choral conducting recital, he received a failing grade for refusing to eliminate men's voices deemed unsuitable for choral performances. This situation changed the trajectory of his choral philosophy and begged the question, "Should choruses marginalize the

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[123] Kajikawa, "Accountability and Imagination in Undergraduate Curricular Reform," 470.

[124] Ibid., 471.

[125] Patrick K. Freer, "The Performance-Pedagogy Paradox in Choral Music Teaching," *Philosophy of Music Education Review* 19, no. 2 (Fall 2011), 164, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/performance-pedagogy-paradox-choral-music/docview/917468138/se-2.

[126] Bowman and Frega, "What Should the Music Education Profession Expect of Philosophy?" 20.

average adult amateur singer from a universal experience of singing within a community by raising the audition bar so high as to eliminate all but the musically elite?"[127]

Performance in and of itself is not a negative. The difficulty stems from the reality that choral music performance is only an effective means of music education for a limited population.[128] Unfortunately, the performance-based model of choral music education influences preservice educator experiences with an emphasis on standards of choral excellence rather than choral music education.[129] Therein lies the paradox: performance versus pedagogy.[130] Freer suggests that the future of choral music education must confront this situation, reinventing what it means to be a successful choral music educator.

Randall Allsup pays particular attention to the university's role in choral music educator preparation when he posits what constitutes a quality music educator in today's society. Allsup notes the longstanding history in American music education that centers on a commitment to teaching and teachers, which predates modern public education practices.[131] As a result, the current model for music educator training is based on the Western classical art music ideal of teacher and apprentice. There is a danger in this methodology because it defines music and music education through the lens of performance; only excellent performers can become music

[127] Freer, "The Performance-Pedagogy Paradox in Choral Music Teaching," 167.

[128] Ibid. 174.

[129] Ibid., 168.

[130] Ibid., 177.

[131] Randall Everett Allsup, *Remixing the Classroom Toward an Open Philosophy of Music Education* (Bloomington: Indiana University Press, 2016), 39.

teachers. As a result, a performance tradition of excellence permeates choral music education, forming the backbone of university preservice music education programs.[132]

According to Helen Phelan, this current model has unfortunate consequences. Phelan believes that music education systems based on Western conservatory models have a long history of "separating concepts from skills, knowledge from action, and theory from practice."[133] The terrible irony is that as preservice music educators become increasingly extraordinary at their music crafts, they become progressively removed from ordinary students' musical needs and experiences.[134] At the student level, twenty-first-century classrooms are more and more diversified. Meanwhile, choral music educators are increasingly specialized. Preservice choral music educator experiences enhance the disparity between preservice teachers and their future students. For many, their educational experiences impair their abilities to operate in diverse classrooms and teach students with musical experiences outside the realm of Western music ideals.[135]

Phelen suggests a deconstructionist approach. She uses the term *imbas* to describe a philosophy where wisdom stems from a performer who links performance to human experience and human life.[136] Music education goes beyond technical prowess, beyond the current university teacher-apprentice model. Preservice music educators must understand that choral teachers and students are co-performers in social and cultural norms where they embody,

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[132] Allsup, *Remixing the Classroom Toward an Open Philosophy of Music Education, 39.*

[133] Helen Phelan, "Voicing Imbas," 76.

[134] Allsup, *Remixing the Classroom Toward an Open Philosophy of Music Education,* 39.

[135] Kladder, "Re-Envisioning Music Teacher Education," 141.

[136] Phelan, "Voicing Imbas," 66.

interpret, and acknowledge cultural negotiations and life experiences through music.[137] Because of a determined focus on past practices, many music educators treat music as an entity or artifact, discounting the importance of musical engagement and the interplay between music and context.[138] Phelen's call for music education rehabilitation stems from the need to combine performed and conceptual approaches: thinking and doing. While music has the potential to harbor the habitual, it must also act as a herald of change.[139]

Bridging the divide between choral preservice music educator training and their actual classroom goes beyond the apprentice model and technical proficiency. It depends on an ongoing, meaningful dialogue between researchers and practitioners.[140] Sharon Davis Gratto and Vanessa L. Bond suggests that the crux of contextual success in methods classes and seminars is substantive dialogue and a broad range of experiences, starting at the onset of music education coursework.[141] Unfortunately, this dialogue is often lacking. The underlying question remains: how do music educators narrow the gap between conversation and application, and researcher and practitioner?[142] Because preservice choral music training is based mainly on Western choral tradition, there is often a failure to recognize and understand music from varied perspectives and

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[137] Phelan, "Voicing Imbas," 74.

[138] Ibid., 71.

[139] Mark Slobin, *Returning Culture: Musical Changes in Central and Eastern Europe* (Durham: Duke University Press, 1996), 1.

[140] Mark and Madura, *Contemporary Music Education*, 197.

[141] Sharon Davis Gratto and Vanessa L. Bond, "Beyond Pedagogy: Preparing and Mentoring the Whole Music Educator from Undergraduate to New Teacher," *The Mountain Lake Reader* 6 (Spring 2015): 127, https://www.proquest.com/scholarly-journals/beyond-pedagogy-preparing-mentoring-whole-music/docview/1778415586/se-2.

[142] Mark and Madura, *Contemporary Music Education*, 197.

"within a multiplicity of possible interpretations."[143] Percy Grainger commented on the common notion that music is universal but noted that its limited scope and parochial transmission and practice diminished its universality.[144]

To their detriment, choral music education programs are often insular. Therefore, Ryan Cho reminds educators that choral music does not exist in a vacuum. Instead, choral music exists within the context of history, culture, and social truths.[145] Many times, choral directors recognize the need to expand repertoire and performance practices, seeking music from cultures outside of the traditional choral canon. The difficulty stems from their Eurocentrically focused choral education experiences; they lack practical tools. Subsequently, their limited background results in a shortage of rudimentary knowledge of diverse choral literature and practices. Since their knowledge base is myopic, the programming and performance of multicultural music often come at the price of appropriation, resulting in contextual distortion, exploitation, or disrespect.[146] Cho posits that choral music is about relationships; they require communication. Therefore, Cho urges choral music educators to have conversations about context, history, and performance practices to expand choral knowledge beyond what they learned in university settings.

For choral preservice music educators, it begs the question, What does it mean to be musically educated? Deborah Bradley posits that American music education narrowly centers around school-based choirs, orchestras, and bands, synonymous with large ensemble

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[143] Phelan, "Voicing Imbas," 72.

[144] Blacking, *A Commonsense View of All Music*,151.

[145]Ryan Cho, "Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better," *The Choral Journal* 55, no. 10 (2015): 59, http://www.jstor.org/stable/24336096.

[146] Cho, "Cultural Appropriation and Choral Music," 59.

experiences.[147] Bradley highlights the prescribed notion that Western classical music reflects privileged knowledge; it is music worth knowing, and therefore, the genre required for university auditions and acceptance.[148] Furthermore, because of the values acquired in preservice choral music education, not only are Eurocentric ideals perpetuated, but attempts at diversification often result in an imposition of Western concepts, in what Bradley considers a "listening for whiteness."[149] It is Bradley's position that relationships and encounters can break the cycle. Teaching and learning contexts, starting with those concepts taught to future educators, determine the ability to enact cultural relevancy, critically analyze one's own beliefs, and bridge the gulf in current classroom practices.[150] Training preservice choral educators as reflective practitioners heeding a course of sustained, systematic, critical examination allows for a universal mindset in their future roles as music teachers.[151] Bradley's philosophy echoes that of Phelen's *imbas*, wherein relationship not only enriches the knowledge of what music is but the methods of transmission.

The Need for Ethnomusicological Approaches in Preservice Choral Education

The clamor for change in preservice choral music education often centers on the need for diversity and inclusivity. Gretchen Peters notes that these topics permeate nearly all educational discussions, but she recognizes music's particular dilemma: music education values tradition and

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[147] Deborah Bradley, "Good for What, Good for Whom? Decolonizing Music Education Philosophies," in *The Oxford Handbook of Philosophy in Music Education*, eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 413.

[148] Ibid.

[149] Ibid., 413.

[150] Ibid., 415.

[151] Ibid.

promotes the past.[152] Many choral music education programs continue to present a hierarchical view of music that cultivates an exclusionary culture. Peters' recognition of the issue caused her to question whether today's music students see themselves reflected in twenty-first-century music curricula.[153] Her suggestion for change begins with preservice music educators and their role as ambassadors of music culture.[154] However, for preservice choral music educators to take on the mantle of music culture ambassadors, they must be given opportunities to experience and participate in music outside of Western traditions.

According to Eric Rubinstein, choral music education is a potential catalyst for change in culture, curricula, and classrooms.[155] Because choral music provides collaborative musical experiences through song, diverse, culturally responsive pedagogical practices support inclusive experiences for all singers.[156] Rubinstein suggests that choral music educators pay particular attention to programming to create a balance between traditional and non-traditional choral music. In Rubinstein's words, there is a place for favorite "choral chestnuts." Still, they may not represent those who sing them.[157] Diverse teaching methods improve curricular balance and catalyze students to join the choral experience. Rubinstein emphasizes the importance of

[152] Gretchen Peters, "Do Students See Themselves in the Music Curriculum?" *Music Educators Journal* 102, no. 4 (2016): 22, doi: 10.1177/0027432116644330.

[153] Ibid.

[154] Ibid.

[155] Eric Rubinstein, "Professional Notes: On the Front Lines of Choral Education Reform," *Music Educators Journal* 107, no. 1 (September 2020), 13, https://doi.org/10.1177/0027432120946276.

[156] Ibid., 13.

[157] Ibid., 14.

diversity in the choral classroom and suggests that choral music educators keep an open mind and a willingness to step outside of their comfort zones.[158]

Thomas Turino takes Rubinstein's conversation about diversity further, highlighting the cultural importance of the performing arts as fulcrums of identity where people recognize shared cultural knowledge through performance participation.[159] This recognition of shared culture makes Peters' query about whether students see themselves in today's music curricula so crucial. The singular, narrow perspective experienced by most preservice choral music educators prevents what Gregory Bateson describes as the evolutional potential of the arts, in which they integrate and unite members of social groups while simultaneously integrating individual selves with the world.[160] If much of choral music educator training remains firmly rooted in the past genres and practices that are limited to the Western conservatory experience, educators miss the opportunity for *communitas*, where personal differences of race, gender, age, and status melt away.[161]

Choral music education's firm grasp on past practices that present uncertainties and obstacles in choral music education, namely choral directors' lack of experience with diverse literature, including modes of transmission, interpretation, and performance practices.[162] Despite current shortfalls, Catherine Bennett surmises that there are ways to prepare choral music

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[158] Rubinstein, "Professional Notes: On the Front Lines of Choral Education Reform," 14.

[159] Turino, *Music as Social Life,* 2.

[160] Ibid., 3.

[161] Turino, *Music as Social Life,*18.

[162] Catherine Bennett, "Teaching Culturally Diverse Choral Music With Intention and Care: A Review of Literature," *Update: Applications of Research in Music Education*, 40, no. 3 (June 2022): 60, https://doi.org/10.1177/87551233211051946.

educators in respectful, authentic, and culturally responsive ways.[163] Additionally, Bennett notes a willingness and eagerness on the part of music educators to expand appreciation, understanding, and awareness for culturally diverse music. Bennett's phrase, "horizontal leadership," highlights the importance of not only learning culturally diverse music but transmitting it with intention and care through culturally responsive pedagogies under the guidance of those with firsthand knowledge and awareness.[164] For many undergraduate choral music education programs, this means collaboration with musicians and experts outside of traditional, Eurocentric choral practices.

Collaboration and musical understanding culminate in what ethnomusicologists Terry E. Miller and Andrew Shahriari call "knowing the world's musics."[165] They cite the two prongs of ethnomusicology: the musicological and the anthropological. The musicological approach is most relevant to music education because of its emphasis on cultural context. Here, Miller and Shahriari note the advantage to today's music educators: technology. Where it was once difficult to find relevant information concerning diverse musical and performance practices, resources continue to grow exponentially. As experienced ethnomusicologists, Miller and Shahriari know that understanding the music of another culture is more complicated and demanding than simply collecting it.[166] Nonetheless, exposure to diverse music expands music education beyond the traditional canon of composers and works. For Miller and Shahriari, it does not matter *how* one begins as much as *that* they begin.[167]

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[163] Bennett, "Teaching Culturally Diverse Choral Music With Intention and Care." 60.

[164] Ibid.

[165] Terry E. Miller and Andrew Shahriari, *World Music: A Global Journey* (New York: Routledge, 2021), 9.

[166] Ibid., 12.

[167] Ibid., 13.

Michael Mark and Patrice Madura believe the time is ripe for new beginnings, noting that the changing nature of contemporary society requires an evolutionary transformation in music education.[168] They postulate that the central role of music education is to create a musically literate and informed public.[169] This goal is unattainable if students view choral music as antiquated or irrelevant. A musically literate society depends on participation in music education. Therefore, the impact of curricular changes at the preservice level is paramount because choral music education goes beyond technical skill and mastery of a narrow band of literature. Instead, it expands the notion of music training as a means of broadly and deeply understanding music as a pan-human phenomenon.[170]

Luis Alfonso Estrada Rodríguez expands the notion of music learning to include reflection and responsibility, citing the need for an educative rather than training approach.[171] Rodríguez reiterates the many functions of music and suggests that the approach to music education must expand beyond the training model, echoing an altruistic philosophy that considers cultural contexts. According to Rodríguez, the teacher/apprentice model limits music to performance and composition without considering the dynamic aspect of music's social and cultural impact.[172] Rodriguez's premise is that a broader musical education experience benefits the individual learner and enhances social responsibility. While a technical path to music training

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[168] Mark and Madura, *Contemporary Music Education*, 235.

[169] Ibid.

[170] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[171] Luis Alfonso Estrada Rodríguez, "Education in Latin American Schools," in *The Oxford Handbook of Philosophy in Music Education*, eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 239.

[172] Ibid., 239.

implies action toward the music, the ethical application expands to include an understanding of the composer and the function of the music in context.[173] For Rodríguez, the mark of an excellent music educator is one who recognizes the value of the social role music performs in society.[174]

Patricia Shehan Campbell postulates an evolutionary theory: generating a humanistic music policy from the emerging nexus of ethnomusicology and music education.[175] In Campbell's words, "Ethnomusicology seeks to understand music as it is expressed, learned, listened to, and valued by the full spectrum of humanity."[176] Therefore, music becomes interdisciplinary, expanding beyond the technicality and performance of a conservatory mindset. Music and cultural anthropology, folklore, religion and ritual, gender, race, and ethnicity are all aspects of music education, expanding music's role in diversity, equity, and inclusion.[177] Campbell's position on the nexus of ethnomusicology and music education echoes Turino's position that music is not socially autonomous. Instead, music's divergent paths fulfill a plethora of needs, all centered on the core of what it means to be human.[178]

This humanist musical philosophy is not new. In a 1933 interview, Percy Grainger commented on the dangers of limiting musical vision to the output of four European countries between 1700 and 1900.[179] Yet, this methodology pervades many undergraduate choral music

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[173] Rodríguez, "Education in Latin American Schools," 242.

[174] Ibid., 241.

[175] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[176] Ibid.

[177] Campbell, "At the Nexus of Ethnomusicology and Music Education," 106.

[178] Turino, *Music as Social Life*, 1.

[179] John Blacking, *A Common-Sense View of All Music*, 2.

experiences. The perpetuation of myopic practices in choral music educator training has devastating results. American choral music classrooms are often places where students' musical experiences continue reflecting divisions in wealth, class, and ethnicity.[180] Fortunately, the very nature of musical experience offers a means of correction. Carol Silverman suggests that music as a means of expressive culture negates division, creating a zone of negotiation for resisting oppression, stereotypes, and cultural appropriation.[181]

In many cases, current models of choral music education follow tradition, a philosophical hierarchy passed down in the teacher/apprentice model, parroted as truth without substantive rationale. Choral music education has specific artistic parameters with a basis in nothing more than the attitudes of human beings towards it.[182] According to John Blacking, tradition evokes a static model of musical continuity, void of music's dynamic reality.[183] Blacking suggests that schools provide opportunities for musicking in new contexts to make sense of familiar and unfamiliar music in new ways, combatting narrow-mindedness and racism while counteracting ethnocentric and derogatory classifications of music.[184] For Blacking, folk music, unwritten music, multicultural music, movement, and dance are part of experiencing all the world's music. Branching into these often-underutilized genres and experiential learning opportunities moves music education from cultural homogeny to emphasizing human variety and ingenuity.[185]

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[180] John Blacking, *A Common-Sense View of All Music*, 3.

[181] Carol Silverman, "Music and Marginality: Roma (Gypsies) of Bulgaria and Macedonia," in *Returning Culture: Musical Changes in Central and Eastern Europe*, ed. Mark Slobin (Durham: Duke University Press, 1996), 236.

[182] Blacking, *A Common-Sense View of All Music*, 25.

[183] Ibid., 20.

[184] Ibid., 147.

[185] Ibid.

Authors André de Quadros and Emilie Amrein call this declassified musicking "empowering song."[186] For de Quadros and Amrein, empowerment stems from recognizing that communal singing precedes Western European practices. All choral music forms are equally viable and crucial despite current educational practices that herald Eurocentric music as the universal standard.[187] Shifting away from these established practices involves destabilizing and dismantling disciplinary boundaries in the spirit of borderless thinking.[188] An essential tool in the success of these ideas starts with understanding music in its cultural context: ethnomusicology. The transformative power of "empowering song" begins with appreciating that music straddles many disciplines, is void of hierarchical delineations, and extends beyond the habitual academic comfort zones.

These harbingers of change began with rumblings on university campuses throughout the United States. Nathan Hesselink notes that university and college music education programs have an identity crisis attributed to the dissatisfaction of students, the general public, and government agencies with the entrenched ideas of the Western conservatory model.[189] Students flock to popular music, world music, and music production classes: courses estranged from the traditional music education.[190] Here music education and ethnomusicology are naturally complementary. According to Hesselink, the central theme revolves around inclusion; whether

[186] André de Quadros and Emilie Amrein, *Empowering Song: Music Education from the Margins* (New York: Routledge, 2022), 1.

[187] Ibid., 5.

[188] Ibid.

[189] Nathan Hesselink, "Western Popular Music, Ethnomusicology, and Curricular Reform: A History and a Critique," *Popular Music and Society* 44, no. 5 (2021): 577.

[190] Ibid.

that takes the form of subject matter, intellectual traditions, amateur performances, or non-major instruction, music education must transition from exclusive to inclusive.[191]

Kladder notes the changing milieu of twenty-first-century music learners and reiterates the position of many scholars and researchers that suggest redesigning some aspects of the music education degree.[192] Many scholars proposed the inclusion of rock, popular, and folk music; genres that generate interest in contemporary American classrooms.[193] Many of these genres shatter the traditional teacher/apprentice model, allowing for learner-led, student-centered pedagogical approaches.[194] These proposed changes result from a substantial decline in secondary performance ensembles and the vast contradiction between the music that students are required to perform in classrooms versus the music experienced outside of school.[195]

Janet Revell Barrett reinforces Kladder's call for change with a reflective view of current music curricula. According to Barrett, much of the language in contemporary music education stems from 1950s verbiage, with words such as *select*, *formulate*, and *organize* coming to the forefront.[196] Barrett asserts the glaring omission: outcomes and objectives outrank the people for whom the curriculum is a vehicle.[197] For many choral music educators, the disparity between their preservice learning and the actual needs in the classroom are immediately apparent. In their

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[191] Hesselink, "Western Popular Music, Ethnomusicology, and Curricular Reform," 576.

[192] Kladder, "Re-Envisioning Music Teacher Education," 141.

[193] Ibid.

[194] Ibid.

[195] Ibid.

[196] Janet Revell Barrett, "Policy at the Intersection of Curriculum and Music Teacher Agency," *Music Educators Journal* 107, no. 1 (September 2020): 37, doi:10.1177/002743210939646.

[197] Ibid.

quest to seek imaginative ways to engage more students in meaningful, creative, and culturally relevant offerings, music teachers often lack training, experience, and support.

For Charlene A. Morton, the solution is simple: change music education's focus from what music is to who it is for.[198] For decades, university choral music educators have failed to shift into this mindset. Current issues in music education stem from Morton's assertion that music educators train with a limited worldview, a fragmentary set of methods that focus singularly on performance or outcomes rather than a multi-faceted inclusive discipline. Morton uses the phrase "all my relations" as a reminder that all human beings have a relationship beyond immediate family to the extended relationship shared with all human beings.[199] Music education's role in fostering these relationships is an integral part of its value. Musical experiences offer vivid examples of the benefits of engaging with others in creating and participating, but as music departments become more exclusive and the boundaries more rigid, music education loses its ability to facilitate awareness, imagination, and creativity and is reduced to nothing more than learning music.[200]

In addition to the relational value, Morton touches on music's inherent creativity. Mary A. Kennedy echoes this position. Kennedy surmises that preservice elementary music programs readily foster creativity. Nonetheless, she perceives a deficiency in the approaches to secondary music education. In Kennedy's estimation, secondary music specialist programs focus on generating polished performance educators.[201] Like Morton, Kennedy calls out the need for

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[198] Charlene A. Morton, "Music Education for All My Relations," in *The Oxford Handbook of Philosophy in Music Education*, eds. Wayne Bowman and Ana Lucía Frega (New York: Oxford University Press, 2012), 473.

[199] Ibid., 475.

[200] Ibid., 486.

[201] Mary A. Kennedy, "Creative Music Making Since the Time of the Singing Schools: Fringe Benefits," *Journal of Historical Research in Music Education* 21, no 2 (April 2000): 148.

creativity and relationship in secondary music classrooms. Kennedy's solution centers around a brave and radical restructuring of preservice music programs; classrooms that foster time and space to create and experience music from divergent perspectives.[202]

Bruno Nettl posits that studying music involves the dissolution of boundaries. Nettl points out that the study of music from an ethnomusicological perspective often compartmentalizes music into regions, styles, and traditions. Choral music falls victim to this compartmentalization, perhaps on a grander scale with a further proclivity for hierarchical delineations. Nettl's fundamental ethnomusicological observations note the significant interaction between musical cultures, genres, repertories, and styles.[203] These observations equally apply to choral music education. Choral music education must involve analyzing how things have changed, how music adapts, and the movement of music from unicultural to multicultural.[204] Nettl believes the relationship of ethnomusicology to music education is significant because it broadens horizons, combats ethnocentrism, and shows that all music cultures have valid contributions and deserve respect.[205] These concepts circle back to Nettl's premise of the dissolution of boundaries, a concept crucial to the future of choral music education.

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[202] Kennedy, "Creative Music Making Since the Time of the Singing Schools," 147.

[203]Bruno Nettl, "What are the Great Discoveries of Your Field?" Informal Comments on the Contributions of Ethnomusicology, vol. 51, Ljubljana: University of Ljubljana, Faculty of Arts (2015): 170, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/other-sources/what-are-great-discoveries-your-field-informal/docview/1891986182/se-2.

[204] Ibid., 169.

[205] Ibid., 171.

According to Eric Branscome, the growing pains experienced in twenty-first-century choral music programs are profound because they are deeply rooted in tradition, coupled with resistance to inclusion.[206] Branscome reiterates the Housewright Declaration's assertion that Western art tradition music be preserved and disseminated. Still, it should not be the sole focus of choral music education. Instead, awareness and integration of diverse music is crucial, not only because of its inclusionary nature but because it is the way learners come to know music and music traditions.[207]

Summary

This study aims to solve a problem: the Eurocentric approach to undergraduate choral music education in the United States. The limited changes to choral music education programs in the last century leave preservice educators with limited experiential and practical teaching methods applicable in diverse classroom settings. Moreover, since choral music education programs are often rooted in historical practices that follow a teacher/apprentice conservatory model and use of limited literature, choral music programs are becoming more exclusive rather than inclusive, a phenomenon that extends to K-12 music classrooms.

The theoretical framework provided by music education philosopher Thomas Regelski coupled with the ethnomusicological perspectives of Thomas Turino, points to a praxial, participatory approach to music education that addresses the problem of the Eurocentric approach. Consequently, synthesizing their perspectives may provide a template for meaningful change in undergraduate choral music education programs with the potential to facilitate greater

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[206] Eric Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration," *Contributions to Music Education* 41 (2016): 80, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/vision-2020-beyond-imminent-deadlines-housewright/docview/1790516783/se-2.

[207] Ibid., 72.

diversity and inclusivity while giving preservice educators teaching tools gained by incorporating ethnomusicology in their university education.

Chapter Three: Methodology

Introduction

This chapter aims to introduce the research methodology for this qualitative study regarding incorporating ethnomusicology in undergraduate choral music education. This study method allowed for a deeper understanding of the benefits of ethnomusicological perspectives for undergraduate preservice choral music educators. This chapter discusses the combination of research and interviews following a content analytical method. According to Amy Luo, "Content analysis is a research method used to identify patterns in recorded communication. To conduct content analysis, the researcher systematically collects data from a set of texts, which can be written, oral, or visual."[208] The content analysis for this thesis included written and oral data from texts and interviews. The research plan, including design, questions and hypotheses, participants, instrumentation, procedures, and data analysis, are components of this chapter.

Design

In their book *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* authors Creswell and Creswell note that qualitative research "is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem."[209] Under these parameters, and with the central focus surrounding solving a problem, this research requires a qualitative approach, involving gathering historical data on ethnomusicology, researching American music education standards, and investigating the

[208] Amy Luo, "Content Analysis: Guide, Methods, and Examples," Scribbr, last modified December 5, 2022, https://www.scribbr.com/methodology/content-analysis/.

[209] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 250.

conjunction of both disciplines in the development of undergraduate vocal music education programs resulting in teacher preparation for diverse American music classrooms.

Furthermore, Creswell and Creswell substantiate using a constructivist worldview in qualitative approaches, seeking to understand the world through researching interaction processes. In the case of melding ethnomusicology with vocal music education, a constructivist worldview qualitative approach "allows room to be innovative and to work more within researcher-designed frameworks."[210]

Creswell and Creswell's notion of thorough research through interaction leads to the interview process, which allows for the analysis of substantive ideas and methods from field experts in ethnomusicology, participatory musicking, and choral music education. Moreover, these interviews offer background knowledge and a springboard for the culmination of new processes and methods based on experiential successes. Therefore, the combination of literary research and expert interviews offers a significant opportunity for insight into the potential benefits of incorporating ethnomusicology in undergraduate choral music education programs from a praxial perspective.

Questions and Hypotheses

Research Question One: How can incorporating ethnomusicology in undergraduate choral music education programs improve the preservice educator's understanding of how choral music is used in other cultures?

Hypothesis One: Incorporating ethnomusicology in undergraduate choral music education programs can improve the preservice educator's understanding of how vocal

[210] Creswell and Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 20.

music is used in other cultures by discerning how different cultures value vocal music, providing background for the teaching methods of diverse cultures, and creating opportunities for experiencing the transmission of choral music from divergent perspectives.

Research Question Two: How can studying and experiencing non-Western and non-Eurocentric music genres in undergraduate choral music courses prepare music teachers for diverse classrooms?

Hypothesis Two: Studying and performing world music genres in undergraduate choral music education courses can prepare music teachers for diverse classrooms by providing opportunities for experiencing and expressing music outside of their cultural identity, reflecting on perceived and unperceived cultural biases, and relating a culture's music to a cultural context.

Participants

The participants in this study consist of experienced choral music educators at the university and high school levels with master's or doctoral degrees in choral conducting or choral music education. Additionally, university-level experts in ethnomusicology and choral conductors and clinicians with regional or international experience in combining ethnomusicology and choral music education or leading participatory performances outside Western conservatory traditions participated in the research process. Finally, those with compositional expertise provided insight into the burgeoning collection of choral music developing outside Eurocentric philosophy.

The researcher recruited participants through existing professional networks, including contacts from the Missouri Music Educators Association (MMEA) and the American Choral

Directors Association (ACDA). Additionally, the recruitment of participants evolved through contacts created from research findings. The researcher emailed participants a request for participation, and upon agreement, a recorded in-person or phone interview was conducted. Finally, participants signed an informed consent form as part of the agreement to participate. There was no need for a set number of participants for this study. Instead, the participants were chosen based on their expertise in choral music education, ethnomusicology, or participatory music genres.

Setting

Interviews for this study took place in person or via phone. The researcher obtained permission to record each of the interviews through verbal and written consent. Participants were not compensated for their participation.

Instrumentation

The interview portion of the research included interview questions. The researcher asked a range of questions from the following list. Not all questions were part of every interview, but each participant answered a minimum of two questions on the list based on their experiences and areas of expertise.

Interview Questions:

1. In what ways do you think incorporation ethnomusicological courses or experiences would benefit undergraduate choral music educators?

2. In recent years, there have been legitimate concerns about cultural appropriation in choral music. Would adding ethnomusicological courses help preservice choral music educators determine appropriate use and context for include diverse music genres?

3. Have you had collaborative experiences between ethnomusicologists and music educators?

4. In what context have you experienced successful collaboration between ethnomusicologists and music educators?

5. Can you give examples of instances where participatory music has impacted music education programs?

6. In what ways do you think incorporating ethnomusicology into choral music education would prepare preservice educators for inclusivity and diverse classrooms?

7. What would be the possible resistance to incorporating ethnomusicology into undergraduate choral music education programs?

8. What are the types of inclusive, participatory choral music activities that would benefit preservice music educators?

9. Choral music education programs are rooted in tradition. In what ways do you think incorporating ethnomusicology may hinder or enhance those traditions?

10. What types of ethnomusicological experiences do you include in your choral or music education classrooms?

Procedures

The interview procedures for the research topic began with email requests for participants based on expertise in music education, ethnomusicology, or choral conducting. First, the researcher contacted each participant via email to request an interview. Each participant received a formal email (see appendix C) including information about the research topic, a discussion of anonymity, and an indication that there would not be compensation for the interview. Next, there were times established for interviews. The resulting interviews, conducted via phone or in person, lasted thirty-five to sixty minutes. Each interviewee responded to a series of questions from the above list but was free to explore or expand upon topics as needed or based on their specific area of expertise. With permission (see appendix D), the researcher recorded, transcribed, and saved each interview on a password-protected computer. Subsequently, a coding

process using Delve Qualitative Analysis Software established content highlights. Finally, identifying thematic content led to further literature research, resulting in a series of research findings.

Data Analysis

The data analysis consisted of an in-depth survey of literature and interviews. A formalized list of topics resulted from uploading the interview transcripts into Delve Qualitative Analysis Software to code the interviews for thematic content. Identifying thematic content initiated additional literature research to substantiate or refute interview information. The coding list consisted of the following topics: culture, experiential, notation, hierarchy, context, community, inadequacies, preparation, performance, limitations, diversity, inclusivity, and participatory musicking. Ultimately, three main topics with additional subtopics resulted from the coding process. The application of these topics through the lens of the research questions is the focus of the data analysis. The following is a list of data analysis topics.

1. Limitations
2. Community
    a. Diversity
    b. Inclusivity
    c. Participatory Musicking
3. Culture
    a. Cultural Context
    b. Experiential Learning

Summary

The chapter outlined detailed research methodology in a qualitative design, providing important information about the benefits of incorporating ethnomusicology in preservice choral music educator programs. Using content analysis, blending literary research, and expert interviews, the study focused on recurring themes and substantive findings. A critical content

analysis component involved Delve analytical software, highlighting current preservice undergraduate choral limitations, community benefits, and cultural perspectives.

Chapter Four: Research Findings

Introduction

The research for this study involved the analysis of relevant literature and a series of expert interviews. Two of the experts are actively involved in choral music education at the high school or university level, and both have advanced degrees in choral conducting. Additionally, both of these experts have significant experience in participatory musicking or non-Eurocentric choral genres that adds to their pertinence in this study. A third expert has a university choral music background, but currently travels the globe as a clinician, performer, composer, and expert on gospel music. This interviewee lends his expertise to numerous musical endeavors, including documentaries on American music genres and university choral festivals and master classes.

The remaining experts have significant experience in ethnomusicology. One interviewee's background focuses on composition. His expertise encompasses Western conservatory musical styles and significant experiences in non-Western music and Brazilian jazz. This interviewee is an active composer, performer, university educator, and music publisher. Finally, the last interviewee is an internationally renowned ethnomusicologist and professor emeritus, with numerous teaching credentials and publications to his credit. In addition to his significant research, this interviewee also has extensive experience as a field ethnomusicologist and university educator.

As part of the research process, the interview transcripts were analyzed using Delve software. This software highlighted significant corroborative themes in the interview transcripts, resulting in three overarching topics: Limited Preparation, Community, and Culture. The topics and subtopics in the subsequent research finding provide the basis for the study of solving the

problem of the Eurocentric approach to undergraduate choral music education. Additionally, all interviews are confidential, and the names of the participants are withheld by mutual agreement.

Limited Preparation

A fundamental question for this thesis involves determining if studying and experiencing non-Western, non-Eurocentric music genres in undergraduate choral music can prepare music teachers for diverse classrooms. This question poses an interesting dilemma; none of the choral music educators and clinicians interviewed had significant undergraduate choral experiences outside of Western genres. The interview responses about varied undergraduate choral experiences painted a powerful picture: "I value the classical part of my training, but diverse experiences were limited or non-existent."[211]

The only significant deviation from the negative response, outside of those with an ethnomusicology background, was Interviewee C with an undergraduate degree in composition. His response varied profoundly. He stated, "In my undergraduate studies, I studied Korean and Gamelan music and had some exposure to Indonesian and the Balenciaga styles. I had a large interest in Brazilian music and Brazilian jazz. It was constant exposure."[212] These responses directly reinforce the problem of the lack of non-Western, non-Eurocentric experiences in choral music education programs.

The problem goes beyond university choral music education programs. Across the board, preservice music educators feel ill-prepared for diverse classrooms, often because of myopic undergraduate educational experiences. Mara Culp and Karen Salvador state, "Music educators

[211] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[212] Interview with a composer and university professor, March 17, 2023.

must meet the needs of students with diverse characteristics, including but not limited to cultural backgrounds and musical abilities and interests. Music education programs may not systematically prepare preservice teachers or potential music teacher educators for this reality."[213]

Rachel Sorensen echoes this sentiment, noting that a gap in preservice music educator preparation "is troubling given that research findings have indicated that many P-12 students do not connect with the music, primarily Western art music, taught in schools."[214] According to those interviewed, this gap significantly affects choral music. Interviewee E, one of the choral music education experts, likened experience with different musical genres to the tools in a toolbox. Ideally, each preservice choral educator leaves their undergraduate training with a toolbox full of various devices. If, for example, classical music is a screwdriver, gospel music is a hammer, and rock music is a wrench, then there are numerous tools of the trade at the user's disposal upon completing their undergraduate training.[215] Interviewee E states that the problem for choral music educators "is that we have a lot of screwdrivers, a lot of classical. But that's it."[216]

According to Mary Ellen Junda, the problem is not new for choral music educators. She states, "The College Music Society, National Association for Music Educators, and American

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[213] Mara E. Culp and Karen Salvador, "Music Teacher Education Program Practices: Preparing Teachers to Work with Diverse Learners," *Journal of Music Teacher Education* 30, no. 2 (2021): 51, https://doi.org/10.1177/1057083720984365.

[214] Rachel Sorenson, "Perceptions and preparedness: Preservice Music Educators and Popular Music Teaching Skills," *Update: Applications of Research in Music Education* 39, no. 2 (2021): 34, https://doi.org/10.1177/8755123320957945.

[215] Interview with a choral music education professor, April 6, 2023.

[216] Ibid.

Choral Directors Association have emphasized the need to diversify ensemble experiences and repertoire beyond Western Art Music traditions to be more relevant and to reflect societal changes."[217] The difficulty is implementation due to a lack of experience, knowledge of cultural representation, authenticity, and performance practice.[218]

Perhaps their responses to the training obstacles were more significant than the limited preparations experienced by the participating choral music educators and clinicians. Each, in one way or another, sought a means for diverse choral experiences. In essence, they took matters into their own hands. While some of the reasons were personal or stemmed from previous musical knowledge and experiences, each reflected on the significant impact of these non-Western or non-traditional musical encounters on their teaching and views of choral music as an expressive medium.

The initial hypothesis, stating that studying and performing world music genres in undergraduate choral music education courses can prepare music teachers for diverse classrooms, could not be substantiated by the research or interviews conducted. Instead, the study led to compelling evidence that there are multiple avenues for music educators to experience diverse musical practices, and these center around the notion of community. Diversity and inclusivity for music educators may not start in the university. Instead, it may begin in the community and filter into classrooms, building musical communities in those programs and beyond.

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[217] Mary Ellen Junda, "Exploring Cultures through Song," *The Choral Journal* 59, no. 9 (April 2019): 30, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/exploring-cultures-through-song/docview/2194010179/se-2.

[218] Ibid.

Community

The most significant theme resonating throughout the interviews was the role of music in creating community. In fact, the Delve software noted twenty-two mentions of this topic: more significant than any other topic by a margin of eight. For example, Interviewee B, a choral music educator and an internationally renowned clinician, states, "Music is one of the first ways people break down barriers. When you sing together, when you experience music together, you are together. Music creates community. There is no changing that. Music creates unity."[219] For all interview participants, building community through music became crucial, especially in teaching situations. The recognition of the importance of these ideas forced the participating music educators and clinicians to look outside of the exclusivity of their undergraduate experiences. Instead, they sought opportunities for inclusivity, diversity, and participatory musicking.

Inclusivity

For the research participants, creating community through music culminated in the idea of inclusivity. Perhaps the clearest reinforcement of this idea came from Interviewee A, who stated, "Everyone is a musician, or nobody is a musician."[220] The conservatory expectations experienced by most participants left little space for inclusivity, a sentiment echoed by Rhonda Fuelberth and Christy Todd. They suggest that most choral music educators work in environments where "program traditions and current practices may not align with the edict to provide access."[221] For Fuelberth and Todd, inclusive choral music programs are challenging

[219] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[220] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

[221] Rhonda Fuelberth and Christy Todd, "'I Dream a World': Inclusivity in Choral Music Education," *Music Educators Journal* 104, no. 2 (2017): 38, https://www.jstor.org/stable/26588617.

because choral music educators are trained and exist in a "profession that evaluates perfection and uniformity publicly through annual high-stakes assessments and concerts."[222] The research participants' similar classroom experiences indicated a need for change. Interviewee D suggested a shift in the perception of music's role in the classroom, stating, "When you can have the music affirm the student, rather than just have the student sing to the music, it is a completely different shift. Suddenly it is not hard."[223]

For the research participants and others in choral music education, inclusivity in the choral classroom is paramount, and they are not alone in voicing their concerns and seeking alternatives. The American Choral Directors Association's Diversity Initiatives Committee states, "We will not allow where we have been to dictate where we are going."[224] For too long, teachers, musicians, and organizations have been conditioned to see inclusivity and access "as a chore, an item on a checklist to secure grant funding or appease an irritating voice in our community, instead of what it is: an integral, essential part of our art."[225] As Interviewee D put it, "Providing an environment where everyone is accepting and affirming creates an environment for singing in a safe place. And that is the way every choir room should feel."[226]

Interviewee E gave an outstanding example. He described teaching a gospel choir at a large Midwestern university. Students received credit for participating, but the director insisted

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[222] Fuelberth and Todd, "'I Dream a World': Inclusivity in Choral Music Education," 39.

[223] Interview with a choral music educator and participatory performance expert, April 2, 2023.

[224] Ahmed Anzaldúa et al., "Lift Every Voice," *The Choral Journal* 62, no. 7 (March 2022): 49, https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/lift-every-voice/docview/2655634792/se-2.

[225] Ibid., 50.

[226] Interview with a choral music educator and participatory performance expert, April 2, 2023.

on community involvement. He states, “I did not just want it to be students; I also wanted the people in the community to be involved.” Interviewee A described similar community experiences while collaborating with graduate level music education professors for a summer course. He states, “What I was trying to teach was not just the tunes and the sounds as much as the ethics beneath the playing; the whole participatory ethics as opposed to presentational ones. And for me, that was the lesson that was as important as anything else.”[227] Many music education students in these courses took these ideas back to their communities, where they created participatory ensembles. The ethos of involvement, inclusivity, and community where “anybody can join at any level” permeated the experience.[228]

Diversity

Diversity is a word with many connotations. For example, one facet of diversity in choral music education encompasses choral programs with students and teachers from various backgrounds, races, genders, and socio-economic classes. While these components of choral music diversity are crucial for successful programs, for this study, diversity pertains to musical genres and experiences outside of Western conservatory traditions. For choral music educators and their students, “different genres open up the world.”[229]

Since the choral music educators in this study have already established their limited preparation in non-Eurocentric genres during their undergraduate training, their commitment to choral music diversity is all the more remarkable. Their experiences with non-Eurocentric genres range from South African choral music to gospel music, sea chanteys, barbershop music, and

[227] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

[228] Ibid.

[229] Interview with a choral music education professor, April 6, 2023.

beyond. For each, diverse choral experiences impacted how they taught, arranged, and viewed choral music.

Perhaps one of the most significant anomalies in this study was that the lack of diversity in undergraduate choral music education programs translated to an increased desire for diversity in community and graduate choral experiences. The teachers and clinicians recognized their insufficient preparation and, with deliberate determination, rectified the problem. For example, Interviewee D developed a passion for sea chanteys. He and a graduate school conducting colleague developed sea chantey sing-a-longs in several communities. He says, "The reason we started the sea chantey sing-a-longs is because we want people to come together, have a good time, and understand that music can be more than performance. Everyone can do it. There is always a level of participation for everyone that attends."[230]

For this interviewee, these sing-a-longs developed during his graduate school tenure. While it started as a community experience, the impact reverberates through his position as a choral music educator as he takes the affirmations of passing the melody from his sea chantey sing-a-longs to his classroom. This educator surprised his tenor/bass choir on National Pirate Day by donning pirate apparel and teaching a sea chantey. Much like the atmosphere created in community sing-a-longs, the choral director required loud affirmations as students volunteered and performed solos. There was no need for perfection, just camaraderie and fun. The result: a level of confidence, participation, and energy that impacted the class for the remainder of the school year. There are plans to use sea chantey sing-a-longs as a recruitment tool for his high school and, possibly, throughout the district.

[230] Interview with a choral music educator and participatory performance expert, April 2, 2023.

Interviewee D also took his choral singing experiences in South Africa to the classroom. He comments on his immersive experiences in South Africa, where choirs performed ululations. Initially, the experiences were uncomfortable because they were new and unscripted. However, experiencing a diverse genre gave this instructor the confidence to present South African choral music in the classroom without feelings of cultural appropriation. He likens the experience to developing a palate for South African music that impacts his teaching through the lens of cultural respect.

Interviewees B and E had a significant background in gospel music before their undergraduate training. For both participants, gospel music became a mainstay of their choral directing experiences, taking them to international conferences and university classrooms. While both had undergraduate training focused on Eurocentric conservatory music, it was only one part of their perspective on choral music. Interviewee B insists that choral music should not be compartmentalized, stating, "Black folks do not separate as much. Those of us with roles in academia, we bring our church stuff with us."[231] The reason for their successful multifaceted choral approach: community.

That sense of community is why Interviewee E is starting a gospel choir at his current university. He states, "I am going to try to implement (a gospel choir) at my school because people like that style. It is a little bit easier. I feel like it can be more relatable. And again, it is not forcing religion. Although we know that when you are singing gospel music, we are talking about Jesus, so you can sing to whoever you want." Interviewee C concurs, stating, "In a culturally diverse society like the one we live in, there are different perspectives."[232] The

[231] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[232] Interview with a composer and university professor, March 17, 2023.

plethora of perspectives makes experiencing and singing diverse choral genres inherently powerful. Moreover, despite the challenges, "People are more willing than they were even five years ago. Maybe the pandemic even made a shift in that. We all had to go through a collective life experience together. Maybe it is time to find some common threads."[233]

Participatory Musicking

The resounding community theme permeating the interviews by no means negates the importance and validity of Western choral music. Instead, it adds to the value and perspective of those with a choral music background because it extends the invitation to sing to a broader range of people, especially in an educational setting. In the aptly named article, "Lift Every Voice," André de Quadros states, "I was trained as a conductor to perform. Now, I need to perform less and listen more in so many different ways: listen with my ears, with my eyes, with my heart, with my mind."[234]

These ideas are familiar to American choral music education. Initially, the concept of participatory musicking was so crucial to American music education because "as the American colonies became the United States, people sought ways to bind themselves together in a shared heritage, and one of the ways they did so was through music."[235] These ideas translated into public school music education by the mid-nineteenth century. Lowell Mason led the charge, "establishing music as a key component of public education in American schools."[236] The

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[233] Interview with a choral music education professor, April 6, 2023.

[234] Ahmed Anzaldúa et al., "Lift Every Voice," 50.

[235] Adam La Spata, "Singing Schools and Choirs in Antebellum America," in Daily Life Through History, ABC-CLIO, 2023, Accessed, May 3, 2023, https://dailylife2-abc--clio-com.eu1.proxy.openathens.net/Search/Display/2208563.

[236] Ibid.

significance of this event also led to the demise of America's singing schools, which were a precursor for participatory musicking in communities throughout the country. Michael Mark and Charles Gary "see in this trend the beginnings of a split that has plagued music education to this day, because in place of indigenous American music came the often-insipid compositions of nineteenth-century European composers."[237] Additionally, this split had a drastic impact on the numbers of Americans who viewed "music as a means of child development and a creative expression for all rather than for the talented few."[238]

The participants in this study sense the winds of change in American choral music education, with a resurgence of community involvement. Interviewee D states, "You can enjoy communal singing and not have a degree to do it."[239] This sentiment echoes the Housewright Declaration, which states, "Music educators must join with others in providing opportunities for meaningful music instruction *for all people* beginning at the earliest possible age and *continuing throughout life*."[240]

Interestingly, the clamor for participatory musicking involves those outside of the professional music sphere. Interviewee D describes an encounter with a local businessperson hoping to host a sea chantey sing-along. This person stated, "Can I get a little philosophical? Our community needs this after the past few years. People are still hesitant to interact with each other

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[237] Mary Kennedy, "Creative Music Making Since the Time of the Singing Schools: Fringe Benefits," *Journal of Historical Research in Music Education* 21, no. 2 (April 2000): 134.

[238] Ibid., 135.

[239] Interview with a choral music educator and participatory performance expert, April 2, 2023.

[240] Eric Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration," *Contributions to Music Education* 41 (2016): 73.

because of the pandemic. To have this time and space where it is safe to interact with music is needed."[241]

Interviewee B also describes a community-based music philosophy he experienced in Europe in what he describes as open-air singing events. These events involve a coordinated effort, "where (organizers) invite all these choirs and people to come in and everyone is singing, even the audience."[242] In 2022, the most recent open-air event this interviewee participated in involved over 5,000 singers. These events are not just about instruction or performance: "It is not just the music. It is the community."[243]

Interviewee A has significant experience in ethnomusicology and participatory musicking. Additionally, he collaborated with the music educators on his campus to bridge the divide between ethnomusicology and music education. He emphasizes events "in places where everyone can join in (because) then the idea of participatory (musicking) really flowers." Admittedly, the music educators who brought these ideas back to their school districts often met with resistance from administrators. Nonetheless, some music teachers he worked with reveled in their experiences and returned to their communities and classrooms to "start new ensembles that were participatory."[244]

Participatory musicking strikes at the heart of American music education philosophy, which gives lip service to the idea that "music education exists to develop student musicians rather than technicians."[245] It negates the ideology of focusing instruction exclusively on

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[241] Interview with a choral music educator and participatory performance expert, April 2, 2023.

[242] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[243] Ibid.

[244] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

[245] Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration," 77.

preparation for concerts or competitions, an important distinction for Interviewee E, who states, "As a performance person, I focus on performance. I do think that there can be elements where you are sharpening the skills of undergrads without a performance."[246] Nevertheless, this skill set is often the focus of undergraduate choral music education programs. Mary A. Kennedy states that "secondary music specialist programs still focus, in the main, on producing polished performance teachers."[247] This single-mindedness has come at a cost: "educators and administrators who value the tangible rewards of contest trophies more highly than the intangible rewards of musical growth."[248]

Again and again, the research participants noted the limitations in their preservice training, with a notable emphasis on community musicking. Eric Branscome states, "University music educators must remain cognizant of developments in public school music education so future teachers are adequately prepared for the challenges they will face upon entering the teaching workforce."[249] The unanimous decision for each interviewee to seek out diverse community music opportunities outside of their university experiences suggests a significant problem. When asked how to facilitate a change regarding the current shortfalls in choral music education, Interviewee D states categorically, "It is going to start in the community."[250]

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[246] Interview with a choral music education professor, April 6, 2023.

[247] Kennedy, "Creative Music Making Since the Time of the Singing Schools: Fringe Benefits," 148.

[248] Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration," 77.

[249] Ibid., 73.

[250] Interview with a choral music educator and participatory performance expert, April 2, 2023.

Culture

The second research question focused on incorporating ethnomusicology into undergraduate choral music education programs. The hypothesis stated that including ethnomusicology in undergraduate choral music education would facilitate an understanding of how choral music is used in other cultures, offering background for the teaching methods of diverse cultures and creating opportunities for experiencing choral music transmission from divergent perspectives. Notwithstanding the discovery that those with undergraduate degrees in choral music education had little or no choral diversity in their undergraduate choral education programs, the initial assessment of ethnomusicological perspectives seemed like a non-starter. Nonetheless, the interview process proved successful in determining that, while ethnomusicology courses may not have played a considerable role in choral music education programs, interviewees still found opportunities for non-Western or non-traditional choral experiences through consciously seeking opportunities for musical and cultural immersion.

Cultural Context

Throughout the study, it was clear that interview participants deliberately included cultural context in their experiences with new choral genres. The notion of cultural context was the second most common theme in the interview conversations, with fourteen references in Delve's analytical software. Participants seeking opportunities for cultural enrichment resonated personally and professionally in each case. Those currently vested in choral music education found that opportunities to learn and experience culturally diverse choral music enhanced their classroom teaching exponentially: an outstanding rationale for melding ethnomusicology and choral music education. For Interviewee A, the definition of ethnomusicology is "going to different places and learning different ways of being in the world and learning different ways of

understanding music and what it is and can be."[251] For him, music is part of a culture's underlying character or spirit: cultural ethos. The essence of connection is the character and credibility that permeates a culture's music, a powerful tool for music educators teaching diverse choral genres.

Interviewee B suggests that music educators have numerous opportunities for cultural immersion. He states, "Just go to a public situation and take in the culture. Just take it in first; go and learn."[252] While choral educators are rightfully sensitive to cultural appropriation, it does not negate the responsibility of having conversations, being open to new experiences, and learning about musical cultures beyond one's comfort zone. Interviewee E highlights the danger of avoiding stylistically and culturally diverse music. He states, "The issue is that (some music) is so foreign that nobody does it. So, then it becomes wrong. It is deemed so foreign that it should not be done."[253] This is where music educators have an opportunity and a responsibility.

Interviewee B notes that "teachers have got to be constantly learning."[254] That means that in new cultural experiences, teachers must look to others for expertise. They must give up their instructor role and resume the learner's role. Music educators must recognize that "not everybody has to be an expert in every music, but developing an appreciation for it does not necessarily mean expertise."[255] Nonetheless, educators can seek out others with expertise, even if that means students in the classroom.

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[251] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

[252] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[253] Interview with a choral music education professor, April 6, 2023.

[254] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

[255] Ibid.

Interviewee C, who has an extensive background in non-Western music, allowed his students to take on the role of expert. For a recent winter concert, the class created a medley of winter songs representing each culture in his choir classroom. According to this interviewee, every student brought a song from their tradition, but that was just the beginning; each student was responsible for teaching the song to the class. Each student in the class was culturally represented and given an equal stake in creating choral music that included their cultural perspectives. As the interviewee noted, "It is great for music education. It is great for cultural education. It is great all the way across. You are dealing with languages. It is all those things that music should be."[256]

Experiential Learning

Another resounding theme throughout this study is the idea of experiential learning. While in ways this is tied closely to participatory musicking, for those interviewed, experiential learning impacted their confidence as educators, giving them the impetus to go beyond the limits of their undergraduate training or university confinements. Interviewee D, whose undergraduate ethnomusicology experiences were solely based on a single semester world music course, states, "People are waking up to the idea that other cultures are just as valid, especially outside the textbook. We study other cultures but then never apply it."[257] For Interviewee B, the application process is the ultimate realization: "When you share moments, that is when you begin learning by experiencing."[258]

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[256] Interview with a composer and university professor, March 17, 2023.

[257] Interview with a choral music educator and participatory performance expert, April 2, 2023.

[258] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

For several study participants, the solution to the lack of participatory learning in undergraduate programs is space, both physical and via scheduling. For Interviewee A, opportunities for combining ethnomusicology and music education were so limited that he volunteered to teach courses. He described his experiences collaborating with a music education colleague, where he focused on the culture and society surrounding Indian and Zimbabwean music. However, a crucial component was experiential: "playing the traditions."[259] Those opportunities are central to his musical views, a fundamental philosophy beyond monetary limitations. When describing these courses, he notes that in his experiences, repeated musical exposure changes the participants. He states, "If you do it every week, the habits of that particular scene start to form in the participants. It really changes you. A source of social change is really the practice of these things, the constant practice over time."[260]

Interviewee E creates similar opportunities for experiential music. For him, ethnomusicology was initially off his radar, especially during his undergraduate choral music education experiences. He never took an ethnomusicology course because "it was never presented as something that could be helpful or useful."[261] Despite having opportunities to take ethnomusicology courses, he was unaware of their value to educators until he entered his first classroom.

What Interviewee E did understand, based on his longstanding experiences as a gospel singer and arranger, was the importance of diverse learning experiences and his passion for sharing his cultural experiences. This understanding gave him the impetus to initiate a gospel

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[259] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

[260] Ibid.

[261] Interview with a choral music education professor, April 6, 2023.

choir as part of his university teaching. Fortunately, his institution recognized the importance of his course and granted time and space in the course schedule. Like Interviewee A, the significance of experiential learning transcended the compensation. This research participant decided that if the gospel choir "were not a class, he would have made the experience happen on his own."[262]

The bottom line is that the research participants all recognized the benefits of experiential learning and cultural context despite their preservice training. Choral music educators need to experience the music of other cultures, ask questions, and be confident enough to seek ways to include a broad spectrum of choral music in their classrooms.[263] Part of the difficulty with experiential learning is that it is "very difficult for teachers to move out of their 'comfort zones' and adopt student-centered experiential approaches."[264] As Thomas Regelski notes, "Music teachers are typically in touch only with their own teaching circumstances, their own music sub-specialty, their local teaching circumstances, their own music sub-specialty in their school, and their own personal and teaching paradigms."[265] Without hands-on, praxial experience in diverse genres and an understanding of the cultural context of music, this will continue to undermine choral music education.

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[262] Interview with a choral music education professor, April 6, 2023.

[263] Ibid.

[264] Hadjikou Chryso, "Experiential Learning in Music Education: Investigating the Cypriot Context," *Music Education Research* 23, no. 4 (2021): 405, DOI: 10.1080/14613808.2021.1874328.

[265] Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," 110.

Each music educator interviewed found themselves in this dilemma after their undergraduate training, pointing to a need for change in preservice choral music education. It is time for choral music educators and students alike to "experience something else."[266]

Summary

The combination of relevant literature, expert interviews, and Delve qualitative analysis software provided three far-reaching themes for this study. The first theme, Limited Preparation, pointed to the exclusivity of undergraduate choral music education programs. Preservice choral music educators experience a myopic approach to choral music education from content, cultural, and performance perspectives. Only interviewees with undergraduate degrees outside of choral music education shared examples of significant cultural and experiential diversity in their undergraduate music programs. This limited preparation left choral music educators unprepared for diverse classrooms and with a limited number of musical tools to reach a broad spectrum of their student populations.

The second theme, Community, had the highest overall occurrence in the Delve software. The Community theme sparked discussions on inclusivity, diversity, and participatory musicking, equally rampant in literary resources. The most striking aspect of the Community theme was the determination of each research participant to seek out, create, lead, and engage in community music-making not only because of their limited preparation as music educators but because of their fundamental understanding of the importance of divergent music practices. Understanding a community's music and participating within the community has significant

[266] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

benefits for music educators. Most interviewees cite their community music experiences as crucial to their improvement as music educators.

The third theme, Culture, examines music's role in understanding context through experiential learning, hearkening to Regelski's praxial approach to music education, including ethnomusicological practices of cultural immersion, experiential participation, and the need to bridge the often-parallel disciplines of ethnomusicology and music education. For each participant, experiential learning was the catalyst for continued education, deeper musical understanding, and exponential growth as educators.

While the answer to the research question, "How can studying and experiencing non-Western and non-Eurocentric music genres in undergraduate choral music courses prepare music teachers for diverse classrooms?" seems illusive based on the lack of undergraduate non-Western, non-Eurocentric experiences by the choral music education participants, there is an answer. The answer lies in the consistent revelation of choral music educators seeking alternatives to Western conservatory traditions as educators and musicians. The lack of diverse choral opportunities in undergraduate classrooms forced these teachers to explore their communities or seek other means of educating themselves through experience and participation. As a result, significant evidence points to the value of diverse genres and cultural immersion based on their subsequent professional and experiential learning.

Likewise, the answer to the research question, "How can incorporating ethnomusicology in undergraduate choral music education programs improve the preservice educator's understanding of how choral music is used in other cultures?" may not be conclusively determined. Nonetheless, substantial evidence for the benefits of inclusion, diversity, participatory musicking, cultural context, and experiential learning shows that the problem of the

myopic approach to choral music education is ripe for change. Indeed, many music educators are opting to rectify their limited preparation by seeking community and cultural experiences to change the trajectory of their teaching.

Chapter Five: Conclusions

Summary of Study

The overall interpretation of the literature reviews and interviews points to a conclusive picture: undergraduate choral music education programs need revision. Mary Kennedy's assertion that "a solution centers around a brave and radical restructuring of preservice music programs, (including) classrooms that foster time and space to create and experience music from divergent perspectives."[267] Every interviewee who received preservice choral music educator training left their undergraduate experiences with a singularly focused idea of choral music, rooted in Western conservatory traditions, and limited in scope and practice. Their collective recognition of their preservice limitations caused them to seek transformative, participatory, and culturally diverse music opportunities. It is telling that the words of Interviewee E echo the voice of Mary Kennedy: "I think it is important for there to be space somewhere in the schedule, especially for colleges of music, to make (diverse choral experiences) happen."[268]

This idea of space is one aspect of the radical restructuring proposed by Kennedy. Nevertheless, there are other overhauls required. For each interview participant, a broader range of inclusivity and diversity starts with participatory musicking. Rather than the myopic adherence to Western conservatory practices, each interviewee proposes that choral music experiences must cast a wider net beyond limited genres and current performance practices. Their ideas suggest that choral music must become expansive rather than limiting. Ethnomusicologist Bruno Nettl means that music must transition from *unicultural* to

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[267] Kennedy, "Creative Music Making Since the Time of the Singing Schools: Fringe Benefits," 148.

[268] Interview with a choral music education professor, April 6, 2023.

multicultural.[269] For educators, this is particularly essential. Interviewee E suggested that preservice choral music educators leave their undergraduate programs with limited tools. Much like Nettl, his premise means that diverse music experiences and expanded cultural awareness give teachers the tools to reach more students.

A crucial, unforeseen research finding involved the role of the community in choral music education. The research participants feel that music education has become mired in tradition. While each expressed that many aspects of traditional choral music education are valuable, they also recognize the limitations. From the lack of participatory music to limited experiential learning opportunities, choral music educators are finding solutions to their undergraduate limitations in their communities. Both the research participants and the current literature highlight the fact that an essential role of music is fostering relationships. Charlene Morton suggests that music solidifies the bond of the extended relationship shared by all human beings.[270] The solution to the current deficits in choral music education may have its roots in the community, where it is possible to learn different ways of being in the world and understanding music and what it is and can be.[271]

Finally, the research suggests that incorporating ethnomusicology in undergraduate choral music education programs has exponential benefits. The ethnomusicology discipline combines cultural context, immersive practices, and participatory opportunities that are limited or missing from current choral music education programs. Experts such as Thomas Regelski and Thomas Turino note the benefits of melding these disciplines. While Regelski notes the

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[269] Regelski, "On 'Methodolatry' and Music Teaching as Critical and Reflective Praxis," 105.

[270] Morton, "Music Education for All My Relations," 475.

[271] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

complicity of those in higher education to the aesthetic ideology, his suggestions for a praxial approach mirror those of ethnomusicologist Thomas Turino, who has experienced societies where participatory music is accessible to everyone as part of their normal human activities.[272] It is no surprise that the interview participants collectively and unequivocally include culturally diverse, participatory musicking in their quest for improving their personal and professional understanding of music. They are ethnomusicologists, perhaps not in title, but in practice. They are not music educators, but *musics* educators.[273]

Limitations

Every study has limitations. The limitations of this study hinge on location, number of participants, and research questions. While the findings from the research participants resulted in striking similarities, part of this data may result from the unexpected proximity of the interview participants to Midwestern universities. While not all participants had exclusively Midwestern undergraduate experiences, their professional experiences as educators, clinicians, and performers center around the Midwest. Including participants from a broader range of American regions could impact the findings. There may be instances of inclusivity and ethnomusicological incorporation at universities in other parts of the country where cities are more populous and have more diverse populations.

This study was a deliberate mix of relevant literature and expert interviews. The limited number of participants was advantageous in the depth of the interview process. Still, a larger cross-section of interviewees could impact the study results, mainly including interview participants outside the Midwest.

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[272] Turino, *Music as Social Life,* 48.

[273] Regelski, "Resisting Elephants Lurking in the Music Education Classroom," 80.

Finally, the research question, “How can incorporating ethnomusicology in undergraduate choral music education programs improve the preservice educator’s understanding of how choral music is used in other cultures?” lacks results. None of the choral music educators interviewed had practical undergraduate experiences incorporating ethnomusicology. While this limited the findings for this study, it also reiterated the premise of this study, which was to solve a problem.

Recommendations for Future Study

There are several recommendations for future studies based on the analysis of the current research. The first centers on determining the extent of ethnomusicological practices in choral music education programs throughout the United States. Findings throughout the country may prove significantly different from those in the Midwest. If several areas of the country provide preservice music educators with exposure to ethnomusicology, then a look into the impact of these ideas on classroom choral teachers would provide comparative results.

A second recommendation involves the impact of hierarchical perspectives in choral music literature. Several interview participants and numerous literature reviews commented on the hierarchy of genres in American choral music education programs. The dissolution of hierarchical views of genres is dissolving worldwide, most notably in Europe, where open-air singing events incorporating a broad range of choral genres attract thousands annually. A determination on the stronghold of Eurocentric choral music on American music education may provide insight into the changes needed in preservice choral music programs.

Finally, the logical follow-up to the results of this study involves the research and compilation of ethnomusicological resources for choral music educators. Creating a list of clinicians, classes, musical resources, and participatory music events as a reference for choral

music educators would provide a proactive solution to limited preservice choral music experiences. In addition, this compilation of resources would provide information for existing choral music educators and collaborative ideas for university music education programs.

Implications for Practice

This study has far-reaching implications. First, it corroborates the collaborative work of ethnomusicologists and music educators who have combined methodology and resources to enhance music education from praxial and cultural perspectives. Second, the literature reviews and interviews substantiate the need for choral music educators to have a broader understanding of music as it relates to culture and to have experiential learning outside of current preservice educational practices. Third, many music educators seek alternative means to incorporate ethnomusicological methodology in their classrooms, recognizing the benefits of inclusivity, diversity, and enrollment.

A crucial result of this study points to the significant deficits in current preservice choral programs. These deficits have profound consequences. First, the literature and interviews determined that choral music educators arrive with myopic perspectives on genres, cultural implications, and musical transmission in their classrooms. Additionally, their focus on performance limit participation and results in exclusivity. These ideas are reinforced by their undergraduate experiences and further corroborated by school administrations. The world of choral music is exponentially shrinking because of the stubborn adherence to past practices. Successful models, including ethnomusicological practices, participatory musicking, and experiential learning, demonstrate that choral music programs that break traditional molds are not only relevant but fulfill the requirements for the National Association for Music Educators' decrees for outreach, inclusivity, and the social and interpersonal benefits of music education.

Possible solutions start with simple changes. The first change involves the dissolution of the barriers dividing ethnomusicology and music education. Breaking down barriers begins with campus conversations, research, writing in professional journals, and preservice educator training. It requires inviting ethnomusicologists as keynote speakers at music education and choral conferences. Finally, it involves the recognition that these disciplines are not mutually exclusive. Instead, they are musical disciplines with a symbiotic relationship.

If the mantra for music education states that "music making is an essential way in which learners come to know and understand music and music traditions," ethnomusicology is a natural ally.[274] The research participants in choral music education revealed a total lack of exposure to ethnomusicology in their undergraduate experiences. They recognized its importance only after their first teaching experiences, seeking out diverse, participatory musical experiences in their communities and beyond. Later evidence shows that collaboration between music educators and ethnomusicologists is relevant and successful for the educator's personal growth and effectiveness in the classroom.

A second, straightforward solution involves university performance requirements. Choral music education students have ensemble requirements each semester. If some of their requisite training involved participatory ensembles outside of Western conservatory traditions, they would learn diverse transmission models, have exposure to experiential learning, and examine the links between music and culture first-hand. These ensembles on campuses or in the community provide additional educational experiences for preservice students as they learn to "provide a leadership role in coordinating music activities beyond the school setting."[275] As Interviewee D

[274] Branscome, "Vision 2020 and Beyond: Imminent Deadlines of the Housewright Declaration," 73.

[275] Ibid., 72.

noted, learning about diverse cultures in a lecture is vastly different from the application. Cultural understanding through praxis elevates an educator's knowledge of music and allows them to create and share music outside their comfort zone. It enables them to take on the mantle of music culture ambassador, expanding the role of music education to the broadest cross-section of students.

A third, uncomplicated solution involves preservice educators' mandatory masterclasses. Providing masterclasses and experiential learning opportunities for preservice choral educators is crucial to broaden exposure to diverse musical styles. Introducing non-Western music in rotation with traditional masterclasses is a workable solution. There are numerous experts throughout the country on non-Western traditions. Mariachi band members, sea-chantey sing-along organizers, and experts in Indian, gospel, Native American, rap, and reggae are part of America's vast musical tapestry. Their expertise is worth time and space on university campuses, diminishing the tendency to sideline or exoticize music outside Western conservatory traditions. Creating opportunities for diverse master classes opens doors to new ideas, or as Interviewee E suggested, provides the preservice educator with a more significant assortment of tools.[276]

While simple solutions may provide immediate results, more long-term changes can have a lasting impact. One radical change involves creating a network of resources for choral music educators, including those at the university level. Resources that include clinicians' names, ethnomusicologists specializing in cultures with choral music, and experts in non-Western and participatory genres give choral music educators a starting point for inclusivity and experiential learning. As Interviewee B states, "Once you have relationships, you expand your learning."[277]

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[276] Interview with a choral music education professor, April 6, 2023.

[277] Interview with a clinician, international gospel composer, and lecturer, November 18, 2022.

Many research participants recognized the importance of community and relationships in experiencing music, but networking is painstakingly slow. It is time to create resources to speed up the process.

A second long-term solution involves ethnomusicologists and preservice choral music educators. Developing a coordinated curriculum bridging the knowledge and expertise of both disciplines for use in preservice choral music education is groundbreaking. This curriculum, with a dual focus on culture and musicianship, would better prepare preservice music educators by providing them with the pedagogical knowledge of how to teach music of other cultures: the ethics beneath the singing.[278] For decades, documents such as the Housewright Declaration have recognized the importance of understanding music from a cultural perspective. Developing a combined curriculum moves the needle from what music education *should do* to what music educators *are doing*.

American choral music education has a directive to serve one of the most diverse student populations in the world. The mandate for multicultural music experiences became law in 1972. Unfortunately, the evidence shows that choral music education is one of the most limited disciplines in genre selection, methodology, practice, transmission, and inclusivity. This scenario does not imply that choral music educators desire exclusivity. Instead, they are a product of learned limitations based on outdated preservice education, an issue that trickles down into classrooms throughout America. Nevertheless, learned constraints have rectifiable solutions through university programming or community-based solutions.

The research proves successful examples of inclusive music practices worldwide and throughout American communities. Because of the diverse population they serve, American

[278] Interview with an ethnomusicologist and emeritus professor, November 2, 2022.

music educators should be leading the charge. Instead, they lag. There will be change. Whether that change involves the gradual dissolution of choral music education or a commitment to fundamental changes beginning with university programs remains to be seen.

Summary

Incorporating ethnomusicology in undergraduate choral music education programs is a logical solution for music educators working in increasingly diverse classrooms. Studying music in its cultural context is an essential facet of facilitating inclusivity. In addition, it expands transmission methods, demonstrates alternative techniques, and reaches a broader spectrum of students, enhancing their perspectives on diversity and creating opportunities for experiential learning in classrooms.

The static nature of undergraduate choral music education programs leaves preservice educators with antiquated, myopic views of choral music. Moreover, the focus on Western composers, conservatory techniques, and exclusively presentational performance practices limits participation and interest while hindering the reality that singing is a pan-human phenomenon, not just a pastime or career path for a select few.

Ethnomusicology involves immersive experiences in the music of other cultures. It involves participatory musicking and experiential learning techniques with great potential in choral music. Unfortunately, preservice choral educators are rarely, if ever, exposed to these ideas. Although culturally responsive teaching results from culturally responsive experiences, current undergraduate choral programs are almost universally void of diverse musical opportunities.

An egalitarian transmission of choral music starts with awareness and preparation. It involves experience, dialogue, and participation. It is praxial in nature and with a mindset of

overt inclusion. Many choral music educators seek these opportunities in their communities because they recognize their importance, but these experiences should have been part of their preservice education. Why should choral music educators have to strike out on their own to acquire the tools that should be part of their certification and training? Incorporating ethnomusicology in undergraduate choral music education programs provides a solution.

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Appendix A

IRB Approval

Date: 5-11-2023

IRB #: IRB-FY22-23-1078
Title: Incorporating Ethnomusicology in Undergraduate Choral Music Education
Creation Date: 2-12-2023
End Date:
Status: Approved
Principal Investigator: Cara Davis
Review Board: Research Ethics Office
Sponsor:

Study History

Submission Type Initial	**Review Type** Limited	**Decision** Exempt - Limited IRB

Key Study Contacts

		Contact
Member Karen Kuehmann	**Role** Co-Principal Investigator	[redacted]
Member Cara Davis	**Role** Principal Investigator	
Member Cara Davis	**Role** Primary Contact	

Appendix B

Interview Transcripts

Transcript, Interviewee A

[00:00:01.000] - Speaker 2

Okay, thanks so much. First of all, I'm so appreciative of a lot of the things that you've written. It was one of the reasons that I... My original plan was to do something with technology as part of my research. But as I got more involved in the ethnomusicology courses that I was taking, I just felt like this was such a needed area. I read a lot of your books and they were very inspirational and made me turn the corner a little bit. Several of your books were chosen as text for some of the classes I took. It was really great for me to have that background and think in those terms.

[00:00:57.730] - Speaker 1

I'm glad they were helpful.

[00:00:01.000] - Speaker 2

They were fantastic. One of my questions that I have for you is, in your experience as a musicologist, ethnomusicologist, and all of the things that you have done, did you ever work much with the music education departments at the universities where you taught?

[00:01:22.990] - Speaker 1

I did. I mainly was at (University name redacted), pretty much my whole career. I started doing summer courses with a colleague in music education. We team-taught it. It was for music teachers who were coming back for their master's through this summer program that we had. I took two areas, my area, Indian music and also the Zimbabwean music. I did this thing in the class where we read and studied about society and about the musical systems and so on. But then

the other half of the class, we were playing the tradition. So, I think we did Karimba, which is a smaller 15 key or 16 key lamellophone. And we worked on singing and the rhythm patterns, and then the Karimba parts, and then the interlocking, and so on. So, these were those examples. And then we also did Indian music, and we did pan pipes as a class. So, we spent half the time talking and half the time playing and trying to integrate those two things. And part of what I was trying to get at... You probably gotten this from what I've written, I hope, is that I mean, a lot of times when we bring music of other societies and we teach them here, we still treat them like it was music of our society.

[00:03:11.670] - Speaker 1

So, for instance, we'll get an ensemble together and then we'll do a concert at the end of the semester or something. Well, I was against that. I never did that. Or I shouldn't say I never did it. I did it as a teaching assistant at (University name redacted), but once I got my own gig, I stopped doing that. What I was trying to teach was not just the tunes and the sounds as much as also the ethics beneath the playing. So, the participatory ethics as opposed to, say, presentational ones. And I thought that for me, that was the lesson that was as important as anything else. And so ultimately, towards the end, I worried that just teaching this participatory music of Peru or Zimbabwe would communicate to the students, Well, okay, that's something that these people over there have, but we don't have. So, I started turning to old time music and things from the United States and scenes in the United States to say, Look, the same principles apply here. And you can think about music in a lot of different ways. And it was the way you approach it and the way you think about it that seemed important to me, particularly for social change.

[00:04:33.960] - Speaker 1

So that participatory... I think there's not a participatory tradition. There's no way to make money from those things. They don't really fit with the capitalist ethos very well. So that was the lesson I wanted to teach, in part, that there are these very different ways of being. And even within a strongly capitalist system, there's still cooperative ways of being. And my thought was that these scenes, like old time music jams, and it's true because I'm involved in one here in (location redacted) are crucial. I've always been involved in those. And what happens is if you do it every week, the habits of that particular little scene start to form in the participants. And it really changes. So, a source of social change is really the practice of these things and the constant practice of them over time. And so anyway, that was what was important to me as much as... I love playing pan pipes and stuff, but it was really the ethos beneath it that seemed important to me to teach. So, the guy who did the class with me, with the music teachers at (university name redacted), who was a music educator, he had his own group, and it was a ukulele group. And they did pop songs, and they did all sorts of things, but they did them with this same, anybody can join at any level, and there'll be a core group that can keep the thing rolling. So, all those principles of how participatory music works, he took that and put it into a ukulele group. And it was really quite successful.

[00:06:16.590] - Speaker 2

One of my questions to you is, is there a danger? What I'm attempting to think about here, what I'd like to do is there a danger between blurring these lines between participatory and presentational music? I think you really just covered that. It's not the same mentality as we would prepare, say, a for a Requiem. It's not the same mentality. But I still feel like it's important for students or people who are going to teach, maybe to get to that core value. M maybe that's

exactly what you just mentioned that it's not necessarily about performance, it's about understanding the value of the music to the culture beyond the realm of performance. Is there a way...

[00:07:07.260] - Speaker 1

Let me jump in right there. Hold on to your question for a minute. If you can convey to... So, for my embedded classes at the (university name redacted), for instance, the message was, “Look, we're not doing this to prepare for something else. We're just doing this. And this set, this this weekly session that we do is the music.” This is what it's about. It's not about preparing for something else. I think that classes that are always preparing for the end of the semester concert have a totally different dynamic than ones that don't. Now, we had house parties, and we did play and people could invite their friends and their parents or whatever at the end of the semester. But it was a party, and it was more in line with what the music would have been used for in the society where it comes from. Now, one of the things is the teachers. The people I work with in these summer classes were all teachers. And one of the things that they said was I had all sorts of differences... Some people were totally won over by this idea and went off to their schools and started new ensembles that were participatory. Some were resistant to it and said, No, I really like presentational music. I want to bring the students up to the highest level I can, and we're going to rehearse and work really hard to do that. And that's totally fine, too. Part of the thing with my four fields framework was that all the fields are valid. They all produce something. They all have value, and they all have constraints. But the other thing that the teachers told me was that there was real pressure from their administration to do concerts and that they couldn't just not do one. And in the university system, that's also true for ensembles. So that my ensemble that I did at (university name redacted) were all under the radar. I bought the instruments. I ran

them. I didn't get paid for them. I didn't get any teaching credit for them. I just did them. And I did it that way because I didn't want the pressure to make them something that I didn't think they should be. So, I ran it a different way. So now, the teachers who wanted to start these programs in their own schools had to do them as extra. They still had to do the presentational things. But then they started these other things as an alternative. Now, it takes a certain person to do that because that's extra work. In my case, also extra work for no money. But I didn't really think of it as work. It was fun. I like playing and it was a space to do it. You got to play these traditions with a lot of people. So, it was fun to get the personnel together and do it. So that was the kind of... But there is that tension, I think, because in our society, real music is only music that's presented and real music is only music that's recorded. It can be commodified that way. And the whole thing about participatory music and what's so revolutionary about it is that it doesn't fit into those frameworks. It's like this thing I do in the social life book where I say it's like a pickup softball game in a neighborhood, which doesn't get much credit. It's not considered really serious. And yet for the participants in it, it's probably as joyful and as positive as anything you could do because you're connecting with people and you're having fun. And so, it's just a different head, as you put it. That's really the four fields, a lot of people misunderstood them as these typological categories. Really, what they were frames of mind.

[00:11:07.470] - Speaker 2

That makes sense as I reread that even recently. I think that that came through very clearly. I'm going to twist this just a little bit. I know that in your book you said you were, even as a young person in a jug band, and you had a lot of fun with a group of people, and you played and you said you still are doing things like that now. Is there a way that we can tap into some music that is not even just world music? What are your views on incorporating these kinds of ideas?

Essentially, I got out of my undergraduate and master's degree and as a vocal performance person, I knew nothing about any other genre except the conservatory type performance genres. How could we even not only incorporate music of other cultures, but music within our own culture that is completely under the radar, is there a way to... Is that still considered maybe ethically... Is it the same ethics that applies to saying music from a different culture? I know that there's multiple cultures. I don't know if I'm wording this very carefully, but is it more acceptable to explore the music that's in our own backyard that is often under the radar as an undergraduate music educator? What are your thoughts on that?

[00:12:57.600] - Speaker 1

The thing I was trying to say before about doing Zimbabwe and Peru, there's always the danger that there's this exoticism, that these exotic people can do this, but we can't. That's why the ukulele group of my colleagues was so cool because it was an instrument that was very familiar. It was cheap. It was easy to approach. And so that was his whole point. And it's my point with old time string band music, too, which is our own backyard or barber shop I mean, there's a lot of barbershop music all over the place. A lot of the groups, I mean, maybe they do concerts, maybe they end up in concerts. But I think a lot of what it’s about these people getting together to sing together. There was a community choir. It was actually a lesbian... They built it as a lesbian feminist choir in (location redacted) that this woman, (name redacted) did. You should look her up. I wonder if she published stuff. I've lost touch with her, but she was a really charismatic figure. And she led this... Now, she led this chorus, and anybody could join.

And she did an amazing job. And they sang music from elsewhere. I got involved with them because she actually, besides being my student, wanted me to help them do some Zimbabwean songs. What was cool about that was, I mean, this is a little bit of a parenthesis here, but she's

paid a lot of attention to timber and to texture. In music education, there's always been this tradition of doing American folk songs in the classroom and so on and so forth. But they would just take the tunes, would simplify them. They wouldn't bother getting the manner of the very stylistic differences that... They just cosmopolitanized them, really. They didn't do them in the way with cameras and textures and the attitudes of the original performance. Well, one of the things that Christina did, I thought really well, was to bring all that stuff into the performance of this non-specialist choir. And she got remarkable results. They did end up doing concerts. And she was a pretty good taskmaster, too. She whipped them into shape. So, it was participatory enough. There's an example where somebody really blended those two things because I think a lot of the women who went to that went to it for the camaraderie and the weekly event itself just to get together and sing because they wanted to do that. And they wanted to be together, and they were supportive. And it formed these groups like my old-time jam here in (location redacted), they become the basis of a real community and friendships. And I think her choir was like that. But they did work towards concerts, and they did brilliant concerts. So, there was a case where both were involved. You have to do it carefully. I mean, if everything is geared towards the concert and the director is really getting grumpy because it's not up to standard and so on and so forth, or people are being excluded because they're not good enough, then you've gone over the presentation too strongly and it's not going to serve those functions. So, you've got the leader of the group or the director of the group or the guide of the group or whatever you want to call it, has got to have those principles pretty it, the participatory ones pretty firmly in mind. And then you balance them. Do you Understand what I'm saying?

[00:16:54.340] - Speaker 2

I do. This is excellent. This is exactly what I'm looking for, because, of course, when you do something, you want to do it, you want to look at the whole picture. You want to do it ethically from all aspects to the best of your ability. I think that the blending of that, I think, is great because in essence, I would want my students to be able to perform some of these styles of music that are not traditionally presentational. But if you could think of it in terms of that blend of participation, if you came at it with the right mindset, it could be effective without having... I like your term here. The one that I thought was really good is, yes, I don't want this to feel like it's some exoticism. I don't want these to be cosmopolitanized. I don't like that aspect of it. And I think that that is one of the things that is maybe a little bit dangerous, even about the subject that I'm broaching is I think that that can happen pretty easily. And how do you avoid that? And it sounds like maybe just being intentional about avoiding it is probably one of the best things to be able to do.

[00:18:15.260] - Speaker 1

Yeah, it's really important. And if you have your... Think about a symphony orchestra and the people who perform in this. I've never done it, so I don't know. But my guess is they're pretty professional. They come to the rehearsals, they come to the they come to the performances, and then they go home. It's not the basis of a community. It's a working relationship, which is really different than, say, (name redacted) choir, where they did do concerts, but the event, those weekly get togethers to sing, but they weren't... I mean, they were rehearsals, but if you keep rehearsal in the background a little bit and don't... And there's one other thing I would say to you, given what you just said to me, there's all sorts of different places that you can present this stuff or do this stuff so that others can enjoy it. It doesn't have to be on a concert stage.

[00:19:07.700] - Speaker 2

Exactly. And maybe that's the thing that I'm... That's maybe the crux of it. It's not going to be “on this date, we're going to be having this concert in this venue.” It doesn't have to be that. It can be a broader range for performance.

[00:19:23.790] - Speaker 1

We're going to have a get together in a potluck, and we're going to say, bring your family and friends.

[00:19:33.530] - Speaker 2

A totally different performance, yet a performance, but still with a huge participatory aspect to it.

[00:19:43.490] - Speaker 1

You can even enhance that. So, at the potluck and picnic or whatever it is, and where all the family and friends are there, you even program in places where everybody else can join in singing, too. Then that idea of the participatory really flowers and it goes on. Now, how school administrators are going to deal with this, I don't know.

[00:20:05.530] - Speaker 2

No, therein lies the question. And there's not a whole lot of schools that even have ethnomusicology programs. I mean, there's... Which is shocking to me a little bit, but I guess it's... I mean, I looked them up and there were some, but it's not necessarily every school that's for certain.

[00:20:31.090] - Speaker 1

Make sure when you use ethnomusicology, you're not using it as a synonym for non-Western or non-causal politics. For me, what ethnomusicology is…so you go to these different places, and you learn different ways of being in the world, and you learn different ways of understanding

music and what music is and can be. So, there's no question it wasn't just about pan pipes. It was about the ethos below it. Ethnic musicology is really like anthropology. It's the study of different world views. That's the important thing. It doesn't really matter what the musical tradition is. Although certain traditions lend themselves better to the participatory than others.

[00:21:36.490] - Speaker 2

I think that's true.

[00:21:39.910] - Speaker 1

All the traditions I studied, it included... Well, yeah, I think in the social life book where I make this comparison, it's like embedded and pan pipes and old-time string band music, what do they have in common? Well, in fact, they have a ton in common, although they don't sound anything like each other. But they have a ton in common because of the way they're approached. Textures wise, density and so forth, all that stuff, the repetition.

[00:22:13.920] - Speaker 2

Yeah. So, you're right. I'm not hoping that this is... I'm not looking at it as world music. I'm looking at it as music that is culturally maybe different from anything that we are used to in this presentational format that we're all forced into when we go through this process of getting an undergraduate degree in vocal music education. I don't think that I've put any limitations on that. It doesn't have to be, it it can be any music that is participatory in nature, that is different than what our normal expectations for, We learn this piece of music and then we perform it. I'm just looking to get outside of that box a little bit. One of my concerns is the more I've been in education, the more I've seen that people, students, really consider music to be participatory, and they don't really think that they have a stake in that at all. They think that people are born with this gift, and that is their gift, and that they have no place in participants. But the family I grew

up in and the household I grew up in, everybody participated in music. Whether we were great at it or not, we did it together. I just see that is just falling by the wayside. The more we have these shows like The Voice, and everybody thinks that they are just the participants. I think that that is really problematic. How do you go into a music education classroom then and look at these kids and say, No, everybody in here can participate in music.

[00:23:57.730] - Speaker 1

Everybody's a musician or nobody's a musician.

[00:24:00.630] - Speaker 2

Right. Yes, right. You all have the ability to participate in this. It doesn't have to be that this is going to be your life's work or your career or that you're fabulous at it. It's just you are being part of the human race. This is something that the human race has had as part of their collective DNA since the beginning of time. How do we get them into that mindset? That's really where my approach is more than anything.

[00:24:27.090] - Speaker 1

That's really key and that's really great. Because why I think participatory music in the way I've framed it is revolutionary is because it's a radical alternative to the status quo, which is that I'm not talented, he's talented. And that way of approaching it is just... It's the walk.

[00:24:58.220] - Speaker 2

It's terribly problematic because you've already limited people. You've already given up. It's already over by the time you've gotten to that. I've watched middle school ensembles weed people out because they don't want them to sing because they're not quite good. And I think, Oh, my. We've lost them forever. They're never coming back. Once you tell somebody that, and I understand that their mentality is this presentational format, but I just think that maybe...

[00:25:29.550] - Speaker 1

The star system in the popular culture realm, too, just everything points in that direction.

[00:25:35.640] - Speaker 2

And it's a bad way to go as far as I'm concerned. I don't like that. It's just limiting. I just don't like it.

[00:25:47.720] - Speaker 1

Well, good for you. You'll take up my battle. That was my key all the way through. I really believe in it. I believe in it from a deeper level, which is what I said before, which is I think it leads the individual habit change, which is where social change happens.

[00:26:05.690] - Speaker 2

I don't remember which colleague you brought up this idea of this actual and the possible, but that was the catalyst for me immediately is that music really is, and all arts, are “the possible” for us. And if we eliminate “the possible” from education, that says a whole lot about the direction the society as a whole goes, or individuals go, that to me just does not compute. We should be bringing more and more possible in at any chance that we can. Because actual is always going to be there. But the possibilities, that's where people get creative.

[00:26:51.690] - Speaker 2

There's one more step through performance that the possible becomes actual.

[00:26:56.640] - Speaker 1

That's right.

[00:26:58.340] - Speaker 2

So, like habit formation, for instance. Forming the habit that you accept this person that's not the singer that you necessarily want to listen to, but you accept them because they're a person and you bring them in, and you deal with it. Those are the lessons I learned, particularly in Peru.

[00:27:18.470] - Speaker 2

That's awesome.

[00:27:19.600] - Speaker 1

And they became part of my habit base in the way I ran things. And so, these little spaces that I did at (university name redacted). (University name redacted) is a huge industrial university. And my feeling about what I was doing was that I was creating these little spaces for real sociology among these students. And it really worked. People loved it. I got engineers, and I had people from all over the place coming and joining us, and it was great.

[00:27:52.000] - Speaker 2

So, it really wasn't even limited to the people that were in the music department per se. It becomes a wider spectrum. This is fantastic. Well, this gives me a ton of food for thought. Fantastic ideas. So, my second question on my thesis is, and my topic is, I got to see if I can get this to pull up here. If a school was interested in allowing... Well, you flew under the radar, but what if you got a school that was really like, You know what? This is a great idea. We're going to do this. And you don't have to have this presentational aspect. We're going to just let you run with this. How do you think that would impact the students that are going to go on to be teachers? Do you think that would change their mentality, their approach to the classroom? And in what ways do you think that would be beneficial to them?

[00:28:54.140] - Speaker 1

Well, it's like I say, it's habit formation and it's not mindset, the way you think about things. Probably, what will happen is that this alternative will spread. And having said that, I want it to spread because I think it is revolutionary. I think it leads to more cooperation as opposed to capitalist competition, which is key to that whole cultural system. And if you want social change, it's got to spread out through individual habit change so that the teachers get it. They learn this as students. They start programs themselves. And so that aspect of things, people learn that, yeah, not everybody has to be the star in the center and so on and so forth. Having said all this, I don't want... And I've been misunderstood in this way that I advocate strongly for participatory for all these reasons. But I think all the fields are valid and all the fields get different kinds of people, different things. There are people that like to go out on the high wire and that want to go out and center stage solo by themselves with their flute or violin and risk it. And so there are those kinds of people, too. And so, the presentational field is for them. Or there are people that want to construct music step by step. And so, studio work is for them, and so on. I didn't ever get the assumption that this was hierarchical, that one was better than the other. I think I did get that vibe. But the one thing about the participatory is that it's wider. It takes in everybody. I'm a performer. I play gigs all the time. I also participate in a weekly jam. So, I do presentational, and I do participatory. I like them both, and I like them both for different things, but I'm really clear about how you operate in each one. I think that's the key thing.

[00:31:14.390] - Speaker 2

That's what I'm hoping to gather if this begins to materialize and I come up with some ideas that this would work within a university context for people that are going into education, I really think that that's the bottom line is the wider swath, that you are actually touching a wider number

of people. That's really the goal because right now, I mean, yeah, we're cranking out kids that are musically literate, but they wouldn't stand a chance, maybe going to a jam session. They wouldn't know how to do it. They couldn't possibly sit in there and do that. And I think that if that's the only teacher we're cranking out, then we are not hitting the kids that this is their way. This is their way of expressing themselves in the world. I think that that's what I'm really hoping to get to the bottom of, which seems like this is going to be a huge project but yeah.

[00:32:18.060] - Speaker 1

If you get the teachers to get that mindset, then they're going to reach more students. They're going to not be the people who turn the students away and turn them off and use it for life.

[00:32:28.100] - Speaker 2

Interestingly, I was just in my comp exams were, I got a question, they just throw you these random questions, and mine was on notation and the value of notation, or is there a value of notation, or are there different kinds of notation? When you think about the notation that's used for a lot of Western music, the kids that are going to go into some other fields, that's going to be absolutely useless to them. I was just even thinking that even as a teacher, you have to think more broadly in terms of that. Or like the jam session that you're in Kentucky, you can't notate some of that. You have to experience it. You can't write it down. It’s totally a skill in itself.

[00:33:19.240] - Speaker 1

In old-time music, you can't possibly know all the tunes that are going to be brought up. So, what you learn to do is on the fly start playing, and you pick up the tune as it goes. Now, there are a lot of conventions, and so that if you've been playing it long enough, it's easy to do. But that's a skill in itself. And there's some people, especially people who... There's two parts to the notation thing. One is that I'm not really a musician unless I could read, which is a total farce because

around the world, most people don't read. You're working off of sounds and you're working in this different way. Plus, it's a different part of the brain, I firmly believe. Reading musicians and people who are doing it orderly. And so, there's the whole status thing that's a problem. And then there's the problem with just not being able to function on the fly in all sorts of different circumstances.

[00:34:19.080] - Speaker 2

All right. Well, this has been just really outstanding to get your personal take on this. It feels like a lot of the things you wrote just came to life in an even better way, just hearing you reinforce those ideas. You're the first person I've interviewed, and I'm super thrilled to have had you as the first person.

[00:35:11.200] - Speaker 1

The other thing I would say is, as you go down the line, if you want, feel free to contact me again and we can talk again.

[00:35:24.160] - Speaker 2

I will do that because I have a feeling that if other things come up, you might have a great insight into other perspectives. That would be wonderful. I would really appreciate that. I'll just keep in touch and let you know how things are going. This has given me some fantastic ideas, so I really appreciate your time.

[00:35:49.400] - Speaker 2

Carry the torch forward!

Transcript, Interviewee B

[00:00:00.540] - Speaker 2

Our long conversation. All right. Here you are. So, you recently experienced a large gospel event in Europe. Tell me about that.

[00:00:14.160] - Speaker 1

The interesting thing that's happening in Europe and abroad, gospel music is an art form. It is respected not just as folk music because it's not their folk. It's not just in a local idiomatic situation. It is art. They love it like any other genre. They pack out arenas for Christian artists. Specifically, gospel music, they love it. Black gospel music. Because a lot of them come from a more rigorous church background, either Catholicism or something like that. There's a great tear away from that has been for actually forever, for years and decades, centuries. But the reality of it is a lot of them are not religious, but they love music. It's not just the music, it's community. You have some of the leaders over there who do these things. Some of them are conservative trained musicians and singers. One of my friends, (name redacted), is an opera singer. So primarily a beautiful voice in (city name redacted), but she also runs the (group name redacted) choir.

[00:01:56.110] - Speaker 2

So, there is an obvious love for the gospel art form, and it is highly regarded.

[00:01:56.370] - Speaker 1

Classical music. That's the danger. It started there. Think about it, in Europe.

[00:02:02.830] - Speaker 2

So, in essence, you're saying that now they've removed the hierarchy, even though they created the hierarchy. And in America, we still subscribe to the hierarchy, even though it's not even…

[00:02:11.710] - Speaker 1

Even ours to subscribe to. They just move it off. There are some people, of course, over the still hold the background. That's fine. But many others are accepting and embracing new choral art forms.

[00:02:19.350] - Speaker 2

That's okay. It’s exciting to hear that you’ve had such a powerful response.

[00:02:20.300] - Speaker 1

They're more open-minded in that way, that's for sure, which is very fascinating actually. As a result, you have these people who've been able to acquire leaders, who are able to make a living doing nothing but gospel choir year-round with children, spouses. We're talking about health care because health care is better over there than in there. Well, you put that in there, too. Sorry, but it is true.

[00:02:46.460] - Speaker 2

What are your experiences there?

[00:02:47.690] - Speaker 1

All good. Yeah. Because a lot of them are able to sink their feet into it. In many cases for decades. They have choirs and hundreds of people. I'm doing, for instance, the (event name redacted). It's a (location redacted) gospel festival. The leaders of that used to be a part of a (event name redacted) festival, which is very, very large. Thousands of seniors are a part of that. It's one of the older ones in Scandinavia. I think they're celebrating year number eight or ten. One of them is running something like that. But we'll do this in a major concert hall. There are already 900 singers signed up.

[00:03:29.030] - Speaker 2

Unbelievable!

[00:03:30.930] - Speaker 1

You know what I mean? It's already in registration. We'll have to have two concerts. We'll use a stage with seats 500, and then the balcony, which is like another 200. And then we'll just pack everybody in and then they'll just switch. And they're expected to be over a thousand. I'm like, It's...

[00:03:46.050] - Speaker 2

When you do festivals here, is it anything like that? Is it similar or on a smaller scale?

[00:03:51.700] - Speaker 1

I've never seen... We don't even have the system set up. Over there, for instance, a lot of them not only do they have gospel choirs, but they also have their own small businesses as a result of it. They have limited liability corporations and sometimes they have schools. For instance, I have friends who are in Switzerland who have a gospel music school with over 300 students. Oh, my gosh. They are not just there to teach them how to sing. But they cover the whole genre. From instrumentalists to... It's in (location redacted). I forgot the name of it. From instrumentalists to vocalists to lead vocalists, to ensemble singing.

[00:04:31.630] - Speaker 2

They train? What about notations? Do they use notation? Do they sing by rote?

[00:04:44.780] - Speaker 1

They use both. They use a blend, which is a lot of times what we lack here. We're so focused on notation; you can't get out of your own way. We're so behind.

Over in Copenhagen, there's a place called (company name redacted). I told you about it, but these are conservatory training musicians as well. Many of them have terminal degrees, either in vocal performance or something like that. Then they went on to obtain other degrees in ear, nose, and throat stuff. They can actually use the scope. They know science as well. What they've done is they've come up with new ways to debunk a lot of the old wives' tales because we learned in classical music singing through sensation. Essentially because you don't go to your voice teacher, they stick an endoscope down your throat and say, No, that vowel is not exactly right. Or you've got tension here. You're not seeing that thing that's not taught. That was taught through sensation, which is based on an approximation which is given to you, which works for most people, actually. I mean, it's a sensation that actually works for most people. For some, it does not. Which is why you get some opera singer that has vocal issues because their teacher was horrible or that they did things that were harmful. It's just that technique is an approximation. It's not scientific.

[00:06:05.130] - Speaker 2

Interesting.

[00:06:07.240] - Speaker 1

Exactly. And although, it's a broad stroke, what I'm saying. But if you think about it, it does make sense to me to believe that this style works for most people. The technique is very helpful for the majority, but there are some, maybe not. Maybe there should be a different approach. And you can only see that when you have the science of that delivery to see what's going down. And so CVI, they're amazing. And what they've done is they've ascribed words pedagogy to all of the sounds that you can make healthily with the voice. So now they're able to, which enables them to teach.

[00:06:46.920] - Speaker 2

Stuff like rock and roll and gospel and doing it in a healthy way. So, they are scientifically approaching many of these participatory genres? And they're finding a receptive audience, so to speak.

[00:07:02.920] - Speaker 1

The other concepts, they're filling up auditoriums with gospel music that we take for granted over here. I don't mean just small crowds. I don't do a concert over there with less than two, three thousand people. It is just always packed. It's a tradition that they have started. I said when people are calling me, and because of the fact we're the United States is so large, but their countries are our states in some places. When I go to do something in Madrid, I think the (name of festival redacted), there were people that were there from France and from Sweden, from Africa, because they just fly in. And as a result, when they leave, gospel music just spreads further.

[00:07:44.470] - Speaker 2

So as somebody who's going through conservatory training, what was missing in your estimation from that? Did you find that any of this style of music, any gospel music, was it incorporated in any of your training at all, especially your choral training?

[00:08:07.950] - Speaker 1

None of them. None whatsoever. And I valued the classical part of my training, but diverse experiences were limited or non-existent.

[00:08:11.940] - Speaker 2

I do think that there's value in both. I wouldn't be who I was without it. I don't think Western music is bad. And I don't think you're saying Western music is bad. But it sounds like what

you’re saying is that many of the events you’ve experienced in other countries are far more open to becoming way more experiential. They’re not selective, deciding who’s in or out. They have choirs of hundreds of people. Everybody gets to experience it, whether or not they're a rock star at it or not. I feel like over here, it's getting more and more limited. We're narrowing the field of who actually participates in music until it's going to disintegrate. Where it sounds like there, they're broadening the field until... And so, everybody is involved.

[00:08:58.060] - Speaker 1

They have these things over there, concepts over there called open air singing. It's a concept that they only have over there in Europe specifically, where it's pretty much what it sounds like. They have these big outdoor situations where they invite all these choirs and these people to come in and they pick music and have everyone singing, even the audience. For instance, the largest gospel music festival that takes place in Europe is a thing called (name of festival redacted). It was in (location redacted) this year that it moved. It's every other year. I was asked to teach a class at it, and I just planned it for some of the reasons, mainly because they let me come. They wanted me to come teach the teachers but not teach a song to the mass choir. But the mass choir in this situation in the past has been 5,000 participants.

[00:09:43.100] - Speaker 2

I can’t imagine how enjoyable it would be to sing with so many people.

[00:09:43.630] - Speaker 1

Imagine how fun that would be? So, the choir is the audience, and the audience is the choir.

[00:09:47.080] - Speaker 1

It is this massive group of people. That's the concept they have. That's just one of them that they have over there. But as a result, it's for everybody. Do they have it? Do they have a robust

sound? Some choirs, yes. If they have a person who is trained vocally in some other, where they actually have trained voices. I don't care if it's in jazz. I don't care if it's a bel canto. If it's just a chorus singing, then yeah, they do have a richer sound. But a lot of times they just have people that are just in some instances, they just are great by ear musicians. And their sound is thinner, it's a little brighter.

[00:10:22.780] - Speaker 2

Their vowels are brighter than ours generally anyway.

[00:10:26.720] - Speaker 1

But the energy that they put into it, and they put so much.

[00:10:31.690] - Speaker 2

I can't imagine. Even here, you would never even see that in a traditional... You would never see it happen.

[00:10:39.020] - Speaker 1

Never see it happen. No, it doesn't exist over here. And I think these festivals that bring me, they've been doing it for many of them are starting to get longer too. They've been 15, 20 something years. They've been doing this for a long time. This level of participation isn’t new.

[00:10:51.930] - Speaker 2

And so, in America, we still haven't gotten on board with these ideas onto this idea, even though other countries have figured it out decades?

[00:11:01.350] - Speaker 1

Well, the problem is that the thing is that we have an industry and that is what is taken away from it. They don't have a recording industry. We have that. So over here, we have institutions and industries. Because we have American Choral Directors Association for the classical side of

things, for the moral side, everything that takes care. And so, ACDA really is the only situation that's set up where you have chapters, regions where they go and they're still active. But you have clinicians and those clinicians, by virtue of the fact that you have regional things, it always has feeders into it because these are pro directors. So, professional directors who are also choir teachers who do what they do influence kids. They bring their kids as a part. ACDA will be around. It's not going anywhere. I mean, it's built into it the actual fabric of it. The oldest gospel music convention we have here is the Thomas Dorsey Convention. Thomas Dorsey Convention of Gospel Choirs and Priests NCGCC National Convention, which used to be called the Dorsey Convention, started.

[00:12:10.840] - Speaker 2

By Thomas Dorsey.

[00:12:11.930] - Speaker 1

We're in our 80s or something like that. I'm not lying. But the infrastructure was put into place. It was initially put in, but it wasn't carried through. So unfortunately, people started to give reach. That's the problem. And money and fame in some instances was gained by presenters. And as a result, they never wanted the new generation to come. So, you're missing decades of people carrying this tradition. And what's happening are a lot of the chapters, the local chapters. They're like, (place redacted), we don't have a chapter of that. We do have GMW, which is the largest gospel business workshop in America. It was started by Reverend James Cleveland, who we consider to be the king of gospel music, who came out of Dorsey Convention. And the problem is, they're aging as well, and there's no limitation put on tenure. So, these people are just holding these positions until they die.

[00:13:10.480] - Speaker 2

They're just holding these positions, and no one replaced them.

[00:13:13.590] - Speaker 1

Exactly. And they've held them so long that the next generation... I mean, really a national position, think about it. Very rarely do you see someone holding a position for more than three or four years.

[00:13:26.360] - Speaker 2

Even I think the (organization name redacted), they have two or three years in leadership, and then there is someone new. And one of those years, they're shadowing somebody, and the final year, they're training somebody. So, there's a way to make it work. I don't really know exactly how this is going to come to fruition. As far as my topic, my first eye-opening experience was when I got out of college, one of the first jobs I had was at an international boarding school, and I taught choir there. And I was like, I was dumbfounded at what I did not know, not just about American music, but about any other music. I felt like my education that I spent time, money, and effort on, totally did not prepare me to be in a classroom. And these were international students that were, to tell you the truth, light years ahead of any of the kids that I had that were from America in terms of how they understood how to read music or how they performed music. They had it. It was part of their experience. I think we've limited kids so much; we're not doing the kinds of music a lot of times in schools that kids want to do.

[00:14:49.100] - Speaker 2

I think that if you brought kids in and they were experiencing music that they enjoyed, they might be more apt to try even something else. It's a catalyst for other kinds of interests. But if you only provide them with one approach, you're going to lose a whole lot of people.

[00:15:12.560] - Speaker 1

And it's a cycle. Now, as the years go on, I do start to blame teachers more. But prior to now, I understood because we used to products of what we've lived experiences. And so most teachers don't mean harm, but most, if any, probably most none of the region, but they've been taught by people who had a higher mindset. And historically, in America, there are some reasons why, even in black churches. A friend of mine, (name redacted), wrote a book called (book title redacted), which chronicles basically the hustle of gospel music from the Great Migration, specifically Chicago's contribution, if you consider to be the place where gospel music just burgeoned. It just blew up. But it was very combative because you had people who trained in the Western European tradition, black musicians who were like, we just now became recognized and said, “You're not going to let you're not going to bring us back, bring us down.” And they thought it was too secular, too. Too global. It sounds like the blues. This is secular. We want to hear Brahms.

[00:16:40.260] - Speaker 1

And then you have the Holiness churches or the Pentecostal churches that were like, “People are happy.” And so, it was a really, really fascinating thing.

So, the hierarchy was even present, you're saying, just in the church structure, not even in education, but of course. Oh, yes. The church feeds a lot of music. And education and, keep in mind, oftentimes, it’s just like today, the people who teach music have church gigs too.

[00:17:07.750] - Speaker 2

They almost always do. Just think, Bach was a composer, but worked in several churches.

Here’s the thing, how would you begin to, if you had your way, implement some of these things for people who are going into music education. I don’t just mean gospel music necessarily, but

how can music education programs get better at teaching people to be teachers without limiting them to one small perspective or a specific genre or having a single-minded view of how music *should* be done?

[00:17:43.980] - Speaker 1

The first thing I would say is *experience it* first. I tell people this all the time. Just go and this is for black people to go in into the white situation. This is for white people going to black. This is for either of us going into a Latino. Experience something else.

[00:18:39.450] - Speaker 1

Just go where you want to a public situation and take in the culture. Just take it in first. Just go and just learn. You know what I mean? They do this festival, food festival in Chicago, Taste of Chicago. You just go and taste food from all around the city. Go to a world situation and just learn. Because then when you discover, okay, then you know about it. You got to first know it exists. You know what I mean? You got to fall in love first. You got something's got to catch you. So, I had this experience with the music of (name redacted.) The way that they sing in Ireland with that really ornamented thing where they sing on the break and drill everything. And I said, Oh, hey, I need to know more about this. And they sent me an electronic thing I could read about. And then they sent me some examples of it. And I was just so fascinated by that because I see kinship in that and all kinds of folk music singing. We do similar things in Latin music. They do similar things in Native American music and sea chanteys. And I said, Man, there's a thread.

[00:19:58.860] - Speaker 2

There's a thread; there's a commonality. Even teaching this world music class, you see things that are common. It blows your mind sometimes. There is a unifying thread.

[00:20:16.240] - Speaker 1

When you figure that out, then you're like, Okay, this is... First of all, I love this thing. I love this. Secondly, then you can start to research. After you have it and it pricks your heart and your head and your ear, its ear worms your way into your head and your heart or all the above, then you can be proactive and say, You know what? Let me find someone that knows something about it. And then you start developing relationships.

[00:20:44.600] - Speaker 2

And that's I think the key thing that you keep coming back to is really developing relationships with other people that do other kinds of music really well. And that just brings everybody forward. And not everybody has to be an expert in every music, but developing an appreciation for it doesn't necessarily mean expertise. But it might lead to somebody else becoming an expert.

[00:21:05.930] - Speaker 1

Exactly. I just look at it like that. I'm looking at it like the Bible talks about us being like the church or rather the body of Christ. Her body, we got a bunch of parts on our body. I use that example all the time. I just did.

[00:21:28.930] - Speaker 1

You don’t go to an ophthalmologist for your feet. No. Podiatrist. That's right. An ophthalmologist for your kidneys. Cardiologist for your heart. Do they know the physical... They know more about human anatomy than all of us regular people. Of course, they do. But can they tell you the specificity of the details and all of the things that could possibly be ailing you? No, because it's not their field of study. The people that made this building that we're sitting in, you know to us it's just a brick. To them, it’s a specific type of brick that's made in this way and it's only manufactured here, and it's on last how many every year, hundreds of years or whatever.

[00:22:06.490] - Speaker 2

They know the details.

[00:22:07.700] - Speaker 1

Exactly.

[00:22:08.810] - Speaker 1

That's what it is. And when you share those moments that’s when you start learning by experiencing. That's another thing, too. Teachers have got to constantly be learning.

[00:22:19.680] - Speaker 2

I agree. If music teachers are not exposed to the idea that you have to constantly be learning, it’s a problem. It’s powerful for a professor to admit that a genre of music is not in their area of expertise, but they’re going to find somebody for whom it is. Some of the best learning experiences I've ever had are when I've stunk at something and said, I really have to figure this out. For example, there was a class where I taught Vietnamese music. Suddenly, I realize that I am the student in this classroom, the students with experience learning Vietnamese music were teaching me. In actuality, I was asking the Vietnamese students to teach it to me. The roles were reversed, and I realized that I'm a terrible student because I didn't get all the inflections and the intricacies. I didn't get it and they were laughing. And it was humbling and at the same time empowering.

[00:22:56.280] - Speaker 1

They recognized you were working at it though.

[00:22:58.130] - Speaker 2

They appreciated it.

[00:22:59.320] - Speaker 1

Exactly. They loved it. What do people love for the most part? They love it when you try to at least try their language or their language or their music. Even if you mess it up.

[00:23:11.370] - Speaker 2

Like Americans that go to Europe and expect everybody to speak English. I think they do appreciate the effort to speak the language.

[00:23:14.660] - Speaker 1

Exactly. And they'll laugh at you, but they're like, you know what? Most places, they're like, you know what? We appreciate it. When you go on a trip... That's another thing. When I do these international things, I'm not going as a know-it-all. I'm being brought in as an expert in my field, but I'm there to learn as well.

[00:23:31.360] - Speaker 2

You're there to learn from other people and their experiences.

[00:23:34.800] - Speaker1

I have worked with a husband-and-wife duo. I'm going back to work with their choirs. I haven't worked with them since before the pandemic. She's from Finland and it blew her away. I was like, Oh, yeah. The home of the kantele. She just went like that. She was like, You know the kantele? I said, I know that's your national instrument. She almost grabbed her heart. That I knew about that and that I appreciated Sibelius, and that Finland is one of my favorite places.

[00:24:02.340] - Speaker 2

I agree! I love “Finlandia.”

[00:24:03.940] - Speaker 1

Who doesn't love that? I still sing, “He Stole My Soul.” That's one of my favorite hymns.

I love it. It just blew her mind that this big old black dude even knew enough about it.

[00:24:15.920] - Speaker 2

But you had a willingness to understand or to appreciate something that was not your musical genre.

[00:24:21.300] - Speaker 1

She told me so much more. By showing her that I was interested, that just let down the guard. That opened up the gateway for honest conversation and a relationship. It's more than just experiencing because then what you've done, what you've been intentional about your relationships and you've sat down and you've had each other's company, and you've had them cook for each other. That's a whole other level. When I go to an Italy, and they do that, it's like, oh, my goodness. Even in the north of Italy, where they do, Oh, God, I don't remember what it's called, but It's the equivalent to tartare?

[00:25:02.960] - Speaker 2

Yeah. It sounds like an immersive experience.

[00:25:31.780] - Speaker 1

Only not so great experience in the middle of the food because the food is... I mean, it's Italian, real Italian. And so, stuff like that, it's just... It changes your perspective. And once your perspective has changed, that's when you're the best. That's great.

[00:25:47.840] - Speaker 2

I'm going to highlight that little spot.

[00:25:47.889]-Speaker 1

Okay, write this down because I do think we are living in a one-dimensional time, but I think it's right. I think we're at the right time for us to say, "Maybe we can think outside the box here a

little bit.” I think that people are a little bit more willing than maybe they were even five years ago. Maybe the pandemic even made a shift in that. We all had to go through a collective life experience together. Maybe it's time to find some common threads.

[00:26:18.890] - Speaker 2

Absolutely.

[00:25:18.993] – Speaker 1

And when you do that, and then when you have relationships, sometimes you're going to dig in and ask really forward questions because you don't have that weird *uncomfortability* of not knowing the other person and not knowing each other's cultures and not having that, then you can have an ally that's a friend.

[00:26:46.700] - Speaker 2

You can be almost able to make a mistake in the regard. You know, like, okay, can you give me your perspective on this? You don't have to feel like you're asking because you're really looking for an honest answer. Because you’ve developed a relationship or friendship, you can ask.

[00:27:12.740] - Speaker 1

This is my biggest compliment. One of my friends, her name is (name redacted). Beautiful compliment and integration. They're the ones who run the gospel choir called (name redacted), which is in (location redacted). They have over 30 nationalities present choir.

[00:27:38.700] - Speaker 2

Isn't that amazing?

[00:27:39.810] - Speaker 1

Just think about that. Let that sink in. Let that marinate.

[00:27:41.580] - Speaker 2

We can't even get a program going in the United States and they have representatives from 30 countries.

[00:27:46.520] - Speaker 1

I was like, “When did diversity take you?” I met them some years ago at a festival that I taught at in Spain, Barcelona or somewhere. They were there. They brought me in. They did the report. They put up an album and they brought me in to work with them. They just blew me away with their musicianship and everything. They're also the ones that have this gospel music school. It just blew me away to see how gracious they were with each other and how it really even wasn't a thing. You know what I mean? They had so much relationship. It was just amazing. Anyway, (name redacted), she was a European and just for her to tell me what she said to me, she said, “Oh, (name redacted), You're European. You are.” I said, “You know what? That is a big compliment. That's a compliment.” She said, “You have a passion and a love for other people and cultures that I've never seen.” You don't come thinking you're the only thing. You love learning. Imagine the people that brought me, that have paid me to know stuff and to share with them and share what I do for them to know my heart. If people could just insert that, I think, just being kind and generous.

[00:29:21.240] - Speaker 2

It seems that post-Covid, people have a real desire for connection. That's why I think music could do such amazing things because I think it's one of the first ways that people break down barriers. When you sing together, when you experience music together, you are together. You are community. There is no changing that. Singing together creates unity.

[00:29:55.250] - Speaker 1

Even when you have different... Think about what we do with (group name redacted). We have vastly different stories and backgrounds (organization name redacted) for us. We have the Congolese singers who've all live abroad. We got gospel. It's just beautiful. But then when you take the breath together, we are one.

[00:30:22.760] - Speaker 2

We're the same.

[00:30:25.240] - Speaker 1

It's just literally...

[00:30:27.240] - Speaker 2

We have the same end goal.

[00:30:31.620] - Speaker 1

Yes. We're part of the same mindset.

[00:30:33.180] - Speaker 2

The same reaction. We're thinking together. It's what's good about what we do.

[00:30:39.950] - Speaker 1

It's really hard to sing with people and have malice in your heart. You can't do it. It just doesn't... I'm sure there's some science that's got to be behind that. You've gone to a choir rehearsal where you've been having an awful day and you're angry. By the time you're done with that rehearsal, that is gone. It leaves you.

[00:31:04.390] - Speaker 2

That's really sad that we're eliminating so many music programs for schools. And it's the one thing that could maybe provide a common thread for kids that have issues, kids that don't fit in

anywhere else. But it's not saying that the kids who do fit in lots of other places should be involved in music, too. Music is great for inclusivity. It's great.

[00:31:27.080] - Speaker 1

The composer (name redacted), she lives here.

[00:31:31.710] - Speaker 2

Oh, that's right.

[00:31:33.660] - Speaker 1

We're always at things for a dear friend of ours. Remember when she was researching it, she just did her suffrage cantata? How amazing is that? That she's doing that. Even when she first told me about it, I was like, I don't think anybody's ever done that. That sounds like net something that needed to be done, like yesterday. It was so cool because she unearthed some stories that were very similar to some things that have happened in the black experience as well. But even just being able to glean from each other and have those stories at her house. I mean, she and I sat next to each other when (name redacted) debuted. the works of some Spanish composer; I don't remember his name. But we sat there next to each other, and I just remember thinking, “This is just so great.” For us to have those different backgrounds and be able to appreciate that.

[00:33:07.990] - Speaker 2

No, I think you're right. I mean, that’s great

[00:33:09.580] - Speaker 1

The whole reason is to do that. And it's non enigmatic too. But see, that comes through relationships.

[00:33:25.240] - Speaker 2

For you, music is centered around relationships and experiences.

[00:33:26.440] - Speaker 1

Because once you have relationships you expand your learning. It’s interesting, the thing with black folks, we don't separate as much. The roles of us that have been in the academy, we bring our church stuff with us. We're raising that. Then you go down a rabbit hole. Academia, and I say, do what your gateway is. So, if you're a academician or your thing is like history, then fall in love first with the academics. Maybe don't shock yourself in the cold water. Maybe it's not that you go to the local megachurch or black church, which it could be. That's a great one, too. But that could be immersive and that could be jarring and too much. Maybe call up somebody in academia and look at some of this wonderful literature that's coming out by people like (names redacted) that's this championing the classical of black music, which a lot of them, when you study those classical, Florence Price and stuff, they integrated this black style into the music. So that's your gateway.

[00:34:30.960] - Speaker 2

Because, of course, musicians always put a little piece of who you are in whatever you've done.

Transcript, Interviewee C

[00:00:00.540] - Speaker 2

All right. I've talked to you a little bit about my thesis, which is incorporating ethnomusicology into an undergraduate choral music education program. I'm not going to ask any super scripted questions. I just want to chat about your feelings about it. I know that we've talked about the idea of cultural appropriation, which I think many of us have mixed feelings about right now because there's... On the one hand, you don't want to commandeer somebody's culture, but on the other hand, if you've experienced it and you know about it, you should... If you maybe you want to express through it. What are your thoughts on that?

[00:00:50.830] - Speaker 1

It's a topic that's come up a lot even recently because we had (name redacted), who's at the (university redacted), conducted a reading session for (company name redacted) at National ACDA. He had gone on a trip to South Africa. (Name redacted) is a director, and he heard all the South African music and he's like, I want to make an arrangement of this. And he came back and started arranging some of the music that he heard in South Africa. And then he was like, well, actually, maybe I shouldn't do that. Maybe I should get one of the South African arrangers and bring that music here and empower that, that instead of making my own arrangement. It seems pretty clear in the case of ExxonMobil going into Nigeria and taking oil, or when the British Museum discovers that they have all these artifacts that were illegally obtained from Iraq or someplace like that, that you're going in and you're taking something that belongs to somebody else. It gets much harder, I think, to describe what's going on there when you're talking about an F sharp. You know what I mean? The lines get very blurry when it comes to an F sharp.

[00:02:16.680] - Speaker 1

And also, it becomes... I don't know how many details you want me to go.

[00:02:28.620] - Speaker 2

Feel free to go into as much detail as you want.

[00:02:29.150] - Speaker 1

I teach Baroque performance practice, which is almost the same issue coming at it from a different perspective. So, there's this way in which that we're trained as musicians where we don't... Essentially 17th and 18th century Germany is not our culture. So, we have to learn about it in order to make the music. Right. How? This is the question that we always have to ask while we say we want to do it like they did it back then. Whenever you make that argument, there's always an element of time travel involved that never really makes sense to me. It is this argument that Bach, for most of his life, played on fairly small organs, played with very small choirs, 12 to maybe 30 at some point when they combined all the resources of the city. The idea is that if somehow Bach was transported 300 years into the future and heard us doing his mass with a choir of 100, he would say, No, please don't have 100 people singing I only want 12. That's the essential argument that (name redacted) makes, where he did a Bach B minor mass with four people singing the whole thing, which seems like a cruel project.

[00:04:01.000] - Speaker 1

So, there's always that part of it that doesn't really make sense. And we are having conversation, I think I told you about this, with (names redacted) and I were going back and forth about it. And I was saying in my undergraduate and even graduate studies, I studied Korean music, I studied Gamelan and had some exposure both to the Indonesian and the Balenciaga style. I had a large interest in Brazilian music and Brazilian jazz, especially. One of the first things my graduate

composition teacher did with me was talk about and helped me go look up how West African music is structured rhythmically for doing compositions. There was this constant exposure. (Names redacted) were saying, I don't think that's a very typical experience. I've had this argument with others, especially friends trained at Conservatory, like (university name redacted), like that's not very typical. I said, I think it is typical. They said, No, it's not. Then we finally (name redacted) said, this is because you were in composition.

[00:05:27.450] - Speaker 2

I think that that's true. I think that those of us in the world of choral music or the world of vocal music get almost that strictly conservatory quality, and we don't ever get exposure to doing anything else. I think we get more and more specialized, and the classes that a lot of these teachers are going into are getting more and more diverse, and it's becoming a real juxtaposition. So, you feel like your background, because you were exposed to a lot of things that maybe weren't actually considered ethnomusicology courses, but were ethnomusicological in nature, did that inform your writing?

[00:06:08.590] - Speaker 1

Of course, yeah. Because I was going and listening to those Lomax recordings and stuff like that, even of American folk songs and Native American music and just working on it. Oftentimes, some of the exposure wasn't necessarily coming from the music department, but from other courses that I was in literature classes and stuff that literature professors would say, “You need to find out about this musical aspect of the culture,” or whatever else. But in general, amongst composers, there is just a much bigger interest in world music in general. I think, weirdly enough, historically, it's always been that way. It's how big the world has changed. Dubussy, you see talking about listening to Gamow on music at the World's Fair and saying that it had a

counterpoint, a contrapuntal structure that would put Bach to shame. There was always that interest in exoticism. Well, Holtz is another great example of somebody who just got obsessed with Indian classical Indian music. There's always been this thing, even if you want to go to the more provincial things, we don't do this music anymore. But Beethoven and drums, we have thousands of arrangements of Irish folk songs and stuff like this.

[00:07:43.390] - Speaker 1

That's not part of the canon anymore, but they were interested in all of this stuff that was going on.

[00:07:49.700] - Speaker 2

It added to their palette, their compositional palette.

[00:07:55.240] - Speaker 1

I'm certain. Yeah. So, it's always been a part of the compositional world, I think, in a way, and how it doesn't translate. Well, I'm going back to what you said before. It gets really weird when you say, “This is where we're going to draw the line and say, Well, you're allowed to do this, but you're not allowed to do that.” When you get down to it, I'll give you an example of that in just a minute. The other side of that is, we all pretty much know when something feels gross. Do you know what I mean? I don't know how to make the rules for saying this, but I know when I feel like... The first time I went to North Central ACDA, it was when they combined it. You saw, let's say, six choirs in a row that are from these little Lutheran colleges that are all across Iowa and Minnesota and Wisconsin. They all come and their programs, they do six in a row and they're all identical programs. They start with a Bach piece that's very serious and then they do some contemporary ACDA type music and then they end with a (name redacted) spiritual one after the other. That’s presented as the fun piece on the program.

[00:09:35.890] - Speaker 2

But it's almost hierarchical then. It's not considered on an even plane when it is only considered a fun piece, but that means it's also not high art, which I think is the problem.

[00:09:49.750] - Speaker 1

When it happens once, but then when you see six concerts in a row that are all structured because you just like, Is this really the right way to do it?

[00:10:00.000] - Speaker 1

And, then I went from that to North Central to Central in Chicago a few weeks later. I saw this composer and I'm like, What do you think about this? All of these choirs are using your music. He's like, spiritual is not the worst way to end a concert. I'm like, you're not really helping me. I'm feeling uncomfortable about the way that this music is being treated. He's like, it's not the worst way to end a concert.

[00:10:35.440] - Speaker 1

I find it very difficult. I had one of my master's students that I have in the summer. He was doing his final conducting recital, and he wanted to do... He's of Mexican heritage, and he's down in San Antonio, so he's with a partial Hispanic community and all of that. His mother's from Mexico. He's like, I want to do some Indigenous Mexican music. There's a lot of this repertoire. It's crazy. It's like written by Mexican people in the 1700s, but they were cut off from Europe. What they had, they brought over from before. They're still writing, like, Palestrina and Josquin 200 years, too late, and this really cool music. That's somebody that came up in Mexico and they got into the Church, that got the formal European training from 200 years before.

[00:11:41.580] - Speaker 2

And started writing.

[00:11:42.730] - Speaker 1

All this stuff. It's really cool. Then you go... When I started asking him about understanding why, I'm like, This is really good music. This is really cool. But what are we doing here? This is an Indigenous person that's doing European stuff. And probably he's like, Yeah, I know, but I think it's still cool to do. And I'm like, And then where do you draw the line on that? Because if he was Indigenous, he would have been coming from Aztec culture who had conquered and displaced the people that were there. But that was another colonizing culture that came in that then got colonized itself by. And it becomes very like, where do you stop history and say, these are the good guys and we're allowed to do it. It gets very difficult to draw those lines.

[00:12:33.510] - Speaker 2

And because music builds on what you hear, you can't help but think that it has now become a part of what you do. If you've heard it, you internalize it. Then as a composer, I'm sure that that is something that you deal with. You hear certain things, and it becomes part of your dialog.

[00:12:58.480] - Speaker 1

I have a friend that I talk about these issues with all the time. He's just like, There isn't such a thing as cultural appropriation. There's no such thing because nobody owns culture. Dealing with spirituals and things like that because that's a big topic right now. How do we do spirituals? We have to learn the history of it and all of that. He's like, Well, yeah, but the spirituals were influenced by Irish and Scottish folk songs that slaves heard, and then they made it into church. And so, it gets...

[00:13:37.500] - Speaker 2

It gets pretty dicey.

[00:13:42.670] - Speaker 1

It gets pretty intermixed and all that. But for me, you have to be This is before my time, really. But from knowing it, like, where he and me, this friend and I are, I'm like, Yeah, but Pat Boone, it's like, It's gross.

[00:14:00.300] - Speaker 2

That's interesting.

[00:14:00.680] - Speaker 1

Gross. I can't watch. He was like, going and getting black music and intentionally de sexualizing it a little bit and calming it down and using it.

[00:14:14.700] - Speaker 2

To make money. And undercutting them from getting their money from them.

[00:14:20.470] - Speaker 1

I'm like, if we can come up with an example of musical cultural appropriation, Pat Boone is my model for that.

[00:14:26.360] - Speaker 2

One of the classes that I designed for university was rock and roll history. And Pat Boone is somebody that I almost viewed as a villain.

[00:14:44.260] - Speaker 1

I don't know. I've had this conversation with (name redacted) one of my students who is at (university name redacted) now. Here’s the thing. Growing up in the south, as much as (city name redacted) is the south, I always tell people we had vegetables and manners and casual racism. We were in the south, and I went to, I think, what could be described as a segregated

high school, not in the sense that it wasn't officially. I graduated in (year redacted), so it wasn't officially segregated.

[00:15:30.090] - Speaker 2

My year too.

[00:15:30.920] - Speaker 1

There were black people that went to my school, but they weren't in my class. They went to their own classes. They were on a separate track. They were bused in. In choir, we sang the Shaw Parker arrangements of spirituals, which are probably the most Anglicized versions of spirituals that you can probably sing. And yet, as I said, yes, that music still moved me and got inside of me. And I found it was powerful just in and of itself. And so, there's a place, especially in the context of the cultural appropriation discussions. I just want to be careful because you can go too far.

[00:16:25.100] - Speaker 2

Yes. These are difficult conversations to have.

[00:16:27.900] - Speaker 1

There's a way in which you can say, Well, this music served this function. “Wade in the Water,” meant go down to the river to get on the underground railroad. And you have to say that in order to be able to contextualize this because you have to know its function to describe it. That in some ways I find devalues the inherent value of the music itself because it places the music in a context where you say it's important because of its function as opposed to it is powerful just because it's actually powerful music in and of itself. The reason I'm hesitant...

[00:17:15.860] - Speaker 2

That's a very interesting take.

[00:17:19.160] - Speaker 1

You're right about that. The reason I'm hesitant to go all the way in is I think you can do that, but then there's this other side of the argument, which is equally, I think, as dumb that is going on right now where there are people that say, Well, can't we just do music and not have politics get involved in it? Can't we just keep them? We're just going to do the music and we're not going to get politics. It's like what we're seeing in Florida right now with the governor trying to appropriate all sorts of things. I shouldn't say Florida. It's even in Kansas because my year started this year with a teacher saying, “The school board has issued a policy now and you are not allowed to ask these children any questions about their personal lives or anything like that that is not related to our specific discipline.” I said, (name redacted), you know I'm not going to follow that rule. And she said, I know, but I was required to tell you. I'm not really going to follow it either. But there's this other idea that we're just transferring information as educators.

Is that what we're supposed to do?

[00:18:51.950] - Speaker 1

It doesn't work like that. And also, this idea that you can somehow take the functionality out of it and present it objectively or something. I don't think that's the right approach. And the truth is, music has always been involved in politics because people have always been involved in music and people function on these political levels as well..

[00:19:13.400] - Speaker 2

You can think about all the major things that have happened politically in this country in the last 50 years. There's been some musical anthem that has been involved.

[00:19:25.240] - Speaker 1

Interestingly enough, do you know (group name redacted)? Yeah. I've been a big fan of them for a very long time. And you say (name redacted) is one of the founders of that. She actually has dementia now, but a few years ago, we were at a conference, and she was the headliner. We just got to hang out with her and talk for a long time. She didn't like the movie, Selma. Have you seen it? I mean, it's if you went... It was really powerful, really emotional, really good. It's not realistic. Because they have that dramatic scene when they're walking across the bridge in Selma, whatever that bridge is.

[00:20:15.670] - Speaker 2

Montgomery?

[00:20:17.210] - Speaker 1

I knew it. Yeah. She said there was no music. There's no music in the movie. They just walked across the bridge. That wasn't what it was like when we were marching with King. She said we were singing the whole time. There was always singing the whole time. We did it. I didn't like to see them marching across in silence like that. That's not what it was like. We have to... Because what everyone wants is to be heard and listened to and not be dismissed. And they don't want to feel like you're coming in and taking something that belongs to them in some sense and using it for your own financial or reputational advantage. At the same time, most of my black musician friends don't have problems with me playing jazz. They don't have problems with me playing gospel because they feel like I've done some work to learn that style and do it that way. So why is it okay for me to do that? Because they feel like I've done some work.

[00:21:41.080] - Speaker 2

There’s a feeling like you’ve actually tried to understand the music from a cultural perspective?

[00:21:42.550] - Speaker 1

That right. But what they really feel is like they're actually being listened to and not being taken advantage of. And the strange thing to me culturally is that these big discussions about cultural appropriation and how to use other music and other thing happening very much in the classical world, very much in the choral world, though it's happening in the band world and some other places too, a little bit. But because of the use of text, much more so in the choral world. The jazz world has almost always been, not only to some degree, integrated in a way that the classical side has never been. One of my all-time heroes is Miles Davis. I don't like all of Miles's music, but I love the idea of Miles because he was always just pushing and trying new things to the end of his life. That is what I like to do. But he was on this different path. But he was this great symbol of black power, black musicianship. He still had Bill Evans playing in the band and Keith Jarrett because jazz musicians didn't care about anything except whether you can play.

[00:23:09.500] - Speaker 2

Whether you've got the skills.

[00:23:09.870] - Speaker 1

Whether you have chops. That's right. After that, they don't care. And then you'd see at the same time, the arguments aren't there with stylistic appropriateness when it comes to, let's say, Miles Davis. Nobody's going to... We got to play Miles Davis according to the original intention of his music. Of course not. Because it's an improvisatory tradition

[00:23:34.560] - Speaker 1

This is the part that people don't understand. So is almost the entire Western canon. At least up until I'm saying, I'll give it 1848 or so, maybe towards the end of that, that whole Western canon that we call the canon, that was a completely improvisatory tradition.

[00:24:01.560] - Speaker 2

Sure. For the singer, for the keyboardist?

[00:24:05.660] - Speaker 1

Yes. The first person who wrote the treaties on choral improvisation sang in Palestrina's choir at the Sistine Chapel. Now, can you imagine, Palestrina, they're four on a part and people are improvising? Yeah. What does that sound like? What's going on there? And a couple of summers ago when we were talking about this, students were conducting a Bach Cantata and they said, Can we improvise during this? I said, "Go ask your conducting teachers." And they said, "We want to do an experiment at our concert where we have this improvisation." And it was controlled chaos. They had the whole choir singing the corral at the end, but certain people were allowed to improvise in the middle of it. And it was weird and cool and all of that. But certainly, like, Mozart was improvising all of those ornaments and different things doing this during.

[00:25:01.120] - Speaker 2

He hardly ever wrote down his concerto parts before a performance.

[00:25:05.500] - Speaker 1

He just walked in a played. Then in the case of, especially the early Romantic, we have all these different additions of, let's say, a show pen or a list piece because there were different additions published during their lifetime. And you wonder which one you're supposed to go with because it wasn't a set thing. They changed it as they felt the need, and it was only really with the advent of the idea of the genius and the rise of the Beethoven cult that you have to say, we need to do the music like it was written on the page, where Beethoven would have never occurred to him. That would have been no more than a jazz musician saying, We're going to play this Miles Davis chart and we're going to play

00:25:56.530] - Speaker 2

It is exactly like Miles. I've never really thought about that, but that's absolutely correct. I've never thought about it in those terms.

[00:26:02.780] - Speaker 1

The big culprit, which is, and I've done a lot of reading on towards it about this, and I'm really convinced that he's right, the big culprit in it, it's not even so much the later Romanticist started with Beethoven. It's Stravinsky. Stravinsky is the one that said, “I don’t want people interpreting my music. I just want people to execute what I've done on the page.”

[00:26:28.730] - Speaker 2

Which is pretty indicative of what was going on at the time, even all of that industrialism, the ways things were regimented.

[00:26:38.060] - Speaker 1

It seems like he just fell right into that. There was a reaction to the two World Wars. People said, if you let people find freedom and emotion, it can destroy the world, so we just need to mechanize everything.

[00:26:49.020] - Speaker 2

Regulating.

[00:26:51.060] – Speaker 1

Regulating everything. But you can see, like, (name redacted) points this out all the time, that even people that come from that point of view, Stravinsky was radically inconsistent. He made four different recordings of “Rite of Spring.” Different tempos every time he conducted it.

[00:27:05.500] - Speaker 2

Very interesting. So, in other words, it is not possible to have this level of regimentation?

[00:27:06.190] - Speaker 1

It's not possible. I've come to a place now where I'm personally doing my best to advocate because I get a little bit weary. I get a little bit weary of certain friends of mine, and there are some who are feeling a little bit left out because they're not getting programmed as much as they used to. And they have this where if I paraphrase them how I always do, I'm like, won't someone please stand up for middle aged white men?

[00:27:54.080] - Speaker 1

Guess what? I know what it means to feel jealous where you're saying this person is getting programmed and you're a better composer than they are. But there were lots of concerts in the past where a lot of middle-aged white men were getting programmed over somebody else. And our job right now is to just be grateful for what we get and also to be advocating for doing our best to advocate for voices that aren't heard. I'm fairly happy with what we've done, especially with music, getting under exposed populations and the music out and presented to the world and getting people paid. That being said, I don't have any qualms anymore when it comes musically to taking ideas from other cultures and using them in my competitions. I think that that's it. You know what I mean? If somebody told me specifically why I shouldn't be doing something. Occasionally, if I ever think I'm on the edge of something, if I have some conscious thing, should I be doing this or not? I have friends. You know what I mean? I will call up.

[00:29:21.550] - Speaker 2

Like (name redated)?

[00:29:22.350] - Speaker 1

And I'll be like, should I be doing this or not, or is there somebody else? That's a weird thing to do because you have to have that with friends that you trust because you can't. (Name redacted) I'm calling you to speak on behalf of your culture.

[00:29:41.700] - Speaker 1

You have to watch. You have to have somebody that's an actual friend you can trust.

[00:29:47.090] - Speaker 2

Somebody that you've had longevity with somebody who knows what your history musically as well because then you have that depth to relationship.

[00:29:57.330] - Speaker 1

I have someone even closer than that for me now, someone I can even bounce some ideas off. My daughter-in-law is black, so I have somebody that's actually living in my house. I can hear what the younger generation has to say.

[00:30:18.130] - Speaker 2

Perspective. I think that's awesome to have perspective. That is not your own. I think it feeds your intelligence on different levels, too. That's what I'm thinking of when I chose this particular topic. My first teaching job was at an international boarding school. I had no idea what anybody else was doing in the world musically. I was hired, and I was like, “What is this?” All of a sudden, I had a group of Korean students who wanted to do a Korean choir, and I didn’t know anything about their music. I had no idea what to do. I was never exposed to any of that. I felt that I’d miss out. All throughout my career I’ve felt that I missed out because I started off not having any exposure to any music outside of Western culture. What a detriment to my personal

music experience. But not only that, I felt I couldn't be a very good teacher because I didn't have perspective….my perspective was limited by my educational experiences.

[00:31:24.760] - Speaker 1

Yeah. The fact that we have created an academic situation where we were doing that.

[00:31:36.820] - Speaker 2

I feel like choral music educators are in this little niche, and a lot of vocalists are also in this little niche, and they're doing this very specific literature, and they're doing it in a very specific way, and they like it. So therefore, they teach people to do it and they like it. But then it's getting to be a smaller and smaller number of people who like that. It's like, What are you doing? You're weeding people out of singing, and everybody should sing.

[00:32:01.930] - Speaker 1

In a culturally diverse society like we live in, there are different perspectives. (Name redacted) did an experiment a couple of years ago at her Christmas concert where she's like, this is what we're doing this Christmas, for holiday season because negotiating Christmas or holiday and how to do you do that. She's like, Everybody's bringing in a song from your cultural tradition. You're teaching it to the choir. We're going to sing songs from every group represented in this group for your winter holiday, whatever it is.

[00:32:37.700] - Speaker 1

And we did. It was cool. We had Spanish kids. We had Indian kids bringing in Diwali stuff. And everybody taught everybody a song, and we made a medley of it, and we sang it all together and everybody sang each other's religious songs for that one hour, which was really cool. But it only happened because I'm there.

[00:33:04.000] - Speaker 2

Because you could put it together.

[00:33:05.260] - Speaker 1

Because they could sing the song to me, and then I could play it, and then I could improvise and make it into a thing, which really goes back to those original questions is that's the thing that should probably be happening more often. It's great for music education. It's great for cultural education. It's great all the way across. You're dealing with languages. It's all those things that music should be….

[00:33:30.720] - Speaker 2

All the things that music encompasses.

[00:33:33.480] - Speaker 1

I really do believe, I always tell people, music was the last subject you studied in the Quadruplum because they really thought at the culmination of your master's degree that it was the subject that unified all other knowledge and disciplines. And if music is being done correctly, in my opinion, it should be like that. You're dealing with language and cultures and ideas, and everything can be brought together. But only if you have somebody that knows how to put it together. I realized that I'm more gifted at that than some people, and not every high school is going to have somebody with my gifts. But I still think that even if we started our education process just with the idea that you can start trying to arrange some stuff yourself, we would be better at it, and we'd be more open to all of these different influences.

[00:35:15.820] - Speaker 1

Yeah, I mean, it's true. I was just telling somebody at Cincinnati the first time I went to an ACBA national, I tried to go to every concert, and by the end of it, I was just like, I'm so tired of hearing the same sound and such in tuned singing. I wanted to hear something a little bit rawer.

[00:35:40.530] - Speaker 2

That's very interesting. Anyway, I hope this paper writes well, and I love your information. I'm just going to process these thoughts and input. I've talked to (name redacted). I've talked to a couple of other folks. I've talked to (name redacted), who does gospel music in town here. I'm just trying to get my own perspective.

Transcript, Interviewee D

[00:00:04.200] - Speaker 2

Thanks for meeting with me today. Can I ask you where you received your undergraduate and your graduate degrees?

[00:00:06.160] - Speaker 1

Sure. I got my undergraduate degree at (university name redacted.) Yeah, right down the road. It's fun to be back in the area. Then I got my master's degree from (university name redacted).

[00:00:17.010] - Speaker 2

Your degrees are in choral conducting?

[00:00:17.530] - Speaker 1

Yes.

[00:00:19.200] - Speaker 2

My dissertation is about incorporating ethnomusicology into undergraduate choral music education, which I think may be an underserviced area. In some ways, I feel like choral music has been pretty territorial. We sing this, this is in our canon, and we don't….

[00:00:41.700] - Speaker 1

Branch out very far. Right. Absolutely.

[00:00:42.910] - Speaker 2

If you went to (university name redacted), you may have had more diverse experiences. Did you do a lot of the singing with the South African music? And, if so, was it Westernized?

[00:01:03.880] - Speaker 1

We did. Their work. Just a little bit. (name redacted) at (university name redacted) loves (composer's name redacted) works. We would do a lot of that. It was westernized in the sense that it was notated. But the style of South African music was very well preserved in that because (composer's name redacted) is from South Africa. So, yeah, we did. It's funny, though. The thing that I first thought of when you were talking about using more ethnomusicology in undergrad, or actually both programs, was actually their gospel choir. I don't know how much you know about that program that they used to have. It's unfortunate they actually no longer have it this year because the person that was directing it, (name redacted), moved to (location redacted). But I worked with him for a number of years. We actually worked together at my first job at (school name and location redacted), and he was in charge of the multicultural ensemble that was down there as well as the gospel choir. That talks about a completely different way of approaching music, and that's what he did.

[00:02:03.900] - Speaker 2

So, your school really had it going on, which a lot of schools have none of this, like zero or a very small, or it's never for credit, like that stuff. It's not part of the curriculum for a major. Right. It's anybody else who wants to do this. But that's what I think is great about what you guys are doing with the sea shanty stuff. I do think choral music has become a niche market. Only the very best singers sing. I think it happens at the college level. Then we start whittling things away about what is acceptable in coral music. Then all of a sudden, we have a problem because everybody sings. Now, in the United States, people don't think that. They think 10 people sing and everyone else watches. Even in churches.

[00:02:54.380] - Speaker 1

Absolutely. I love that point about a singer's identity. It's like if I say I'm... No one goes out and says, Well, I'm a walker. Pretty much, I mean, there are certainly people that can't for different disability reasons, but everyone breathes. You don't go around saying, I'm a breather. No, everyone does this. I think the same rule should apply to singing. I do, too. Why do we think that singing is just a profession? You can enjoy communal singing and not have to have a degree to do it. That's what we're so passionate about with the chantey stuff.

[00:03:23.200] - Speaker 2

I think that's the big thing. I'm trying to get that message into the collegiate philosophy, which, yes, of course, we want the people who are doing this for a living to get better and better and better at what they're doing. But recognize that all these other people have this ability as well. We all sing to some degree.

[00:05:02.120] - Speaker 1

So, we're talking about the idea of music being much more universal than Choral Music Education makes it.

[00:05:13.180] - Speaker 2

Yes.

[00:05:14.430] - Speaker 1

Oh, yeah, absolutely.

[00:05:13.180] - Speaker 2

I think we've even seen that. What percentage of your high school is involved in Choral Music? It's a pretty high percentage.

[00:05:23.540] - Speaker 1

Compared to some of my schools. Are you talking about (school name redacted)? Yeah. Is involved in choir or music in general?

[00:05:31.020] - Speaker 2

Just choir.

[00:05:23.540] - Speaker 1

I don't know. I'm thinking just rough numbers. We have about, I want to say, it's between 250 and 300 students a call. But overall percentage wise, that's not much because there's like, oh, my gosh, well, like 1300 students, I think the last time I checked, so that's not significant. And it's crazy because I walk around and I see the other part a couple of times, but then I'm like, what is the rest of you do? I know that so many of them are involved in athletics. There's a decent number of kids that are doing architecture, band or theater that don't sing. But where does everyone else go for that outlet? Do they sing in church, or do they sing at home for some reason, and they don't connect that that they could be doing it in that setting.

[00:06:16.230] - Speaker 2

I do think that we're trying to get a songwriter club to go where students are singing. And so that's an avenue.

[00:06:22.870] - Speaker 1

I saw a Twitter post about that. That’s really cool. I think it's pretty interesting.

[00:06:16.230] - Speaker 2

Do you think it's part of the way that we present? Teach choral music?

[00:06:38.660] - Speaker 1

There's definitely a barrier just because of what we expect students to know from the very beginning, especially at the high school level. It's like if you come into choir, sure, there's that entry level chorale, But even then, it's like we're expecting you to read music right away. We automatically get you out of whatever habits you try to have or bring to the table. We're like, this is the way you must sing versus, well, how do you sing now? Why do you like to sing? We immediately conform them to what we want them to do because we're thinking about performance.

[00:07:10.990] - Speaker 2

How do we bridge that? Because we don't want to take away from the extra performance. There's the thing, the participatory versus the performance. You don't want to say, like what our choir did this morning, you don't want to take that away. We don't want that to not be a part of what we do. But how do we fix that as people who are learning to be a music educator? I think it does have to be fixed because I think we are seeing issues. Your thoughts?

[00:07:45.660] - Speaker 1

So many thoughts. That's the whole reason we started the chantey stuff. Doing chanteys in general, (name redacted) and I both love that genre. We think it's so much fun to sing. But really at its core, we're like, We just want people to come together and have a good time and understand that music can be more than performance and that everyone can do it. There's always a level of participation that exists. But you're right, there's such an obstacle at the public-school level where it's like, If you're not doing it for performance and we're not doing it to collect a grade, then what's the point? Why should we have this thing here? But there's so many benefits.

[00:08:25.300] - Speaker 2

I do see that the administration has to get involved. You have to have. But I still think even it starts at the university level where we have a lot of professors who think that's the be all and end all, and they would not ever agree. If a professor at X University knew you were doing sea chanteys, you might not think that highly of that. It's weird. Why is that there?

[00:08:52.050] - Speaker 1

That stigma? Yeah, it definitely is. But even to go back to the gospel choir for a second, obviously, the point of that ensemble, they did do performances. They usually had one or two semesters at the university. Then we also had a few services that we went and sang at (name and location redacted), which was traditional black gospel church. A very different style of worship than I have ever experienced before because the level of community involvement in that room was palpable. Everybody singing. Everybody singing. There is a verbal response that happens very similar to South African music. And everyone wants to be involved and they're expected to be involved. And so, we don't have that in traditional Western performance culture. It doesn't exist. You are expected to sit there and be quiet and enjoy this thing that other people are doing because they're trained to do it. So that's why when I was writing my research paper on this communal singing idea, that's why I focused so much on gospel because this is like the middle ground. Yes, you have people that perform, but everyone's expected to perform with them. It'd be weird if just the gospel choir was singing and no one else was responding to it.

[00:10:00.520] - Speaker 2

Right. It would be... Oh, yeah, I can't imagine that.

[00:10:02.390] - Speaker 1

It would not be fun at all. So that's why I think that's why we developed this chantey choir idea. And there was a lot of miscommunications early on when we started it. Bars were asking us, Well, do you perform? Do you rehearse? Are we paying you? We don't really know what we're doing. They asked us if people in the area were happy when we did this thing. It was completely new. But now it's grown to this thing where everyone shows up and knows what to expect and everyone loves it. They just love that there's no pressure to do it.

[00:10:36.260] - Speaker 2

I think you said (name redacted) is the guy that does it with you. He was talking to my husband at the event that I was at. He was saying, “We’ve seen people who couldn't sing at all or who were terrified to sing. Suddenly, after a few weeks, they'll come out of their shell.”

[00:10:53.630] - Speaker 1

Oh my God and get better. And get better and better. And get more investing in the idea of participating or performing.

[00:10:56.620] - Speaker 2

That's what I'm, again, I'm hoping to, I don't know, build a catalyst to something where we think about this a little differently as we train people who are going into music education. Absolutely. I think you probably had a more unusual experience than a lot of people. I mean, I didn't have any of that. (Name redacted) said he had very, very little of that. So, you had both an opportunity for a gospel choir. Then you had somebody who was introduced to sea chanteys with you. You’ve broken the traditional mold!

[00:11:30.480] - Speaker 1

And barbershop!

[00:10:56.620] - Speaker 2

In a lot of ways. You've already cracked that whatever that glass ceiling of without compromising your ability to do the other way of singing as well.

[00:11:47.560] - Speaker 1

Yeah, absolutely. I mentioned barbershop singing. When I moved on to (location redacted) in my first year, I joined the Chamber Choir. It was a lot of fun. But I wanted to also start doing some barbershop stuff in undergrad. I was like, I want to do that too. That's a lot of fun. That's also a very different style of singing. Totally different. That was me singing with, I think, the overall older singer, older men, especially gravitating with that style because it doesn't focus heavily on reading. A lot of barbershop choirs get by just on learning tracks alone, and it's very communal. They come there because that's the group of people they like to spend time with. And they also love... After every rehearsal, we would go to a bar and they call it Afterglow, and they would have a meal together. They'd have a few drinks, and they'd go right outside, and they would sing barbershop tags for two hours.

[00:12:39.420] - Speaker 2

Which is what everybody used to do in this country. Everyone had a piano, people got around, they sang. We have to get back to that. I mean if we're going to be community... I feel like music has the ability to bridge divide in ways that almost nothing else can. But if we make it so exclusive that there is no ability to build a bridge, we become a little dangerous. The classes that you took in your graduate work,

were any of those for credit for undergrads? I mean, you were in grad school there. Were there opportunities for undergraduate formal music educators to take these classes as a credit experience or was it just something that happened outside of the realm of what they would normally take.

[0:13:53.400] - Speaker 1

Yeah, absolutely. The multicultural ensemble, I don't know if that was a for credit portion. I don't think it was. Who directed that? That was (name redacted). He's the one that would direct this. Yeah. If you're looking to talk to him, I'd love to connect with you.

[00:14:09.570] - Speaker 2

I would love that.

[00:14:11.420] - Speaker 1

He would love to talk about just his experience because he is someone…. (name redacted) did a session at a conference called “Soulfege” in which he just talked about teaching kids how to sing in harmony using solfège. I mean, it's not notated down. He just put the solfège on the board and getting them to love singing together without the restriction of having it written down on a score.

[00:14:33.740] - Speaker 2

The gospel choir I am singing down here, it's the same thing.

[00:14:37.980] - Speaker 1

You sing in a gospel choir?

[00:14:33.740] - Speaker 2

Yeah.

[00:14:39.150] - Speaker 1

I didn't know that.

[00:14:33.740] - Speaker 2

Very, very unsettling in some ways because I feel like I'm not very good at it because it's so different. The way that you sing is different. You're stylistic. I think it's humbling and awesome to be not good at something once in a while.

[00:14:57.690] - Speaker 1

Especially when you've been studying for so long. One thing that (name redacted) used to do in the gospel choir, talk about things we don't do in normal choir is he would have... Most gospel songs usually have solos. They take a solo for a verse or something. Ornamentation is encouraged. Just like it used to be in the Renaissance, much older styles of Western music. But here it's modern ornamentation. And he would just pop on around and be like, Who wants to take a solo? Raise your hand. Okay, you're going to go first. And then that solo would come to an end, and we'd loop it and be like, Hey, now you're going to take it. And after every single time, everyone's laughing and applauding. And that's what made me have the idea of pop-corning around the solos for the chantey choir. And just being like, hey, you're going to take the first one. And after every single time, no matter whether it's good, bad, confident, shy, everyone is supportive in the community. And that just encourages more and more people to do it.

People who wouldn't have done it in the first place are now like, okay, I'm going to give this a shot because they want that degree of affirmation.

[00:15:56.690] - Speaker 2

I think that's great. I would love to chat with him because I'd love to build on these ideas.

It's been really interesting. I've talked to several musicologists as well. Did you have ethnomusicology courses at either of the universities?

[00:16:37.820] - Speaker 1

(University name redacted) does, but that's for their undergraduates. I did not ever take a class. Really, all of my coursework was Western based. I had literature and they did such a great job, but they basically picked Western art styles. We followed the development of the magical all the way from its beginning to where we are now, but we never branched into just East Asia or African style music. We never did. It's completely different. Because like I think you said this, it's just not considered as valid. Which is very hierarchical.

[00:17:14.420] - Speaker 2

Exactly. “Well, this is great music, and this is okay music.” We come to it with that philosophy right from the get-go.

[00:17:31.680] - Speaker 1

Those people who are under your tutelage are going to go, “Well, I'm not going to do what you don't think is good.”

[00:17:32.640] - Speaker 2

Strangely enough, gospel music, which is so much rooted in... It's one of the foundations of American world music. Is it very well regarded here in a lot of ways. But I have a friend who goes to Europe and they're singing gospel music like crazy. That's all they want to do. They appreciate. It's like we didn't get that Jimi Hendrix was good either until he went to England. So that's the same thing. I think it's really interesting that other people don't have this... Europe doesn't have a hierarchical value that their music is better than anybody else's music. But we brought European music here and then have that hierarchy that doesn't make any sense.

[00:18:25.300] - Speaker 1

There's also that element to it where if it's not Oh, okay, I'm on to something here…"If it's not part of my culture that I grew up with, it doesn't feel like I can access it." Or we're so sensitive to... We don't want to appropriate something else. We don't want to be inauthentic. So, it does feel like these art forms like gospel music for someone that is white. It's hard to do that. And so, it's really helpful to have those opportunities at the collegiate level where you're being led by someone that does have that history and saying, It's okay. You can do this.

[00:19:02.900] - Speaker 2

And there's an appreciation for people having a willingness to learn something different. I think, too, that we sometimes disregard. There's value in the aspect of doing. It also shows that you appreciate it on the same level as you appreciate other things. I think it's important.

[00:19:25.200] - Speaker 1

Sometimes you just need to go and experience that culture and ask questions and be confident enough to do that. It wasn't until I went to South Africa, and I experienced so many different choirs doing the ululations. I didn't really understand what those were until I actually was immersed in the culture and where they said, This is just an expression of joy. This is not scripted. There's no notation. I don't know when it's going to happen, but this is the palette that you develop being here. These are maybe your choices. So, when I came back and I taught the kids at (school name redacted), "Thixo Onothoando," one of the songs, and we were like... I noticed that.

[00:20:05.100] - Speaker 2

I wish I could have heard that!

[00:20:05.740] - Speaker 1

Yeah, I have a recording. And you'll see all these kids, maybe two of those students are black and maybe have roots, maybe. But they're American kids. And so, to teach them, this is okay. You can do this. And you're not appropriating culture because now you understand why they're doing this. You're not doing it to fake or imitate.

[00:20:32.760] - Speaker 2

You're doing it as a validation that it's excellent music. Exactly. Not that you're taking something away. And you're not trying to take it away. You're trying to emulate, be a part of, be in this.

[00:20:46.400] - Speaker 1

It's very similar along the lines of why is it that we're so rigid when we sing? So many other cultures, movement is an essential part. You can't sing these South African songs and not move. It’s actually synonymous.

[00:21:00.500] - Speaker 2

Yes! Music and dance are synonymous in a lot of cultures.

[00:21:02.910] - Speaker 1

Yes. That's why it's so funny. You teach the Western choirs to move, and it just looks awkward, and they're not used to it because they're told I have to stand still and be just this one body of people the entire time. There's no room for individuality and it’s the opposite in other groups.

[00:21:23.510] - Speaker 2

The thing that I learned from the musicology courses that I took was that participatory music allows people to come forward as the performer for these brief moments and then they get absorbed back in and then they allow something, which is so great.

[00:21:45.480] - Speaker 1

Yeah. We're doing my Chamber Choir; the JV group is doing “Thixo Onothando” when we go on tour in about two weeks. They'll still ask me, they'll be like, When do I make this sound? Or when is it okay? When is it not okay? And I was like, Whenever you feel like it's okay. And then it's okay.

[00:22:06.440] - Speaker 2

Which is totally unorthodox. People who have been used to being scripted.

[00:22:12.490] - Speaker 1

If it’s not written down anywhere. I don't know. And then they'll go halfway. And then the voice will catch in their throats. It’s like, “No, you got to commit to it.” But it teaches them this level of confidence and individual ownership of music that you just don't get from handing them a score all the time.

[00:22:28.350] - Speaker 2

I remember the first time I sang with the gospel choir; they were singing in unison, and the director gave a visual cue. I had no idea what's going on. All of a sudden, this amazing harmony, like, awesome out of nowhere. And they're just like, just waiting for it to happen. It's cool. The harmony isn't scripted either. You are standing next to somebody who might have just picked a different harmony note than you. It just might get more and more dense as it expands. It's really good. And like I said, I'm not trying to say the core music that we are learning is not good.

[00:23:10.020] - Speaker 1

But the level of improvisation that you get in non-Western music is so incredibly valid. And it's just so raw. What makes those experiences so powerful is they are such human things. There's a disconnect between the person that wrote the music, the score, the conductor, and then you in a traditional ensemble. But when you're in a gospel choir or a barbershop choir or a shanty choir and someone is literally singing to you and then you sing back, that's it.

[00:23:45.140] - Speaker 2

That's the whole thing. But that's the beauty of the community of it, that whole participation aspect. I feel like the difficulty with the idea that I would like to incorporate is that music education majors are already bogged down with a gazillion courses. It's already one of the biggest majors there is. I have my opinions about some of the things that music educators are made to take where I'm like, Is this really necessary? But I think it's going to be... I think more and more people are glomming onto these ideas. I mean, with the idea of the sea chanteys and the idea of these gospel choirs propping up around. I think more people are ready for this. I think maybe we're seeing universities that are not ready for it, but the people attending those universities are ready for it. So, I don't know if it's going to be the universities that are the catalyst for the change or the people entering them. Or maybe a combination.

[00:24:50.980] - Speaker 1

I don't know. I think it's so much in the community. I was actually meeting with a few of the managers from (place redacted) this past week, and we were just talking about playing out in the next few months, going there because we loved it, and they loved it. And one of them said, "Can I just get a little philosophically for a second?" And he was like, "Our community needs this

after the past few years. There is so much happening that we can't control." We see it every single time. People are still hesitant to interact with each other. And that is completely based off the pandemic. And so, to have this time and this space where it is just safe to interact. I mean, it's just so valid. It's so needed. So, I think it's definitely going to come from the community.

[00:25:36.420] - Speaker 2

So, universities, I feel like in a lot of ways, are always the last people to change. They really get somebody in. They hold on to that idea. And I think administrators want performance because it pays the bills. Of course. I get it. But if you were to think of any other ways, if you were to go back and think of ways that you would have put something, how would you have incorporated things differently? Because you had a pretty good experience, probably a different experience than you had from undergrad. Or did you have some ethnomusicological experience in your life?

[00:26:17.400] - Speaker 1

Not really. All those courses started popping up right when I graduated.

[00:26:21.510] - Speaker 2

Okay. So, you're seeing a little bit more of this as a recent... We're seeing it happening.

[00:26:26.380] - Speaker 1

Yeah, definitely. I think people are just waking up to the idea that other cultures are just as valid outside of just the textbook. I think a lot of times we study these things, and we have a course that requires us to listen to what does this instrument sound like from East Asia, but then you never apply it. Or you never play it.

[00:26:43.890] - Speaker 3

You never touch an instrument. You never see anybody demonstrate.

[00:26:46.670] - Speaker 1

Or when you're finally handed a score that represents that music, it's so difficult to read because you can't note this. It's really hard. I didn't have that much experience in class with it. My background in this type of communal singing goes even before my education, and it was a camp. It was singing around campfires. I was involved in a Boy Scout camp in (location redacted). I was one of the people that would lead songs all the time. That eventually turned into my presentation, “Camp to Curriculum,” where I talk about using these communal camp songs to teach these skills and just to get your kids comfortable. So, it's all connected. And you don't need to be able to read music in order to participate. It's a call and response all the time.

[00:27:37.520] - Speaker 2

And even if you feel like you're not the greatest singer in the world, you can still clap. You can still find the beat. There's something that you need to do.

[00:27:47.660] - Speaker 2

These are all great ideas. So, I'm going to go through some of these. I knew when I went through both undergraduate and graduate school, I was a vocal performance major. So, it was even more, “This is what you do, and this is all you do.” But then I ended up directing for about 16 years. I taught and I worked in some of their smaller universities as their co director. The thing that impacted me probably the most in all of that, in my decision making about what ended up becoming the form of was that one of my first teaching experiences was at an international boarding school. Then I came out of undergrad, and I was embarrassed because I didn't know anything about the music of the other kids, the students that were at this school. There was a South Korean choir. I've never experienced anything like this. There were kids from Thailand. There were kids from Eastern Europe. There were kids from South America. It was really

different. And all I had ever been taught was music from this one little, tiny corner of the world. And it seemed very frustrating to me. So, it's been all these years of frustration.

[00:29:17.720] - Speaker 1

Did you have them teach you some songs?

[00:29:20.600] - Speaker 2

Yes! I even did that while teaching here. I had a significant number of students there that were from the Vietnam. I would take those kids' music and I would have them lead the class. I would become a student. They would lead it with their mom or an aunt or a dad or somebody that knew their traditional music. They would come in and try to teach you all the different glides and nasal sounds that they had. What I watched was kids that had not participated in music become owners of this is music by passing it on to somebody else. It transformed them in the classroom from that point. They never went back to being the kid that was on the sideline They went to the kid that was like, “Oh, this is amazing! I love music!” I think this was because they had the chance to express their music to other people and teach it and again validate it.

[00:30:41.220] - Speaker 1

I can't agree more. It's funny. One of my fellow grad students at (university name redacted), who's actually still there now, she's fitting up here, is from the Philippines. I remember last year at the beginning of the semester, one of the first things that she ever did was actually transcribe one of the songs that she grew up learning so that she could hand it out to everyone in the crowd so we could all sing it. I remember the frustration that she expressed to us being like, I've never had to teach this music this way. I didn't know how to notate some of this stuff because it's never been notated before. She was also in the gospel choir, so she might be another person if you're interested in... Because she grew up with that type of culture. Then to go into gospel choir, she's

an amazing jazz singer as well. She's a really good person. Sounds like very gifted all around. Incredibly gifted. I was down in (location redacted) two weeks ago for another chantey thing, and she came, and she loves that style of singing. But yeah, you're right. When you can have the music affirm the student and not just the student singing to the music, it's a completely different shift. And then suddenly it's not hard because it's things we've been doing our entire lives.

[00:31:58.280] - Speaker 2

Again, it's wonderful for that. I think part of the danger of what we've done in the choral setting is we've set up the teacher or the director as the expert and everybody else is not. Sometimes it's really good to not be the expert to learn it from a student perspective again. Because that's actually what we're expecting our students to do. We're expecting them to learn from our perspective. It's really good to have another person's perspective showing you. I think it just makes you a better teacher.

[00:32:32.610] - Speaker 1

100 %. I think if we had that mindset, what would happen is that students would become teachers and not have this anxiety about not knowing everybody each other. Suddenly, they would become more curious about music and approach things from a place of more openness. Then when students had questions, they wouldn't think, Oh, I have to make up some answer, or maybe I need to go study more. They would have more of a conversation with them about it. More communal.

[00:33:00.320] - Speaker 2

I think that's probably very true.

[00:33:01.270] - Speaker 1

Also, we probably then eventually avoid this interaction where the teacher says, “You can't sing.” That's just the worst thing ever.

[00:33:11.670] - Speaker 2

That was what my husband experienced in elementary school and never went past that. It's astounding to me that somebody would tell a second-grade child, “you can't sing.” Anytime you use a negative to teach us, it's a bad thing.

[00:33:37.300] - Speaker 1

And it clearly has a huge effect. (Name redacted) and I, we love asking that question because then we go find those people. We're like, “Who told you at some point in your life that you couldn't sing?” And multiple hands, every single time we meet, go up. And then we go find those people later and say, “How did this experience make you feel?” And they were like, “I can't remember the last time I sang like this or felt this good about my voice.” Because they constantly see it reflected when other people sing and everyone's being so affirming, they're like, “Oh, this is a safe place.” And that's the way that every choir room ever should be.

[00:34:12.180] - Speaker 2

Yeah. And we should have those opportunities for kids to experience that. It's hard. There's still a barrier because we have a specific thought about what choral music is.

[00:34:26.070] - Speaker 1

So, in my experience, the only way to shift is to do it. And to know that it's going to be weird at first. You got to embrace the weird all the time. The first time, I think it was actually on International Pirate Day, just one of the random days of the year. I dressed up like a pirate and I came into school. The kids had no idea about any of the chantey stuff. Now they're very familiar.

But I taught my tenor/bass chorale a chantey. A very simple one, very short. And then I was like, hey, and here's how the verse goes. And now we're going to pop around. Who wants to try it? And we all did it together first. And then they popped around and I said, No matter what happens, after they're done, it's thunderous applause, and we're back in the chorus. And I had kids that sang in that way louder and way more frequently than they ever did up to that point. I think we were like three months into the semester. And I still have them be like, “Can we do more Sea Chanteys? Can we do this again?” They absolutely love it. They loved it because they don't know how to categorize it. It was like, “What are we doing this for?” And I responded, “Well, it's fun.” They were like, “Are we going to do this for a concert?” I was like, “Probably not.” They're like, “Can we?” Because they feel so proud of something that's so simple.

[00:35:37.050] - Speaker 2

It would be fun to see if you could teach the audience a sea chantey at a concert.

[00:35:42.710] - Speaker 1

I’ve had that thought. Trust me! I’ve had a lot of crazy ideas that I haven't told anyone because I want to stay hired. But one of the thoughts that I had was how great it would be for... Because (name redacted) has experience singing this type of stuff, too. He had his men's group that used to meet that did very similar things. It would be so cool for (name redacted) and I to work together and to have a tenor/bass chantey day or something like on a Saturday. We order pizza halfway through and then maybe we do an audience participation performance at the end of it. But the expectation isn't like, we're performing for you. It is, we're going to supplement the kids in the audience and we're all going to sing together. We're all performing. Oh, I'm getting goosebumps just thinking about it. We're all in this. It would be so powerful to bring their families into that fold and to teach everyone the music.

[00:36:43.880] - Speaker 2

It may do a lot to break down that choral wall.

[00:36:55.060] - Speaker 1

And that would be great. Just talk about recruitment. How do you get kids involved in singing? They have to see that it's fun. They got to be motivated to do it. But they also have to understand that they have these skills. All you have got to do is show up and be a part of something. So, I think that that would be so refreshing for those kids. I think that would be amazing. Because kids just like singing harmony. It's fun. And so, I think that type of day or event would be really successful.

[00:37:20.590] - Speaker 2

(Name of district redacted) sea chantey day.

[00:37:25.380] - Speaker 1

It would be awesome. And the way we sell it is like, Hey, look, we just want to have this recruitment idea to get more guys and tenors and basses involved in the world. I think it would be a big success.

[00:38:52.760] - Speaker 2

Well, that's all I... You don't have to answer anything else, but I wanted to get your take on these ideas because it seems like you were doing a lot of the things that I am proposing need to be a little bit more involved. Thank you.

Transcript, Interviewee E

[00:00:00.700] - Speaker 2

All right, we are all good. Okay, very good. Let's see. As I mentioned before, I'm doing research on incorporating ethnomusicology into undergraduate choral music education. A lot of what I'm doing is focusing on the idea that not all choral music has to be performance based, that it can have a participatory quality to it. What are your thoughts on performance versus participation? I know you have some experience in this area, so elaborate as you need to.

[00:00:47.530] - Speaker 1

Would you mind repeating the question one more time?

[00:00:50.380] - Speaker 2

Yeah, sure. I'm looking at choral music from a vantage point of having a participatory aspect to it, like everybody's involved versus just a performance-based aspect. I was just hoping for some of your thoughts on that. For example, (name redacted) does the sea chanteys where you don't have to have a music degree to sing, and everybody comes together and collaborates. Just your thoughts on participatory music versus performance-based music and how that might impact an undergraduate choral education.

[00:01:38.740] - Speaker 1

As a performance person, I focus on performance. I do think that there can be elements where you are sharpening the skills of undergrads without a performance. I'll give you my own personal example. When I was over the gospel choir, there'd be many people who would come in, maybe for a day, maybe for a few weeks because it was both community-based as well as students. So, people could come in and there wasn't attendance policy, but there wasn't a... If students don't show up and you're out of the class per se, there could be if the performance was coming up, then

you might not be able to perform, but you're also out of knowing the music. But I used to do a lot of project choirs, and I would put things together as a writer, and I would gather people, and they were never performances. We just tried to get music to the highest level as quickly as possible. But there was no audience. There was no need for us to invite people. It was just us trying to get there. So, I do think it's not as important. And it could be something that could enhance musical development because not everybody wants to be in a performance ensemble.

[00:03:13.680] - Speaker 1

For some people, performance is not their thing. They don't want to be in front of people.

[00:03:21.780] - Speaker 2

Yeah. I'm just thinking that even from an educator's standpoint, sometimes we have some pretty limited ideas even about what performance is or what it should entail. And so, I think that that sometimes limits who is willing to participate, not just from whether or not they're performing or participating, but what music we're participating in. I think it's a limited number of genres that are chosen. So (name redacted) pointed out that you led the gospel choir. In what context? You did it for (name of university redacted). How was it set up? Did you set it up as was it a *for-credit* class? Was it something that anybody could take? But was it under the umbrella of the music department? How did it work within that setting?

[00:04:17.450] - Speaker 1

So, the gospel choir was not considered large ensemble. I think it was considered a small ensemble. Anyone could register for that class. It could be students. It could also be community members who possibly wouldn't register. They would just come. And the reason why I spun it that way is because when you have that style of music, that can be taught very easily. If you teach it well. I didn't just want it to be students. I wanted the people in the community to also be

involved. And so that was accepted because there was another choir where community members and other people could join. Community members were involved in that for decades. But I feel like the gospel choir should be the same. That choir was a combination of all types of people. And the way that the music is taught, 99 % of the music is taught by rote. The only thing that we use when we're teaching is a lyric sheet. So, it has the words on the song, but the director is responsible for teaching the style, teaching the notes, teaching the pitches, articulation, all of the musical elements of that.

[00:05:32.060] - Speaker 1

And that was my role; teaching all of that. And the thing that I think distinguishes gospel from other things is gospel is not like classical where one, you have a score, or you have a set way of singing things. For example, we were doing Handel's *Messiah.* You're going to sing that from measure one all the way to the end. In gospel choir, we can repeat a section as many times as we want. We can break down the parts. There's a lot of breakdown sections. I can have the Sopranos sing by themselves. I can have the Altos. It's more celebratory than a lot of other styles. We have cheerleading sections where while the Sopranos are singing, everyone else is encouraging them to sing well.

[00:06:18.920] - Speaker 2

I love that.

[00:06:20.560] - Speaker 1

It's a very participatory style. I love how you're incorporating participation because that's exactly how gospel art works. It's weird when you have a section singing and then nobody's saying anything, unless it's an anthem or something a little bit more sacred. But for the most part, there's a lot of... Most of the songs, I encourage them. I actually get on to them if they're not

encouraging and they're saying, which is different from what it would be if we were in a a choir setting, you cannot shout while the altos are singing. You cannot do that.

[00:06:54.920] - Speaker 2

It's frowned upon, perhaps, unless they're really doing something badly. I sing in a gospel choir here in town. As somebody who was trained in the Western conservatory style, actually, to me, it was really unsettling, I would say, at least for the first couple of times I went to rehearsal because I am used to a written score. Everything's on paper, you read the notes and it shows you what to do and in what format. So, for me, even though I've been doing choral music for a long time, not only did I feel unsettled, I felt out of my element. I really think in a lot of ways that's because I had never experienced it. And my idea is I think that a lot of times in undergraduate choral music programs, many of them are lacking in this experiential music. There are limited opportunities to experience different styles of music. Another example of one of the reasons I chose this topic was because my first teaching experience was at an international boarding school, and there were kids that came from all over the place. And I really went into that with my own little limited mindset of what choral music was. And I felt completely blindsided by all the other choral music that was going on outside of my perspective. I felt like part of my education was neglected. I didn't have nearly enough information. How do you think these different kinds of choral experiences, like learning from rote, would benefit students who are studying to be choral music educators? That's part A of the question. Part B would be how do we implement these kinds of experiences on college campuses?

[00:08:53.530] - Speaker 1

Sure. I think that to not give people an experience similar to a gospel choir is actually hindering their education because teaching in this style... See, there's a difference between teaching the religious aspect. So, I work at a church here in (city name redacted), and I can speak to my choir about the religious aspect of what we're singing. There's also the musical aspect. It doesn't really touch religion because, again, as college professors, we don't force religion on anyone.

[00:09:24.280] - Speaker 1

However, you can still teach the style well. And so, like I said, this style is predominantly rote style. So, the first reason why I think it's important, and I'll touch on gospel specifically, is because... And this also might be a study I would do one day, but I think the reason why a lot of people shy away from gospel is because the director has a lot of responsibility. The director not only has to know all of the parts, but he also has to know how to teach the parts and sing the parts to the choir because there's no music. And so, if you can't do that, or if you're not going to take the time to learn all the parts, then your choir is not going to be effective. Now, I grew up in church, so I've done this all of my life. But I think that if you have someone who's never done it, it's good to get up there. It's similar to when you're student teaching. Of course, it's not going to be great the first time, the second time, the fifth time, the 20th time. I don't know. But you still have to get up and try learning things by heart and teaching people and making the connection of how to make music without a score.

[00:10:34.810] - Speaker 2

I think that's very important.

[00:10:34.812] – Speaker 1

Your second question is how can it be implemented? I think that there has to be space for that. What I mean is when I was at my I was at (university name redacted), there was a time period for a class where we got to make that happen. If it was not a class, I could have made that experience happen on my own. But I think it's important for there to be space somewhere in the schedule, especially for colleges of music, to make that happen. That's something that I'm going to try to implement here at my school currently because people like that style. It's a little bit easier. I feel like it can be more relatable. And again, it's not necessarily forcing religion. Although we know that when you're singing gospel music, we are talking about Jesus, so you can sing to whoever you want. That is who we're talking about. And again, I made that very clear when I was directing the choir. We're not forcing anything, but there will be times where there might be worship moments in here. There might be times where we might just take the time to sing some sporadic worship.

[00:11:40.860] - Speaker 1

But again, this is not to tell you anything or to influence you to do anything. And if you want that, we have people in here who can do that. But that's not the purpose. So, I think having a space would be very beneficial. The issue is, in my opinion, this music is so foreign and because of the style, it's so foreign that nobody does it. So, then it becomes wrong. It becomes so foreign that it shouldn't be done. Or we have people who say it should not be done because you sing it because you sing incorrectly. And I will say that you can sing gospel incorrectly. You can have people who tear their voices because they do not know how to effectively sing. And I'm a big advocate. Although I grew up in the church, I try not to have my singer sing songs where they

can make sound. If it's too high, it's too high. There are some gospel choirs who can sing very high. I know some tenors who can sing some high Cs and keep going. And they're out there.

[00:12:49.340] - Speaker 1

But as far as the new singer is concerned, having a tenor singing a high A might not be the best. I need to change some of the keys a little bit, but it's possible. And I think that the reason why it's not implemented is because it's foreign or because you're looking for someone who is either going to be there consistently or you're looking for someone who knows the style. And I think that without the rest of the choral world joining in on us, it's always going to be trying to find that one person who can make it happen. And the minute that they are gone, then it has to go away. So, it keeps coming back and forth. It comes in waves because you are constantly looking for that one specific person versus having people who can be trained in it to know how to do it. That would be effective as well.

[00:13:35.240] - Speaker 2

I think that's an excellent point. I didn't really think of that because (name redacted) mentioned that now that you're not at (university name redacted), they don't have that program right now. So, they would have to fill those shoes by someone who has the same level of expertise that you did. I'm sure that that is probably difficult to do. I never thought of it in those terms before. What are your thoughts about any teachers who have these experiences? When they get to their own classrooms, do you think that they are more prepared to teach in classrooms that have kids that come from diverse backgrounds or different cultures? How do you think learning other styles of music would have an impact on teaching success in the future?

[00:14:27.600] - Speaker 1

I think that people who have different... Let's consider every genre a different tool. Let's put it in a toolbox. The more tools you have, the more things you can make, if that makes sense. So, if classical music is a screwdriver, then all we can do is make things with screwdrivers. If gospel is a hammer, well, we may have nails with a hammer. If rock is, I don't know, another tool, then you have another tool. I think the problem is we have music educators who have a lot of... So, we have you have a lot of screwdrivers, a lot of classical. But that's it.

[00:15:02.020] - Speaker 2

That's right. I love that. That's the best analogy I've heard. Yes, that's amazing.

[00:15:07.440] - Speaker 1

I think it's very beneficial. I know one thing we talk about in our secondary core methods class here is focus activity. Let's sing a song. And so, a lot of people do a lot of maybe sea chanteys or they'll do a "What Shall We Do with a Drunken Sailor?". They'll do a chantey song; they'll do a lullaby. Why not put out a gospel tune that's not religious, that is good for people? Why not do a pop tune that everybody knows and now start to work on a choral tone? Why not work on an old 60s duet song that people can learn really quickly and teach three-part harmony? I think it's very beneficial to have various tools to use because without the various tools, you're not going to try to convince students that this is the only way. And it's fun. And although you are excited, some people won't connect. But if you can't connect with classical, let's try reggae. Let's try rap. Let's try neo soul. Let's try... You can gain more people, or you can win more students over because you have more tools. And I think students acknowledge this. When I taught middle school, one year, I asked students to write down songs for me to go home and listen to. I remembered the faces of the students when they were writing. They were like, "Oh, he's going to listen to this?"

[00:16:36.300] - Speaker 2

I can imagine!

[00:16:37.310] - Speaker 1

And the two experiences, one, it was a song by a rapper named Big Sean. It was a song called "One Day I Could Change the World." And I learned it. But the piano part of the song is actually really cool. I learned the piano because I play by ear as well. One day, they were talking. I couldn't get their attention. I walked slowly to the piano. I sat down and I just started playing that song. And you could see that the class went from talking to, wait a minute, I know that song. And then I had the entire class engaged in not a classical song, but a rap song that everybody knew.

[00:17:13.590] - Speaker 2

That's amazing.

[00:17:15.540] - Speaker 1

The second skill was there was one girl and she never talked. I can't even remember anything she's ever said. But she wrote down a song called "Savior," and it was by a goth metal band called Black Belle Rides. And I was like, Who is this guy? I listened to that song a few times and it scared me. I was very scared. I had to repent. I was very nervous

[00:17:39.610] - Speaker 1

But I went up to her one day and I said, I listen to "Savior." That song is very interesting. And for the first time, I saw this student smile. She had never smiled in choir. I think that probably would have been the only time I noticed.

[00:17:55.500] - Speaker 1

When I told her I listened to the genre she gave me, all of a sudden, her world changed. This was back in 2014, so it's been a long time. But yes, I do think that these different genres opened up the world. I cannot say that if you only know classical, you can't be affected. But I can say based on experience that the more songs you know, the more genres you know, it can cater to somebody else. Because everybody, especially the lower you go as far as middle school, everybody doesn't like classical music. So, it can't just be classical. It can't just be this. It's the same thing as only serving rice for dinner. Everybody doesn't like rice.

[00:18:39.900] - Speaker 2

It might get a little bit boring after a while. And I'm not saying that rice isn't good to have once in a while. It's great, but you might not want a steady diet of it. And I think that that's what colleges are doing, is they're giving all of us that do choral music this unbelievably steady diet of the same thing. And then we get into classrooms, and we have no other (as I use your idea) tools to work with. And that's difficult. I think that's why we have a lot of kids that aren't singing anymore. And singing is something (name redacted) and I talked about that everybody can do. But because we have become so specialized in that tiny, tiny area of singing, a lot of people don't think they can do it anymore. They think that their only role is to watch somebody else do it. I do think it doesn't help a lot of the things that we have on TV, the Voice and American Idol, it reinforces that notion that these people are born with a gift and the rest of us don't have it, which I think that's a detriment because I think music making can be really community building.

[00:19:45.520] - Speaker 2

And we're seeing that our community really needs help in general because especially even after COVID, when people are isolated from each other, it doesn't do well. Music is one of the things that can draw us together in a profound and powerful way.

[00:20:00.650] - Speaker 1

Absolutely. I remember... Here's the funny thing about music teachers. Having other genres, I still love rice. I still love rice music. I love Baroque music so much. As a black man, I love baroque music. Most people are like, Oh, do you? Yes, love it. And the thing is, if we want the kids to eat the rice, we have to also put other stuff on the plate. So maybe they'll eat this and then they'll come to rice and say, we don't like that. Then they'll eat something else. Maybe they'll like the rest of it. But it can't just be all the time classical. All the time classical. Even though I do believe that classical has the best training. I would train somebody in the gospel style. It may not be the best because there are certain things you have to learn how to do before you can sing other genres, in my opinion. I think you can sing pop more helpfully if you know how to have placement. You can't just start singing really high songs and all of a sudden you want to come to classical and then you have to fix a lot of embouchure issues and tones.

[00:21:05.140] - Speaker 1

I think classical is a really great way, but we have to find another way to introduce it. Not hide it, but we have to find another way to introduce it rather than just saying, you're going to like this.

[00:21:18.930] - Speaker 2

I actually think that as a parent of children, the more I tell them, “You're going to like this,” or “You're going to try this,” the more they resist it. I think that if you come at it with other things, there's maybe less resistance to the classical part of it as well, which is cool. A final question that

I have for you. Have you worked with any ethnomusicologists? Were there ethnomusicologists on your campuses? I know it's not everywhere. It's actually one of the reasons I picked Liberty University because they had an ethnomusicology program that was in line with their music education degree, which is unusual. Was there an ethnomusicology program where you went? Have you ever worked with anybody who does that? Have you seen any collaboration between ethnomusicologists and music education? Any places where you've worked or taught?

[00:22:15.230] - Speaker 1

My undergrad had an ethnomusicology. It has a really big department. As an undergrad, I was not aware of what that was. I actually wasn't aware or interested in ethnomusicology until Dr. Patricia Campbell.

[00:22:29.540] - Speaker 2

Oh, yeah. I've read tons of her stuff.

[00:22:32.290] - Speaker 1

She just came to our school. Just here, maybe two weeks ago, I went out to dinner with her. I sat right next to her. I'm like, “This is somebody important.”

[00:22:41.600] - Speaker 1

And she did it. And she did a study... Or I'm sorry, she was talking about the different studies of different cultures. And it was just that I had never heard of... I wasn't necessarily interested in those different things, but I listened to her speak, I was like, wow, that is really cool how to implement that. So, it wasn't until recently that I actually even found out or understood. Because words like ethnomusicology, you can't even pronounce in undergrad. So, you don't even think about taking a class because it's not presented as something that could be helpful or useful. So it might be, unless you need something or you're needing extra credit, maybe you'll take this class.

But it's not necessarily talked about, it's not necessarily offered. You have to know about it and stumble upon it. But my university did have that. I just wasn't aware, and I wasn't pushed to go and do those things.

[00:23:31.580] - Speaker 2

Sure. Yeah, they've almost been like a parallel universe in a lot of ways. I think Dr. Campbell has been one of those people that has determined that this is a bridge worth building: music education and ethnomusicology is a bridge worth building. And there have been others like Regelski and Thomas Turino. One's a music philosopher and one's an ethnomusicologist, but they have a lot in common. Their thoughts are very similar in what they're doing. They both have a very practical approach to things, doing things that people are actually participating in and working on together. There's an element of collaboration. I think the pendulum might be swinging in a lot of ways to include that. A few years ago, it was quite a few years ago already, I worked for the (university name redacted), and I decided to create a rock and roll history course. Oh, my word. Everybody was up in arms. We don't want this. This is not what these students need to learn. Well, until it started filling section after section after section, and it made them money as exactly when they were like, Oh, this is okay then.

[00:24:45.520] - Speaker 2

But the biggest resistance I found was from the actual music department. They were like, We don't want this junk being taught. Well, if you're not filling any seats in your department, you might want to meet the people that are paying the bills halfway. You might want to see what they're up to, what their interests are. So, I think that was really an interesting thing. I've always been a fan of different kinds of music anyway.

[00:25:15.920] - Speaker 1

What I think is funny about that is you do a genre that a lot of people say we don't want, but some of that music is the music that they grew up on and they learned and probably loved. It's also funny that I just read an article about in, I believe, Iran or Iraq, there was a qualitative narrative inquiry. And that genre is banned in certain genres because it's, if not religious. And so, they will ban that. And if you want to perform, you have to get a street permit. You have to get all these different things that you have to get just to perform the music. And it's funny that we live in a place where we're supposed to be free and we can do all these things, but then we're still being treated like this music is not good enough.

[00:26:10.870] - Speaker 2

There's a hierarchy that's involved that is really disturbing. Only music from these four countries in Europe is worth doing, and everything else is below that somehow, at least in some circles.

[00:26:23.330] - Speaker 1

And I think it's also funny that I read another article. I saw a list of what's at the top of the chain, and ironically, in my mind, the choral world is the biggest thing ever. But it's not. Choral is probably at the bottom. So, all of these Handel's *Messiahs* we're doing and all those different things, that is still not the most popular. Even if Handel's *Messiah* is performed everywhere all the time. The Choral World is very small. And so when we look at the top of it, like, what are the top genres? Choral classical is not one of them. Pop and rock, not even gospel. You know not even gospel is the top. And I love gospel, but it's a very small window. And so, if you're going to draw people, then you have to continue to bring them with what's going to attract them. It's like putting the fish on the bait. You got to get them the right bait, though.

[00:27:19.650] - Speaker 2

Right. Yeah, exactly right. I think that's exactly right. So, I'm good friends with (name redacted). We've worked together at church before. Oh, my gosh. Yeah. Well, he's doing gospel music all over the place. In Europe, they think it's fantastic. He goes to these conferences and they're selling thousands and thousands and thousands of seats for people who just want to participate and be involved in clinics and their standing room only. It just shocks me that it seems like every time the United States does something great musically, everybody else gets it except us. It's just that I don't get it.

[00:28:01.070] - Speaker 1

I am a big fan of (name redacted). I used to go to music conferences with him. And I think people need to see more of that. Because not only from a racial standpoint, (name redacted), as a black man, probably sight reads. I've never seen someone sight read as well as he does.

[00:28:20.180] - Speaker 1

He's amazing. He's so talented. (name redacted), I believe, at ACDA a couple of years ago, they did a gospel version of the “Lacrimosa.” People just weren't prepared for that. But there's so many creative things. Now, play the actual “Lacrimosa” and then play (name redacted) and see the difference. That's how you draw them. You need people to take it and take it up a level. But then show them... Because again, for classical lovers, we love music.

[00:28:53.870] - Speaker 1

We love those things, but people need to hear it differently. It's the same thing as when you go on TikTok, you have these TikTok times. I think it was this “Dancing Queen.” There was a “Dancing Queen” challenge. But then go back and listen to “Dancing Queen.” I actually like that

song. It's cheesy, but I like it. But you have to draw them in. And it's not always classical that's going to get them.

[00:29:14.530] - Speaker 2

I agree with you. And I think that the biggest resistance in a lot of ways from exploring new music genres, especially in the choral world, is coming from within. Maybe that's where some of those of us who are thinking about this maybe differently can maybe start turning the tide a bit. I'm at least hoping for that. Anyway, I know you're super busy, but I so much appreciate your input and your toolbox analogy, I think you should run with that because that's amazing. That analogy made me think about this in a really cool way, so I appreciate it. I'll probably have to send you a transcript that you sign.

[00:30:54.880] - Speaker 1

Thank you so much. Outside of this, I hope to one day get to meet you. That would be amazing.

[00:31:02.950] - Speaker 2

It would be super fun. Like I said, I sing with (name redacted), so I get to see him frequently. But I will tell him tonight that you say hello.

Appendix C

Recruitment Document

Dear Candidate:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree. The purpose of my research is to determine if incorporating ethnomusicology in undergraduate choral music education can improve the preservice music educator's understanding of how choral music is used in other cultures and if exposure to ethnomusicological practices can better prepare choral music educators for diverse classrooms, and I am writing to invite eligible participants to join my study.

Participants must have expertise in the areas of ethnomusicology, choral music education, or non-Western choral genres. Participants, if willing, will be asked to meet for a phone or online interview. It should take approximately 60 minutes. Names and other identifying information will be requested as part of the study, but the information will remain confidential.

If you choose to participate, you will need to sign the consent document and return it to me at the time of the interview.

Sincerely,

Cara Davis
Liberty University Doctoral Candidate
[redacted]

Appendix D

Consent Form

Title of the Project: Incorporating Ethnomusicology in Undergraduate Choral Music Education

Principal Investigator: Cara Davis/Doctoral Candidate, School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a current or former university ethnomusicology or choral music education instructor, a licensed choral music educator, or an expert in a non-Western choral genre. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to determine if the incorporation of ethnomusicology in undergraduate choral music education programs improves the preservice music educator's understanding of how choral music is used in other cultures and if it better prepares them for diverse classrooms.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. Participate in an in-person or virtual audio-recorded interview that will take no more than 1 hour.
2. Participants will be asked to review their interview transcripts to check for accuracy, which will take no more than one hour.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include a broader, egalitarian approach to choral music education, including the representation of diverse choral music genres in American music classrooms.

What risks might you experience from being in this study?

The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data collected from you may be used in future research studies and/or shared with other researchers. If data collected from you is reused or shared, any information that could identify you, if applicable, will be removed beforehand.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.
- Recordings will be stored on a password locked computer for three years and then deleted. The researcher and members of her doctoral committee will have access to these recordings.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Cara Davis. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at [redacted].You may also contact the researcher's faculty sponsor, Dr. Karen Kuehmann, at [redacted].

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you agree to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The

researcher will keep a copy of the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record me as part of my participation in this study.

_____

Printed Subject Name

_____

Signature & Date