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Reconceptualizing music education and introducing the timeline integration model: an interdisciplinary approach using socio-historical contexts

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RECONCEPTUALIZING MUSIC EDUCATION AND INTRODUCING THE

TIMELINE INTEGRATION MODEL: AN INTERDISCIPLINARY APPROACH

USING SOCIO-HISTORICAL CONTEXTS

by

Abby C. Haywood

A thesis submitted in partial fulfillment
of the requirements for the Master of
Arts degree in Music
in the Graduate College of
The University of Iowa

May 2014

Thesis Supervisors: Associate Professor Mary L. Cohen
                     Visiting Assistant Professor Erin L. Wehr

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

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MASTER'S THESIS

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This is to certify that the Master's thesis of

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has been approved by the Examining Committee
for the thesis requirement for the Master of Arts
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To Hilda Senter, thank you for modeling how to be an exceptional teacher with high expectations of all students. To my students, thank you for taking in everything I threw at you and still managing to teach me more than I could have ever dreamed of teaching you.

It is a simple extension of the argument [rethinking racism] that social systems and their supporters must be 'shaken' if fundamental transformations are to take place.

Eduardo Bonilla-Silva
Rethinking Racism: Toward a Structural Interpretation

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ABSTRACT

According to Jorgensen (2003), since the early part of the 1800s many aspects of music education have remained "very traditional" with little changes in underpinning rationales (p. 3). Due to this lack of change, a divide exists "between musical ideology and education practice" (p. 4). The primary purpose of this thesis is to suggest that changing the music education profession begins with reconceptualizing music education. The secondary purpose is to propose one solution, the Timeline Integration Model. Reconceptualization is the process of challenging the atheoretical and ahistorical perspectives of traditional curricula (Pinar, 1975). Rethinking curriculum research starts at the intersections of social structure, history, and biography (Popkewitz, 1988). This philosophical qualitative research thesis presents an analysis of the social structure of School of Music programs. It uses the symbolic interaction theory to investigate how language and music-for-music's-sake ideology influence the music education profession. It briefly examines the history of music education and provides a review of literature of symbolic interaction theory and reconceptualization in relation to music education. The symbolic interaction theory is also applied to an autobiography to further investigate the social structure of School of Music programs and the music education profession. The autobiography demonstrates how social structure, history, and biography are interconnected. Next, this thesis introduces the Timeline Integration Model. The Timeline Integration Model is an interdisciplinary approach developed by the author that uses socio-historical contexts to rethink musical learning. The Timeline Integration Model also provides teachers with tools to design meaningful and integrative lessons in K-12 general music classrooms.

Key Terms: reconceptualization, socio-historical contexts, music-for-music's-sake ideology, symbolic interaction theory*,* social structure, history, autobiography

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PREFACE

The world is facing "a time of dramatic and pervasive change in many aspects of life" (Jorgensen, 2003, p. 40). Educators from many disciplines are having conversations regarding change (Fielder, 2013; Heath & Heath, 2010; Jorgensen, 2003; Levine, 2005; Robinson, 2011; Vollmer, 2010; Williams, 2011). Change is not an easy task or a static course of action; rather it is an on-going process (Jorgensen, 2003). One definition of change is to make something completely different from what it is or from what it would be if left alone. Change can occur on three levels: "individual, organizational, or societal" (Heath & Heath, 2010, p. 3). The fundamental function of and relationship between School of Music programs and the music education profession has changed "very little since the early part of the 19th century" (Jorgensen, 2003, p.3). Despite the desires of some music educators to progress and incorporate new ways of teaching and learning into music classrooms, musical and educational values are tied "primarily to those of the Western establishment" (Jorgensen, 2003, p. 46), and music education is "by and large stuck in the old and restrictive" traditions (p. 27). These traditions, values, and practices are upheld by School of Music programs that "constitute the only available pipeline to K-12 music teaching" (Koza, 2008, p. 152).

According to Benedict (2012) and Kratus (2007), traditional music education curricula is scripted and constructed to teach students how to read and write notation for functional and preparatory means. In elementary settings students are simply learning what is necessary to progress into band, chorus, or orchestra, of which only a small percentage of students will enter in middle and high school (Benedict, 2012; Kratus, 2007). Many of the music teachers in the elementary programs also use Kodaly and Orff

methods. "Orff is a way to teach and learn music and movement, [and] Kodaly is a comprehensive program to train basic musical skills and teach the reading and writing of music" (Benedict, 2012, p. 155). Both are scripted music curricula used by many music educators worldwide to teach written and aural skills or movement (Benedict, 2012). Traditional music education curricula largely consist of meeting functional literacy. According to Benedict (2012), one purpose of functional literacy is to serve and maintain the status quo.

According to Jorgensen (2003), the status quo protects the interests of music educators and is one of the reasons why music educators hold onto tradition and uphold the status quo. Some music educators are accepted by and receive benefits from the system. Hence, when challenges to the system call for changes, these music educators feel afraid, as if their well-being is being threatened. As a result of the fear, many educators are adamant resistors to change that can potentially impact them (Jorgensen, 2003). Conversely, challengers to the system desire change for the hope "that a changed system will include their perspectives, and be more just and humane as a result of the changes" (Jorgensen, 2003, p. 31). Some music educators are in the middle or toy in the margins. They are neither challengers nor resistors. They secretly do not want true transformation to occur, and they also fear changing the system that benefits them (Jorgensen, 2003).

Systemic flaws, such as "exclusivity, oppression, and disdain for different others" also cause a resistance to change (Jorgensen, 2003, p. 4). As a result of resistance from systemic flaws, a gap resides "between musical ideology and education practice" (p. 4). Music educators are faced with challenges that call into question traditional music

education curricula perspectives. According to Hanley and Montgomery (2005), three challenges that will affect traditional music education curricula and compel music education to change are school practice, cultural issues, and political issues. This thesis proposes that the first step in changing music education is the reconceptualization of music education.

During the 1970s in the United States, William Pinar (1975) introduced reconceptualization, a curriculum theory, as the process of rethinking and challenging atheoretical and ahistorical traditional curricula perspectives (Benedict, 2010; Huebner, 1975; Pinar, 1975; Pinar, Reynolds, Slattery, & Taubman, 1995). Along with Pinar (1975), curriculum theorists Dwayne Huebner (1975) and Maxine Greene (2000) contributed to research on reconceptualizing curriculum beyond content knowledge and discipline organization (Benedict, 2010; Huebner, 1975; Pinar, 1975, Pinar, et al., 1995). Pinar (1975), Huebner (1975), and Greene (2000) posited that the atheoretical and ahistorical perspectives of traditional curricula hindered teachers from understanding the history that led to their present circumstances and prevented teachers from rethinking and critically questioning curricula (Kliebard, 1977; Pinar, 1975; Pinar, et al., 1995).

At the dawn of reconceptualization, curriculum theorists challenged traditional curricula perspectives for reducing learning to the "memorization of narrowly defined facts and isolated pieces of information that [was] easily measured and evaluated" (Giroux & McLaren, 1986, p. 220). Curriculum theorists who promoted the reconceptualization of education imagined that teaching and learning could revive democratic citizenship and social justice. They also thought that through reconceptualization teachers could reclaim the educational space in schools and offer

students opportunities to exercise "critical citizenship in emancipatory terms" by thinking about relationships through "power, language, culture, and history" (p. 213).

Thomas Popkewitz (1988) suggested that rethinking traditional curricula perspectives and research begins at the intersections of social structure, history, and biography. One aspect of reconceptualization involves investigating an institution's social structure which includes examining textbooks and courses required within degree programs, types of students and backgrounds of students accepted, and hidden curricula that exist in the language used (Apple, 1990, 1995; Pinar, 1975; Pinar, et al., 1995). A second aspect of reconceptualization is exploring the history of an institution and the roots of its ideology (Popkewitz, 1988; Pinar, et al., 1995). History is a central aspect to rethinking traditional curricula because understanding the past helps to make sense of the present and gives direction for shaping the future (Pinar, 1975; Pinar, et al., 1995). Biography is a third aspect of reconceptualization (Pinar, 1975; Pinar, et al., 1995; Popkewitz, 1988). Teachers' narratives in the form of biographies and autobiographies are essential to understanding what occurs in classrooms from the teachers' perspectives (Barrett, 2005; Clandinin & Connelly, 2000; Greene, 2000; Hanley & Montgomery, 2005). Biography is a crucial aspect of reconceptualization because it can bring history and social structure together to show how all three are interconnected (Pinar, 1975; Pinar, et al., 1995, Popkewitz, 1988). This thesis uses reconceptualization as the method to rethink the music education profession by examining 1) the social structures of School of Music programs and the music education profession, 2) a brief history of music education in America over small snapshots of time, and 3) the author's autobiography that illustrates how social structure, history, and biography are interconnected.

For the purpose of this thesis the terms "music education" and "music education profession" are used to include music teacher-educators and K-12 general music teachers. The music teacher-educator programs considered here operate within colleges and universities and educate and train pre-service K-12 general music teachers and band, choral, and orchestral directors. "K-12 general music teachers" are for the purpose of this paper certified music specialists who work in public or private schools in the United States. "School of Music programs" are used to reference undergraduate and graduate post-secondary and higher education conservatories in colleges and universities. School of Music programs discussed in this thesis operate under performing arts departments that include music education departments and all collegiate music departments including performance, theory, composition, history, musicology, ethnomusicology, and music therapy. "Teacher Educator Programs" considered here operate within colleges and universities and train pre-service K-12 general education teachers. The terms "traditional Western music canon," "traditional canon," and "canon" are used interchangeably to refer to the traditional canon of Western classical music typically studied in School of Music programs in the United States. The term "European music" is used throughout the history section to include sacred and/or secular music used during the historical period when early explorers arrived in the Americas. The term "African American" is used in the history section to refer to enslaved or free blacks. In all other sections the terms "Afro-American" or "black American" are used.

Chapter one is the social structure section and has two parts. Part one examines the significance of language and music-for-music's-sake ideology in influencing School of Music programs and the music education profession. Part two uses the symbolic

interaction theory to analyze the social structure of School of Music programs and the music education profession.

Chapter two also has two parts. Part one is the history section and examines significant snapshots of the history of music education in the United States. It includes important historical contexts that are often omitted from, or not given equal representation in music teacher-educator textbooks and classrooms and music history textbooks and classrooms. Part two reviews literature about how the symbolic interaction theory and reconceptualization have been applied to music education.

Chapter three is the autobiography section. The author's autobiography bridges the social structure and history sections. It depicts the author's experiences as a student in several School of Music programs and her journey to becoming a music teacher. Throughout this autobiographical journey, complex issues arise. The hope is to provide insight and serve as an impetus for rethinking the music education profession. Chapters one through three complete the reconceptualization of music education portion of this thesis.

In Chapter four the author introduces the Timeline Integration Model as one solution to changing music education. The Timeline Integration Model is an interdisciplinary approach developed by the author that uses socio-historical contexts to rethink learning in music education classrooms. The Timeline Integration Model is designed to assist music teachers in creating integrative lessons and multidimensional educational experiences for students in the classroom.

CHAPTER 1

SOCIAL STRUCTURE

Language and Music-for-Music's-Sake Ideology

A significant aspect of challenging traditional curricula and analyzing the social structure of an institution requires examining the language and ideology that underpin the purposes and processes of the institution (Huebner, 1975; Pinar, 1975; Pinar et al., 1995; Popkewitz, 1988). During the mid-1700s some experts in the music education field and musicologists began using language that categorized classical art genres as divine and superior representations of individual expression and elevated above societal contexts, such as economy, politics, and people (Leppert & McClary, 1987; Leyshon, Matless, & Revill, 1995; Said, 1992). This use of language and categorization of music legitimized classical music and positioned it into a status by which all other types of music are measured (Leyshon, Matless, & Revill, 1995). This practice also had historical and geographical links to German radicalism (Middleton, 2009) and the development of the "nation-states and bourgeois societies" (Leyshon, Matless, & Revill, 1995, p. 425). The very act of characterizing music as classical places the music in a value system above non-classical music. Music educators and musicologists contributed to categorizing classical music as "abstract western high culture," and this collective belief established classical music as "self-justifying" and seemingly fixed above other music (p. 425).

By contrast, popular music was characterized as merely common, appealing to everyday people and emotions (Leppert & McClary, 1987; Middleton, 2009) and providing no independent influences on the "autonomous" world of true musical language (Leyshon, Matless, & Revill, 1995, p. 425). The language used created a music

hierarchy that identified classical music, referred to as the traditional Western music canon, as moral and high, and popular music as common and unsophisticated (Leyshon, Matless, & Revill, 1995; Middleton, 2009).

This way of hierarchizing music spilled over into philosophical thought, traditional curricula, and into society at large, creating a perception of people of high and low culture (Leyshon, Matless, & Revill, 1995; Middleton, 2009). Leppert and McClary (1987) claimed that music, other than the traditional Western music canon, is bound up in and constrained by social values, thus making the traditional Western music canon "superior and held to be autonomous" (p. xviii). Conversely, Said (1992) suggested that in the twentieth century alone, the traditional Western music canon was not removed from the constraints of social values. Instead, during that time period, the Western music canon served "imperialism, nationalism, and totalitarianism," and the closer one examined the canon the "more socially involved and active" it appeared to be (p. 58). Despite the canon's social constraints, the language used to elevate the traditional Western music canon to free-governing status served as the theoretical framework in the development of music ideology, curricula, and institutions (Jorgensen, 2003; Leppert & McClary, 1987). Hence, music-for-music's sake ideology was formed (Leyshon, Matless, & Revill, 1995; Middleton, 2009).

Music-for-music's-sake ideology is the belief that the value of the traditional Western music canon is intrinsic (Jorgensen, 2003; Reimer, 1970) and resides in its ability to represent itself outside of history, culture, and politics—standing alone, separate from any contexts (DeNora, 2003; Koza, 1994; Reimer, 1989; Seigmeister, 1974; Shepherd, Virden, Vulliamy, & Wishart, 1977). Historically, music-for-music's-sake

ideology followed the absolute, abstract, autonomous, and aesthetic education philosophical ideas (Hoffman, 1908; Reimer, 1989; Scruton, 1997; Shepherd, et al., 1977; Swanwick, 1999) and is referred to by some current music philosophers and researchers as inherent or purely theoretical (DeNora, 2003; Green, 1999; Kivy, 2002).

Music-for-music's-sake ideology overlooks human qualities and the socio-historical contexts of how, when, where, and in which society the music was created, extricating the art from human life (Bradley, 2012; DeNora, 2000, 2003; Koza, 1994; Regelski, 2006a; Seigmeister, 1974; Shepherd et al., 1977). According to Middleton (2009) and Said (1992), music-for-music-sake's ideology creates the problem of removing music from the social environment where it was created and gives the traditional Western music canon a false sense of autonomy and neutrality. According to Leyshon, Matless, and Revill (1995) and Jorgensen (2003), music for music sake's ideology creates the problem of superiority by hierarchizing music and placing the traditional Western music canon into deity status and excluding all other types of music.

Music-for-music's-sake ideology has been the driving force behind the development of School of Music programs in the United States and the music education profession (DeNora, 2000, 2003; Regelski, 2004; Ridley, 2004). School of Music programs continue to study the traditional Western music canon by separating it from its socio-historical contexts and placing emphasis on its sonic qualities, including score study and performance (Regelski, 2006a; Ridley, 2004). According to Regelski (2004), when emphasis is placed on performing the musical works, the music is prioritized which objectifies the musical work and creates a delusion that the music alone is eternal, true, good, pure, and beautiful. When the scores are prioritized, value is placed on knowledge

and practical criteria alone, and other significant criteria, such as customs, traditions, values, people, and places are mostly ignored (Benedict, 2007; DeNora, 2000, 2003; Froehlich, 2006; Koza, 2008; Leonhard, 2003; Regelski, 2004, 2006b, 2006c).

The composer writing the score, the teacher discussing the score, and the student performing the score all have unique points of view. Even the rules the composer followed to write the score are socially situated (DeNora, 2000, 2003; Froehlich, 2002; Green, 1988; Regelski, 2004, 2006a). According to Regelski (2004) and Ridley (2004), the socio-historical contexts of music are equally as important as performing music or the sound structure of music. No musical score or composition is autonomous or neutral and without a point of view (DeNora, 2000, 2003; Froehlich, 2002; Green, 1988; Regelski, 2004, 2006a). Seigmeister (1974) asked the questions: Can the performance of a musical work truly be pleasing without the perspective of, or detached from, the person who finds pleasure with it? Is not the judgment of classifying "good" music and "bad" music subjective and socially situated (p. 9)? The art of music is individual and social, the result of sorrow and meditation, joy and entertainment (DeNora, 2000; Regelski, 2004, 2006c; Seigmeister, 1974).

The way to understand music throughout history is not to be shocked by the many contradictions that exist when different people describe their admiration of music's beauty (Rolland, 1915). One person may view "music as a plastic and well-defined art," and another may view music as an art of purely spiritual expression (p.10). One theorist may see the essence of music in the melody, and another will recognize this essence in harmony. One musicologist may think of music as a noun, and another as a verb, "[a]nd, in truth," music is all of these things (p.10). The traditional Western music canon was not

created in a vacuum; it is socially situated (Said, 1992; Seigmeister, 1974; Shepherd et al., 1977; Small, 1996). Therefore, music, as part of society, cannot be autonomous from the composer, performer, teacher, listener, or student.

Music is made by people, for people, and with people, and music by all people is valuable, worthy, and respectable. This premise should be a fundamental principle to guide the music education profession (Talbot, 2013). However, in the music education profession music by all people is not valued, deemed worthy, and respected. The music education profession is guided and sustained by School of Music programs that are rooted in music-for-music's-sake ideology (Ridley, 2004).

When School of Music programs and the music education profession center the study of music on elevating the traditional Western music canon, a hierarchy of music is established. This hierarchy is sustained through the language used and the music-for-music-sake's ideology that underpins School of Music programs and the music education profession. Next, I use the symbolic interaction theory to further examine the social structure of School of Music programs and the music education profession in order to understand the effects of sustaining a hierarchy of music.

Symbolic Interaction Theory

Charles Horton Cooley (1864-1929) and George Herbert Mead (1863-1947) are two main sociological and philosophical contributors to symbolic interaction theory (Blumer, 1986; Froehlich, 2006; Regelski, 2006a). Symbolic interaction theory is the concept that explains how through interactions and interpretations of the interactions, people apply meanings to objects. Objects can be material or non-material. People create a world of shared meanings through interacting about common understandings of objects

and symbols. These processes are micro-level interactions of the symbolic interaction theory. Micro-level refers to small scale interactions, such as person to person (Blumer, 1986; Mead, 1934, 1936).

The representations of one symbol for another through webs of interaction show how a non-stop series of symbols and meanings create the society in which people live (Blumer, 1986; Bruce, 1988; Collins, 1981, 2011; Froehlich, 2006; Mead, 1934; Talbot, 2013). By the same token, the societies that people create also shape the people (Blumer, 1986; Mead, 1934). Understanding micro-level interactions begins with understanding language and how people acquire it (Blumer, 1986; Mead, 1934; Talbot, 2013). Micro-level interactions can be understood by thinking about how a small child acquires language. A child may ask, "What is that?" The parent may respond, "It is a yellow car." Two main symbols are transferred through the interaction, the color yellow and the object car. Both are symbols and can be transferred to other areas of the child's experiences. These interactions are internalized. The child accepts the reality that the parent has given him. The child can now transfer these concepts when riding in a car with another person and might connect a new object with the color yellow, like a school bus. Although the school bus is longer and larger than a car, the child is able to make the transfer of the knowledge of the term yellow because of the color of the bus.

This micro-level interaction of symbolic interaction theory demonstrates the significance of how language is used (Apple, 1990, 1995; Pinar, 1975; Pinar et al., 1995) and can be transferred to understanding the importance of how language is used by institutions. The language that an institution uses has significant meaning and contributes to the traditions that are upheld by the institution (Apple, 1990, 1995; Jorgensen, 2003;

Pinar, 1975; Pinar et al., 1995). For example, an educational institution's use of language appears in the titles of courses offered and required, textbooks used, ideology used to ground the discipline, and also in the titles of courses not offered and textbooks not used (Apple, 1990, 1995; Pinar, 1975; Pinar et al., 1995).

The micro-level interactions that shape an institution's traditions also influence and demonstrate how society is created and cultivated from the ground up. Self, families, sub-cultures, institutions, and nations build a society (Lyman, 1988), and the process of generating symbols and meanings are constructed over a period of time (Blumer, 1986; Mead, 1934). The interactions that create shared meanings between person to person, people to society, and societies to societies do not have to be agreed upon and are not always smoothly transferred from one interaction to the next. Therefore, individuals are regularly negotiating shared meanings (Blumer, 1986; Froehlich, 2006; Lal, 1995; Lyman, 1988; Mead, 1934).

In addition to micro-level interactions, symbolic interaction theory can be used to understand macro-level processes which are identified as 1) small and large institutions, and free and bound nations and governments and 2) ideological perspectives (Blumer, 1986; Lyman, 1988). Institutions and ideologies are constructed in society by people through interactions that affect awareness and observations, reasoning and ideas, and performance and actions (Blumer, 1986; Collins, 1992, 2011; Froehlich, 2006).

By design, institutions have norms, customs, rules, structures, and practices embedded within the social system to maintain the status quo of the institution (Jorgensen, 2003). According to Mead (1934, 1936), not only do people create social institutions, but social institutions also shape how people think (Blumer, 1986).

Therefore, people have the power to create social institutions and society as they see fit, by negotiating through interactions. The interactions may include agreeing or disagreeing, keeping the tradition or changing the tradition, being affected adversely or positively, benefitting from the social institutions or experiencing disenfranchisement (Blumer, 1986; Froehlich, 2006; Jorgensen, 2003). Through interactions, people are continuously negotiating each step and organizing and reorganizing to take the next step. In no instance are the steps random. Therefore, complacency (nothing changes) and revolutions (changing systems) are negotiated (Blumer, 1986; Froehlich, 2006; Mead, 1934; Puddephatt, 2009). Interactions with self and others are not neutral or autonomous because these interactions and situations can be explained in social contexts (Apple, 1995; Bradley, 2012; DeNora, 2000; Kramer 2002; Middleton, 2009; Regelski, 2006a). When interactions are situated into social contexts a higher level of awareness of the interactions is created. This higher level of awareness provides insight for how society is realized (Blumer, 1986).

Ultimately, ideologies, institutions, methods, theories, objects, symbols, and interactions are not separate or independent of social contexts (Jorgensen, 2003; Pinar et al., 1995; Popkewitz, 1988). The practice of separating objects from social contexts is detrimental to society (Bonilla-Silva, 1997; Kramer, 2002; Regelski, 2006a), and a delusional reality can be created, without consensus and equality (Kramer, 2002; Regelski, 2006a). Inequalities in institutions and imbalances of power may be discovered when examining an institution's social contexts (Bonilla-Silva, 1997; Pinar et al., 1995). Within institutions the people who are privileged benefit inadvertently, which can be unconsciously, accidently, and/or mistakenly, or advertently which can be consciously,

purposefully, and/or covertly (Bonilla-Silva, 1997). Those who do not benefit from the inequitable institution are advertently or inadvertently underprivileged, underrepresented, and disenfranchised.

Symbolic interaction theory is grounded in a firm premise that everything has social contexts and is situated, conceptualized, reconceptualized, analyzed, and positioned socially (Bonilla-Silva, 1997). According to Mead (1934), Pinar (1975), and Bonilla-Silva (1997), a researcher can place objects, symbols, interactions, institutions, or ideologies into social contexts through observation, study, and evaluation. By situating philosophical problems in social contexts, educators and researchers can examine complex aspects of these problems in order to find multidimensional answers.

<u>School of Music Programs and the Music Education Profession</u>

School of Music programs and the music education profession can be analyzed using the symbolic interaction theory in order to understand their social structures. School of Music programs are housed in Performing Arts or Liberal Arts departments in colleges and universities across the United States (Higher Education Arts Data Services, 2013). According to the Higher Education Arts Data Services (HEADS) (2013) and National Association of Schools of Music (NASM) (2014), nearly 650 accredited School of Music programs offer music degrees in colleges and universities in the United States. School of Music programs that are not accredited also offer music degrees. Typical School of Music programs offer a range of degrees, such as Bachelor of Arts or Science, Bachelor of Music Education, Bachelor of Music, Master of Arts or Music, and Doctorate of Philosophy or Musical Arts, in many different areas of study, like conducting, composition, theory, history, musicology, ethnomusicology, education, therapy, and

performance on a range of instruments, such as piano, organ, guitar, voice, percussion, brass, woodwinds, and strings (Regelski, 2006a).

Students who choose to major in music education often complete their degree and certification through a School of Music program and are supported by a College of Education program (Benedict, 2012). The music education programs are situated in both School of Music programs and Teacher Educator Programs. According to Leonhard (1993), the position of straddling two programs requires music education majors to complete 40 semester hours or more beyond the number of hours required for most other bachelor degrees. According to NASM (2014), due to state licensure conditions, it is common that students are required to take two to three State Board of Examiner tests prior to receiving a license to teach. Additionally, music education majors are required to take teacher preparatory courses, practicum courses, and complete a semester of student teaching while enrolled part- or full-time (Leonhard, 1993; NASM, 2014).

According to NASM (2014), accredited School of Music programs require similar basic components for music majors, 1) foundational music courses in music theory, music history, individual lessons on an instrument, and participation in an ensemble, all centered around the traditional Western music canon and 2) four to five years of study for a Bachelor of Arts, Bachelor of Music, or Bachelor of Music Education, two to three additional years for a Masters, and an additional three years minimum for a Doctorate. While Jazz Studies has been included as an option in some programs, scholars have suggested that Jazz, being a combination of African-American music and traditional Western music, can at least be classified as part traditional Western music (Small, 1996).

The general process of entering a School of Music program consists of three main factors, 1) musical training traditionally begins in early childhood and continues through the teen years, 2) the musical training almost always includes prior private lessons outside of the public education system, and 3) an audition at an advanced level of performance skills in Western music is required (Countryman, 2012; Koza, 2008). Furthermore, students who are accepted into School of Music programs are not receiving the required musical knowledge from general music classrooms in public schools (Cox, 2002; Koza, 2008). For generations, School of Music programs and the music education profession have operated the same (Benedict, 2012). According to Koza (2008), the unwritten rule in School of Music programs is that entering undergraduate students need many years of private lessons. Therefore, School of Music programs privilege students of higher socio-economic status (Koza, 2008). Most School of Music programs have entrance requirements that create a closed system (Countryman, 2012; Koza, 2008; Talbot, 2013). According to Teachout (2007), the music education profession has embraced "an approach that disenfranchises" some individuals (p.20).

The closed system of School of Music programs leads to a largely homogeneous music education profession with a majority of white and middle or upper class music educators (Brewer & Rickels, 2012; Hewitt & Thompson, 2006; Koza, 2008). According to a study conducted by Hewitt and Thompson (2006), the demographics of the music education profession are 94% white, 56% male, and 43.3% female. In public elementary schools, the general music teachers are 94% white with majority female (Brewer & Rickels, 2012; Hewitt & Thompson, 2006). More than 80% of the spouses/partners of music educators have some college or advanced degrees, and 60% of the fathers and

mothers of music educators have some college or advanced degrees (Hewitt & Thompson, 2006). The Hewitt and Thompson (2006) study identifies not only the demographics of who is included within the music education profession, but it also identifies the demographics of who is traditionally excluded.

School of Music programs and the music education profession are firmly aligned with studying and performing the traditional Western music canon one way, by focusing on the aesthetic benefits of music while omitting the socio-cultural aspects of music (Benedict, 2007; Green, 2003; Koza, 2008; Leonhard, 1993, 2003; Regelski, 2004, 2006a). According to Dunbar-Hall (2005), School of Music programs and the music education profession prefer to focus on knowledge, balance and blends, and register and texture, rather than to consider the social impact of how music influences people's lives. The practice of studying the traditional Western music canon elevated above other music and removed from social contexts creates a delusion that the traditional Western music canon is separate from the society where the music was created. This delusion provides the traditional Western music canon with a false sense of autonomy and neutrality (Regelski, 2006b; Small, 1996). When socio-historical and cultural contexts are omitted from course content, School of Music programs engage in and maintain practices of inequity and marginalize people from different cultures (Dyndahl, 2008; Koza, 1994, 2008). The School of Music programs are the "only available pipeline" to the music education profession. Therefore, the practices of elevating the traditional Western music canon above other music and omitting socio-historical contexts require deeper scrutiny through the symbolic interaction theory lens.

The five components involved when applying the symbolic interaction theory to the music education profession are gestures, social reference groups, insiders and outsiders, closed and open groups, and professional significant other (Teachout, 2007). The gestures are the symbols that a group applies to things, people, and objects. The gestures are many things, from the way people dress and their ethnicity to the tools and the vocabulary used (Teachout, 2007). Music education gestures include such things as books, for example, *The Norton Anthology of Western Music*; particular instruments, for example primarily Western music ones; performance in primarily Western style ensembles; and the backgrounds of students typically accepted.

According to Teachout (2007), social reference groups can be large and small with members that have similar characteristics. Large social reference groups have many members, and small social reference groups have few members. Symbols exist within these groups, and members within the groups attach shared meanings to them (Froehlich, 2006). Members interact through these shared symbols and create more meanings through interactions (Froehlich, 2006). Examples of music education reference groups are an ensemble group, a performer's group identity (pianists, vocalists, trombonists, etc.), or a music teacher's group identity (general music, band, choral, and orchestral directors) (Teachout, 2007).

Not only do members of a reference group share symbols, members also share some assumptions (Teachout, 2007). The group's shared assumptions, where hidden biases and prejudices can exist, are oftentimes entrenched deep within the traditions, customs, and formalities of the group. In the context of education, one term for these assumptions is hidden curriculum (Froehlich, 2006; Jackson, 1968; Teachout, 2007).

Phillip W. Jackson (1968), in his book *Life in Classrooms,* coined the term hidden

curriculum and defined it as by-product messages that are unintended or intended,

positive or negative, that support traditional social processes or functions.

Inequality messages can appear in hidden curricula (Froehlich, 2006; Teachout,

2007). These inequality messages are conveyed through the curriculum writer's cultural

point of view, the dominant class's power, and the teacher's philosophy and pedagogy,

evoking the following questions: whose culture, whose power, and whose pedagogy

(Koza, 2008; Popkewitz, 1998)? According to Froehlich (2006), the content and methods

of music education curricula used ought to be examined for its social, racial, and gender

biases.

If a person understands the messages and is accepted as a member of the group,

this person becomes an insider. An insider is someone who has gained access and is an

active member of the reference group. The insider fully understands and actively

communicates the consequential gestures with the others in the group (Teachout, 2007).

The insiders are the accepted keepers of the gestures in a reference group. The outsiders

are simply not a part of the group (Teachout, 2007). An outsider's entrance into the

reference group depends on the character of the group. If the character of the group is

open then only a handful of gestures are required for entrance into the group (Teachout,

2007). If the character of the group is closed, then multiple complex gestures are

required, and it is very difficult for an outsider to gain entrance (Teachout, 2007).

School of Music programs and the music education profession are considered

closed because of the stringent requirements to entering the programs (Teachout, 2007).

An example of a music education insider is a student who is accepted into a School of

Music program. One example of an outsider is a student "who does not speak the primary musical language and will never be admitted" into School of Music programs (Koza, 2008, p. 149). Another example of an outsider is a student who is accepted into a School of Music program but does not have the background of typical students who are traditionally accepted. Although this student has entered the program he/she is still an outsider because of symbols that the reference group has placed on the student. This student would be an outsider inside and may be treated differently from typical insiders. For example, traditional School of Music programs do not have a high proportion of Afro-American students, so an Afro-American student who enters the program may be an insider, but is treated like an outsider. For these students who have the skills, knowledge, and privileges to enter School of Music programs, obstacles still exist after acceptance (Cox, 2002).

An instructor's low expectation of a student can be viewed as one obstacle. Low expectation is the teacher's belief that a student cannot be successful and high expectation is the teacher's confidence that a student can be successful. Both high and low expectations influence achievement (Marzano, 2007). According to Weinstein (2002), when a teacher perceives that a student can be successful, the teacher acts in ways to ensure that the student is successful; and when a teacher does not believe that a student can be successful, the teacher acts in ways to ensure that the student is unsuccessful. Teachers form perceptions about students early in the school year. These perceptions influence how teachers respond to high expectancy students in comparison to low expectancy students. The differences between how teachers respond to high expectancy

students and low expectancy students manifest in two ways, affective tone and quality of teachers' interactions with students (Marzano, 2007).

The four main ways teachers display affective tone are 1) praising—when students have success teachers praise low expectancy students less frequently than high expectancy students (Babad, Inbar, & Rosenthal, 1982), 2) changing—teachers change their location of proximity based on where the low expectancy student is in the class, sitting or moving farther away from the student (Rist, 1970), 3) showing—teachers are less friendly to low expectancy students by smiling less and infrequently use friendly nonverbal interactions (Babad, Inbar, & Rosenthal, 1982), and 4) using—teachers use less eye contact, fewer head nods, and less leaning forward for low expectancy students (Amady & Rosental, 1992; Chaiken, Sigler, & Derlega, 1974).

According to Brophy and Good (1970), the four quality of interactions teachers have with low expectancy students are 1) the teachers call on them less, 2) the teachers ask fewer challenging questions, 3) the teachers fail to delve deeply into their answers, and 4) the teachers fail to reward them when difficult and exact answers are given. Teachers can have a profound effect on the lives of students in higher education and in K-12 schooling (Marzano, 2007). Effective teaching is part art and part science and requires establishing and maintaining effective relationships with students through clear and consistent communication and feedback.

One way that an outsider can gain entrance into the reference group is through socialization with the help of a professional significant other (Teachout, 2007). According to Teachout (2007), the professional significant other is a person who has access and is a member of the group. The professional significant other uses his/her

inside position to help someone on the outside gain access and membership to the group. For the purpose of this thesis, the term inside personal contact (IPC) will be used instead of professional significant other.

The outsider must match social filters with an inside personal contact who is a member of the group (Teachout, 2007). The IPC knows the group and demonstrates a body of knowledge regarding the foundation of the group. This person matters to the group and his/her opinions are respected by the group. Once the outsider has shown willingness to work on matching social filters with the IPC, the outsider begins to learn common gestures that the group members share. Through initiation by an IPC, the outsider can become an insider (Teachout, 2007). It takes time and trust, and the IPC has to be an active mediator between the group and the outsider. Once the outsider becomes an insider, the socialization process has begun. Examples of an inside personal contact within music education might include a university professor who actively mentors a student, a university theory professor who accepts a student as a composer, and an instrumental or vocal professor who accepts a student into his or her studio.

An examination of School of Music programs and the music education profession through the symbolic interaction theory reveals that the path to acceptance into a School of Music program is not easily accessed. Reference groups are closed, multiple-complex gestures are required, and only a few are privileged (Koza, 1994, 2008; Teachout, 2007). In addition, the practice of elevating the traditional Western music canon above other music and placing it outside of social contexts is not a neutral choice (Benedict, 2009; Froehlich, 2006; Regelski, 2006c). This practice of elevating the traditional Western music canon above other music translates into the practice of affirming some people and

rejecting others and plays a significant role in the "systemic inclusion and exclusion of people" (Koza, 2008, p. 146). Furthermore, according to Koza (2008), elevating the canon without referencing the racial implications affirms whiteness and rejects types of music that have "deep roots in non-white musical traditions" (p. 6).

This analysis of the social structure of School of Music programs suggests that one type of music is accepted, one way to be literate is supported, one type of music student is accepted, and one type of educator is produced. An institution bound in the systemic privileging of certain people leads to a practice of "disqualifying" others and "troubling equity issues arise" (Koza, 2008, p. 148). According to Koza (2008), this system turns the process of entering School of Music programs into "a racially discriminatory practice and exacerbates persistent race-equity problems" (p. 148). W.E.B. Du Bois (1903) acknowledged that systemic racial inequities force a black American to continuously measure his/her value through the "eyes of the other" (p. 8). As a result of measuring oneself through the eyes of others, a "dual-consciousness" (Du Bois, 1903, p. 8) exists where the black American might ask the question, why can't I be both black and a traditional Western music canon scholar? This practice of using music to qualify some and disqualify others has historical roots. The next step in the reconceptualization of music education requires examining the history of music education in the United States.

Definition of Terms

Below is a list of frequently used terms. The terms were compiled from an examination of related materials. Through an extensive analysis the terms were defined in regards to the relevance of this thesis.

Autonomous. Something that is existing or capable of existing independently or by itself and having the power to self-govern (Leyshon, Matless, & Revill, 1995; Regelski, 2006a; Shepherd et al., 1977).

Hidden curriculum. The assumptions that exist, negative or positive, in an education setting that are implicit and not apparent (Froehlich, 2006; Jackson, 1968; Teachout, 2007).

Interdisciplinary. Any form of dialogue or interaction between two or more areas of study (Repko, 2011).

Integration. The act of making whole or the process by which ideas, data and information, methods, tools, concepts, and/or theories from two or more disciplines are synthesized, connected, or blended (Repko, 2011).

Music-for-music's-sake. The belief that the traditional Western music canon is absolute, stands outside of history, culture, and politics, and naturally transcends all other music (DeNora, 2003; Koza, 1994; Reimer, 1970; Seigmeister, 1974; Shepherd et al., 1977).

Reconceptualization. The philosophical thought that the process of rethinking research begins at the intersection of history, social structure, and biography (Pinar, 1975; Popkewitz, 2011).

Socio-Historical Contexts. Examining any state or condition through its social, economic, cultural, or political situation in the society and history of where and when it was created (Collins, 1992; DeNora, 2000, 2003; Dyndahl, 2008; Regelski, 2006a; Seigmeister, 1974; Shepherd et al., 1977).

Symbolic Interaction Theory.   The idea that through interactions and interpretations of the interactions, people give meaning to objects and create social institutions that in turn shape people (Blumer, 1986; Froehlich, 2006; Mead, 1934, 1936; Talbot, 2013).

Timeline Integration Model.   An original, interdisciplinary approach that uses socio-historical contexts to rethink musical learning. It provides teachers with tools to design meaningful and integrative lessons in K-12 general music classrooms.

CHAPTER 2

HISTORY AND REVIEW OF LITERATURE

A Brief Exploration of Music Education in the USA

Chapter one provided a social structure analysis of School of Music programs. Symbolic interaction theory was used to further analyze the social structure of School of Music programs and the music education profession. Included in the analysis was a description of how the language used and music-for-music's-sake ideology placed the traditional Western music canon above other music. Chapter one concluded that by elevating the traditional Western music canon the social structure of School of Music programs upholds inequalities. The sustained biases are evident throughout the social structure of School of Music programs from the required courses to the people who benefit from the system and enter the music education profession. Chapter two places the sustained biases and upheld inequalities into historical contexts.

The history section offers a brief historical account of how music-for-music's-sake ideology progressed throughout the music education profession and played a significant role in colonizing Native Americans and excluding enslaved Africans and African-Americans in the United States. The history section also gives a brief yet more balanced exploration of the history of music education than the one traditionally offered in music history and foundation of music education courses in School of Music programs. The history section highlights many essential people, places, and events that are often excluded from the conversations, skimmed in the textbooks, undervalued, not given substantial weight in the canon of the music education profession, and largely omitted in music education classrooms. In addition, this section intends to illustrate how the

traditionally undervalued people, places, and events are valuable contributors to and are essential parts of the foundation of music education in the United States.

<div align="center">Pre-Colonial Period</div>

Before the United States was a country, European music had a place in the Americas for over a hundred years (Boots, 2013). The explorers from Spain were impressed with the Incas and Aztecs' elegant and rich cultures. However, as part of the explorers' arsenal they used European music and Christianity to colonize the Native Americans, first the Incas and then the Aztecs (Boots, 2013; Pohl, 1993).

According to Mark and Gary (2007), in 1350, the Incas of the Incan Empire in Biru, now known as Peru, were the first to structure a music education system in the Americas. The Incas taught everything by rote, such as systems of government, history, how to maintain households, poetry, and music. Boys and girls were taught equally, and musically talented girls between the ages of nine and fifteen were schooled in singing and flute. Explorers from Spain were the first to acknowledge the Incas' elegance and ability to establish a music education system (Mark & Gary, 2007). However, the Spanish also introduced the Incas to European music, and the Incas were stunned by its beauty, which could be characterized as the first effects of European music's mesmerizing aesthetics. European music also contributed greatly to the downfall of the Incas, and later the Aztecs (Boots, 2013; Mark & Gary, 2007). The Aztecs had a similar system and a richer culture than the Incas (Mark & Gary, 2007). Under the direction of Spain, Hernando Cortes conquered the Aztecs in Mexico, destroyed their rich culture, colonized Mexico, and converted the Natives to Christianity (Boots, 2013; Heller, 1979; Mark & Gary, 2007).

According to Heller (1979), Fray Pedro de Gante, a member of the Flanders religious order who traveled with Catherine Aragon, arrived in Mexico in 1522 and began schooling Natives in "reading, writing, singing, playing instruments, copying manuscripts, and constructing instruments," and Fray de Gante, among other missionaries, preached Christianity at night (p. 24). Ironically, 100 years prior to any significant colonizing in North America, Native students in Mexico City were being taught European music. European music had a strong hold and influence on the people in the Americas and demonstrates the significant role that European music and Christianity played in colonizing Native Americans (Heller, 1979; Mark & Gary, 2007).

<div align="center">Colonial Period</div>

According to Southern and Wright (1990), Christianity was unfamiliar to the enslaved people from Africa. Most practiced Islam until the Colonials forbade it. The French planters, colonizers from France, did not understand the religion of the enslaved people from Africa. The French planters described the enslaved people as "singing loudly as they worked," expressing devotion to "musical toys called gris-gris," and gathering to dance in large groups of two to three hundred people (p. 8). The French planters did not understand that the Africans were practicing their religion, and gris-gris were carried or attached to the clothing to ward off evil spirits. Africans in colonial America enjoyed music for many occasions (Southern & Wright, 1990).

In 1619, the Virginia Gazette published a picture of an African girl playing a balafon. In addition to this picture, twenty-one colonial newspapers in five colonies, Maryland, Virginia, North Carolina, Georgia, and South Carolina, published nearly 6,000 accounts acknowledging enslaved Africans' musical skills. Typical advertisements

regarding enslaved Africans' musical abilities stated, "plays exceedingly well on the violin, plays well on the fife, excellent singer—ability to learn psalms, excellent dancer, plays the violin and can sing with it, can blow the French horn, and plays the fiddle and the banjar exceedingly well" (Southern & Wright, 1990, p. 3).

According to Southern and Wright (1990), the banjar (later referred to as the banjo) was a guitar type instrument brought to the Americas by enslaved Africans and was the origin of the guitar, as the banjar chords are exactly the four lower chords of the guitar. Throughout the colonial period French and English planters described how enslaved Africans participated in music-making on traditional African instruments, including the banjar, balafon, thumb piano, and drums. The accounts also describe how enslaved Africans played traditional European instruments, such as the violin, trumpet, and French horn, and enslaved Africans often accompanied Irish plays on the fiddle. Africans enjoyed and embraced both musical cultures until playing traditional African instruments and styles was forbidden (Southern & Wright, 1990). During the early colonial period of America, music-making was an integrated and free experience until Colonials began to question enslaved Africans' humanity, characterizing their music-making as ungodly and heathenry. The Colonials began to squash the nightly "noisy riots of drumming" and turned to converting the enslaved Africans to Christianity through baptisms (Southern & Wright, 1990, p. 5). European music and Christianity were used to civilize enslaved Africans, similarly to how both were used to colonize Natives.

The civilization process continued when Cotton Mather, a white parishioner, organized a Society of Negroes. As early as 1674, Negroes were educated in European style singing, almost 200 years before the Emancipation Proclamation and nearly 300

years before the civil rights movement (Mark & Gary, 2007). Newport Gardner (1746-approximately 1826), born an enslaved person, conducted a singing school in Newport, Rhode Island (Boots, 2013). After receiving trivial rudimentary lessons in writing and singing elements, Gardner taught himself to read and sing European music. He composed a large number of melodies that were highly regarded, and his singing schools were very well attended (Boots, 2013).

In 1774 colonial America, music education was enjoyed by people of higher socio-economic status (Mark & Gary, 2007). German music masters made up the greater number of masters, playing organ, harpsichord, spinet, "forte-piano," harmonica, flute, and violin (Keene, 2009, p. 69). Many wealthy families were taught Western music (Keene, 2009; Mark & Gary, 2007). John Stadler, a German, and Cuthbert Ogle, an Englishman who worked in theatre, were two of many wealthy male artists to establish themselves in Virginia.

Charleston, South Carolina was an important hub for promoting European music and culture. Charleston was known for resembling Amsterdam or Marseilles and for its diversity of people, including English, Irish, Welch, Scottish, Huguenots, Germans, Dutch, Jews, Swiss, West Indies, and Quakers. The Charleston women were good singers and dancers who played harpsichord and guitar with great skill (Keene, 2009). As of 1763, Charleston, South Carolina was one of the wealthiest cities in the colonies with a population of 4,000 people and an equal amount of enslaved Africans (Mark & Gary, 2007).

European music was viewed as a symbol of wealth, access, knowledge, culture, and power in American society (Mark & Gary, 2007). Native Americans and enslaved

Africans desired access. Samson Occom, a Native American, and Phyllis Wheatley, sold

into slavery at seven years of age, embraced European music, art, hymns, and poetry to

gain access and validation in a society that did not regard them as human. In 1776,

Samson Occom, a Mohegan Indian in Connecticut, was the first Native American to

publish a hymn collection. Occom understood the power of song to establish community.

Occom's accomplishments are significant because he stood up with Phyllis Wheatley,

John Wesleyan, and Isaac Watts for an egalitarian society where all people are created

equal regardless of race, gender, and age (Boots, 2013).

Occom, Wesleyan, Watts, and Wheatley's accomplishments can be viewed as a

type of hymn singing or poetry writing for social justice during the revolutionary period.

However, Occom and Wheatley's lives illustrate how people of color were dominated,

declassified, or devalued because of the ideas of the Enlightenment period that validated

culture and human existence by one's ability to create and produce significant music, art,

poetry, and architecture—measured solely by placing a higher value on European music

(Boots, 2013). Thomas Jefferson, often feeling sorry for Natives who no longer knew

their birth language acknowledged that they were doomed to extinction (Boots, 2013).

Attempting to gain equality through acculturation and assimilation through music

and Christianity, Native Americans' and enslaved Africans' works of arts and cries for

human status were left unnoticed and unheard. Thomas Jefferson expounded that

protestant music with short lyrics and verses could never equal the Baroque music from

composers in Europe and neoclassical verses of poets from his era. Jefferson and early

colonial American society equated being fully human with the ability to compose

Baroque music or write neoclassical poetry that enslaved Africans, free African

Americans, and Native Americans could not obtain. This elevation of European music and art over Native Americans and enslaved African Americans' music and art proved detrimental and nearly irreversible. Consequently, no matter how many poems Wheatley wrote and hymns Occom composed, their human status was rooted in their ethnic classifications (Boots, 2013).

Even though European music was favored and loved by the privileged, not everyone was impressed with Western music traditions. Ben Franklin (1706-1790), who invented the glass armonica, now called a glass harp, was privy to the makings of European music and was not impressed with it or with the people who were impressed with European music. He summed up their only pleasure with European music as excitement for difficult things being executed, not at all about rhythm, pitch, quality, or form, and that European composers wrote music for the practiced ears of their admirers (Heller, 1987).

During the late 18th century, William Billings (1746-1800) conducted singing schools in Massachusetts, home of the oldest singing society (Mark & Gary, 2007). According to Mark & Gary (2007), Billings was a Yankee who loved to sing and believed in a natural ability to sing correctly and to recognize good quality music. The people of Vermont and New Hampshire developed the first singing schools, which typically took place for twelve to sixteen weeks and were the origin of singing societies (Mark & Gary, 2007).

<u>Pre-Civil War</u>

During the 19th century pre-Civil war period, the popularity of the singing schools began to wane. Americans relied less on the singing schools because they could

learn to sing by ear. Americans began drifting toward a higher culture and taste in music. Lowell Mason and William Channing Woodbridge led the good taste standards of music in American public schools and were met with a ready and eager public that scorned homegrown music and looked to Europe for value. Relying heavily on Louis Heinrich Pestalozzi's (1746-1827) education theories, Mason and Woodbridge promoted the idea that schooling in music was indeed scientific (Mark & Gary, 2007). The seven principles were 1) sound before sign, 2) observation by hearing and active imitating over passive imitating, 3) sequential order with every element—rhythm, melody, and expression in its place, 4) rehearse each step to completion before progressing to the next step, 5) after practice theory, principles are taught, 6) practice articulating analysis and practice identifying elements before applying to music, and 7) when teaching the names of the notes, lessons should match with notes in instrumental music (Mark & Gary, 2007).

In 1837, music education drew and reflected upon three main ideas, 1) vocal music is for all men and unites people, 2) physical, intellectual, and moral benefits are preserved, and 3) teachers must be qualified (Mark & Gary, 2007). This era in music education was the beginning of the primary use of European music in American schools. According to Mark and Gary (2007), European music by European composers was preferred as scientific music, over psalmody. In regards to instructional materials, the movable "do" had been introduced and universally adopted. Lowell Mason (1792-1872) and George Loomis (1817-1886) were the first contributors of music textbooks, *The Song Garden* and *First Steps in Music,* respectively (Mark & Gary, 2007).

A number of significant contributors to music education lived during this era including Luther Whiting Mason, Benjamin Jepson, John W. Tufts, and Hosea Edson

Holt. Significant publishers were Silver, Burdett and Company, John Church and Company, and Ginn and Company (Mark & Gary, 2007). Unfortunately, the process of developing ideas, textbooks, and institutions for music study in the United States increasingly turned to European music, and excluded people of color. The music education profession largely ignored the historical evidence that Native Americans, African Americans, and Hispanic Americans greatly contributed to the music culture of the United States (Leonhard, 1993).

Many African American women contributed to the music culture of the United States. One notable African American woman of the late 19th century was Estelle Ricketts (1871-unknown), who lived in Darby, Pennsylvania, with her mother, younger brother, and her father who operated a boarding stable. Ricketts was a composer and wrote a solo piano piece, *Rippling Spring Waltz* that was published in Philadelphia in 1893. Another notable African American woman was L. Viola Kinney (1890-unknown), who was born in Sedalia, Missouri. She studied harmony and choral music at Western University in Kansas with Professor Robert G. Jackson who started the Jackson Jubilee Singers. Kinney was an educator and composed a piano piece, *Mother's Sacrifice* that was published in 1909 in Kansas. For thirty-five years Kinney taught English and music in Sedalia's segregated Lincoln High School.

Two African American women, music critic Nora Douglas Holt (1885-1974) and pianist Helen Hagan, both studied traditional Western music composition (Southern, 1982; Walker-Hill, 1992). At the turn of the 20th century Afro-Canadian composer R. Nathaniel Dett was distinguished for his ability to combine Western music romantics with American spirituals. Composer Florence B. Price (1887-1953) became the first

African American woman to be nationally and internationally distinguished (Southern, 1982; Walker-Hill, 1992).

<div align="center">Twentieth Century Music Education</div>

During the 1930s, courses of study, teacher training schools, institutes of music study, school music courses, publications, conferences, and organizations were on the rise and led to the establishment of the Department of Music Education and Music Teachers National Association (MTNA) (Mark & Gary, 2007). In the 20th century, Music Supervisors National Conference (Music Education National Conference, MENC, in later years) met, and a huge technology boost was spearheaded by Frances E. Clark, a prominent music educator who embraced Edison's phonograph. Clark served as the liaison between the Victrola dealers and music educators. She spoke about the importance of music in a child's everyday life. With the development of the phonograph and radio, instrumental music and young people concerts and bands began to increase in popularity (Mark & Gary, 2007).

In 1957, the Russian government sent the first satellite, Sputnik I, into space. Sputnik's launch caused Americans to feel threatened and motivated the United States government toward educational reform. Fearing that American education was inferior to Russian education, the United States Congress under President Eisenhower passed the National Defense of Education Act (NDEA). In response to Sputnik, NDEA stressed the importance of science and math (Branscome, 2005).

In reaction to NDEA, music educators defended the intrinsic value of music education (Mark & Gary, 2007). Music educators wrote and published articles based solely on the inherent value of music that gave assurance to their profession. Despite

music educators' efforts to promote the inherent value of music, math and science moved to the forefront. Following the National Defense of Education Act, music educators began to hold meetings to rethink music education (Branscome, 2005; Kapalka, 2012).

The Yale Seminar was held in 1963 under the direction of Claude Palisca, a musicologist at Yale University. The purpose of the Seminar was to consider major problems facing the music education profession and to seek solutions. The Seminar concluded with a question regarding why public school general music teacher programs lack an ability to produce literate and active public musicians (Mark & Gary, 2007).

In 1964, as a direct result of the Yale Seminar, Dean Gideon Waldrop assembled the Julliard Preparatory Project to generate a substantial body of repertoire based on authenticity and value. The Julliard Preparatory Project searched for repertoire that could change and elevate general music teacher repertoire (Branscome, 2005). Vittorio Giannini was director of the Julliard Preparatory Project and president of the North Carolina School of the Arts. Giannini, Palisca, and others selected the seven categories of music: "pre-Renaissance, Renaissance, Baroque, classical, romantic, contemporary, and folk" (Mark & Gary, 2007, p. 401). The federal government of the United States funded the Yale Seminar and the Julliard Preparatory Project (Mark & Gary, 2007).

The MENC organized possibly one of the most significant events in 20th century music education, the Tanglewood Symposium in 1967. The Symposium was significant because it was the first of its kind to have a unique representation of psychologists, sociologists, philosophers, historians, laborers, and media specialists (Branscome, 2005; Mark & Gary, 2007). The symposium concluded with a question, how can music education be more useful and serve the American society better today and tomorrow

(Murphy & Sullivan, 1967)? The Tanglewood Symposium discussed the role of music education in a changing world and decided that one goal of music education should be to promote the teaching of music from all periods, styles, forms and cultures (Countryman, 2012). At the Tanglewood Symposium, MENC's Declaration stressed the importance of curricula reflecting the needs and desires of the students served (Lehmann, 2008). Instead of advancing toward the goal of teaching music from all periods, styles, forms, and cultures the music education profession continued to focus on the traditional Western music canon and methods.

In 1981, President Reagan released *A Nation at Risk*, proclaiming that the state of American education was failing. Most of the report was based on the decline of SAT scores among students entering college. However, later studies showed this was inaccurate—the achievement gap was closer in the 1980s than it had ever been in history. To make matters worse, *A Nation at Risk* omitted music as one of the core academic subjects, further marginalizing music education (Mark & Gary, 2007).

<p style="text-align:center">The National Standards for Music Education</p>

A Nation at Risk led the way for an emphasis on testing and school performance that continued throughout the end of the 20th century (Mark & Gary, 2007). In response to the emphasis on testing, the music education profession emphasized accountability. In 1994, the MENC officially adopted the nine National Content Standards for Music Education, 1) singing, 2) performing, 3) improvising, 4) composing, 5) reading, 6) listening, analyzing and describing, 7) evaluating music and performance, 8) understanding how music relates to other disciplines, and 9) understanding music in relation to culture (Mahlmann, 1994). Byo (2000) conducted a study that reported music

educators were uncomfortable with providing music lessons that met standards 8) understanding how music relates to other disciplines and 9) understanding music in relation to culture (Bradley, 2011; Hill, 2004; Mahlmann, 1994; Riley, 2006).

In 2002, President George W. Bush signed into law the No Child Left Behind Act, which was a reauthorization of the Elementary and Secondary Education Act but more overarching—emphasizing the importance of assessment of student learning (Abeles, 2010; Branscome, 2005). The No Child Left Behind Act required that every student, abled and disabled, be tested and connected the test results to funding. The No Child Left Behind Act placed greater emphasis on testing for all K-12 students than any education act of the 20th century (Abeles, 2010; Branscome, 2005; Mark & Gary, 2007). No Child Left Behind affected music education by emphasizing testing as the main proponent for school funding, and music education programs across the United States began facing cuts (Abeles, 2010; Mark & Gary, 2007). Not only were programs being completely eliminated, some music educators taught math and reading enrichment throughout the day, and time spent in music classes was shortened (Abeles, 2010; Mark & Gary, 2007).

In 2013, the National Standards for Music Education were revised and changed to the National Coalition of Core Arts Standards, and a draft was released in February, 2014. The National Coalition of Core Arts Standards followed the same format as the National Standards for Music Education. The philosophical foundations outline the artistic processes as creating, performing, responding, and connecting (NASM, 2014). Connecting relates to this thesis because of the emphasis placed on contextual awareness.

Review of Literature: Symbolic Interaction Theory

Charles Horton Cooley (1864-1929) and George Herbert Mead (1863-1947) are two sociological and philosophical contributors to symbolic interaction theory (Blumer, 1986; Regelski, 2006a; Stryker, 2004). Mead is given significant recognition as being the main founder. Cooley is credited for developing the concept of the "looking-glass self," and Herbert Blumer (1900-1987), Mead's student, is credited with actually coining the term, symbolic interactionism (Blumer, 1986; Stryker, 2004).

Four thinkers who integrate symbolic interaction theory with music education are Monk (2013), Teachout (2007), Cox (2002), and Regelski (2006a). Monk (2013) integrated the symbolic interaction theory to explore an alternative route to teaching improvisation. He identified two ways in which learning improvisation occurs in school settings, 1) idiomatic, which is the practice of gaining skills and knowledge about a conventional style such as jazz or blues and 2) free, which is the process of exploring sounds in free improvisation (p. 76). Idiomatic improvisation leads to the mastery of the stylistic language, and free improvisation leads to individual "inventiveness" (p. 77).

Teachout (2007) uses symbolic interaction theory to explore how the music education profession must understand the social constructs of the music teacher-educator profession in order to fully accept and change how music teachers are educated. He identifies five main components related to applying symbolic interaction theory to the profession: gestures, social reference groups, insiders and outsiders, closed and open groups, and professional significant other (PSO). PSO is a classification that Teachout (2007) uses to identify a person who has already gained access to a reference group. An outsider might utilize a PSO to gain insider status.

According to Teachout (2007), gestures are the symbols that a group applies to objects. People create a reality by giving meaning to the symbols. Gestures reference a variety of factors, from the way people dress to the objects and vocabulary used. Social reference groups can be large and small, having many members or a few members. An insider is someone who has gained access and is an active member of the reference group—fully understanding and actively communicating the consequential gestures with the others in the group. If the insiders are the accepted keepers of the gestures in a reference group, the outsiders are the opposite. Outsiders do not know the meanings of the symbols, do not have shared symbols, and are not a part of the group (Teachout, 2007).

The social reference groups use symbols with agreed upon meaning. The socialization process occurs through member interactions, interpretations of the interactions, and meaning created regarding shared symbols and assumptions. Biases and prejudices take root in the group's shared assumptions and are often times entrenched deep within the traditions, customs, and formalities of the group (Teachout, 2007).

Cox (2002) applies symbolic interaction theory to a narrative case-history approach to demonstrate an integrative experience when women assume professional careers. Applying symbolic interaction theory to the role of a music educator, Cox's (2002) compelling autobiographical journey demonstrates how the occupational identity of a female is about more than the day-to-day operations of music and how students learn.

Cox (2002) identifies seven stages of empowerment as it relates to symbolic interaction theory, 1) gender functions are acquired social behavior, 2) society-defined

values and cultural expectations, 3) grief for a loss-period, 4) anger resolved by

acceptance of socialization process, 5) limits that are comfortable, 6) open-mindedness

by accepting individual differences, and norms and values of students, and 7) an

openness to the process of learning with respect (p. 8). Cox's (2002) expectations of the

music education profession are similar to the expectations of the autobiography in this

thesis.

In describing Marx's assessment of praxis, Regelski (2006a) supports the idea that

the essence of being human is in the action or praxis. The relationship between the

individual human and society is two-way (Regelski, 2006a). Simultaneously, as the

individual human creates society, society creates the human individual (Blumer, 1986;

Jorgensen, 2003; Mead, 1934, 1936; Middleton, 2009).

Although no standard model by theorists regarding praxis exists, Regelski (2006a)

summarizes five key themes, 1) praxis begins with human action and reflection that guide

new action and new reflection continuously on a "spiral," 2) praxis occurs in the real

world elicited from and within "concrete, present and meaningful situations," 3) praxis

forms a reciprocal role with the world as it is historically situated in social or cultural

terms, 4) "the social world in which praxis takes place is itself constructed (or

reconstructed) by praxis; it is not the natural world," and 5) "meaning, too, is socially

constructed, not a priori and absolute" (p. 9).

Review of Literature: Reconceptualization

During the 1970s in the United States, William Pinar (1975) introduced

reconceptualization as the process of rethinking and challenging atheoretical and

ahistorical traditional curricula perspectives. Reconceptualists from a variety of

disciplines used reconceptualization to challenge traditional curricula in their fields of study, including Huebner (1975), Greene (2000), Grumet (1978), Aoki (2004), Apple (1990,1995), and Popkewitz (1998, 2009, 2011).

Barrett (2005) uses reconceptualization to view music curriculum. She suggests music teachers are "living through a paradoxical time in schools" of having to create curriculum that meets today's student and meet today's accountability demands (p. 21). Barrett (2005) acknowledges "taken-for-granted assumptions" exist in traditional curriculum (p. 21). These assumptions occur in the language used, materials covered, and the decisions made. By challenging the starting line/finish line approach of traditional music curriculum, Barrett (2005) suggests that reconceptualized curriculum is a "journey itself" and prompts essential questions (p. 22). According to Barrett (2005), reconceptualizing curricula requires teachers to reflect on the value of music, offer many opportunities for student exploration, promote student independence and autonomy, and challenge the student's ability to think critically. To sum up reconceptualization of music curriculum, Barrett (2005) discusses the significance of changing instruction practice and planning, and how a postmodernist model in which "planning is open-ended and responsive rather than closed and predictive" is the ultimate goal of the reconceptualization of music curriculum (pp. 24-25).

Hanley and Montgomery (2005) identify societal modifications as one of the most significant motivators of change in the reconceptualization of music curriculum. Changes in society emerge that causes some music teachers to reconceptualize music education curriculum. Constructivism is the ability for teachers to adapt to the changing society. Hanley and Montgomery (2005) stress many ways to consider constructivism: 1) the

learner forms knowledge and beliefs, 2) knowledge and beliefs are personally instilled with meaning, 3) social activities enhance shared inquiry, 4) learning activities should enhance the student's ability to access his/her beliefs, knowledge, and experiences, 5) learners play a significant part in reflecting on their own learning, and 6) the outcomes are diverse and changeable.

Hanley and Montgomery (2005) suggest that music educators will face challenges that will prompt stimulating questions regarding the traditional curricula perspectives in music education. They suggest the following aspects of traditional curricula need to be rethought: hierarchy, action and results, focus on how, right and wrong answers, prediction and control, practice and theory isolated, teacher as implementer of someone else's ideas, subject centered, and test driven (p. 25).

According to Hanley and Montgomery (2005), some aspects of a reconceptualized music education curriculum are "quest for understanding, collaboration, inquiry, focus on why, multiple answers, meaning, practice and theory, integrated" (pp. 19-20). They suggest the role of the music teacher using a reconceptualized curriculum is to reflect on change, political and cultural issues, and curriculum. In conclusion, Hanley and Montgomery (2005) plead that if music educators cannot question traditional curriculum for the profession, then music educators must question traditional curriculum for students.

The review of literature describes how symbolic interaction theory and reconceptualization were applied to music education. The next chapter is an autobiography and uses a critical personal narrative to depict the author's journey to become a music educator. Narratives can serve as extensions of negotiation between the

voices that we have always recognized and heard and the voices that are beginning to find spaces to tell truths (Bruner, 2004; Clandinin & Connelly, 2000; Pinar et al., 1995). Narratives are not attempts to reconstruct real life as it happened in real time. They are used to reflect on experiences through interpretation and reinterpretation and can offer a different perspective in the canon of music educators (Bruner, 2004; Conway, 2008; Cox, 2002; Ladson-Billings, 1999).

Who gets to decide which historical figures are studied in required music education courses? This question encourages rethinking about the silenced voices, eliminated experiences, and the untold and unheard stories of the denied ones' existences, and those whose songs and truths have been re-assimilated and retold inauthentically by the preferred perspective of the power structure. My experience in the music education profession and in my schooling from K-12 through higher education has been on the outside looking in, listening for my perspective, and wanting to see myself in the history that was reminisced, in the music that was shared, and on the faces of the people from the past.

The following autobiography is divided into several sections with each section ending in an analysis. The analysis sections make connections between the autobiography and the reconceptualization of music education as discussed in chapters one and two. The names of professors have been replaced with pseudonyms to protect anonymity.

CHAPTER 3

AUTOBIOGRAPHY

Critical Personal Narrative: Silent No More

Instead of sharing day-to-day accounts, I depict fragmented incidents to paint a

big picture view of School of Music programs and the music education profession from

the point of view of a gay black female. This is my life song. I was born to play the

piano—classical music. I remember when I was five years old and I was sitting in the car

with my mom, waiting for my sister to finish her piano lesson. I heard the piano for the

first time. It moved me. I cried and begged my mom to let me start piano lessons.

Piano Lessons: Key to Entering a Closed System

I grew up in Knightdale, North Carolina, through the mid-1970s and the 1980s

when Atari was the height of technology, gasoline jeans were the fad, and Pac Man was

the best game to a generation that had no idea what was coming next. I was a latchkey

kid of generation X. At the beginning of the summer of 1979 (two years after I started

piano lessons and the same year that the federal government started the Department of

Education), my younger brother, older sister, my mom, and I sat in the living room of the

new piano teacher's house. Mrs. Senter lived in the big city, Raleigh, North Carolina. She

was a well-respected piano teacher in the community. She was the president of the

Raleigh Piano Teacher's Association, an insider affiliated with an all-girls liberal arts

college, and host and organizer of the community's Young Artists Annual piano

competitions.

Mrs. Senter's home piano studio was located in the formal living room. I will

never forget the first time I was in her home. She had two pianos and everything

appeared to be so fancy and never to have been touched. Thinking back, it was a recreation of a 1920s style piano parlor, with floral carpet, long curtains, and one Victorian-style table. My brother, sister, and I performed for her, and after the audition she accepted us under three conditions—piano lessons came before all other extracurricular activities, rigorous practice and memorizing scores for performances were mandatory, and she always chose the repertoire.

When Mrs. Senter accepted me as a student I felt that something special had happened; I realized that I had ability and talent. When I auditioned for her piano studio, my family did not have a piano. For two years with my first piano teacher and for the first year of piano lessons with Mrs. Senter, I did not have any access to a piano. Even though I did not have access to a piano, Mrs. Senter did not have low expectations. She did not attempt to give me special compositions and treat me as though I could not play classical music. It was quite the opposite. She had high expectations from the beginning, and her confidence in me made me feel valued and that I could be successful. My belief in my ability to play the piano was quick and gratifying.

Mrs. Senter recommended that I play on my desk at school or on any hard surface at home, imagining the melodies and scores in my head. I would practice at school on my desk, in the car on my leg, and at home on the floor—visualizing the scales and hearing the pieces in my head. Not having a piano did not dampen my desire to study. Without a piano, I loved playing. The following Christmas, my parents bought an upright Kimball.

When I met Mrs. Senter, she had already been teaching for nearly twenty years. Her piano studio was performance-based, which meant everything had to be memorized, and we played exclusively classical music. This was the beginning of my training to be a

performer. I loved playing classical music and participating in the competitions. In addition to participating in two annual recitals, Mrs. Senter entered me into the Young Artist Annual competitions at the small liberal arts college. For the competitions, my mom dropped off my brother and I, and we completed the paperwork. I entered a private room with a grand piano and a judge who took the grade sheet and the musical score. Photocopies of the scores were not allowed, and the grading scale was good, very good, or superior, with a plus or a minus. I received mostly superiors.

I loved performing and I remember when I first caught the performance bug. I was ten years old and Mrs. Senter chose me for the second time to represent her studio at the Raleigh Piano Teacher's Association's Young Artist Concert. This selection was a prestigious honor because each piano teacher could only choose one student from his or her studio. I memorized the three complete movements of *Fur Elise* by Beethoven. It was a Sunday and probably my third year of lessons. My dad and I entered the huge auditorium at Peace College. I had never performed in the auditorium at Peace College, and it felt like a big deal. I walked onto the stage, sat down, and took a deep breath to focus, waited another uncomfortable second to zone myself, and I began to play. After the first movement, I felt the effect that my playing was having on the audience. The audience connected with me through the performance. The experience made the once large auditorium feel like a very intimate small room filled with people, and by the end of the second movement, we were all in the flow from the energy of the music.

As I was playing the chromatic passage at the end of the third movement before returning to one of the most recognizable melodies in the history of classical music, I heard a commotion. It was a loud commotion, a trembling and rumbling of sorts. As I

continued to play, I looked at my piano teacher and she nodded for me to continue. This is what she taught me. We practiced for this. During lessons before performances she would make noise, ruffle papers, close and open doors, and talk to try to distract me. One of her mottos was, "keep playing, no matter what happens." As I was looking to Mrs. Senter to figure out what to do next, I saw an older gentleman having a seizure. I saw people gathering around him, and I heard them carrying him out of the auditorium. The daughter of the gentleman came up to me after my performance. She thanked me and assured me that her father was okay. I will never forget the people who came up to me to congratulate me on one of the best performances that they had ever witnessed and on my ability to stay focused and calm.

I continued piano lessons through middle school and high school but the strain of not having enough support at home made it tough. My parents did not encourage me to practice or support me the way that I needed. I had to discipline myself and set up my own practice schedule. We lived in a trailer, and it was so small that I felt like my piano playing was inconveniencing my family. Most of the time, I played on top of the keys so not to make any noise, similar to not having a piano at all.

Despite not having as many opportunities to practice as needed, I composed a five finger pattern rhythmic exercise piece when I was in the seventh grade and a full rondo when I was in the ninth grade, called *Bitter Smooth*. At one point during my middle school years, Mrs. Senter slightly deviated from her only classical music condition and purchased a popular music book. She knew that I enjoyed country music and the first pieces I played were *Make the World Go Away*, *Rhinestone Cowboy*, and *On the Road Again*. Playing popular music allowed me more time to practice at home, as my family

felt as if they could be more involved when I played popular music. I was happy, my mom was happy, and from this experience I started writing popular songs, but I never shared them with Mrs. Senter. It felt as if I was living in two separate worlds—popular songs at home and classical pieces at Mrs. Senter's.

Mrs. Senter's sister, a well-accomplished vocalist and pianist, visited from Germany every summer. She would tell me, "You know you're Hilda's favorite. You know that Hilda thinks you're the best. She won't say it but I'll tell you." I felt so valued for my abilities and talents. This woman was a tall white woman with a very thick German accent. She spoke in a seemingly cultured manner, and not similar to anyone I had ever met. She would grab my face and say how much I was loved by my piano teacher. I was my piano teacher's only student of color, and it was great to know that I was Mrs. Senter's favorite. During my junior year of high school, I informed Mrs. Senter that I wanted to go to college to study music, and she was excited for me.

Analysis

This section demonstrates three points that relate to the reconceptualization of music education, 1) high expectations, 2) access, and 3) inside personal contact. From the beginning the interactions between the piano teacher and the student involved fairness, honesty, respect, high expectations, and discipline. The process was straightforward, the rules were fair, and the messages were not ambivalent. The piano teacher instilled in the student the proper training to reach every next level, had high expectations, and treated the student equally to her other students, despite the facts that the student's family did not initially have a piano, and the student was the teacher's only student of color. As indicated in the power of low expectation section in chapter one, a teacher's expectations

affect student success because the teacher does what is in his/her power to help the student succeed. As discussed in chapter one, interactions are social negotiations. Through the interactions between the piano teacher and the student negotiations were taking place. The social negotiations included 1) the audition which gave the student the belief that she had the ability, 2) performance opportunities which demonstrated the teacher's confidence in the student's ability, and 3) the teacher's high expectations which nurtured the student's confidence in her skills and knowledge to be a successful classical pianist.

Access is essential for entering a School of Music program. Without piano lessons, the student would not have had the necessary skills for entering an undergraduate School of Music program. Ten years of private piano lessons afforded the student many opportunities and experiences, such as performances, accompanying, competitions, and composing. The private lessons gave the student the discipline, privilege, and knowledge necessary to pass a solo audition to enter a School of Music program.

The student met the three factors necessary for entering a School of Music program, 1) musical training traditionally begins in early childhood and continues through the teen years, 2) the musical training almost always includes prior private lessons outside of the public education system, and 3) an audition at an advanced level of performance skills in Western music is required (Countryman, 2012; Koza, 2008). The piano teacher, as a well-known insider in music circles, was an inside personal contact for the student and knew the auditioning requirements for entering a School of Music program. Without piano lessons and the inside personal contact the student would not have been accepted into a traditional School of Music program.

Acceptance into Two School of Music Programs

My mom and I rode with Mrs. Senter to a large university two hours east of Raleigh. I chose this university because all of my friends from high school were attending. Mrs. Senter walked me through the audition process and without her support I don't think that I would have gone to college to study music. The pressure associated with auditioning to enter a School of Music program was nothing like I had ever experienced. I entered another huge auditorium and four people were sitting in the very back. The professors took the scores, and I proceeded to the piano bench. I prepared three pieces from three different periods of classical music. I played the requested major and minor scales for two to four octaves, and I was accepted to the university for the following fall.

I auditioned with classical music and had a desire to be a performance major. However, the piano faculty assigned me a jazz teacher, although no one ever spoke to me about this decision or asked if I had ever played jazz. I hadn't ever heard a jazz piece and at that time had no desire to play it. My studio teacher quickly realized that I was not a jazz pianist and introduced me to Bach Inventions, which resonated more with me. The jazz professor was obviously not the best fit for my performance aspirations.

In my first music history course the instructor entered the classroom, put in a cassette tape, the class listened to a piece, and he spoke in what seemed similar to code. The professor spoke heady things about the notes in the score and never discussed the people or the society where the music was created, except to identify the dates and whether or not it was Baroque, Classical, Romantic, or Contemporary. The professor spoke for two hours about the tone quality, form, texture, and timbre. I felt as though I

was on another planet. The content was completely abstract and out of context. The same day I dropped the class. Theory classes on the other hand were easier for me, at least the theory textbooks started at the beginning. I never earned below a B in a theory course, not because I had the best professors but because I understood it better and could teach myself more of the concepts.

I was the only black person in the School of Music program. The students in choir, history, and theory courses and studio lessons were white. All of the professors were also white. I had friends outside of the department but not any in the department. It was lonely and a bit isolating. By the end of my second year, I was not enjoying my studies in music, so I changed my major to Journalism and then to English. In both departments the professors were drastically different from the professors in the School of Music program. I was treated with respect and equal to my peers. Unfortunately, due to personal reasons I had to delay my studies and withdraw from the university.

In 1995, over two years after withdrawing from college, I was playing the piano in the cafeteria at a small all-girls liberal arts college in North Carolina, where my sister was attending. I was playing classical and some original compositions when a woman approached me. She was impressed with my playing and asked if I was in school, and if not did I want to go to college for music. After my experiences at the large university, I thought I would never accomplish my goal of being a piano performance major, so when this new opportunity arose, I couldn't believe it. I was getting a second chance to go to college to study music at the place where I had spent my youth participating in competitions.

Mrs. Senter was always the first person I wanted to talk with when something good happened. I went to her house, informed her that I was going to return to college, and I also told her that I was gay. She asked, "Are you happy?" I confirmed that I was happy and she proceeded to get down to business. She said, "When you go to [the all-girl's liberal arts college], request Dr. Pohl, and you will be fine. He's the best." I was so happy because she still had high expectations of me, regardless of the personal disclosure. I went to the college, filled out the request form for an applied teacher, and requested Dr. Pohl. I was quickly declined. I tried to reach out to him to inform him that Mrs. Senter had referred me to him, and he brushed me off again. To make matters worse, instead of being assigned to one of the other applied piano faculty members, Dr. Elliott or Dr. Clayton, I was shuffled to the piano teacher for vocal students, Mrs. Howard. I was the only piano student in her studio. I was always puzzled by this and wondered why I was with the vocal group or the education majors who were not piano performance majors. How did this happen to me again? Obviously for some students it is not enough to have the skills to audition to enter a School of Music program. I felt the people in the School of Music program were not treating me equally.

Mrs. Howard was great, but I wanted to be a performer, and I wanted to make the most of this second chance. I signed up for two credit hours over the summer for studio piano with Mrs. Howard. I expressed to her that I loved the Romantic era, and she recommended Chopin's *Nocturne, Op. 72, No. 1* in e-minor. I practiced, polished it, and I was ready to perform again. Mrs. Howard suggested that I perform the first week in October.

The date was October 3, 1995. We were having a recital for piano majors as we did every first Tuesday of the month. I was scheduled to perform first, so I took my seat and waited my turn. Just before we began, a student announced, "The verdict is in." The instructors told her to grab a boom box. The recital was delayed as she placed the boom box on the stage and the verdict was read, "We the jury find Oranthal James Simpson not guilty"… that is all we heard. On any other day this would have never happened. Interruptions never happened, and at the formal recitals no one spoke, especially not about occurrences outside of the music department. After the verdict was read, the room fell to a feverish silence—a silence of indignation and rage, a silence that had the power to leave you breathless. Sixty seconds afterwards, I, the only black student in the music department, approached the piano I had played as a little girl, the piano on which I was trained, the piano that knew me, and I knew it. I played Chopin as a love song. I played Chopin to communicate, "I'm one of you." I played Chopin as if I belonged. I wanted to be accepted, similar to how my piano teacher accepted me. But no one heard me.

As I heard dialogue by professors about other students' futures, my future was never discussed. I felt as though I was thrown in and tolerated as if the professors hoped that I would disappear. I was never supported or encouraged. When were they going to teach me? Were they not the educators? Time after time I was let down as a student and as a human being, not because I did not have the skills by which they measured ability, but because they could not see beyond the symbols they placed on me. The images and symbols the instructors used to define a pianist or a composer or a musicologist or a historian, I did not fit.

An incomprehensible experience in a music history classroom occurred during a lesson on gargoyles from the medieval period. The professor at the time would imitate a gargoyle, and the class broke out in laughter as he held up a little figurine of a troll. I was completely dumbfounded, questioning his sanity and then my own. I had no idea what he was doing. I felt this way in every music history class that I took in undergraduate and later in graduate school. Not one history professor stopped to ask if I was struggling because of incompetence or their inability to effectively teach. They all assumed that I earned a below average score because I was simply below average.

In another music history course after I noticed a brief section regarding jazz in the *Norton Anthology of Western Music*, I asked a professor who taught 20th Century Western Music History what he thought about jazz. He looked at me and without hesitation said, "Jazz is not music," and we never went over that section in the book. It is ironic that in 2014, jazz is the new music of the academy that is decontextualized and accepted as part of the traditional Western music canon. This is an example of who gets to decide which music is legitimate, and when and why the decision is made.

I always felt as though I missed the introductory class that explained that the traditional Western music canon is the greatest music of all time, and people study it because it makes them better and moral. I missed that introductory class that would have informed me that playing and studying the scores or notes on the page were all that mattered. The composers and the society did not matter. Their lives were insignificant. The only things taught outside of the scores were birth and death dates, gender—male, and ethnicity—white. The other essential elements of being human that would inspire connections such as homelessness, gay, abled, disabled, rich, privileged, poor, or

mentally ill were completely omitted. I wanted to know about the people. Every time I listened to the music I heard the humanity in it, and I never understood why the humanity was stripped from the educational conversation. The School of Music programs' approach of stripping the music of its humanity seemed unnatural to me. The one time that I believed I was studying a human being was Beethoven's Heiligenstadt Testament or suicide note or facing death letter. The professor went briskly over it, but my thoughts were "This is probably why I loved Beethoven's music so much; at least he was a composer with feelings, perhaps a human being." Otherwise, I continued to write in the margins of my notes, "Why do I need to know this? What does this have to do with me?" In one such notebook, I wrote, "You can do it. Don't give up, you can get through it." As much as I tried to understand classical music on a human level, the professors in the School of Music programs did not understand me and seemed confused by my efforts and my presence in general. Day after day, the messages that I received from the professors in the School of Music programs caused me to lose my confidence and doubt my musical abilities.

At my junior recital I invited Mrs. Senter, and like old times she never failed to tell me the truth. "You play beautifully, but the repertoire is too easy for you, and they have not given you repertoire beyond the high school level." This is the teacher who wanted me to play a concerto in the eighth grade. At that moment, I realized that I was truly not receiving an equal education. I was so discouraged that I just wanted to be finished. For most of my undergraduate studies I looked anxiously toward the finish line. To hurry the process and for my last semester, I took 21 credit hours and earned better grades than I had ever earned in college. I started planning my senior recital with half

original compositions and half piano performance. A dancer and a singer performed to my original compositions at my senior recital, and it was just the closure that I needed to say goodbye to classical music. I graduated in May of 1997 with a Bachelor of Arts degree in music. My performance dream was over.

Analysis

This section connects to the reconceptualization of music education in two ways, 1) elevating the traditional Western music canon at the top of a music hierarchy creates a hierarchy of people and upholds social inequalities and 2) despite being accepted into School of Music programs, for some students a complete acceptance is impossible. According to Koza (2008), School of Music programs make no apologies for acknowledging which styles are accepted and which styles are not accepted. When School of Music programs elevate the traditional Western music canon at the top of a music hierarchy, it also creates a hierarchy of people is created. The images and symbols the instructors use to define a pianist excluded the black American student who did not fit these predetermined images.

From the beginning, issues of fairness and equality arose when the student entered the two School of Music programs. Although the student auditioned and successfully fulfilled the requirements to be accepted, she quickly learned that the professors placed symbols on her based on her race and factors exclusive of her abilities. The professors in both School of Music programs assigned the student a studio instructor based on their stereotypes and biases. The student was placed with a jazz professor and a piano teacher for vocal students although the student auditioned as a classical performance major. This demonstrates how the student had the skills and knowledge to enter the programs, but the

professors did not accept the black American student as a "true" music student. The student was not treated as an insider.

The student was not mentored or given opportunities to socialize into the reference group, and this treatment continued throughout the student's undergraduate education in music. The student was not acknowledged as an equal, and this appeared in the professors' low expectations. Instructors with low expectations, no expectations, or indifference undermine and discourage students. The professors undermined and discouraged the student by consistently sending negative racial messages. One negative message was the declaration that jazz was not music, even though the required book for music history had a chapter on the subject. This occurrence demonstrated how professors have the power to discuss the materials that they deem fit, and topics are included or excluded based on the professor's preferences. According to Koza (2008), when musical preferences fall along racial lines, School of Music programs must not only answer the question "what is left out" but "who" is left out (p. 7).

Alternative Music Programs

I packed my things and moved to Boston. I had never lived outside of North Carolina, but I was eager and fearless. I was going to Boston as a songwriter, not as a classical pianist. I applied to a summer songwriting program at a private liberal arts college of music. I imagined a school with a songwriting program must be my kind of place. At this point in 1997, I was singing and writing songs. I had lost my desire to play the piano. I got off the plane, took a taxi to Boylston Street and Massachusetts Avenue, and entered the dorm. From my jobs of working at a hotel and a parking company, I had

saved enough money to travel to Boston, pay the tuition, and eat for the duration of the five-week program.

On the first day, I met students from many different countries and walks of life. Some students played gospel by ear, some sang pop, and others were into fusion, composition, and film scoring. It was the first time that I had experience with improvising. I couldn't believe that the professors expected and encouraged students to freely create music with others. The professor's language was different than those from typical School of Music programs. The professors inquired about the students' interests and recognized more than one way to be musically literate. I was treated fairly, referred to as a musician, and appreciated for my strengths. Although the students had many different interests such as composing, classical, rock, gospel, and jazz, all of the students were treated equally. I learned how to read from lead sheets, how to play with a rock band, and how to improvise. The gospel and rock players were impressed with my reading ability, and I was impressed with their ability to play by ear. We all appreciated the strengths that we brought to the process. Unlike traditional School of Music programs where the traditional Western music canon is valued, at the private liberal arts college, all music was valued.

At the end of the five weeks I was accepted to enter in the fall, but I could not afford it. I took various side jobs, and I lived in Boston for almost a year. Then I moved to Nashville, Tennessee, for two years and pursued country music and songwriting. I taught myself how to play the guitar, and I did not play classical music. On the path to a new music identity in 2001, my partner and I moved to Portland, Oregon, where I applied to the music therapy department at a small private university.

Although the Bachelor of Arts equivalence in music therapy did not require me to take music history or theory courses, the dismissing, indifference, and putting off continued as applied instructors did not show up for my individual lessons, simply forgot, or arrived considerably late. I thought music therapy would be a great choice for combining my love for music and my passion for working with people. Through my studies and practicum experiences, I learned how to play the guitar better, how to use music to meet therapeutic goals, and how to design therapeutic sessions with many populations. I worked with children in hospitals, people with Alzheimer's, students with hearing impairments and disabilities, and with preschoolers in Head Start programs. Through these experiences music began to open up for me again, and my confidence in music was returning. We purchased a beautiful old piano for a hundred dollars, and I started composing again.

Analysis

This section connects to the reconceptualization of music education by stressing 1) the importance of valuing all music and 2) the need for the music education profession to embrace other ways to be musically literate. The student ventured away from traditional School of Music programs, and at a private liberal arts college in Boston learned to value many ways to be musically literate. The student encountered a program that had respect for students who played by ear or students who were interested in gospel and blues, or pop and rock. By valuing all music the private liberal arts college sent a message that all people are valuable. Traditional music students' whose ideas about music are limited to the ideological premises expounded by many School of Music programs do not have similar experiences.

The differences in the methods, approaches, mentalities, and general overall messages between the alternative programs and the traditional School of Music programs were vast. The professors valued American music equally to the traditional Western music canon. The student acquired more skills than simply performing scores, such as improvising, session playing, recording, and songwriting. The music therapy experience was unique because the student learned how music could be used for more than listening and analyzing the scores. Music was used to meet therapeutic goals with many different populations of people. The alternative programs shed light on how an education in music can be broader than only studying the traditional Western music canon.

<u>Private Piano Teaching Experience</u>

In Portland, I answered a newspaper advertisement, "Chordination is looking for piano teachers." Chordination, a reputable music company, was looking for new piano teachers. I gathered my cover letter, resume, and references and went on the interview. John, the owner of the company, met me at a Starbucks in the Hawthorne district. It was a great interview. He was very pleased with my answers to his questions, my classical piano background, and my willingness to work with beginning students. He asked if I had a car and I said yes, and then he asked, "What kind of car do you drive?" He was happy that I drove a nice car, and by his reaction I assumed a nice car was part of the job requirement. To close out the interview, he said that the area that he was hiring me to teach in was known as "Lake Oswego, No Negro." He said that I would have to enter the homes of affluent people in the suburbs of Portland, and how did I feel about it? I told him that I felt great about it, so I got the job. Although I was a little taken aback, I was more excited about the experience to teach piano lessons.

During the first lesson something clicked, and everything that I had learned from my piano teacher began to come out of my mouth—hold your hands up, curve your fingers, sit with your feet flat on the floor, and look at the music, not your hands. Beyond the proper way to teach piano lessons, I began developing my own style which was mostly about connecting with the students and listening to them express how they needed to be taught. I found myself valuing the same principles that Mrs. Senter valued.

My students in Chordination were my first teachers. John started me with seven students and by the end of the first season I gained thirty students through word of mouth alone. My experiences as a piano teacher with Chordination could not be summed up in a narrative. The students that I taught were special, and the relationships we built were irreplaceable. Most families were shocked to see a black piano teacher at their front doors and some directly expressed their surprise. However, over time it was apparent that something special was happening after every piano lesson with each student. Lesson by lesson and interaction after interaction, barriers were torn down. Beyond tearing down walls, making connections, developing relationships, and forming my teaching style, three incidents occurred in affluent areas in and around Portland that directly shaped my teaching philosophy.

On one occasion I arrived at a new student's home at the scheduled time and my prospective student's mother saw me approaching the door. With no questions asked, she immediately started shaking her head, waving me away and rudely yelling, "No, No, No." Her response was shocking to me, and I informed her that I was the piano teacher and I had a scheduled appointment. She apologized profusely.

The second incident involved my experiences with the police in the area that John warned me about. John's warning was in fact accurate. On one occasion a police officer stopped to ask if I had stolen the car I was driving. In a different incident a police officer followed me through the neighborhood all the way to my student's home. As I entered the home, the parent saw the police car parked in her driveway. She walked outside to talk with him. Just as I had not fit the social reference group as a student in School of Music programs, I also did not fit the social reference group as a piano teacher or someone worthy to be present in an affluent neighborhood. Everywhere I went no one expected me to be there.

On another occasion, I arrived at one of my favorite homes in which to teach. The mother of my student was always polite, she was from the south, and we had a few things in common. On this particular day she said that her daughter was at a friend's and would be late. She said, "We can chat. Have a seat." We talked about the recent news regarding marriage equality. She didn't think that Multnomah County could force things on people, and I will never forget the poignant words that followed, "because of forced integration, I will never live in the south again." She fittingly preferred to live in a suburb of Portland that is known as "Lake Oswego. No Negro." I paused for a moment and said, "You're right, laws can't change hearts and minds." We continued to discuss the need for dialogue and how change takes time. I thought to myself that change can take even longer when an option exists for some to move away and avoid the conversation completely. I could only hope that her ability to express her truth may have brought her closer to changing her heart and mind.

Analysis

This section recognizes the importance of breaking assumptions by building relationships and relates to reconceptualization of music education in two ways, 1) interactions and 2) how society shapes people and people shape society. The piano teacher was not expected to enter the neighborhoods, drive through the communities, and teach in the homes. The micro-level interactions between the piano teacher and the parents, and the piano teacher and the police officers reflect how society shapes people and people shape society. The music education profession is channeled through School of Music programs that privilege one type of music teacher. The assumptions formed that piano teachers look one way spill over into society. People begin to expect a certain type of person to enter their homes to teach piano lessons. Thus, aspects of society are shaped by the institution of School of Music programs.

The experience with the parent regarding integration shows how a macro-level structure (government forcing integration) caused her to never live in the south again, move to a town (Lake Oswego) that gave her what she wanted to experience (No Negro). The interaction shows how people create a society, advertently and/or inadvertently.

Public School Teaching Experiences

I entered public school teaching through a nontraditional route, so I did not come to the music education profession with a preconceived right way to teach music. I began with the belief that everyone can learn music, and it was my job and responsibility to teach all students. I was surprised to learn that my race and identity sparked students to think more about cultural and socio-historical issues than about music. By focusing more on socio-historical and cultural issues I began to understand that I needed to develop my

philosophy of general music education. I needed to create a music education curriculum and develop an approach that fit the students' interests. Often times students asked, "Are you from Africa? Were you a slave? Where did you come from? Are your parents black?" I could not walk into a general music classroom and teach from the curriculum books that did not address these questions.

My first public school teaching experience began in a small rural town in Vermont. I started full-time teaching K-12 general music, middle school chorus and band, and high school history and songwriting. I taught in Vermont for three years. My public school teaching experiences and the relationships that I built with my students, their parents, and the community cannot be summed up in this narrative. The purpose of the following stories is to demonstrate how, as a triple minority, I was not privy to walk into a classroom without issues of my identity surfacing. Before content there was culture, and being open to discuss race and identity proved to be a great tool for connecting with students.

The first class I taught was with kindergarten students, and I was nervous. I had my guitar, an original opening song, *Welcome to Music*, and a smile on my face. I structured my lesson plans similar to music therapy sessions in six steps, 1) welcome song, 2) warm-up activity, 3) movement activity or musical game, 4) target lesson or goal, 5) warm-down activity (optional), and 6) goodbye song. The lyrics to *Welcome to Music* are: "Welcome to music, everybody. Hello Everyone. It's nice to see you." Some students immediately tried to sing along, others followed my motions and waved hello to their friends, and the rest stared. I introduced myself, they shared their names, and we discussed the parts of the guitar. At the end of the class the students lined up to leave and

one male student rubbed my hand with his finger as though he was wondering if my color would rub off. It was eye-opening to me. In that moment I realized that some of the students had never been that close to a black person.

After the first day I decided that I preferred small chairs for the students instead of having them sit on the floor. The second day, students asked questions: "Miss Abby, are you from Africa? Are you rich? Can I touch your hair? Where are you from? Where do your parents live? Are your parents black?" One first grade student drew a picture of me with black twists in my hair, brown skin, and a guitar. It was beautiful. By the end of the second day all of the students knew the welcome and goodbye songs, and we were having a blast.

On the third day, I was standing on the steps to the music room, which was across the breezeway in a separate building with the gym. A high school student walked up as I waited for the middle school band students to enter. He proclaimed, "I'm a wigger." He spoke in a matter of fact tone, and I had no idea what the word meant. He was wearing a hat on backwards and baggy jeans. I had never heard the term being used, so I didn't comment. I gave a semi-smile and continued greeting the middle school students. Then it dawned on me—he was saying that he was a white "N-word."

The wigger experience affected how I began to look at context. I started analyzing the claims that people make that using the N-word reclaims the word and gives black people the power. In that moment with the student, I understood just how ridiculous the claim was. Not only is the N-word used derogatorily in lyrics, now rural and suburban white students are claiming it as their word. Interaction after interaction, I began to shape my approach to music education and to education in general.

During a high school music class, I finally understood the purpose of the *Norton Anthology of Western Music* history book. As I started class the words rolled out of my mouth, "Today we are going to learn about significant composers who contributed to Western European music." I couldn't believe my own tongue. I felt as though I had betrayed myself. I self-reflected in the moment asking, "How can I be validating Western European music and teaching it when I questioned how it related to me?" I quickly placed the canon into context. I explained to the class why students in American public schools learn the traditional Western music canon. I placed the canon in the context of the lives of the composers and the society in which they lived. I consistently made connections to other music and simultaneously emphasized the importance of all music.

After placing the traditional Western music canon into context, I embraced the students' music. Every year the songwriting class wrote original songs and performed a concert in rock band style for the community. The students wrote imaginative lyrics, and the issues ranged from love and heroes to dungeons and dragons and western showdowns.

From day one I had to place the traditional Western music canon into context, meet my students where they were, and quickly and sufficiently tap into my socio-cultural-historical competence. I understood that content area knowledge was not enough and actually proved to be insufficient. In addition to having content knowledge, I had to have political, social, and cultural clarity.

After teaching in Vermont my partner and I moved to a small town in southern Illinois. I was hired at a K-6 elementary school with demographics of approximately 80% white and 20% Hispanic. I taught general music, beginning band, and after school chorus.

At the beginning of the school year it never occurred to me to not use my first name. The school gave staff name tags that we were required to wear with our first and last names. During the first month of school, one of my band students Googled my name and printed a picture of my partner and I getting married in Portland, Oregon. It made national news because we were one of the first couples to get married in Portland in 2004. The articles and pictures were still circulating online during the time that I was teaching in southern Illinois. During hall duty a beginning band student, barely revealing the picture that he had tucked in his backpack, asked "Miss Haywood is this you?" Many schools are not comfortable with teachers and students having dialogue about gay people. I did not know what was acceptable for me to say, so I told him the truth. I said, "Yes. That's my partner, Jamie and I." I had a confident smile on my face, and walked calmly to the principal's office, informed her of the incident, and told her that I did not think that anything would come of it. She trusted my assessment of the situation, and there were no issues after my disclosure, although it could have been an issue of contention for some parents in the community. I taught one year in southern Illinois and acquired the support of the principal, superintendent, and the community.

After living in southern Illinois we moved to Kentucky, and I was hired at an urban school with demographics of 44% African-American, 38% Hispanic, 11% White, 1% Asian, and 6% other. In Kentucky, I taught K-5 general music, afterschool chorus, and drum ensemble. Although I heard the same questions "Are you from Africa? Were you a slave," the three most common personal questions that I heard from students were 1) "Are you a boy or a girl?" 2) "Ms. Haywood, are you married?" and 3) "Do you have a boyfriend?" The first question, coming from mostly preschoolers to first graders was

pretty easy for me to answer, and I answered it with all the pride that I could muster, "I am 100% a girl." The second and third questions are probably asked of every teacher in America and for me they were met with long pauses of silence. This silence supports my invisibility and supports heterosexual status as the "correct" one. Moving beyond the silence, I answered the second most common question with "No I'm not married. I have a partner," which most of the time stopped the conversation and broke my heart. I did not go into the facts that my marriage in Oregon had been invalidated, and I couldn't get married in the state of Kentucky. I did not say anything about my partner and that we had been together for ten years. I did not say that we wanted to get married, but we lived in a state where our relationship was treated unequally. Instead, I quietly accepted my second-class citizenship.

Sometimes students asked me if I lived with my partner or if my partner was a boy or a girl. I either ignored the question or I said, "She's a girl." On one occasion a student shared with me that she had an uncle who had a partner. "He's a hairdresser in Cincinnati," she said. Most of the time students would not respond to my disclosure, but there was a sense of peace in the air as if they were satisfied that I was honest. On another occasion two third grade students discussed the role of a partner. One student said, "Why do you have a partner for, Ms. Haywood?" and the other student answered for me, "Because she needs someone to help pay the bills and help with the groceries and stuff like that." To the third most common question, I said flatly, "No, I do not have a boyfriend." I have had female students respond with pity and one student said, "I'm sorry" as if my world was broken without a boyfriend in it. On a different occasion two other students suggested, "What about the guy who was here on career day?"

When I first started working in Kentucky it seemed that every day was blurred with homophobic and racist slurs. The cultural incompetence was compounded with conversations with colleagues. In route to work I car pooled with a fellow teacher. She was a fifth grade teacher and we had heated discussions about the use of the slurs. She admitted that she did not know what to say in response to the students' racial slurs and did not understand how to address the gay issues.

On one occasion we had a conversation about my colleague's substitute. Her substitute was an effeminate male. On my colleague's return she shared that the substitute left her a note regarding a student who had asked the substitute if he was gay. Upon reading the note and receiving the message, my colleague reprimanded the student and immediately sent the student to "safe" (an adult supervised room designated for students who misbehaved). I expressed to the teacher that she missed an opportunity to educate the student and her class for that matter, regarding how some people are different and being different is okay. She asked me had any students asked me if I was gay. I said, "No, because they know that I am gay, and if they were to ask me I would never send a student to safe for asking me." I expressed to her that the faculty had the problem, not the students. She said that I was right and that she preferred not to have the man substitute for her anymore.

My overall experience at an urban school was extremely rewarding. The students had many dreams and aspirations. By treating the students with respect and valuing their strengths, I discovered how to motivate and engage my students as musicians and individuals. One fourth grade student discussed his goal of wanting to work as a web designer and wrote me a letter about how I made him want to be a better person. He

wrote, "Ms. Haywood, even when I am mad or angry inside you make me want to turn it around. You make me want to do better." His teacher who saw him every day of the school year (I saw him once weekly throughout the school year) said, "A student has never written anything or said anything like this to me." This same student would also tell me how I was the best teacher he'd ever had. He disclosed with me that his church asked him to bring a person who had helped him turn his life around. He said that he wanted to bring me, but his mom told him to invite his mentor (who was a male and only came to school on Boys to Men Days). He just wanted me to know that he wanted to invite me. I expressed to him that I appreciated his honesty and that more than one person can make a difference in our lives.

Analysis

This section connects to the reconceptualization of music in two ways, 1) socio-historical contexts and 2) interactions. The student and music teacher interactions that took place throughout the teaching experiences involved social, cultural, emotional, and historical contexts. During her first teaching experience a student identified himself as a wigger, using the N-word out of context. This created a false reality or delusion for the student. The term wigger comes from the N-word. The N-word in context is a derogatory term that was historically used for black people. The student was white and no matter how he wore his clothes, he would never be black. He could feel like a wigger, but in socio-historical contexts the word was used derogatorily, specifically toward black people. The term is completely out of context to the historical nature of the N-word so wigger creates a false reality. When placing the N-word into historical contexts the student could never be a wigger and no one (blacks or whites) could justify using the

term. Similarly, the traditional Western music canon used out of socio-historical contexts creates a false delusion that the traditional Western music canon is superior to other music. Conversely, when the music teacher placed the traditional Western music canon into context it allowed for opportunities for the teacher to center class discussions on humanizing the composers, appreciating emotion inspired from listening, and understanding the historical significance of the time period. Placing the traditional Western music canon into context also helped students better understand its significance, which created space to accept a variety of music. Contextualization opened the doors to other music possibilities and brought a deeper sense of music equality into the general music classroom.

The teaching experiences in each state demonstrate how micro-level interactions shaped opportunities to build trust and relationships and how social justice in a K-12 music classrooms is possible. In the southern Illinois school the teacher demonstrated how dialogue and honesty regarding the students' discovery of the teacher's gay identity created a more trusting environment for the school community. In the Kentucky school race and identity was in the forefront of the students' minds, and the openness of the teacher served as a way to inspire and motivate students to find their strengths. The teaching experiences also point to the significance that all students need role models of varying backgrounds and cultures. Content knowledge was secondary, and cultural, social, emotional, and historical knowledge were primary.

The Unexpected Student Enters Graduate School

While teaching in Kentucky, I began taking courses in the graduate program at a medium size university. I spoke with the head of the music education department about

earning a Master's degree in Music Education. The only requirement was to take the GRE, and I could earn a Masters in two years. I was ecstatic, so I started taking courses immediately.

I did not know what to expect returning to yet another School of Music program. I was only there to earn a Masters in music education for higher pay in the school district where I taught, similarly to many teachers' reasons for returning to graduate school. After placing into the advanced theory course, I registered for Advanced Techniques in Theory, Introduction to Music Education, Choral Literature, Methods and Materials, and Guitar Ensemble. Before I could wonder if School of Music programs had changed, I received an answer loud and clear.

"Your lips are too big to play the French horn," the Methods and Materials instructor informed me. I could not believe what I was hearing. She continued, "You should play the trombone or something with a large mouthpiece." I was dumfounded. I knew that this was not true, so how could someone with a doctorate in music education say something so ignorant? From my experiences with School of Music programs it was becoming clear to me that it was difficult for a black person to be a theorist, pianist, composer, and now my lips were too big to play a French horn.

The biases were not limited to some of the professors. I took an online class, and the fellow graduate students were also teachers in various districts around the state. We had weekly blog assignments. On the topic of social justice issues in classrooms I wrote that social justice issues existed in the language that students used, such as "That's gay or that's retarded." I added, "One cannot say that he/she is a teacher and has never encountered social justice issues." However, a fellow classmate wrote that finding a

social justice issue in elementary classrooms was difficult. The one social justice issue she found was how students are obsessed with popular musicians, resist her composer of the month listening, and turn the whole class against her. She added that pop singers do not have good tones or good music accompanying them, and students think that pop singers are the best they have ever heard. She concluded that the commercial marketing of pop singers prevent students from being open to different music.

My fellow classmate failed to recognize that her position of power to choose what the students' listened to was a social justice issue. Her opinions regarding popular music and musicians caused her to be closed to different music other than music of the traditional Western canon. She was trying to convince her students to be open minded, however her approach of validating one style of music over another style of music was not an example of open-minded thinking.

I transferred to a large university in the Midwest because I wanted a better education, and my partner and I wanted to be in a state with marriage equality. Entering this university was an honor for me. I felt fortunate and excited about yet another chance to be successful in another School of Music program. My optimism quickly waned. In one graduate music class, it was common place to insult and laugh at popular musicians and artists who the professor and the class deemed did not sing properly. On more than one occasion students shared YouTube videos of performers for the sheer purpose of ridicule. The elitist culture in the classroom was very difficult to tolerate.

As a music education major I often felt dismissed and not taken seriously by professors of music history and theory. I have yet to attend a music history or music theory course in any higher education institution and feel welcome. I have never sat in a

music history or music theory course where the professors have treated me equal to the other students in the class. They have always been surprised by my presence, and I can only attribute this to my race. I always wanted to say or wear a shirt that asked, "Don't you trust your selection process? If I'm here I have earned a right to be here."

I was met with the same issue of not fitting the image of the typical music student in another graduate music course. Throughout the class discussions I participated, offered answers about the readings, and made suggestions regarding the assignments. The professor responded to me in a different manner than how the professor responded to my peers. On several occasions I answered a question and the response from the professor was silence. A fellow classmate would give the same answer and the professor would be supportive, congratulatory, and encouraging.

After many classes of this same treatment, I met with the professor and brought up my concerns. I said, "I don't understand that no matter what I do, more or less, I don't receive over a B on homework assignments. I'm working really hard to get an A in your class." The professor responded with a giggle, "I know." Humbly and through tears I added, "In class, you act as if you don't want me to talk or participate, even though it is a part of the syllabus requirement." The professor said, "It's not that I don't want you to participate, it's just that every time you speak you want to take the class conversation down a path somewhere that I don't want the conversation to go." Without hesitation I received a confirmation that the professor did not want me to talk, participate, or be a part of the class, and no matter what I did I was not earning an A. To not make waves I smiled and sometimes cried in class, but I never participated again.

Analysis

This section correlates to the reconceptualization of music education in two main ways, 1) assumptions and 2) biases. This section corroborates the social structure section in chapter one by showing how School of Music programs have changed very little from 1990 to 2014. The student experienced many of the same problems of racial stereotyping that she encountered during her undergraduate years. Professors in the School of Music programs continued to be shocked by the presence of a black American student.

The student's experiences show how the professor had perceived the student as low expectancy. The professor failed to delve deeply into the student's answers and failed to acknowledge her when correct answers were given. The professor continued to act in ways to ensure that the student was unsuccessful. The student was treated differently than her peers, and the low expectancy from the professor influenced the decision the student made to not participate in the class.

This section further highlights how a black American, despite entering School of Music programs was still treated like an outsider. According to Bartolome (1994), students of differing cultural backgrounds face three main assumptions from education professionals, 1) the educator is without reproach and does not need examining, reprogramming, or self-reflecting, 2) the educator in large institutions are unbiased and objective or fair-minded, and 3) if a student has a difficulty it is the student's inability and not the educator's ineffectiveness as a teacher.

According to Koza (2008), School of Music programs feed the music education profession. Music educators come from within School of Music programs and carry the assumptions that uphold the tradition. Biases and prejudices can be hidden in a group's

shared assumptions and are often times entrenched deep within the traditions, customs, and formalities of the group.

Reconnecting with Mrs. Senter

Writing this narrative and writing about the support of my piano teacher, Mrs. Senter, prompted me to reach out to her. I had lost contact with her because she had moved, and we had not spoken for 16 years even though I had tried to find her. This time, with assistance from technology, I found her.

I dialed the number, and her husband answered the phone. He gave me the number to the rehab where she recently had acute surgery. He asked me not to talk with her for very long. I called the number to the rehab, and Mrs. Senter answered. It was so nice to hear her voice, and she remembered me immediately. We talked, and I told her that she was a huge influence in my life. She asked me what I was doing, and I told her about the paper I was writing. She said that it made her feel so good that one of her students was continuing a career in music and making a difference.

Mrs. Senter is the type of person that every time she speaks it feels like time stops because of her sincerity. In her true fashion she asked, "Are you happy?" And it occurred to me in that moment that this was always her first question and that I was really happy. She ended the conversation with, "I'm glad you looked me up and found my number. I'm so glad you called me!" Mrs. Senter is one of the first people I think to contact when I have a success in my life. I closed the conversation with, "You have always been in my heart, and I have always thought of you along the way. You have made a difference in my life, and I will never forget what you did for me." She slowly hung up the phone.

Autobiography Conclusion

Taking this journey through six School of Music programs, three different public schools, and seven years of public school music teaching experience, it is clear to me that music education has the capacity to reach levels beyond teaching the notes on the page and conducting the scores. Music education has the capacity to positively and significantly influence the ways that learning takes place in classrooms. Most importantly, music has the capacity to bring people together from many different walks of life, many different beliefs and tastes, and customs and traditions; the profession does not have to use music to divide and conquer, or hierarchize and subjugate. The purpose of music education should be directed on ideals of "civility, justice, freedom, and inclusion of diverse peoples and diverse perspectives" (Jorgensen, 2003, p. 20). From my experiences of teaching in the small towns of Vermont, affluent suburbs of Portland, small towns of the Midwest, and urban cities of Kentucky, music education can unite people.

The reconceptualization of music education is the first step to changing music education. It begins at the intersections of social structure, history, and biography. The analysis of the social structure of School of Music programs and the music education profession demonstrates how elevating the traditional Western canon limits the music education profession. The autobiography shows how these limitations support inequalities and disparities in society. As a result of this analysis, a contextual model for teaching and learning in music education is advocated so that more than one type of person may find his/her voice in the music education profession. The Timeline Integration Model is introduced as one solution to changing music education.

CHAPTER 4

THE TIMELINE INTEGRATION MODEL

The Timeline Integration Model is an original, interdisciplinary tool for teaching music in K-12 classrooms in the United States. The Timeline Integration Model proposes placing music into socio-historical contexts. Goals of the Timeline Integration Model include making music more meaningful to students by connecting music to history; offering an inclusive way of teaching music by embracing musical cultures of different societies; and creating opportunities for critical thinking in music classrooms. Before detailing the Timeline Integration Model, it is important to first explain the framework of the model. The framework has two parts. Part one explores the ideology behind the Timeline Integration Model, and Part two discusses the interdisciplinary approach, and the role of the teacher who implements the Timeline Integration Model. The ideology behind the Timeline Integration Model has two components, 1) conceptualizing music as language and 2) placing music in socio-historical contexts. The next section explores these foundational components.

Conceptualizing Music as Language

The first component of the ideology behind the Timeline Integration Model, conceptualizing music as language, requires understanding the importance of language in people's lives. Language is defined as any system of symbols used by two or more people to communicate, which includes tone of voice, gestures, and written forms. Humans communicate through a variety of different languages, which include English, Spanish, French, and German. Language is a part of every culture in the world. The system of

symbols and different languages used to communicate influence a person's view of the world. Therefore, language shapes human consciousness (Pinar et al., 1995).

Another way to conceptualize music as language is by using Blommaert's (2005) five principles that are grounded in linguistic anthropology and sociolinguistics. Principles one and two are fundamental to ethnography. Principle one, language-in-society, places the focus on what language use means to language users. Principle two, how language operates differently in different environments, proposes that one must understand how language works by considering its functions and structures. Principle three, contextualized forms of language in society, focuses on how language actually exists—connected to society, not autonomous. Principle four, language users' repertoires, addresses how people have a variety of ways to communicate. Principle five, the limits of language, recognizes that language is not limited to one society but expands through many societies. In order to apply Blommaert's principles to music and to make a connection to music education, Talbot (2013) suggested substituting the word "music" for the word "language." The five principles are paraphrased below substituting ideas related to music for concepts specific to language.

The first principle, analyzing "[music]-in-society," emphasizes the importance of analyzing and understanding the multiple meanings that people attribute to music (Talbot, 2013, p. 49). Music matters to people, and people make investments in music. For example, people purchase musical scores, instruments, and recordings. They also attend concerts and listen to music. Music is a part of people's daily lives. The music-in-society principle demonstrates how people have multiple ways to appreciate music and find music meaningful.

Talbot's (2013) application of Blommaert's second principle, how "music" operates differently in different environments, indicates the need for music teachers to be aware of the importance of placing music into socio-historical contexts. Music teachers should contextualize music by recognizing the relations between music usage and the particular purposes and conditions under which music operates. Contextualization allows music teachers to analyze music's structure and functions in the context of society, power, and history (Talbot, 2013).

Talbot's (2013) application of Blommaert's third principle, contextualized forms of "music" in society, indicates the need for music teachers to emphasize that music is not an abstract small unit of analysis but the actual contextualized form influenced by society. Music teachers should accept that a variety of musical styles exist, not only the traditional Western music canon, just as there are many languages. Furthermore, variety exists within each musical style, just as there are numerous dialects and accents within a language.

Talbot's (2013) application of Blommaert's fourth principle, "music" users' repertoires, indicates how music users create different repertoires each containing different sets of characteristics that determine the different ways that people use music (Talbot, 2013). This principle explains how music can serve many purposes, such as worship or celebration, in many different locations, such as churches, clubs, or popular concert venues. Reducing music to one purpose, such as performance or practice, dismisses the various purposes that music serves.

Talbot's (2013) application of Blommaert's fifth principle, the limits of "music," indicates the need for music teachers to emphasize that socio-musical analysis can no

longer be reduced to a single society or event but should include the relationships

between different societies. The socio-musical analysis should also include the effect of

these relationships on the musical repertoires and the user's ability to construct a musical

voice (Talbot, 2013). The fifth principle acknowledges the limitations of designing a

School of Music program around the traditional Western music canon. This principle

points to the importance of recognizing the value of more than one musical culture,

leaving no doubt that music education should include diverse musical perspectives.

These five socio-musical principles described above support viewing music as

language and is a significant aspect of the Timeline Integration Model. The Timeline

Integration Model places value on many genres of music, such as World music—North

America, Central America, South America, India Pop/Classical, Japan Pop/Classical,

Africa, Europe, Australia, Zydeco, Middle East, Drone, Caribbean, Celtic, etc.; United

States Vocal Styles—Pop, Classical, Vocal Jazz/Pop, Standards, Barbershop, Doo-wop,

etc.; Singer/Songwriter—Folk, Contemporary, Folk-Rock, etc.; and Other Genres—

Rock, R&B/Soul, Inspirational, Pop, Blues, Jazz, Opera, New Age, Disney, Instrumental,

Hip-Hop/Rap, Spoken Word, Electronic, German Folk/Pop, Dance, Country, Gospel,

Alternative, etc. Viewing music as a language recognizes multiple ways to be musically

literate.

A traditional music education curriculum upholds one way to be musically

literate—through the study, practice, and performance of music from the traditional

Western canon. By expounding one way to be literate, traditional music education

curricula declare other ways as musically illiterate and other people as musicless. To

declare others as without music is synonymous to rendering them faceless, cultureless, or

voiceless and leaves them ultimately dehumanized and oppressed (Bartolome, 1994).

Declaring others musicless is similar to what Bartolome (1994) describes as the

psychological and emotional trauma experienced when one's language is stripped away;

it renders the speaker tongueless. When music is conceptualized as language the potential

exists for music teachers to recognize many ways to be musically literate and to value

countless genres, people, and cultures in the music education classroom.

Music in Socio-Historical Contexts

The second component of the ideology behind the Timeline Integration Model,

placing music in socio-historical contexts, is examining music through its social,

economic, cultural, or political situation in the society and history of where and when it

was created (Collins, 1992; DeNora, 2000, 2003; Dyndahl, 2008; Regelski, 2006a;

Seigmeister, 1974, Shepherd et al., 1977). According to Jorgensen (2003), music does not

exist as a separate entity apart from its social contexts but is intertwined with and

inseparable from it: "Society is as much shaped by music as music is shaped by society"

(p. 30). Music is the thread of societies and serves many different purposes. Music is also

fundamentally social—made by people, with people, and for people (Blacking, 1973;

Talbot, 2013), and is as diverse as the people who make music. Music can be understood

through the various ways that music is meaningful in people's lives (Regelski, 2006b,

2006c; Small, 1996). Music enhances what is unique about being human and plays a

significant role in all societies (Barrett, 2005; Beane, 1995; Blacking, 1973; Bruner,

1960; Hanley & Montgomery, 2005). Therefore, music can be studied in the various

ways that societies use and make music.

Teaching history is an important aspect of the Timeline Integration Model.

According to Applegate (2012), the ultimate purpose and power of learning one's history serves to create a means for self-expression and to form, reform and transcend communal boundaries. Music in historical contexts can consistently, precisely, and honestly tell the story of a country with many distinct people and cultures (Applegate, 2012). The significance of history to music education also rests in the reasoning behind why history is studied in general education. According to Parker (2010), the five reasons for studying history are 1) judgment, 2) empathy and self-knowledge, 3) imagination, 4) agency, and 5) Longview.

Students exercise judgment by studying history. Students develop abilities to understand other people and to make connections between past decisions and current circumstances. Knowledge of history creates political intelligence, and when political intelligence is cultivated, students have opportunities to exercise better judgment. By studying history and exercising judgment, students learn what it means to be active citizens in the democratic process (Parker, 2010). By learning music with history students can understand why people of the past created music and how the music relates to the past society.

By studying history students develop an understanding of themselves and others. Once students begin to gain empathy and self-knowledge, potential for students to develop greater respect for diversity exists. According to Parker (2010), learning about history gives students opportunities to develop imagination. "History enlarges and excites [a student's] imagination," and students can travel to "faraway places and faraway times" (p. 110).

Through history studies, students develop agency. Agency is the capacity of students to exercise free will and establish independence. By developing agency students understand that people have the power to make change, and decisions affect the future. Students learn how actions can be for good or for ill and how people play a role in shaping the world in which they live (Parker, 2010).

By studying history students develop an understanding of Longview (Parker, 2010). Students grasp how humanity and civilizations have changed over the course of time and understand the differences between societies, such as agricultural and industrial. Music teachers who place music in socio-historical contexts can increase students' musical knowledge and simultaneously provide students with the five benefits of studying history: judgment, empathy and self- knowledge, imagination, agency, and Longview.

Interdisciplinary Approach and the Role of the Music

Teacher

The second part of the Timeline Integration Model's framework is based on an interdisciplinary approach. The general definition of interdisciplinary is any form of dialog or interaction between two or more areas of study (Repko, 2011). According to Repko (2011), the term integration is broader than the term interdisciplinary and refers to "the act of making something whole by which ideas, information, methods, tools, concepts, and/or theories from two or more disciplines are synthesized, connected, or blended" (pp. 3-4). One goal of the Timeline Integration Model is to achieve integration by combining music with the study of many other disciplines, such as reading, math, science, history, dance, art, theatre, and social studies.

The interdisciplinary approach of the Timeline Integration Model requires a music teacher who is willing to collaborate with teachers from other disciplines and who

accepts a multidimensionality of music. According to the NASM (2014) and the National Center for Education (2011), 94% of elementary schools have music specialists who provide musical instruction. Music teachers interact with most students and in many K-6 schools have the potential to reach every student in the school (Jorgensen, 2003).

According to Aoki (2004), teaching is primarily a mode of being, not of doing. Music educators who primarily view teaching as a mode of doing teach from a curriculum-as-plan space. In a curriculum-as-plan classroom, students are replaceable, not individually significant. The content that the music teacher wants the students to know is the primary focus. In a curriculum-as-lived classroom, music educators view teaching as a mode of being. The students are participants in their education, valued for who they are, and appreciated for what they bring to the classroom. The curriculum-as-plan music educator tends to trivialize students by transforming students into categories of jargon—using pet names, such as sweet little kiddies. Students are not treated as individuals and are regulated to a status beneath the music teacher (Aoki, 2004; Van Manen, 1990). Conversely, a curriculum-as-lived music teacher values and recognizes each student's individuality, promotes autonomy, and supports student contributions to the learning space. In a curriculum-as-lived classroom the music teacher is not elevated to a status above the student (Aoki, 2004; Dyndahl, 2008). Many students encounter curriculum-as-lived and curriculum-as-plan teachers. Students who encounter a curriculum-as-lived music teacher might become life-long learners while students who encounter a curriculum-as-plan music teacher might not be reached.

The power relationship between music teachers and students is one of the sociological aspects of music teaching (DeNora, 2000; Froehlich, 2002). Teachers choose

the music content students listen to, study, and perform. The teachers' choices may

support and affirm, or alienate and push aside students' preferences (DeNora, 2000;

Froehlich, 2002). Music teachers should be aware that their choices of musical content

"carry social messages that may or may not be desirable, and may or may not be

embraced by the students" (Froehlich, 2002, p. 10).

The teacher should answer the question, "Where is the student?" (Aoki, 2004, pp.

8-9). Music teachers who are aware of the social messages that their choices send create

classroom environments that exemplify the answer to this question. The Timeline

Integration Model is designed for teachers who understand that teaching students is a

mode of being and approach the classroom as curriculum-as-lived.

The Timeline Integration Model Design

The Timeline Integration Model uses socio-historical contexts to change how

music is taught in K-12 classrooms. The two steps of the Timeline Integration Model are

1) choose a significant date or year relevant to the United States and 2) choose engaging

and accurate music, and place the date or year and music into socio-historical contexts for

meaning. Engaging music is a variety of music that interests the students and is not

restricted to the traditional Western music canon. Accurate music has socio-historical

significance and includes music from many different perspectives. Content knowledge is

interwoven throughout steps one and two.

Time is an important aspect of the Timeline Integration Model. According to Hall

(1990), some historians purport that time is objective. These historians think that all

events can be placed on multiple scales of objective time. They think that these events

slowly and compellingly change throughout history as the general trends advance, remain

the same, or retreat. Other historians make valid arguments that objective time is still subjective—arguing that time is situated by a person's ability to map events, which socially and subjectively constructs time based on the person's perspective. Therefore, these historians emphasize that objective time is based on the interactions of the people and society. They acknowledge that there are complex aspects to making history which include both positive and negative events. How these complex aspects are described depends on the perspective of the person who is characterizing the event (Hall, 1990).

The Timeline Integration Model subjectively and objectively utilizes time. The subjective use of time involves choosing a date that is significant to the United States, and the objective use of time is the inclusion of many different musical perspectives. The purpose for using time in the Timeline Integration Model is to provide an opportunity for many different perspectives to be included in the K-12 music classroom.

The Timeline Integration Model focuses on the history of the people of the United States. The people of the United States of America come from different cultures, and the diversity predates the country's independence. The people of North, South, and Central Americas were diverse. The First Nations of the Americas included many tribes who spoke many different languages and had rich, significant cultures. Spain was the first European country to venture into the Americas. Spanish and Portuguese explorers arrived in Central America and northern South America along with some Africans, both free and enslaved, in the 14th and15th centuries. By the 16th century some 275,000 Africans were in South and Central Americas. The first French, English, Dutch, and British colonies were established in North America in the 17th century, and by the end of the 17th century, 1.3 million Africans were in North America. The distinct nations of people had

different backgrounds and religions, and diversity in the Americas was born. Choosing a date or year relevant to the people of the United States of America offers many possibilities for selecting diverse music, beyond the traditional Western music canon.

In addition to the diversity that existed prior to the country's independence, the United States became more diverse from the colonial period to the present. The range of diversity that exists includes people with German, Irish, Scottish, Japanese, Indian, African, Middle Eastern, and Chinese ancestry, to name a few. Therefore, the options for music teachers to offer students transcultural experiences are endless. The Timeline Integration Model emphasizes the importance of teaching music inclusively and does not begin with Western Civilization or the traditional Western music canon, rather begins with the history and music of the Americas.

Step one of the Timeline Integration Model is to choose any significant date or year in history. The date or year is determined by which one is more significant to the United States. Deciding if the date or year is more important depends on many factors, such as the place where the event took place, the relationship of the event to the present, backgrounds of the students in the class, the ages of the students, and the state where the students live. For example, December 7th, Pearl Harbor Day is more significant than the year, 1941, or one can argue that the day September 11th is more significant than the year 2001. The years 1492, 1619, 1776, and 1865, are more significant than a single date during these years. It may also be important to explore a decade, for instance, the twenties, sixties, seventies, or eighties.

Step two of the Timeline Integration Model is to choose engaging and accurate music, and place the date or year and music in socio-historical contexts. Step two starts

with the teacher's ability to have an inclusive view of music. When choosing the music, teachers must be open to all of the people, cultures, and customs that existed during the date or year chosen. The music teacher will include a variety of music instead of elevating one musical genre over other musical styles. By including multiple musical styles from people of different cultures, the students receive a more diverse and inclusive music education and acquire an understanding of the socio-historical contexts of music.

Step two also contextualizes the music where the actions first took place. After the teacher takes an inclusive approach and contextualizes the music for meaning, the content knowledge can be explored in depth. The fundamental aspects of content knowledge, such as singing, listening, performing, notating, reading, composing, and improvising are interwoven throughout the Timeline Integration Model. Two examples follow that demonstrate how the Timeline Integration Model can be implemented in elementary classrooms.

<div align="center">Example #1: Timeline Integration Model - 1492</div>

In step one of the Timeline Integration Model the teachers choose a significant date or year. Teachers in a collaborative third grade classroom in the United States choose the year 1492. The social studies, music, art, dance, and science teachers collaborate about the people of the Americas in 1492. The social studies teacher discusses the customs of the Natives in various parts of North, Central, and South America, or the culture of the Spanish and Portuguese explorers. The music teacher contextualizes authentic Native American music and uses authentic Native American instruments in the classroom. The science teacher and the art teacher work with students to create a Native American instrument, and the dance teacher finds traditional dances that were used

during the period. The music teacher begins by playing the song, *1492,* as recorded by

Nancy Schimmel (Teaching Tolerance, 2003). Schimmel wrote the song in response to

the 1992 five hundred year celebration of Columbus' discovery of America. The song

raises the question: How can Columbus discover a place that is already inhabited?

In step two of the Timeline Integration Model the teachers choose engaging and

accurate music and contextualize for meaning. By using the song *1492,* multiple options

exist for an inclusive approach in the music classroom. The beginning lyrics are: *In*

fourteen hundred and ninety-two Columbus sailed the ocean blue. It was a courageous

thing to do but someone was already here. *The Inuit and Cherokee, the Aztecs and*

Menominee, the Onondagas and the Cree, (clap, clap) *someone was already here*

(Teaching Tolerance, 2003)*.* The music teacher discusses any of the Native American

tribes or discusses Spain, Columbus' origin. A social studies teacher guides the

discussion by using the words "someone was already here."

In order to contextualize the piece for meaning the music teacher asks, "Who was

already here?" The students offer various answers, and in response the teacher plays a

Cherokee song, *Wen de Ya Ho*. *Wen de Ya Ho* is a Cherokee morning song, meaning, *I*

am of the Great Spirit. The teacher discusses the meaning of the lyrics, and the students

can learn to sing the song. Another teacher chooses a song of a different Native American

tribe that is significant to the state where the students live, such as Navajo, Chippewa,

Sioux, Choctow, Pueblo, Apache, Iroquois, Lumbee, and Creek to name a few

(Macdonald, 2003; Shumway & Jackson, 1995).

For a follow-up lesson, the music teacher discusses the relevance of the Middle

Renaissance period in music. The teacher discusses that the Middle Renaissance period

involved reviving Greek and Roman classism and discusses various countries in Europe, such as Spain, France, Italy, and Germany. The teacher also discusses the role of polyphonic music during the Middle Renaissance period and the popularity of canons in Spain in 1492. Canons are a musical technique that uses a melody and imitations that follow the leader, similar to traditional rounds. The teacher discusses widely known traditional rounds of the United States, *Row, Row, Row Your Boat* and *Frère Jacques*. Applying the content knowledge throughout, the music teacher discusses that the song *1492* is in 6/8 meter. Analyzing *Wen de Ya Ho*, the teacher explores pentatonic scales, leads the class in Cherokee rhythms, uses appropriate instrumentation (drum and flute), and discusses the form of the piece, a round.

For assessment in the Timeline Integration Model, a music teacher asks the students to play the notes of the pentatonic scale on a pitched instrument. The teacher uses a quickslip to ask the students to identify the meter that was used in the piece, *1492*. The music teacher groups students together to compose their own pieces using the pentatonic scale. The music teacher also asks the students to use body percussion, as an exit assessment to demonstrate the rhythmic pattern used in the piece, *Wen de Ya Ho*.

Example #2: Timeline Integration Model - 1776

In step one of the Timeline Integration Model the music teacher chooses a significant date or year. The music teacher selects the year 1776. The year 1776 is significant because the United States declared independence in that year. A social studies teacher discusses the Revolutionary War. The teacher discusses the people who were involved in the war, such as the British, French, Native Americans, enslaved and free Africans, and Colonists. The music teacher begins the lesson by sharing pictures of Ben

Franklin, an American inventor. Ben Franklin invented the glass harp which he named the glass armonica. The teacher shares with the students a performance on the glass harp from YouTube. The science teacher and the music teacher explain how the glass armonica makes a sound. Both teachers discuss how filling the glasses with different levels of water and rubbing ones finger tips around the rim of the glasses create different pitches. The music teacher or a reading teacher discusses that Ben Franklin was also the son of a candle stick maker. The teacher discusses Ben Franklin and shares the nursery rhyme *Jack Be Nimble*, which was published around this same time period.

In step two of the Timeline Integration Model the teachers choose engaging and accurate music and contextualize for meaning. By choosing the year 1776, the music teacher explores the lullaby, *Hush-a-Bye-Baby*. *Hush-a-Bye-Baby* is a Native American lullaby that was published around the same time period. The teacher discusses the role of lullabies and the lyrics of the song. The lullaby lesson segues into a French children's song, *Ah! vous dirais-je, Maman*, published in 1761. Mozart later composed a theme and variations to the melody of the song. Jane Taylor and her sister Anne Taylor translated the French version of the song into the English poem, *The Star* which became the English lullaby, *Twinkle, Twinkle, Little Star* in the 19th century. The teacher introduces Mozart's *Theme and Variations* and also makes a connection to the well-known French-African composer, Boulogne (1745-1799). Boulogne, the son of a French Aristocrat and an enslaved African woman, was known as the French African Mozart during this time period.

The music teacher also uses Ben Franklin as well as the *Jack Be Nimble* nursery rhyme to make a connection with Chubby Checker's song, *Limbo Rock* that uses the

nursery rhyme in the lyrics. The teacher further elaborates on the history of the limbo which was brought to Trinidad by enslaved Africans. The dance portrays the movement necessary to go down into the slave ships. The people had to go into limbo to distort their bodies to get into the narrow lower deck that was designed only for storage and packages. The music teacher also discusses how the limbo resembles an African dance, the Legba, which is often performed at funerals and represents the circle of life. Applying the content knowledge throughout, a music teacher discusses other cultures, focuses on listening and identifying themes and variations, connects music to poetry and reading, and encourages students to compose pieces on glasses filled with varying degrees of water.

The two examples above demonstrate how the Timeline Integration Model is implemented. The Timeline Integration Model provides an inclusive and interdisciplinary approach to music education. The Timeline Integration Model includes many subject areas, many perspectives from many different people, and is one solution to rethinking how general music is taught in K-12 classrooms.

CONCLUSION

Change is to make something completely different from what it is or from what it would be if left alone. Left alone School of Music programs and the music education profession will continue to elevate the traditional Western music canon over other types of music. This hierarchy of music will continue to create a hierarchy of people. Left alone School of Music programs and the music education profession will continue to produce the same type of students and teachers, and society will continue to expect one type of music educator.

The first step to changing music education is to rethink it. The reconceptualization of music education begins at the intersections of social structure, history, and biography. The purpose of examining School of Music programs' social structure is to demonstrate how the language used and music-for-music's-sake ideology create a hierarchy of music. In addition, when socio-historical contexts are omitted from the course content School of Music programs engage in and maintain practices of inequality and marginalize people from different cultures. The inequalities in School of Music programs also show up in the K-12 music teaching profession.

The purpose of examining the history of music education is to demonstrate how the practice of elevating the traditional Western music canon has historically devalued some people and their music and cultures. Throughout the history of the United States the traditional Western music canon played a significant role in colonizing Native Americans, denying Native Americans and enslaved Africans human status, and privileging people of higher socio-economic statuses. This practice of hierarchizing the canon continued throughout the 18th century and continues in the 21st century.

In order to show how history and social structure are connected, an autobiography is used to make explicit how the social structure of School of Music programs and the music education profession shape society. The autobiography demonstrates how hierarchizing the traditional Western music canon creates a societal image of who is included in and expected to represent the music education profession, and who is excluded from and not expected to represent the music education profession. The autobiography shows how a black American was not expected as a student in School of Music programs, was not expected as a music teacher in K-12 classrooms, and was not expected as a piano teacher in society. A music education profession built around hierarchizing the traditional Western music canon creates an exclusive profession that elevates one type of people. An exclusive profession that elevates one type of music and people fails to include a variety of music and people.

Multiple solutions exist to change the music education profession. This thesis offers one solution, the Timeline Integration Model. The Timeline Integration Model is an interdisciplinary approach that uses socio-historical contexts to advance music education. When music is placed in socio-historical contexts, opportunities are created to include many musical styles by people of many different cultures, with the traditional Western music canon as only one musical style of many. In this way the Timeline Integration Model is inclusive and does not hierarchize any music.

The interdisciplinary aspect of the Timeline Integration Model offers teachers opportunities to create integrative lessons that meet the needs of many students. By focusing on United States history and all of the country's diversity, music teachers place music into socio-historical contexts and create opportunities for students to connect

meaningfully to music and better understand history. The Timeline Integration Model

gives music teachers the tools to value all music and to send the message that all people

are valuable. The Timeline Integration Model supports a realm wherein no one owns the

truth and everyone has a right to be understood (Doll, 1993).

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