

**WORLD MUSIC IN QUAKER SCHOOLS: TEACHER PREPARATION,
CURRICULUM DEVELOPMENT, PEDAGOGY, AND
TEACHERS AS PERFORMERS**

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ABSTRACT

Creating cross-cultural understanding amongst students and incorporating music from various cultures around the world has become essential in the field of music education, but still has a long way to go to become more mainstream. The incorporation of world music in teacher preparation programs and music classrooms varies greatly. While many researchers have studied these elements separately, very little research exists on the connection between the type of music teacher preparation, performance life outside the classroom, and world music experiences a teacher creates in the curriculum. The purpose of this mixed methods study was to examine the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. This study used the sequential explanatory design model using a survey instrument (n=11) and participant interviews (n=9). Specifically, participants included secondary general music teachers working in Quaker schools in the United States with at least a bachelor's degree in music education. Quaker educators were included due to the population's virtual exclusion from all current literature as well as their progressive outlook on education and inclusivity. Findings suggest that Quaker educators overwhelmingly have a desire to teach music from various cultures and utilize it in their classrooms mostly from professional development opportunities, despite their overall lack of training during their undergraduate coursework. While generalizable findings were difficult to explain due to a low number of participants in the survey, the qualitative interview data sheds a unique outlook on Quaker school teacher background and experience with world music. Implications for the field of music education and further research opportunities are also discussed.

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CHAPTER 1

INTRODUCTION

Creating cross-cultural understanding amongst students and incorporating music from various cultures around the world has become essential in the field of music education. Teaching students about the globalized world and exposing students to the vast array of musical possibilities that exists outside the Western European musical canon is becoming more mainstream, but still has a long way to go. Educators can achieve this work by moving away from the mindset that Western European Classical music is superior due to its complexity, expressiveness and rigor (Fung, 1995). Ethnomusicologist Bonnie Wade (2004) opens her book, *Thinking Musically* with the following statement: “All over the world, people make music meaningful and useful in their lives” (p. 1). This is one of the main reasons to teach world music; music is everywhere and not solely a Western concept as has been perpetuated and prioritized for so long.

Need for Study

While a large array of research already exists on both the inclusion of world music in the music classroom and undergraduate training in world music, very little exists on the performance lives of music educators outside of their teaching lives. Even more barren is research that looks at the relationship between these three. In addition, while research has been conducted on many different populations of music educators in the PK-12 setting, virtually no research exists examining Quaker school music educators who teach secondary general music. This population is especially important to me as I was a student and educator in Quaker schools for 17 years. With Quaker education’s progressive and innovative approach towards education, it seemed essential to explore

their use of world music in their music teacher preparation, classroom teaching and performance lives.

Limitations of Study

There were several limitations for this study. The participants were limited to secondary Quaker school music educators who teach general music with an undergraduate degree in music education. This population was small but allowed a window into the teaching lives of Quaker school music educators, previously unexplored in peer-reviewed research studies. While other aspects of Quaker school music educators would be important to explore, world music was the focus of this study. The study sought to collect both quantitative and qualitative data as a way to illuminate rich observations and themes that could be shared with the larger music education community. It was not possible to generalize findings for the larger Quaker school or music education community, but the research did explore important insights into teacher preparation in world music, teaching world music in the classroom and the connection with performance lives in world music outside of the classroom.

Definition of Terms

For the purposes of this study, the following definitions are used throughout. *World music* is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus. *Secondary General Music* is defined as any classroom teaching of music (performance-based or non-performance based) at the middle or high school level, excluding band/orchestra/choir (Blok, 2008; Gumm, 2016; Minette, 2019; Reimer, 1966).

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries (Burkholder et al., 2019).

Purpose

The purpose of this mixed methods study is to examine the relationship between these three factors: (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school. I will use the sequential explanatory design model with a survey instrument and participant interviews of secondary general music educators who teach in Quaker schools in order to illuminate these relationships and contribute to the field of music education.

Main Research Question

Is there a relationship between (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school?

Secondary Research Question

How is this relationship (or lack thereof) manifested in how teachers approach music content and delivery in educational settings?

CHAPTER 2

REVIEW OF LITERATURE

This literature review will aim to briefly describe what research has been done, define key terms in world music, describe Quakerism and Quaker schools, and set up the research that will be conducted.

Background on Quakerism and Quaker Education

With the inclusion of Quaker music educators as part of this research study, it is important to understand the history and values of Quakerism as well as briefly describe Quaker education and how it functions within Quaker schools.¹

Quakerism, or the Religious Society of Friends, is a religion that began in 1648 with the revelations of George Fox, a young man who had questions about humanity and how to make sense of the world around him (Kenworthy, 1987). He both used and responded to his Christian upbringing and asserted that “God lives and talks directly to people” and is available at any time, with no need for a minister (Kenworthy, 1987, p. 3). With this new idea, Fox traveled to share his vision with others, ultimately stating that the central tenet of Quakerism was that “God does not dwell in temples but in people’s hearts” (Kenworthy, 1987, p. 4). Today, Quakers believe that there is an inner light within every person, also being referred to as a spark or that of God.

Quaker schools date back to 1689 and one of these original schools, the William Penn Charter School in Philadelphia, is still in existence today (Kenworthy, 1987). The main reason for Quakers starting schools, as Kenworthy (1987) describes,

¹ Note: Quaker schools are also known as Friends schools.

seems to be that a group which had no trained clergy and depended upon the rank and file to serve as ministers, needed educated adherents. And because Quakerism was a special way of life, they needed schools in which boys and girls could be educated not to live in the world that was, but in the world Friends hoped to help create. A distinct way of life demanded a distinct type of education. (p. 7)

Quaker schools have multiplied since their founding and exist throughout the world.

Kentworthy (1987) describes their geographic locations and how those locations were determined:

Quakers established schools wherever they lived. In addition to the schools in England, Quaker educational institutions were founded early in Ireland, in the Barbados, and in the American colonies. Wherever Friends moved, they built meeting houses—and then, nearby, school houses. That was true, for example, when Quakers moved to the American colonies. (p. 7).

While Quaker education has certainly transformed since the seventeenth century, some commonalities exist today. Quaker education has strong foundations in Quakerism and incorporates the beliefs and tenets of that religion in all facets of the educational framework. Students, faculty and staff experience Meeting for Worship weekly, a place where members of the community sit in silence for a certain period of time and share their views if they are moved to speak. This is very different from traditional Christian services where there is a minister and set program.

Quaker schools have historically wanted to educate students at a school that represents the world in which Quakers hope to create, not the world that currently exists (Kenworthy, 1987). This goal is achieved through the values that are incorporated into Quaker school education, known as Quaker testimonies. These underscore teaching and learning in a Quaker school. Known as the SPICES, these testimonies speak to the Quaker beliefs of pacifism, equity and a better world for all. The acronym stands for

Simplicity, Peace, Integrity, Community, Equality and Stewardship. These guiding testimonies allow for all members of the community to work towards common goals and beliefs. This also encourages students to become model citizens of the world.

McHenry et al. (2004) describes Friends education as holding two Quaker beliefs at the center: 1) “each human being has a Divine spark or light through which a greater spiritual wisdom can be experientially accessed” and 2) “truth seeking is a process of continuing revelation from multiple perspectives within a gathered community” (McHenry et al., 2004, p. 3). McHenry et al. (2004) writes that “[t]hese two beliefs lead to a constructivist approach in education, an inquiry-based pedagogy valuing multiple perspectives and a continual search for academic excellence within a values-centered environment” (p. 3). The school environments strive to uphold moral values that should be present in society and teach reflection as a way to grow student thinking and action (McHenry et al., 2004). Quaker schools value the “rich diversity of multiple perspectives” (McHenry et al., 2004, p. 3).

Quaker schools also fuse the religious concept of Meeting for Worship (sitting in silence as a community and speaking when moved to do so) with learning in an endeavor coined by Parker Palmer as *meeting for learning*. Palmer (2007) describes meeting for learning as a search for truth where the interaction of the people involved, paired with a third element (a book, data, experience, etc.) can help knowledge emerge through dialogue. Much like how Meeting for Worship is silent reflection where truth can emerge, meeting for learning has a similar undertone. In a meeting for learning, the roles of student and teacher constantly shift in the search for truth (Palmer, 2007).

Quaker schools balance Quaker values with school processes. Quaker schools are not tied to state curriculum or state testing and thus, can design their own curriculum. This allows for greater innovation in thought and a wide array of information and viewpoints to be presented in the classroom. Quaker schools often seek out innovation and opportunities for students to learn in new and unique ways. It is because of these factors and others that Quaker music educators would be an important group to explore for this study. With their global views and openness to equality and peace, they may readily include music from various cultures. Understanding why and how they include world music would be an important goal for this study.

World Music

Within our globalized world, it is easier than ever to expose students to various musical cultures from around the world. The incorporation of music from various cultures in the classroom has been a priority of music educators since the 1960s, most notably since the Tanglewood Symposium of 1967, where music educators asserted that music from “all periods, styles, forms and cultures belong in the curriculum” (Choate, 1967, p. 51). With Tanglewood occurring during the height of the civil rights movement, it is not surprising that “music educators needed guidance in finding their role as the curriculum changed to incorporate music of all peoples” (Mark & Madura, 2014, p. 31). The work of the Tanglewood Symposium and subsequent Tanglewood Declaration provided the framework for the teaching of music from around the world. Since this pledge, there has been a push to include music from various cultures in the classroom in a multitude of ways.

The 1994 National Standards continued to support the inclusion of world music by asking teachers to include a “varied repertoire of music” as well as stating that students should be “[u]nderstanding music in relation to history and culture” (Consortium of National Arts Education Associations, 1994, p. 33). Yet again in the year 2000, the inclusion of world music was reaffirmed by the Housewright Declaration and has continued to be a priority within the field of music education (Mark, 2008). The Eurocentric mindset still remains a hurdle to overcome in teacher training programs and PK-12 classrooms as the profession continues to move towards incorporating music from various cultures in inclusive and foundational ways (Shaw, 2012).

Various terms have been used to describe the incorporation of music from various cultures into the curriculum. Campbell (2002) describes the overarching umbrella term as multiculturalism, which started in the 1950s as a movement that gained traction in education as a way to include various cultures in the classroom. The civil rights movement of the 1960s and the term multiculturalism brought other terms into existence, such as ethnic studies and multiethnic education, which have been used to describe the study of music from minority groups in the United States (Banks, 2009; Campbell, 2002). Eventually, the term multicultural education developed, allowing for greater inclusivity of all people (Banks, 2009; Campbell, 2002).

For music educators, the term multicultural education developed to become multicultural music education, defined by Volk (2004) as “the teaching of a broad spectrum of music cultures in the music curriculum, primarily focusing on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today” (p. 4). This term has gained considerable traction and is used widely, based on the

broader rationale of multiculturalism that “students [need] to encounter the beliefs, values, and environments of [a] culture” as well as learn about the “differences of religion, age, gender, and socioeconomic status” (Volk, 2004, p. 4). Volk (2004) outlines various rationales for multicultural music education, including its ability to teach students about the various peoples that encompass American society, understand international connectedness, help the world achieve peace, teach tolerance, and illuminate the notion that cultures are no longer insular and globalization fuses various elements of cultures together.

An additional term used to describe music from various cultures is *world music*, developed as a marketing tool by record companies in the late 1980s as a way to categorize music from around the world that did not fit into one particular style. From the very beginning, world music was meant to describe something different than Western music, which can be seen as problematic because it perpetuates the notion that Western music is in some way superior (Born and Hesmondhalgh, 2000). While this term is fraught with controversy, it is still widely used in music education at both the PK-12 and university levels. For this study, I chose to use the term world music when describing music from various cultures around the world in the survey instrument. Despite the controversial nature of the term world music, it was a logical choice due to its widespread utilization across PK-12 schools, its use in university music course titles, and its prevalence in both formal and informal discussions amongst music educators. For the purposes of this research study, I define world music as popular and folk music from various cultures and places around the world, excluding Western European Classical

traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus.

Teacher Training

Undergraduate teacher training programs in music education vary in their inclusion of world music training (Chin, 1996; Schippers, 1996; Wang & Humphreys, 2009). Carlisle (2012) found that because of this fact, “self-directed world music pedagogy professional development” is prevalent amongst music educators teaching general music who want to acquire skills and knowledge about world music (p. 7). While professional development is certainly one approach to educators learning more about world music, it seems to have taken the place of coursework or ensembles in teaching training programs at the undergraduate level. Acquisition of the necessary skills to teach world music should occur during teacher training programs (before certification) and during professional development sessions (after certification).

Chin (1996) surveyed 534 NASM accredited college and university schools of music to explore multicultural music course offerings at those schools. She found that there were 781 courses offered at the schools, but that 268 schools offered no multicultural music course at all while 139 schools only offered one course (Chin, 1996). This article suggests that undergraduate schools of music need to instruct students more fully in the area of multicultural music so that there is not a disconnect between K-12 and undergraduate music teaching (Chin, 1996). Reyes (2018) supports this statement by asserting that pre-service music teachers feel insecure and underprepared to teach world music because of the strong emphasis on Western European music in the majority of their coursework. Wang & Humphreys (2009) found that undergraduate music education

students at a large university music school in the United States spent close to 93% of their coursework focusing on Western European Classical music. Miralis (2003) researched the inclusion of world music instruction at the Big Ten Schools and found that around one third of the “342 multicultural-world music courses” were related to Jazz (p. 50). Five of the schools had a required world music course that all students needed to take during their time at the university (Miralis, 2003). When looking at music education courses at these schools, only 17 pedagogy courses focused on world music, with nine courses focusing on “multicultural issues in music education” and eight courses on how to include world music in the curriculum (Miralis, 2003, p. 54).

Music teachers are most likely to teach what they know and if they do not experience significant world music in their undergraduate training, it may not get included in their classrooms to the fullest extent possible (Reyes, 2018). Gay (1997) underscored this assertion by stating that “[o]ne of the most powerful variables in determining how teachers teach is how they were taught” (p. 150).

Howard et al. (2014) found that university professors are attempting to incorporate a varied array of repertoire, content delivery methods and approaches to curriculum in their teaching. In addition, current music educators are exploring musical cultures beyond their comfort zones and then bringing those experiences into the classroom (Howard et al., 2014). Howard et al. (2014) believed that educators must seek out opportunities to learn about world music if it is not included in their teacher preparation coursework. Gay (1997) asserted that teachers cannot teach concepts from various cultures effectively if they aren’t exposed to “cultural diversity in their professional preparation progress” nor can they succeed if they have “infrequent

exposures to cultural diversity” (p. 150). A consistent focus on multicultural music education within teacher preparation coursework is necessary for music educators to find success in teaching music from various cultures. Gay (1997) believes that the term “infusion” should be utilized when thinking about how to bring multicultural music into the music curriculum for teacher education programs (p. 159). When infusion occurs, it can help curriculum “reflect the cultures, histories, and heritages of the many ethnic, racial, social groups in the United States” (Gay, 1997, p. 159).

Chin (1996) found that out of the 534 schools that she studied accredited by NASM, the three with the highest number of world music courses also were the only three with ethnomusicology programs. Schippers (1996) writes about the need for drastic change in how teachers include world music in their classrooms and how the information is taught to educators, as the current trends of exclusion and lack of training cannot continue. Schippers (1996) advocates for more training in the area of world music for educators and that general music classrooms should teach global music, teaching “the musical uses and principles underlying music” as opposed to simply the cultures themselves (p. 21).

Cavitt (2013) believes that choral and general music teachers have found strong success with the inclusion of world music in their classrooms, while instrumental music is much farther behind in this work. Cavitt (2013) found that “there exists a lack of awareness and acknowledgement of the role that culture plays in our interactions with students, parents, administrators and audiences” (p. 164-165). This supports the notion that pre-service music educators need more experience with music from various cultures around the world (Cavitt, 2013).

While the trend with practicing music educators may be to include more music from various cultures around the globe, teacher training programs do not reflect this fully as of yet.

Teaching World Music in the Classroom

A large amount of research has been conducted on the inclusion of world music in the K-12 music classroom. Various frameworks, suggestions for designing curriculum, and informative articles and studies have been published. As Legette (2003) found in his survey of 394 elementary, middle and high school public school music educators in the southeastern United States about their attitudes, values and practices in regards to multicultural music education, 99% of educators believed world music should be included in their teaching, with many teachers believing that understanding cultures and people was of utmost importance. Legette (2003) found that 64% of the teachers did not receive undergraduate training in multicultural music and they learned most of what they know now through professional development workshops or primary source materials.

As educators incorporate world music into their classroom teaching practices, Fung (1995) recommended that they start with cultures that they might be more comfortable with and work out from that starting point to the cultures they are less familiar with. This allows educators to build confidence, ultimately allowing them to find success. Abril (2006a) encouraged music educators to use many different strategies when selecting music from various cultures because “music is the nucleus of the curriculum (p. 38). Choosing music with integrity requires the tools of “awareness, knowledge and understanding” in order to be successful (Abril, 2006a, p. 38). Abril (2006a) developed a

framework for selecting music with cultural sensitivity, focusing on selecting music that is practical that also has “high cultural validity” and “low bias” (p. 43).

Abril (2006a) asserted that music educators who incorporate world music into the classroom often strive for authenticity, which he defines as the accuracy with which a song derived from a culture that is different from one’s own is conveyed, taught, or performed. Abril noted that true “authenticity” is not possible (Abril, 2006a). Rather, music educators must strive for validity, which involves the effort of including as many essential elements of the culture as possible. Koops (2010) underscored the purpose of authenticity as “draw[ing] attention to the need for cultural context in the teaching and learning of music” (27). Beyond simply teaching the musical concepts, the context of the piece must also be explored in order to give students a thorough understanding of the music and the culture, ultimately solidifying the knowledge the student will gain (Henninger, 2018). Abril (2006b) called this type of teaching sociocultural: describing the context, discussing the musical meaning behind a piece of music, and exploring how bias and prejudice might affect their viewpoints. Regardless of the method, learning world music accurately and respectfully takes time “to learn to communicate musically within a variety of musical traditions” (Carlisle, 2012, pg. 7).

When teaching and performing music outside of one’s own lived experience, questions about cultural appropriation are often raised. Cultural appropriation is defined as “[t]aking something produced by members of one culture by members of another” (Young, 2005, p. 136). This occurs “when people from a more powerful culture adopt the art, symbols, or elements of a less powerful culture without understanding or respecting the context or history of the material” (Cho, 2015, p. 59). This act does not necessarily

need to be a negative concept as it is unavoidable given the many ways we interact with cultural traditions beyond our own lives (Rogers, 2006). Young (2010) noted that acts of cultural appropriation can be deemed “acceptable” or “offensive,” with the line between the two being blurry (p. 143). The educator must determine the best way to ensure acceptable cultural appropriation. One method of accomplishing this goal is to refer to the work of Ryan Cho, a music educator and social activist. He presented a framework for avoiding offensive cultural appropriation: (a) knowing the music’s history and context, (b) asking for help from the community where the music originates, (c) avoiding use of culture as a novelty (d) accepting your own privilege and understanding the necessity for showing respect for another culture, (e) supporting “the cultural communities” from whom you “borrow” content, and (f) performing the music to the best of your ability (Cho, 2015, p. 61-62).

One widely accepted method of teaching music from various cultures is called world music pedagogy, which is an approach that fuses the methods of ethnomusicology with the pursuit of teaching students about the cultures of the world (Campbell, 2016). The practice teaches students that different cultures express music in varied ways, examining music’s role within a particular culture (Campbell, 2016). Music’s function, who it is performed or played for and the implications of it on the greater culture are all part of this pedagogy (Campbell, 2016). Campbell (2016) wrote that world music pedagogy “underscores the logic of making sense of music as an aural art, a channel of creative practice, and a means of personal and communal human expression” (p. 95). Teachers of world music pedagogy are those who have spent time with culture bearers and do their best to disseminate what they have learned with their students (Campbell,

2016). Campbell (2016) outlined five steps to the world music pedagogy process: “(1) attentive listening, (2) engaged listening, (3) enactive listening, (4) creating world music, and (5) integrating world music” (p. 96).

Culturally responsive teaching is another approach to inclusive music education, incorporating elements from various cultures in the teaching of music. Gay (2018) defined culturally responsive teaching “as using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. It teaches to and through the strengths of these students” (p. 36). Connecting with music education, Shaw (2012) discussed going “beyond a surface treatment of diverse repertoire to one that develops students’ sociopolitical competence and empowers them toward social action (p. 76). She suggested that educators select repertoire that builds upon the past experiences of her students, taking into account the “cultural heritage” of the students in the room (Shaw, 2012, p. 76). Abril (2013) described culturally responsive teaching as moving “the attention from the *things* we teach to the *children* we teach and the social learning environment where music experiences occur” (p. 8). Teaching in this way allows for the connection between a student’s home and school lives, allowing them to understand that their culture, background and who they are as people matters (Gay, 2018).

In order to include world music into the PK-12 music curriculum in a valued and appropriate way, music educators must learn about music from these cultures in their undergraduate training programs, during professional development opportunities, or through members of a particular culture that they want to learn about (e.g., a Cuban

musician teaching the teacher about Cuban Cha-Cha-Chá music or a Ewe drummer sharing drum technique and patterns from the Ewe culture). It can also be quite beneficial to participate in a world music ensemble outside of the teaching classroom to gain experience and knowledge of another culture. Mellizo (2019) studied how K-12 music educators incorporated world music in their curriculum after spending time on a three-week professional development course on world music and how to teach it. The study found that educators valued the tools presented and gained a greater appreciation for world music, ultimately having them feel less anxious about incorporating music from cultures they were less familiar with (Mellizo, 2019).

Performing Lives Outside of the Classroom

I am a firm advocate that a quality music educator also practices their craft in the community through the pursuit of performance opportunities. Whether informal or formal, performing in music ensembles allow educators to grow as musicians and people, and transfer that growth back into the classroom where they teach. When reviewing the available research in regard to performing lives of teachers outside of the classroom, it was apparent that there was very little research done specifically on this topic. There were very few studies that explored K-12 music educators and their performance lives, or lack thereof, outside of their teaching positions. In order to provide some background for this topic, I decided to incorporate what little research there was on the topic as well as research on music teacher identity as a way to begin to understand the area of performance lives of teachers.

Roberts (1990) conducted a study on pre-service music teacher identity and found that pre-service music educators view themselves first as musicians and secondly as

teachers. Scheib (2007) agreed that teacher preparation programs emphasize the performer identity, with less attention paid to the teacher identity. Pellegrino (2009) conducted an extensive literature review on music teacher identity and found that teachers also identify as performers. They routinely balance these identities, sometimes finding success and other times struggling with this balance.

Vitale (2015) employed a phenomenological study to explore the role of teacher performer and how it intersects with teaching and learning. After interviewing three teachers who are also performers, Vitale (2015) identified three themes that permeated their experiences: (1) respect, (2), fatigue, and (3) job dissatisfaction. Respect referred to students respecting a teacher who engages in performances outside of their teaching lives; fatigue relates to how the teachers felt the day after a performance and how it impacted their teaching in the classroom; job dissatisfaction relates to the teachers not feeling good about their musical experiences as a teacher after engaging in such a rich performance outside of the classroom (Vitale, 2015). Vitale (2015) described these themes as “victories and struggles of a teacher performer” and illuminates the duality of music teachers as performers (p. 18). This study helps to explain why a large amount of research on this topic does not currently exist. Music educators may focus on their teaching jobs solely and not find time for outside performing.

Other research has been done on the importance of teacher identity and developing it appropriately at the undergraduate level. Scheib (2006) believed that music teachers should not solely participate in professional development on the art of teaching but also on their identity as musicians. Professional development can take the form of workshops, private lessons, performing in ensembles or a multitude of other rich and

diverse opportunities. Regardless, Scheib (2006) advocated for music teachers to create music as a way to acquire knowledge within the field of music education. Sadly, Haning (2021) found that teacher preparation programs are not all balanced between content and pedagogy courses the same way that math or English teacher preparation programs might be. This has strong implications for how music educators perceive their own identities during their undergraduate training and beyond into their teaching lives. In contrast, once teachers begin their work as teachers in the classroom, their performer identities are not supported at nearly the same level (Scheib, 2007).

Certification

The most recent available statistics as of this writing date from the 2020-2021 academic year show 3.5 million teachers working in public schools, with the vast majority being certified (National Center for Education Statistics, 2023). Certification is a measure of quality control for educators. Granting of certification (or licensure) ensures a common understanding of certain skills and competencies in pedagogy and content area, and confirms acquisition of skills necessary to teach students effectively. Attaining certification can vary based on an individual's particular educational path. To be clear, certification is the final step on the journey of a pre-service teacher to become a professional educator and teach in public schools in the United States (Brown, 2019).

Compared to public school certification expectations, private and charter schools function differently. Although certification (i.e., licensure) is generally preferred, it is not always necessary in order to acquire a teaching position at private and charter schools. As a result, private and charter schools are able to access a wider array of candidates than public schools (National Association for Independent Schools, n.d.-a; Burian-Fitzgerald,

2004). As of the 2020-2021 academic year, 251,000 teachers were employed in charter schools and 466,000 were employed in private schools. It is impossible to determine the number of private school educators who are certified because of the decentralized nature of private schools and the lack of data available in this area. While private and charter school teachers only represent a small percentage of the total number of teachers in the United States, their pedagogical methods are important models to examine and ultimately transfer to other school settings for the educational benefit of students.

Typical certification pathways include traditional certification, which is most often obtained after graduating from a university education degree program and obtaining licensure from the state where they reside through examination and student-teaching (May et al., 2017; Roth & Swail, 2000; Uriegas et al., 2014). While many traditional certification procedures vary by state most include an “age-level and subject area designation” (e.g., ‘Music K-12,’) with some states including specifications such as instrumental or choral (May et al., 2017, p. 70). Most states require teachers to pass a content exam to obtain certification and many require a basic skills assessment, which tests the reading, writing and math capabilities for pre-service teachers to ensure they have a common understanding in these areas prior to receiving their teaching credential (May et al., 2017, p. 81). Once received, state certification is an initial license (sometimes referred to as “provisional”) and requires teachers to complete additional requirements to obtain permanent licensure within a state (May et al., 2017).

Teacher preparation programs support students toward the goal of successfully attaining certification by providing opportunities to develop skills and knowledge. The scope of coursework required in a teacher preparation program directly connects with the

type of certification provided in that state; if, in a certain state, the certifications are more broad (e.g. Music PK-12 in Pennsylvania vs. Music K-8 in Iowa), the coursework required will be broad in its scope and breadth (May et al., 2017). For example, the scope of certification for music teachers in the majority of U.S. states is Pre-Kindergarten (or Kindergarten) through 12th grade, while some U.S. states offer more specific certifications for K-8 music and also for vocal, general, and instrumental music (National Association for Music Education, 2023). The type of certification directly impacts the type of material that needs to be covered in the undergraduate degree program. The broader the certification, the less room that might exist for new additions to the curriculum.

For those who opt for a route to licensure that is not traditional, there are alternative approaches. Alternative certification, which became popular historically because of teacher shortages, has become a mechanism to get more people with content-knowledge and a passion for teaching into the classroom, despite their initial lack of credentials (Bright, 2006; Goodrich, 2019; Hellman et al, 2011; McPherson, n.d.; US Department of Education, 2008). All 50 U.S. states offer alternative certification programs to potential educators who hold a bachelor's degree in an area other than education and want to pursue their interest in teaching more formally (May et al., 2017; McPherson, n.d.). These programs, regardless of area of teaching, usually grant either a post-graduate or master's degree to the potential educator and still require the individual to pass the U.S. state's licensure exam (McPherson, n.d.; US Department of Education, 2008). Specifically for aspiring music educators, Hellman et al. (2011) described three alternative certification programs: (a) Graduate Level Teacher Certification Programs, (b)

Certificate-Only Programs, and (c) Nonuniversity Certification Programs (p. 80-81).

These routes give flexibility to aspiring educators on their path toward certification.

Graduate-level certification programs allow students to become licensed teachers while pursuing a master's degree in music education. These programs are for individuals that might have an undergraduate degree in music performance but need to acquire the skills and content in the realm of education (Goodrich, 2019; Hellman et al., 2011). In total, these programs take about two years to complete and award the prospective teacher a master's degree and a teaching license (McPherson, n.d.).

Certificate-Only programs allow students to study “teaching competencies” and incorporate it with their “existing content knowledge” to gain certification (Hellman et al. 2011, p. 81). Specific requirements vary by state, with some states requiring the bachelor's degree in the content area of certification while others do not specify the type of prerequisite degree required (Hellman et al., 2011). Since students are not enrolling in a degree program, they are not required to audition or show proficiency on an instrument in the same way that a music education major would have to in a typical degree program (Hellman et al., 2011).

The third option, most commonly found in public school districts across the nation, are Nonuniversity Certification Programs, such as Teach for America, Troops to Teachers, or Musiciancorps, which do not include returning to a university for coursework but rather require that an individual has met state requirements that help to solidify skills around pedagogy (Goodrich, 2019; Hellman et al., 2011). In the case of Teach for America, these requirements include submitting an application with a minimum 2.5 GPA during undergraduate coursework and graduating from your degree

program prior to the first day of training (Roth & Swail, 2000; Teach for America, 2020b). If accepted, prospective teachers commit to two years of teaching in an urban and high-poverty district, with a five-week training program prior to starting their teaching career (Roth & Swail, 2000; Teach for America, 2020a). This training program includes asynchronous onboarding modules, synchronous experiences to ground potential corps members, two weeks of training in the areas of instruction, classroom environment, relationships, and learning, followed by a three-week practicum to gain experiences in the classroom (Teach for America, 2020c).

Regardless of the pathway, once certified, reciprocity exists for many states. When states have reciprocity agreements, a teacher with licensure in one state who moves to another is able to teach in the public-school systems without needing to retake a test or complete other requirements. Their credentials are subject to review of that individual state (May et al., 2017). This can also apply to teachers seeking licensure in other countries. For example, in the United Kingdom, it is possible to receive Qualified Teacher Status (QTS) if you hold a teaching credential from the United States (Department for Education, 2024).

With the various types of alternative certification and the benefit of getting more teachers into the field of education, Redding and Smith (2016) noted that teachers who pursue alternative certification get more experience with practical elements of teaching (e.g. classroom management) but less experience with the actual methods and theory of teaching and practicing their craft. While alternative certification does provide a flexible type of certification for those who want to become teachers beyond the traditional timetable, it should be noted that it is a different path, with more of a focus on practicality

than the traditional method. Specifically in music education, alternative certification allows musicians to pursue teaching as a career when they might otherwise not have access to the profession (Matsko et al. 2022).

With all these methods of certification it is important to reiterate that private schools in many states are not required to hire a teacher with certification. If a teacher knows the content and can contribute to the life of the school, they can be hired to teach (National Association of Independent Schools, n.d.-b). This practice is supported by Burian-Fitzgerald et al. (2004) who noted that “[i]n-depth knowledge of one’s teaching field is increasingly recognized as an important indicator of teaching quality” (p. 16). Private schools can rely on teacher background and knowledge more than if they have only passed the certification examinations, while public schools do not have this flexibility. While Burian-Fitzgerald et al. (2004) suggested that there “is some evidence that certification is linked to student achievement and thus remains an important indicator of teacher quality,” it is not an open-and-shut case (p. 16).

Certification as quality control is important, but not the only way to have educators access the classroom. In fact, Podgursky (2003) stated that there is “little research indicating that the types of licenses that teachers hold or the type of pedagogical training program they have passed through has a significant relationship to student performance” (Podgursky, 2003, p. 25). Angrist and Guryan (2008) measured the effect of teacher licensure examinations (e.g. PRAXIS) on teacher quality finding that “testing has acted more as a barrier to entry than a quality screen,” and even has prevented prospective teachers who are Hispanic from entering the field of education (p. 500). Teachers must be competent in their content area, but measuring the effectiveness and

readiness of teachers based on testing is up for debate. Angus (2001) described a conflict which has existed for the majority of the history of education in the United States:

Proponents of professionalism see aspects of teaching in terms of universal values and ideas while supporters of greater public control seek to protect the distinctiveness of their local communities.... The Holmes Group and the Carnegie Task Force continue to push ideas long associated with the leading colleges of education, especially as they call for a stronger research base to guide teacher education programs. Advocates of alternative paths to certification that seek to bypass such programs often find support among academics in liberal arts departments who see mastery of subject matter as the one true basis for an educational credential. (p. 44)

Angus believed that reform is needed to create a population of teachers “who are broadly and deeply educated, not people who mostly studied education” (Angus, 2001, p. 7). If this were the case in all schools, like in private schools, more individuals with experience in various disciplines could enter the field of teaching, for the betterment of students, as long as schools had some method of ensuring quality teaching and learning (e.g. professional review, administrative observation and evaluation). While solving this issue is out of the scope of this dissertation, it is important to bring to highlight the dichotomy of opinions that exist as schools in the United States continually determine the best method to educate students for the future.

In this dissertation, certification is an important area to investigate because the research questions specifically reference music teacher preparation programs, yet findings suggest that not all Quaker school music educators are certified to teach. This posed limitations to the individuals that could be included in the participant pool and also elicited new thinking about how certification (or lack thereof) affects the incorporation of world music into the music classroom. With the debate amongst scholars about whether or not certification truly matters, Quaker schools might give a rare insight into the

success of non-certified teachers due to the fact that they are one of the few types of schools that do not require certification.

Conclusion

World music and its inclusion in the classroom is a vital aspect of music education. Many teachers want to include music from various cultures but approach its inclusion from various angles. Teacher preparation in the area of world music varies amongst undergraduate music education programs and many programs lack sufficient training in this area. A teacher must seek out professional development in the area of world music to feel successful. While a large array of research already exists on both the inclusion of world music in the music classroom and undergraduate training in world music, very little exists on the performance lives of music educators outside of their teaching lives. With our globalized world, including world music in the classroom is essential to the well-rounded and robust educational experience that we want our students to experience. Looking at the relationship between undergraduate training, inclusion and performing world music as teachers, the ability to include world music effectively for student learning may be further illuminated. In addition, while research has been conducted on many different populations of music educators in the PK-12 setting, virtually no research exists examining Quaker school music educators who teach secondary general music.

CHAPTER 3

METHOD

Overview and Design

This mixed methods study examines the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. It uses the sequential explanatory design model and was conducted in two phases: (1) Quantitative survey utilizing SurveyMonkey® and (2) Qualitative semi-structured interviews via Zoom video conferencing platform (Creswell & Plano, 2007). I chose this design model in order to collect survey data that could inform and support the interview data, ultimately using both quantitative and qualitative data collection to explore my research question.

Participants

Recruitment

Phase 1: Survey. I obtained a list of all 76 Quaker schools² in the United States from the Friends Council on Education website. Of those schools, 53 are secondary schools. Due to the very limited nature of this population, I collected faculty email addresses by searching public faculty and staff directories on all 53 school websites. I determined that many of these schools had multiple middle and high school general music teachers, adding up to 90 teachers, which became the total population available for this study.

² Those that are members of the Friends Council On Education, a national consortium of Quaker Schools.

Email addresses were compiled on a master list using Google Sheets. While 90 teachers were determined to teach secondary general music, I was only able to compile a list of 80 music teacher email addresses from school websites. Three additional teachers were included but could be contacted via a form embedded on the school's website. Seven teachers could not be contacted because no email or alternate method of contact was listed on the school's website. Social Media such as Facebook, Twitter and Instagram were not used to try to contact these individuals without email addresses nor was calling the school directly. In retrospect, these could have been valid methods of increasing participation.

Once approval was obtained from the Temple University Institutional Review Board (IRB), a request to participate in the quantitative survey was sent via email (see Appendix C). Two emails bounced back immediately. I attempted to contact the three teachers who required an embedded form on the school's website. Of these, only one message successfully reached the intended participant. The other two could not be sent due to blocks in the secure email form that prevented me from embedding the survey links. The total number of teachers who received the survey was 79.

This method of obtaining email addresses and disseminating the survey allowed for a substantive participant group number given the limited population. While there may be concerns of bias by collecting participant emails and approaching the study in this way, this method was the best option available for this study. It allowed the survey request and link to go directly to as many music teachers as possible.

Phase 2: Interviews. As part of the survey, participants chose whether or not to share their contact information to participate in Phase 2, the qualitative interview phase of

the study. Nine participants identified their interest to be contacted for a semi-structured interview over Zoom in Phase 2.

Inclusion Criteria

Phase 1: Survey. The quantitative survey was anonymous, unless participants decided to share contact information in order to participate in the qualitative interviews in Phase 2. The first question in the survey asked for consent, while the next four questions ensured eligibility of the participants. Subjects had to meet the following criteria in order to participate: 1) be a secondary general music teacher³, 2) be currently employed at a Quaker school in the United States, and 3) hold at least an undergraduate degree in music education. If a teacher completed the quantitative survey and did not meet the requirements, they were brought to a page thanking them for their participation but ultimately disqualifying their responses.

Phase 2: Interviews. The qualitative interviews included nine participants who also participated in the Phase 1 survey. These participants were already deemed eligible to participate based on their ability to successfully complete the survey. As a check, I confirmed with each of the participants about their time as undergraduate students in music education and about the types of classes they taught in order to ensure their eligibility responses were reliable.

Pilot Testing

Pilot testing was used prior to IRB approval for the survey questions and interview questions. For the survey, five people were asked to review the

³ A definition was provided to ensure all participants understood this term in the same way.

SurveyMonkey® questions. They were also provided the research questions for the study in order to put the survey in greater context. Four of these individuals had substantial experience in music education: 1) an undergraduate professor who teaches a class about world music, 2) a secondary band teacher in a public school, 3) a retired secondary choral educator who has experience teaching in a Quaker school, and 4) a PhD student in music education at an urban university. The fifth person that looked over the survey questions did not have a background in music education but was a certified copy editor and assisted with the readability and grammatical aspect of the survey questions and the way it was presented. Suggestions were given to change, revise or remove questions. A few technical glitches were identified in the logic portion of the survey. These were corrected and tested. As a result of the revisions based on piloting, a clear and thorough list of questions was confirmed. At the Dissertation Proposal Defense, one of the committee members made suggestions to further edit and make the survey questions more clear. These edits were also made to improve clarity. The final iteration of the survey can be found in Appendix G.

Three people examined the list of interview questions and gave feedback. Similar to the survey questions, these people included two music educators (one choral and one instrumental) as well as an individual with no music education background who assisted with the grammar and readability of the questions. This led to re-wording for clarity as well as adding and removing questions to improve the focus of the interview and avoid confusion and/or redundancy.

Data Collection

Data collection in both Phase 1 and Phase 2 occurred from January 5th, 2022 to March 4th, 2022 and no compensation was provided to participants to participate in this study.

Phase 1: Survey

Participants completed a survey via SurveyMonkey® (See Appendix G). Specific survey questions were designed to collect information on the three main areas in my research question: (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school. Questions were organized into eight categories: (1) Consent, (2) Eligibility, (3) Demographic Information, (4) University Teacher Preparation, (5) World Music in a Teacher's Curriculum, (6) Performance Lives Outside of School, (7) Interview Participation, and (8) Thank you. Participants were permitted to complete sections three to eight only if they answered the questions in sections 1 and 2 appropriately, consenting to participate in the survey and being deemed eligible to participate. At the end of the survey, participants were asked to include their contact information if they wanted to participate in Phase 2 interviews or simply receive information about the data collected.

The first page of the survey included the consent form approved by the Temple University IRB (See Appendix E). By selecting "yes," participants agreed to participate. Survey participants were met with mainly multiple choice, drop down choice questions and questions utilizing a Likert scale. A few free-response

questions were used to gather specific data. These question types were chosen to maximize the ease of data analysis after data were collected. I created many of the questions, but a few were created utilizing outside resources in order to construct questions that were reliable, valid and informed by current literature (American University, 2024.; Cohn, 2015; F. Gattis, personal communication, December 1, 2020; National Association for Music Education, 2024; Nettle et al., 2017; Versta, 2020).

Considerations for Phase 1: Survey Questions.

Question #7. This question asked about the participant's gender. I explored several websites that discussed how to ask this question inclusively and the types of possible responses to offer. One website, The Alchemer, stated the necessity of giving the right number of options with definitions (Alchemer, 2021). I decided to use the following options, based on a document obtained from American University's The Center for Diversity & Inclusion regarding gender, sex and sexual orientation: (1) Woman, (2) Man, (3) Transwoman, (4) Transman, (5) Genderqueer, (6) Prefer not to answer, and (7) Not listed – with a box to write in (American University, 2024). The question and its answer choices were meant to be as inclusive as possible.

Question #8. This question referred to the participant's identity as it pertains to race, ethnicity, and origin. The Pew Research Center and Versta Research websites were consulted for information on the best way to ask this question as well as inform possible answer choices (Cohn, 2015; Versta, 2020). Ultimately, I consulted both resources and combined the information found in each, relying heavily on the Pew Research Center resource when determining the categories (Cohn, 2015). Participants were asked to

identify themselves using the following categories: (1) Asian, (2) Black or African American, (3) Hispanic, Latino or Spanish Origin, (4) Middle Eastern or North African, (5) Multiracial or Multiethnic, (6) Native American or Alaska Native, (7) Native Hawaiian or other Pacific Islander, (8) White, (9) Prefer Not to Answer, and (10) Race, ethnicity or origin not listed – with a text box to elaborate (Cohn, 2015; Versta, 2020).

The category of Multiracial or Multiethnic was an addition that I made that was not found in either source, helping to make this question and the answer choices as inclusive as possible.

Question #14. This question referred to the location of the undergraduate institution at which the participant completed coursework and received the degree. I sorted the institutions using the NAFME Region Designations:

- Eastern (CT, DC, DE, ME, MD, MA, NH, NJ, NY, PA, RI, VT)
- North Central (OH, IL, IN, IA, MI, MN, NE, ND, SD, WI)
- Northwest (AL, ID, MT, OR, WA, WY)
- Southern (AL, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV)
- Southwestern (AR, CO, KS, MO, NM, OK, TX)
- Western (AZ, CA, HI, NV, UT)

(National Association for Music Education, 2024).

If teachers were members of NAFME, they might already be familiar with these six regions. If not, the regions made logical sense and were simple to understand, allowing all participants to have a common way of describing where institutions were located.

Questions #19, #20, #33, and #34. These questions referred to potential World Music regions that teachers may have learned about in their undergraduate training or taught about in their classrooms. The list of regions was developed based on information from multiple sources: (1) the textbook *Excursions in World Music* (Nettl et al., 2017), (2) personal communication with Temple world music professor Francis Gattis (F. Gattis, personal communication, December 1, 2020), and (3) my own knowledge and expertise. This information resulted in a strong list of various regions of the world and their musical traditions. During interviews with participants, it became apparent that the regions identified and used in my survey are widely used in classrooms, professional development sessions and textbooks. This reinforced my choices for the survey and validated the development of the original regions identified. In essence, a common language was identified and subsequently utilized when talking with participants. These regions also struck the balance between general and more specific. If I chose regions that were too specific, the data would be spread out and difficult to analyze with such a small population size; if too general, the data would likely not yield much applicable information. The regions included in the survey are:

- Sub-Saharan Africa
- Middle East & North Africa
- India
- China
- Japan
- Indonesia
- Latin America (Spanish speaking)

- Caribbean (non-Spanish speaking)
- Brazil

Survey Procedure. Participants took between eight and 23 minutes to complete the survey that included 45 possible questions (See Appendix G). The total number of questions answered by participants varied depending on how they answered certain questions. The logic function within SurveyMonkey® was used so that if participants answered “no” to a certain question, they would not be asked follow-up questions that were not applicable. Survey results were stored in my SurveyMonkey® account which allowed for data analysis to happen seamlessly.

The survey was first forwarded in January 2022. A follow-up reminder email was sent two weeks after the initial email in order to bring the request for participation to the top of the teacher’s inbox (See Appendix D), thereby maximizing the possibility for completion. In addition, individual emails were written to participants. Teachers that I knew personally were emailed first, followed by small groups of other teachers that I did not know personally.

A purposive sample was produced to include as many teachers as possible who responded to the survey email. As research progressed, 27 educators completed the survey, but out of those 27 educators, 16 were disqualified. Four teachers emailed me individually after being disqualified asking why they could not participate. I determined that while they taught music at a Quaker school, they did not hold an undergraduate degree in music education. This was surprising as I assumed that the majority of full-time teachers at Quaker schools would be fully

licensed in music education. This will be discussed in greater detail in the results chapter (see Chapter 4).

After multiple attempts to increase participation in Phase 1, I concluded that I reached the maximum possible number of participants ($n=11$). I had to make the decision that I was not going to receive any more survey responses, no matter the amount of prompting. It was at this point that I contacted the participants from Phase 1 who indicated their willingness to participate in semi-structured interviews over Zoom and Phase 2 interviews began.

Phase 2: Interviews. Nine participants indicated interest in being interviewed in Phase 2. Each participant who wanted to be interviewed was contacted personally via email to schedule the semi-structured interview. Interviews were conducted between February 1st, 2022 and March 3rd, 2022. Interviews were conducted virtually via the Zoom videoconferencing platform. Interview data were captured using the audio and video recording function of Zoom. I used a MacBook Pro laptop running macOS Monterey (12.3.1) to conduct the interviews and they were recorded to the Zoom cloud, stored by Temple University.

I was the only person who conducted the interviews and made every effort to have the participants feel comfortable and safe to share their thoughts and feelings. Once the participant and I were in the Zoom room, I greeted them and began an informal discussion about the participant's day and talked about our shared backgrounds in Quaker schools and music education. After a minute or two, I confirmed that they were okay with being videorecorded and hit the record button. Then, I shared my screen in order to review a PDF consent form (See

Appendix F). Participants were not required to sign this consent form because they had already given their consent during Phase 1. After they gave their verbal consent for the video recording, I started asking participants the interview questions.

Interviews varied in length from 30 to 54 minutes. Participants were asked the interview questions that were approved by the IRB (See Appendix H). I did my best to ask questions in order, but based on how participants answered, it sometimes became more prudent to shift order. For example, some participants answered multiple questions in one response, while others engaged in elongated discussion that ended up answering multiple questions at once. After examining survey data following the first few interviews, I felt compelled to add two questions, one regarding certification and the other regarding administrative support. I added the question about certification (What are your feelings on teaching with a certification in music education and do you know if your colleagues are certified?) upon learning that many educators could not participate in this research study because of their lack of certification in music education. I included the question about administrative support (Does your administration [principals, department heads, etc.] support your teaching of world music?) based on my curiosity about school culture derived from early interviews with participants. These questions and all of the other IRB approved questions can be found in Appendix H.

Data Analysis

Phase 1: Survey

Data were exported from SurveyMonkey® into a Microsoft Excel spreadsheet where tables and charts were generated. I examined the raw number distributions, noting trends and other consequential information. The use of inferential statistics was deemed unnecessary because of the small number of survey participants ($n=11$).

Phase 2: Interviews

Once all of the interviews were completed, I created interview transcripts from the audio-to-text transcripts generated by Zoom. I approached these transcripts from a non-verbatim lens. I eliminated timecodes, extraneous words (um, like, other repeated words), and corrected mistakes in the cloud-based transcription. Every effort was made to make the transcripts readable, without jeopardizing the content or meaning. All identifying information of the participants was removed to protect anonymity (See Appendices J through Q).

Interview transcripts were shared with participants via email to ensure that the transcripts accurately represented what was discussed. This process of transcript confirmation ensured an extra level of reliability and validity for this study. Despite repeated efforts, not all participants who were interviewed confirmed their transcripts. Out of the nine participants interviewed, eight responded to confirm the accuracy of the interview content and one did not respond. After several attempts to contact this final person, with my final email

telling them that I would assume consent if I didn't hear back by a certain date, I concluded that they consented to the content of their transcript.

Interview transcripts were imported into Dedoose, a cloud-based software tool for coding and analysis. On my first pass, I began coding using the *a priori* codes identified originally in my IRB protocol:

1. Teacher Preparation
2. Curriculum Development
3. Pedagogy
4. Performance Life Outside of School
5. Professional Development

As data analysis progressed, I added more codes based on themes that emerged from reading and synthesizing interview transcripts. Throughout this process, I also made some changes to a few of the *a priori* codes to ensure specificity, thereby better describing the data. The intent of the original *a priori* codes was not compromised. The code list that used greater specificity, therefore, was:

1. Administrative Support
2. Certification
3. Classroom
 - a. Curriculum Development/Content
 - b. Pedagogy/Delivery
 - c. Repertoire
 - d. Special Guests
4. Interest in World Music

5. Performance Life Outside of School
6. Professional Development
7. Quakerism
8. School Culture
9. Teacher Preparation

Once coded, I shared the data, stripped of any identifying information, with a scholar who holds the role of Assistant Professor of Music Education. This individual read through my coding and was asked to agree or disagree with the codes I chose in an effort to ensure inter-coder reliability and confirm similar coding. The response was an overwhelming assertion that we agreed on our coding strategies.

CHAPTER 4

RESULTS

The purpose of this mixed methods study is to examine the relationship between type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. In Phase 1, a quantitative survey was conducted using SurveyMonkey®. Participants received the survey link via email and voluntarily agreed to participate in the research. Five initial questions were used to determine teachers' participation eligibility. Questions included: consent to participate, whether or not they taught at a Quaker school, whether or not they had an undergraduate degree in music education, their highest level of education, and whether or not they currently teach music at the secondary level. If participants answered any of these questions in a way that did not fit the parameters (see methodology), they were thanked but were told that they could not participate.

Phase 1: Quantitative Survey Data

Consent and Qualifications to Take the Survey

In total, 27 music teachers attempted to take the survey, consenting to participate and confirming that they taught in Quaker schools. Twenty-seven possible participants represents roughly 30% of secondary music educators who teach in Quaker schools in the United States. This is a limited population to begin with and an even smaller sample pool of enrolled participants. Of those respondents, 24 stated that they taught secondary general music and 12 stated that they had an undergraduate degree in music education. Upon review of the responses to the first five consent and demographic questions, 11

respondents were deemed eligible to take the survey, with confirmation that they taught at a Quaker school, taught secondary general music (based on the definition provided – see survey in Appendix G), and had at least an undergraduate degree in music education, with five teachers holding a master’s degree and one holding a doctoral degree.

The unforeseen circumstances of lack of eligibility resulted in a very small sample size from an already-limited population. Failure to meet eligibility requirements, however, provides some understanding of how music education is being addressed in American Quaker schools, and while that concern is not the focus of this study, it is an inadvertent finding that will be addressed in the discussion. Because of a small number of survey participants, generalizable conclusions based on the data presented below are not warranted. Results are meant to inform the reader and serve as a foundation for future research in this area.

Demographic Information

When asked to identify their gender, eight teachers identified as female and three identified as male. The majority of participants identified as white, with only one participant identifying as another race (Asian). The age of the teachers ranged from 21 to 65 years old, with most teachers being in the 36-50 years old range (See Table 1).

Table 1
Age

Age of Teacher	Teacher Response
21 to 25 years	1
31 to 35 years	1
36 to 40 years	2
41 to 45 years	2
46 to 50 years	3
61 to 65 years	2

The number of years spent teaching also varied, with eight of the teachers having between 11 and 30 years of experience, and some outliers on either side (See Table 2).

Table 2
Years Teaching

Number of Years Teaching	Teacher Response
1 to 5	1
6 to 10	1
11 to 15	2
16 to 20	2
21 to 25	2
26 to 30	2
36 to 40	1

Most American Quaker schools are located in the northeast region of the United States due to the origins of Quakerism in the country dating back to the late 17th century (Kenworthy, 1987). By 1689 there were three Quaker schools in Philadelphia and by the end of the 18th century, there were “between 65 and 70 in Pennsylvania and about half that number in New Jersey” (Kenworthy, 1987, p. 13). It was not surprising that all the teachers who took this survey were from this geographic location. Eight teachers taught in Pennsylvania, one taught in New Jersey, one taught in Delaware, and one taught in New York.

Teachers reported that their schools had varying enrollment, with the majority having between 101-900 students (See Table 3). This is a big range and shows that Quaker schools come in all sizes.

Table 3
Number of Students

Number of Students	Teacher Response
101 to 300 students	4
701 to 900 students	4
901 to 1100 students	1
1101 to 1300 students	2

When asked about their primary performance medium, teachers identified various instruments via free response, with some teachers identifying multiple instruments as their primary. This means that the total number of primary performing media will exceed the number of participants. The most common response was the voice, with other instruments being quite varied (See Table 4). It is important to note that some of these responses were not terribly specific. For example, one teacher answered that their primary instrument was “Instrumental.” In hindsight, more direction could have been given for this question to yield the desired results more fully.

Table 4
Primary Performance Medium

Performance Medium	Number of Teachers
Voice	6
Organ	1
Flute	1
Trombone	1
Piano	2
Horn	1
Guitar	1
Instrumental	1

When asked about the number of countries that teachers have visited, five teachers stated that they had traveled to 1–5 countries, five stated they had traveled to 6–10 countries, and the remaining teacher stated that they had traveled to more than 15 countries. In retrospect, this question missed the mark on the type of data that would have been most useful to collect. The pilot process included the review of the survey questions by multiple experts (see Chapter 3) as well as by members of the Dissertation Proposal Committee. No comments were made about the purpose of this question or how it could be changed to collect different data. The experts who reviewed the questions were asked if the questions made sense and reflected my research purpose. In hindsight, a more meaningful question would have asked the participants which regions of the world they had traveled to, if they had studied music while traveling there, and the exact number of regions. This would have been important data to have as I explored the inclusion of world music in the classroom and world music preparation in undergraduate curriculum.

Undergraduate Experiences

Teachers were asked about their undergraduate experiences with world music in order to understand the amount of preparation they received to teach music from around the globe. Similar to the geographic location that teachers listed for the schools in which they taught, their undergraduate institutions were predominantly located in the Eastern NAfME region, with seven teachers stating that region as their undergraduate institution's location. Three teachers earned their undergraduate degrees at universities in the North Central region, and one did so in the Southwestern region. When asked about required world music coursework at these schools, four teachers stated they had required

world music courses; seven teachers identified having none. Of the four participants who identified required world music courses, one said they had five courses, two participants had one each, and one participant had two.

When asked about elective world music courses in their undergraduate coursework, three identified having elective world music courses offered at their school, while eight participants identified having none. Of the three participants who identified elective world music courses at their university, one said they had three available courses and two participants had one each. When asked if world music was encouraged in their undergraduate coursework, the two teachers answered affirmatively, while nine answered neutrally. When asked about the existence of an ethnomusicology program at their undergraduate institution, two participants answered “yes,” six answered “no,” and three answered “I don’t know.” As can be seen from these results, world music was not a prevalent part in the undergraduate experiences of the music educators who participated in this survey.

After the general questions about world music, more specific questions were asked to understand the regional styles represented in their undergraduate world music training. Teachers were asked to rate the extent to which their undergraduate training prepared them to teach in various regional styles: Sub-Saharan Africa, the Middle East & North Africa, India, China, Japan, Indonesia, Latin America (Spanish-speaking), the Caribbean (non-Spanish speaking), and Brazil. A Likert scale was used with the possible responses of *Never*, *Rarely*, *Sometimes*, *Often*, and *Frequently*.

Participants had a wide array of experiences with regions from around the world (see Table 5). Music from Spanish-speaking Latin America and Brazil were the most represented in undergraduate world music training, with Latin American music being the most prevalent of all the styles. Music from India, China, Japan, Indonesia, and Sub-Saharan Africa were the least studied in the training programs of the teachers who participated in the survey. It is worth highlighting that none of the teachers noted *frequently* for any of the regional styles, which speaks to the level of world music inclusion in their undergraduate training programs.

Table 5
Teaching in Various Styles

Region	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	7	2	1	1	0
Middle East & North Africa	6	3	1	1	0
India	7	2	0	2	0
China	7	1	2	1	0
Japan	7	2	2	0	0
Indonesia	7	2	2	0	0
Latin America (Spanish-speaking)	3	3	3	2	0
Caribbean (non-Spanish speaking)	7	2	2	0	0
Brazil	5	4	2	0	0

Teachers were also asked to rate the extent to which their undergraduate training prepared them to perform in the various regional styles above. They identified Latin American music as the most prevalent with Caribbean music not far behind. Many of the other styles were not described as areas in which teachers felt comfortable performing (See Table 6).

Table 6
Performing in Various Styles

Region	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	9	0	1	0	1
Middle East & North Africa	8	2	0	1	0
India	8	1	1	0	1
China	9	1	0	0	1
Japan	10	0	1	0	0
Indonesia	10	1	0	0	0
Latin America (Spanish speaking)	4	1	5	0	1
Caribbean (non-Spanish speaking)	8	1	2	0	0
Brazil	6	4	1	0	0

Teachers were asked about the types of ensembles that they participated in during their undergraduate training as a way to understand their non-Classical performance experiences throughout their teacher preparation coursework. The options provided were Gamelan Orchestra, Latin Ensemble, Salsa Orchestra, Jazz Band, West African Drum Circle, Chinese Music Ensemble, Trinidadian Steelband, Middle Eastern Music Ensemble, and None of the above. Seven teachers stated that they did not participate in any of the listed world music ensembles. Four teachers indicated participating in one or more of the ensembles listed above. One respondent participated in a Latin Ensemble, West African Drum Circle, and Chinese Music Ensemble during their undergraduate degree program; another participated in a Latin Ensemble and Jazz Band; while one respondent participated in a Latin Ensemble; and another teacher participated in a Jazz Band. Out of the four teachers that participated in world music ensembles, two teachers identified the ensembles as being both required and electives, one teacher identified the

ensembles as required, and one teacher identified the ensembles as elective. Most teachers in this study only experienced traditional ensembles (Band, Orchestra, Choir) in their undergraduate experiences.

Teachers were asked about music history courses in their degree program that focused on world music. Three stated that they did take a music history course focused on world music, while eight answered that they did not. Out of the three teachers who answered yes, it was required for two and elective for one. Teachers were asked to include the title of the course if they could remember and only one could remember: “World Music.” One teacher couldn’t remember the name and the other teacher could only remember it was a “jazz-centric” class.

World Music in the Classroom

The next section focused on how teachers incorporated world music in their secondary general music classrooms. Teachers were asked to describe the frequency in which they included world music in their teaching using a Likert scale with the responses of *Never*, *Rarely*, *Sometimes*, *Usually*, and *Always*. Six responded that they *usually* include world music, while four responded that they *sometimes* include world music, with the remaining teacher responding that they *always* include world music in their teaching. When asked if teachers have ensembles at their school that perform or play music outside of the Western European Classical tradition, it was almost an even split, with six stating that they do and five stating that they don’t. When asked about the types of ensembles offered, three teachers reported having Jazz Bands, four teachers reported having World Percussion ensembles (one teacher with multiple groups at their school), two teachers

reported having Choral groups that sang world music, one teacher reported having a String Orchestra that performed world music, and one teacher reported having a Symphonic Band that performed world music.

When asked if they participated in professional development opportunities to expand their understanding and perception of world music, all eleven participants answered yes. Teachers were asked to elaborate using free-response. Their responses varied and were categorized in the following ways (See Table 7):

Table 7
Professional Development Free-Response

Professional Development Trainings
<ul style="list-style-type: none"> • Will Schmid's World Music Drumming (Levels One and Two) • Orff-Schulwerk (Level 2 and 3) and Curriculum Development – focusing on world music • Circle Singing with Bobby McFerrin • International Baccalaureate® Music training
Clinics at State and National Conferences
<ul style="list-style-type: none"> • Iowa State Music Educators Association (IAMEA) and other State organizations • National Association for Music Education (NAfME) • American Choral Directors Association (ACDA)
Workshops
<ul style="list-style-type: none"> • African Music • Indian Music • Improvisation • Sub-Saharan African drumming • Local Arts Organizations • Culturally responsive education within New York City Department of Education that was applied to the music curriculum
Masterclasses
<ul style="list-style-type: none"> • Claudio Roditi⁴ • Simon Shaheen⁵ •

⁴ Brazilian Jazz Trumpet Player

⁵ Palestinian-American composer who plays the oud and violin

Table 7 continued

- Joseph Alpar⁶
 - Hanna Kouri⁷
-

Informal Instruction

- Sitting in with various Latin American and Afro-Brazilian ensembles
 - Learning about drums and drumming techniques of varying cultures
-

Teachers were asked about the extent to which the curriculum and repertoire that they teach (or aspire to teach) is influenced by the kinds of professional development opportunities they identified pursuing outside of the classroom. Five teachers answered *Sometimes*, three responded *Often*, and two responded *Frequently*.

In the next series of questions, teachers were asked to rate statements using a Likert scale with responses of *Strongly Agree*, *Agree*, *Somewhat Agree*, *Disagree*, and *Strongly Disagree*.

Table 8

My undergraduate training adequately prepared me to teach world music.

Response	Number of Teachers
Strongly Agree	0
Agree	1
Somewhat Agree	2
Disagree	3
Strongly Disagree	5

Most teachers believe that their undergraduate training did not adequately prepare them to teach world music, yet as the data shows in the following questions, teachers seem to receive appropriate administrative support in their schools.

⁶ Ethnomusicologist at Bennington College

⁷ Arabic Musician

Table 9*Administrators encourage me to include world music in my teaching.*

Response	Number of Teachers
Strongly Agree	2
Agree	4
Somewhat Agree	5
Disagree	0
Strongly Disagree	0

Teachers identified that they interact with administrators in positive ways around the inclusion of world music.

Table 10*I am comfortable locating music and other resources for teaching world music.*

Response	Number of Teachers
Strongly Agree	1
Agree	6
Somewhat Agree	4
Disagree	0
Strongly Disagree	0

All teachers identified being comfortable with locating resources to teach world music, even if they did not receive training in their undergraduate programs. It does not appear that this is a challenge for any of the teachers.

Table 11*I have a budget that allows for the purchase of materials related to world music (instruments, sheet music, resource books, etc.).*

Response	Number of Teachers
Strongly Agree	2
Agree	5
Somewhat Agree	4
Disagree	0
Strongly Disagree	0

These responses show that all teachers have a budget that allows for the purchase of world music teaching materials, which implies support from the school administration.

Table 12

Teaching world music is valuable for student learning.

Response	Number of Teachers
Strongly Agree	9
Agree	2
Somewhat Agree	0
Disagree	0
Strongly Disagree	0

All of the teachers believe that teaching world music is valuable for student learning and include it in their classrooms.

Table 13

My language skills prevent me from fully immersing my students in world music.

Response	Number of Teachers
Strongly Agree	0
Agree	2
Somewhat Agree	4
Disagree	3
Strongly Disagree	2

It appears that language skills may inhibit some teachers from immersing their students in world music; for the rest of the teachers, language does not get in the way. A follow-up question about the specific languages that a teacher is comfortable with may have yielded more information to help understand the answers to this question and their implications.

Teachers were asked what regions (check all that apply) they incorporated into their teaching (see Table 14).

Table 14
Regions Included in Teaching

Regions	Number Included
Sub-Saharan Africa	6
Middle East & North Africa	7
India	7
China	8
Japan	8
Indonesia	5
Latin America (Spanish-speaking)	10
Caribbean (non-Spanish speaking)	9
Brazil	7
None of the above	0
If you include something not in this list, how would you describe it?	3

Latin American and Caribbean music appear to be the most heavily included by teachers, with music from India, China, Japan, Brazil, and the Middle East & Africa also quite popular. Music from Sub-Saharan Africa and Indonesia do not appear to be as prevalent. Three teachers also identified other regions not listed: “Hawaiian, Estonian,” “West Africa,” “Eastern European folk traditions.” These findings clearly show that teachers incorporate a diverse array of musical traditions in their teaching.

Teachers rated the extent to which they include the above regions in their teaching using a Likert scale with possible responses of *Never*, *Rarely*, *Sometimes*, *Often*, and *Frequently* (See Table 15).

Table 15
Time to Teach

Region	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	1	4	3	3	0
Middle East & North Africa	1	3	5	2	0
India	0	3	8	0	0
China	0	5	6	0	0
Japan	1	5	4	1	0
Indonesia	3	5	3	0	0
Latin America (Spanish-speaking)	0	0	7	4	0
Caribbean (non-Spanish speaking)	0	1	8	2	0
Brazil	0	5	3	3	0

It is not surprising that none identified any region as frequently being included. This could mean that they strive to include many different regions in their teaching or that the makeup of the school population factors into the types of world music they include. It appears that Indonesian music is the least utilized from this group of teachers with Latin American and Caribbean music being most prevalent. India and China are also popular in classrooms. More research would be needed to understand exactly why this is the case.

Inclusion of Quaker Testimonies (SPICES)

Teachers were asked how Quaker testimonies (SPICES⁸) influenced curricular decisions in world music using a Likert scale with the responses of *Never*, *Rarely*, *Sometimes*, *Often*, and *Frequently*. Three teachers indicated that the SPICES frequently

⁸ The acronym stands for Simplicity, Peace, Integrity, Community, Equality and Stewardship.

influenced curricular decisions in world music, four answered often, and four answered sometimes. These results are not surprising as all eleven teachers identified as teaching at a Quaker school and must incorporate Quaker testimonies in some way. This topic is discussed later in this chapter as it relates to interview data.

Performance Lives Outside of Teaching Job

Nine teachers indicated that they perform music outside of their teaching job while two do not. Teachers who perform music outside of the job were asked about the types of ensembles in which they perform. (see Table 16 and note that teachers could check all that applied).

Table 16
Performing Outside of School

Type of Ensemble	Number of Teachers
Jazz Band	3
Wedding Band	1
Rock Band	1
Church Choir	3
Professional Choir	3
Singer/Songwriter	2
Chamber Ensemble	2
Orchestra	2
Community Concert Band	2
Community Orchestra	2
Community Jazz Band	1
Community Choir	3
Other (please specify)	3
Free response - "Occasional gigs (theatre pit)"	1
Free response - "Balkan Brass Band, Polka Band"	1
Free response - "Pit orchestra for musicals (sometimes)"	1
Cuban Band	0
Salsa Band	0
Mariachi Band	0
Country Band	0

Table 16 continued

African Drum Circle	0
Gospel Choir	0

While most teachers indicated that they performed in ensembles outside of their teaching job, only one of the teachers indicated that they performed in a world music ensemble (Balkan Brass Band). A follow-up question regarding repertoire played in these performing groups and how they incorporated world music traditions may have helped to further understand these results.

The following questions all used a Likert scale with the responses of *Never*, *Rarely*, *Sometimes*, *Often*, and *Frequently*. Teachers were asked the extent to which their outside performances influence the curriculum, or the “what” that they teach. Two stated *often*, five stated *sometimes*, one stated *rarely*, and one stated *never*. Teachers were asked the extent to which their outside performances influence the way they teach. One indicated *frequently*, one identified *often*, six identified *sometimes*, and one answered *never*. Teachers were also asked the extent to which their curriculum/repertoire that they teach (or aspire to teach) is influenced by the kinds of performance opportunities they pursue outside of the classroom. One answered *often*, seven answered *sometimes*, and one answered *never*.

It appears that most teachers who perform in outside ensembles allow that work to influence their teaching methods and content. More information on this subject will be discussed later in this chapter during qualitative data analysis.

Culture Bearers/Teachers and Concerts

The final set of questions asked teachers if they had ever studied music with culture bearers⁹ or teachers from outside of their own culture. The majority, six, answered no, while the remaining five answered yes. When asked about the culture that the teacher represented, teachers responded as follows: “Northern Africa,” “Balkan brass music,” “Middle East/North Africa; Caribbean,” and “West Africa; Sub-Saharan Africa.” A follow-up question about the location and scenario for these lessons would have been helpful in discovering why these are the regions represented.

Teachers were also asked if they attend concerts that expand their understanding of world music. The overwhelming majority, ten, answered yes, while one teacher answered no.

While many teachers teach about world music, only a few have studied with culture bearers outside of their own culture to improve their understanding of those new genres. It seems the preferred method outside of school is to attend a world music concert with their family and friends. This could be due to cost, language barriers, or not having the access to culture bearers with their already-busy work lives. Further investigation would be needed to learn more about the influence of these factors.

Willingness to be Interviewed

The final question of the survey asked teachers if they would be willing to be interviewed for Phase 2 of the research study. Nine of the eleven participants indicated

⁹ Barnwell (n.d.) defines a culture bearer as “a person who has consciously embodied culture and is in the process of transmitting it.”

that they would be willing to be interviewed and all nine of those teachers were then interviewed over Zoom.

Phase 2: Qualitative Interviews

In Phase 2, interviews were conducted using the Zoom video conferencing platform. At the end of the Phase 1 survey, participants were asked if they were interested in being contacted for purposes of the interview phase. Those who indicated their interest to be interviewed were contacted to confirm, review the parameters of the process, and be scheduled. Their interviews were recorded using Zoom, with transcriptions auto-generated by Zoom. I edited the transcripts to ensure readability, removing extra words and streamlining comments whenever possible without compromising the content of the interview. The transcripts were then imported into Dedoose, a secure software program designed to analyze qualitative data, and analyzed for themes (Creswell, 2018).

I used original *a priori* codes for initial data analysis:

1. Teacher Preparation
2. Curriculum Development
3. Pedagogy
4. Performance Life Outside of School
5. Professional Development

As data analysis progressed and more codes emerged, some of the original *a priori* codes were altered to better describe the data:

1. Administrative Support
2. Certification

3. Classroom
 - a. Curriculum Development/Content
 - b. Pedagogy/Delivery
 - c. Repertoire
 - d. Special Guests
4. Interest in World Music
5. Performance Life Outside of School
6. Professional Development
7. Quakerism
8. Teacher Preparation

I used this final set of eight codes to report data collected in the interview portion of this study. The following is an explanation of each code and its findings. It is important to note that for qualitative analysis, the data collected helps to illuminate the quantitative data more fully and gives rich and descriptive prose to support the study's research questions.

Administrative Support

All the teachers interviewed were asked about administrative support for teaching world music at their schools. Overwhelmingly, teachers felt supported by their administrators – both department heads and principals. Tanya¹⁰ explained this support as

¹⁰ All names used in this document are pseudonyms to protect the identity of those who participated in this study.

simply “a matter of how big can you dream,” alluding to the fact that administrators supported her endeavors to teach world music in a multitude of ways.

Lisa said she and her colleagues would “be in trouble if [they] didn’t!” teach world music, which speaks to the strong support at her school. It sounded like an expectation that world music be included in the curriculum from an administrative standpoint. Sonia discussed the idea that administrators “care a great deal because they are looking for a music curriculum that is all encompassing, that is welcoming.” Sonia’s school environment is one in which administrators want students to learn about music from around the world, and they support this work. She enriched her remark by discussing how the school community, both student body and teaching staff, has changed quite a bit from when she started in 1994, becoming much more diverse. Her administrators support her because they know she is “taking a risk” in the new material she is presenting, especially with the changing demographics.

Sonia’s comment connects with Joe’s belief that teaching world music is closely connected with Diversity, Equity and Inclusion (DEI):

when I think of world music, in general, it's so closely connected to...DEI and that work is messy and difficult. And you can say that you want [diversity and inclusion in classrooms], but if you don't actually support [world music] in the way that it's taught, and [think] that it might be different than a typical music theory class or ensemble or whatever, it might be that you're not really doing that work, that is a performative justice. So I think, to me, it really needs to be a comprehensive understanding of it and understanding that, yes, you can advocate for the class, and you can support the class, but then you also need to support it when it's actually happening, and you need to understand how it's different and how students might even encounter that differently, how they might see one class and not understand or appreciate it, but then take it and gain a different context or different perspective on it.

Joe shared that administrators must support the inclusion of world music and understand that sometimes not all music fits within the European paradigm. Music from various cultures should not be perceived as harder or easier based on the European mindset but should be presented to students in a culturally accurate way.

Administrative support is essential to school processes and curriculum offerings and, as noted, these teachers indicate that their Quaker schools seem to have strong administrative support for the inclusion of world music in the music classroom. Although it is possible to address world music in curricula without the express support of administrators, their solidarity can make the process easier and possibly more effective. It is encouraging to see that all teachers felt supported by their administration, even if there was variability in magnitude.

Classroom

Teachers were asked about how they incorporate world music into their classroom teaching experiences. Their responses were coded first as *Classroom* and then more specifically as *Curriculum Development/Content*, *Pedagogy/Delivery*, *Repertoire* and *Special Guests*. I'll explore each one of these codes as a way to further understand how teachers utilize world music in their classrooms.

Curriculum Development/Content. All the participants explained various types of content that they include in their music courses at their respective Quaker Schools. Regardless of the specific curriculum, teachers approached content selection from a place of inclusivity and diverse material.

Joe created a course to study rap and hip hop to move beyond the traditional types of music history studies found in many schools:

My hope is to give them a musical foundation of music that they already listen to and let that be the bridge to musical analysis and understanding, but also that they understand that there's value in Rap and Hip Hop as a legitimate genre with good and bad, just as there is in Classical or Jazz or whatever it might be. That rap is an expression of black excellence; so that was really an opportunity for a course that I felt was needed and that breaks away a little bit from a department that is very Western-centric and I think we've made some good strides to being a more representative program but we still have a lot of work to do on that.

Joe also acknowledged the departure from teaching traditional music theory and approaching this work with multiple lenses:

In my other courses, in particular music theory, we've moved away from sort of a strict lens on the Western theory and 18th century keyboard harmony to a much broader focus of popular music and 20th century music and an application in different styles. Western art music is still part of that theory curriculum, but we also look at others, for example, if we're studying chord structure, we might look at a Bach Chorale and then also look at a Hoagy Carmichael piece, and then we might look at more contemporary artists.

Joe is able to bring in music from other traditions as a way to teach Western music theory concepts traditionally taught using classical music. This allows students to access material they want to explore utilizing the tools that he gives them. Joe further explained that an existing piano course was being transformed into a Fundamentals of Music course, with the goal to expose students to the foundational elements of music using global styles:

It's really designed for students who – especially that entry point in ninth grade when we have such varying levels of musical ability and musical experiences to sort of provide a basic foundation for that and do a mix of some very fundamental music...taking the music that they love and understand and know and using that as the access point.

Through all of this work, Joe specifically mentioned that it isn't fair to compare Western styles with world music when one is studied for years and the other is newly explored by students:

So, I think comparing them across is simply wrong...I think if we taught world music in the same way that we teach Western music from a Pre-K through 12 lens, we could do the same things that we do with Western music in high school that we can't do because the students' day to day experience is not the same.

Other teachers commented on the amount of time it takes to locate and compile enough information to share with students. Tanya utilizes textbooks, finds videos on YouTube, talks to experts, and does other research in order to gather materials for use in her seventh-grade world music course. In one of her units, Tanya includes music from Estonia, and she discussed how this lives in the curriculum:

the Estonian singing revolution which I wouldn't call this non-Western music – it's like very European sounding, but it is in the world. And so we talk a lot about how music is a social unifier and it is an instrument of change, and then we tie it into the civil rights movement and how the songs of the civil rights movement really propelled a peaceful movement and that was striving for equality, another SPICE. Community building is a huge thing – we talk a lot about how – in world music specifically – how the music and the culture intersect, so, in other words, when would you hear this music? Is it at a funeral? Is it at a wedding? Is it a rite of passage? What kind of foods are they eating when they're hearing this music? We talk a lot about the different elements of community that come as a package in different cultures, so they can link it to other things they know – Oh yeah, I've been to a Moroccan restaurant, I hear this music, I've tasted this food, I've seen this traditional dress. Those are all elements of community that we bring into class.

Tanya explores world music in a multitude of ways, going beyond the simple musical attributes to explain the music's role in society and how it functions in the broader

context. Tanya also made a conscious effort to tie all of this back to the Quaker testimonies.

Tom talked about the type of music that he includes in his various courses. In his guitar class, they study folk songs from various cultures, but follow the textbook more regularly, with some supplemental material added as well as a unit on songwriting infused throughout the semester. In his ensemble classes, he can explore music with more freedom:

I have a little bit more leeway, even though we're not doing music that I would consider world music. I do a fair amount of exposure with those classes. I structure my ensembles based on individual and ensemble skills, music philosophy, critique which is my inroad for that and then of course, performance, right? For critique, I bring in – I put recordings together, either myself playing, but also YouTube is being a really great resource and pairing that with philosophy – philosophical discussions about what meaning, and music is, where meaning lives, how different areas of the world perceive music or use music or how does it function in their society. And, so I'm really able to – not like every week but, to do something once a month on critique and philosophy, where we were thinking and listening to music from outside of our experiences and approaching it from not a ‘wow that sounds strange and different to me’ but approaching it from a ‘let's talk about.’ What this music means in this context and even though it may sound different to us...What is the value in it and what can we draw from that and how does that inform our own Eurocentric bias?

While Tom doesn't program a great deal of world music, he approaches the music courses that he teaches with a lens of inclusivity and attempts to acknowledge Eurocentric bias. Exposure to these ideas helps to foster a sense of belonging and a broad range of experiences with music.

Tom also described a mix of students from various backgrounds in his ensembles, including both international students and students who live locally and whose family backgrounds and cultures are quite diverse. He constantly thinks about “windows and

mirrors in repertoire” and ensures that his students see themselves in the music that they perform:

I think about the composers and the style of music I'm putting in front of people, with an eye especially towards who's in my class because I want them to see themselves – I want our female students to see women composers and I want our black students to see that we're doing compositions by black composers – windows and mirrors are very important to me because it's important to my students and it's important to me – regardless of my students it's important for me to expose even if I had all white students – it would be important to say: ‘not everyone's a white composer, especially white male.’

Tom is very intentional in deciding what content to include in his classroom and the reasons why. Strong insight and constant evaluation are invaluable tools for an educator.

Rhonda shared information about how she approaches teaching beginning band. She alternates between her method book, *Essential Elements* (Lautzenheiser et al., 1999), and other materials that keep students consistently engaged in playing their instruments. For inclusion of world music, she struggles with the idea of how to “get sixth graders to understand...when they’re barely hanging on to do re mi fa sol.” She identified the first step as the “entry point” for students and discussed how it is a challenge for teachers to discover where to begin. Rhonda believed that if undergraduate music education programs focused on giving teachers the skills to create entry points into world music, there would be more inclusion and understanding of world music amongst students.

Lisa discussed specific content that she teaches in her high school world music elective. Specifically, she talked about teaching this course online during the pandemic and incorporating the video conferencing tool that was not previously integrated into the course:

what was kind of fascinating about that was it enabled me...to bring in a friend [via Zoom]... who's a percussionist who has had experience with certain African drumming practices – he is Black and he plays jazz and I've performed with him as well, but so he has...a lot of knowledge and understanding about drumming practices in Africa, for instance, so he did a Zoom session with our students. Hopefully, at some point I'll be able to bring him in in-person and we can understand that a little bit better. So I think that if anything from the pandemic, the ability to contact people in other parts of the world who might be able to help us with things is really helpful.

Lisa also discussed bringing the expertise of culture bearers to her classes in order to allow her students to be fully informed about the music they were exploring. Lisa made the point that culture bearers are not just experts in musical traditions, but also language:

anytime I do repertoire in...another language. If it's a piece that's in Spanish, I will bring one of our...Spanish teachers who are native speakers and I will bring them in to speak to help the kids with it – we have some students who have that as their as their heritage language...I will bring in the Chinese teacher and we do songs in Chinese, which doesn't happen often, but we do it once in a while. So, I look for people – I have a colleague from Hungary and we've done a piece by Bárdos that I brought her in to correct their Hungarian.

Lisa mentioned three textbooks that she uses to teach world music concepts: *World Sound Matters* (Stock, 2004), *Soundscapes* (Shelemay, 2015), and *Listen* (Kerman & Tomlinson, 2023) Each resource provides unique material to share with and engage with students. *World Sound Matters* exposes students to the background and cultural context of music:

it goes into the musical construct of each example, and it provides some illustrations, drawings and things. It doesn't have pictures, but has drawings and things of the different instruments, for instance. It also has an accompanying book of transcriptions that has notation, so when I'm

doing world music topics with my IB¹¹ students, for instance, I will give them this transcription [and] will say: let's look at this and analyze this a little bit.

In the *Listen* (Kerman & Tomlinson, 2023) textbook, there are units called *Global Perspectives*:

that usually focused on some sort of structure or musical element that we had that had been covered in Western art music that then got connected around the world and to have the ones that I really loved using - one was sacred chant and I pulled out [a] lesson into my world music class. Most kids are a little familiar with Gregorian chant just because it's used so much in other arenas. So we'll talk a little bit about one, and then I play them a Qur'anic chant; I play them a Hawaiian prayer chant and then I play them a Navajo chant. And we compare the musical elements and find what they have in common and what might make them different and I usually do it as sort of a – let's listen to this and see if you can guess where it's from.

Lisa also discussed getting students actively involved in making or composing music, not just talking about music:

I try to get them actively involved – there was something we were doing, it may have been a Gamelan thing, where they each had their own rhythm that I had them tap out in different ways, and then they switched with doing things and I do that when we do the two against three – the Sesquialtera (the simultaneous feeling of $\frac{3}{4}$ and $\frac{6}{8}$, very common in Latin music (Think “America” from West Side Story) from Latin cultures. I divide the room in half and I try to get them involved, other than just me talking at them kind of like I’m doing right now. But so that they get involved in – they understand and that's one of the things I use.

¹¹ IB is an abbreviation for the International Baccalaureate®, which is an organization based in Switzerland that offers various academic opportunities for students to become life-long learners and develop the skills necessary to be global citizens. It offers four educational programs to students aged 3 to 19 across the globe and gives students the tools to ask thoughtful questions and care for others, with the overall goal of making the world a better place (International Baccalaureate®, n.d.-a).

One of her final projects asks students to explore the music of their own family:

called My Family's World Music and I...assign before our big winter break so they have an opportunity to talk to older relatives – with the understanding that many in our community...have...relatives who...may have come from some other place and so that gives them an opportunity to investigate a little bit more about their own heritage.

Throughout the semester, she tries to cover all regions of the world and showed me an online portal that she created for her students called World Music Central. In this portal, she has headings that include: Smithsonian Folkways, Global Perspectives: Sacred Chant, African Music, Middle Eastern Music, Asian Music – China, Asian Music – India, Asian Music – Japan, Latin American Music, Music of the South Pacific, and World Music – A Global Journey. She described her curriculum in the following way:

We do a brief thing on Middle Eastern music – I try to cover China, India, Japan, Latin America, and if we have time, a little bit of music of the South Pacific. I don't always do them in the same order, although we most always start with African music. Simply because that has - well the sacred music and the African music – just because of all the different places in which that moved – sometimes, I've gone to Africa, Middle East, sometimes I go Africa, Latin – you know, Caribbean and Latin – and usually if I go Middle East, I usually go to India and then China. So I try, and then Japan. I try to help kids understand some of the paths that music has traveled.

She also described how she used existing student knowledge from the social studies curriculum to deepen student learning in her class. This is a fine example of cross-disciplinary work that allows students to enhance their understanding of world music through the support of their previous and concurrent course work.

Lisa shared that she teaches the International Baccalaureate® (IB) music class at her school. That curriculum has always incorporated a great deal of world music. Lisa described the previous iteration of the IB music course as asking students to explore

music from two diverse musical cultures. Lisa stated that this was a challenge because it is so hard to quantify what makes something a distinct culture. The new curriculum is less Eurocentric and allows much more freedom of student choice in what constitutes a musical culture.

One of the activities that Lisa talked about doing with her students is called Listen and Write. She plays a piece of music for her students; they write what musical and structural elements they hear within the music. Using these observations, students figure out the context; thinking about where the music is from and the time period it was written. Examples that she shared were songs from Leonard Bernstein, the Turkey Trot, “Kol Nidre” for the Jewish holiday of Yom Kippur, music from South American (Peru and Brazil) and music from China. She also described connections between work songs across cultures. One of these connections was exploring Vietnamese work songs and work songs from the American south. She described these same sorts of connections with Gregorian chant and other chants throughout various cultures of the world. A theme that runs throughout her work is finding similarity within difference. Lisa also explained that she engages students in the material through singing music from the various cultures studied.

Lisa explained an important connection between Quakerism and world music during her interview. She stated that understanding other cultures is deeply engrained in the curriculum at her school from the lower grades all the way through to the 12th grade. This is true in all classes, not just music. She described many cross-disciplinary

connections and the ways in which Quakerism is inherently based on understanding others and respecting their cultures.

Sonia discussed her middle school general music teaching experiences. She incorporates some of the Will Schmid drumming songs and language that she learned years ago when she took the workshops. Will Schmid's curriculum explores the music of Africa and the Caribbean as well as other multicultural traditions through the musical lens of improvising, moving, creating, communication and teamwork, the West African style of drumming and also incorporates music composition (World Music Drumming, n.d.-b).

In her classroom, Sonia focuses on one place in the world and compares it with another place and different types of music. She makes it clear to students that everything isn't pop music, even if that is shocking at times. In 8th grade music, she focuses on American music and looks at the blues and jazz as well as music from the Caribbean. She makes special note to talk about what part of the Caribbean music is from and how that relates to the influences and characteristics within the music:

And this is where I've had to work hard on my own education - where in the Caribbean? The greater Antilles? Lesser Antilles? What regions? If you're closer to South America, how does that affect the flavor? Cuban does different from Brazil, you know? Central America, and then there's South America. There's such a rich knowledge to be had about those regions, this is not the time...Showing them the map and talking about who lives there. And what instruments they use and why they use them and that, over time, what maybe belongs to, more indigenous folks and what has been adopted by whoever has come through and a lot of people come through for lots of different reasons and that's another thing - I remember the days of having more time to teach and having really rich conversation - why does this region have these people in it? And how did those flavors evolve over time? Just like in the [urban city where I live], you've got different a city of neighborhoods and each neighborhood is

unique. Knowing dialects, how people talk, but what people like and what they eat and that's within a city. Imagine what is happening on this island. Those are the kinds of conversations I would get to have with my students that are missing now because of less time and the urgency of just getting back in the classroom – this is how you do music in the classroom.

Sonia compellingly stated the required nuances of teaching music from around the world and how it is vital to be as specific as possible about the original geographic location of the music.

April described how she focuses on teaching the context of music learned from other cultures, including a map with geographic location, how the song is taught in the culture, and the language it is in. She also believed that showing a picture of the composers can help with “representation of different composers.” All of this work connects her teaching in a Quaker school and the importance of diversity in music and culture.

In her 6th grade music class, she teaches world drumming from West Africa and Latin America, focusing on similarities and differences between the types of drums and handheld percussion used. In the high school, she has various music electives, some of which give her students the opportunity to build instruments from various cultures. Through this work, she also introduces the various rhythmic languages on the drums, such as “takadimi... a little bit [of] syllables and the hands [and] counting.”

One other element of her teaching centers around the conversations she and her students have around the term world music:

I hate the name world music because all music is World music... What isn't world music? And, that's what I say to the kids. I'm like: you know this is called world music and I showed them the book but I'm like all music is world music, because this is the world that we live in, and so

every music is world music. What this really means is studying traditions from around the world, and specifically the traditions we're going to look at are from West Africa, and blah blah. And all of them are just like – okay. Yeah I just kind of do that little intro when I'm starting with a new group. It's kind of a silly title, because all music is world music because we live in the world, so what kind of music isn't world music? It all is.

With this outlook, it is clear that April is open to many different ways to teach her students music from around the globe.

In her drumming classes, April teaches patterns and grooves from all around the world and has the students drum to recordings of Eurocentric music to see how different beats fit into Western-based music. She shared that this process allows students to see the connections between Eurocentric music and various places around the world, understanding that there is familiarity in the unfamiliar: "...when I'm teaching clave rhythm – the same thing – like clave rhythm shows up in a lot of popular songs."

When April teaches music theory, she purposefully tells students that it is "music theory that's from Europe." While her focus is on the European tradition of music theory, she does include sporadic elements from various cultures that don't fit into the normal theory framework and explains them as needed. She believes that "[j]ust dropping these little things in every so often where it doesn't fit what we're doing...[t]hat's outside the realm of what we're learning about but it exists and it's super awesome." She utilizes what students already know from the Eurocentric system of music theory to help explain those elements that are foreign to their knowledge and understanding.

Lou, a K-8 music teacher, described the classes that he teaches and how he incorporates world music throughout his curriculum:

So in fifth and sixth grade, we do a whole session on African rhythms, particularly from Ghana, Nigeria, and Togo. We learn about the countries, we learn about the native language there, and then we get into some of the rhythms. A lot of it is two against three so we talked about hemiola. And we perform two against three and the kids get that really quickly and they're super excited about it. We talk about the country a little bit; we talk about the instruments a lot and I incorporate some Nearpod lessons. Then we perform a lot of it as well, because I have djembes, I have talking drums, I have agogo bells and all those kinds of things.

He elaborated to mention the diverse regions of the world he explores in his classroom:

But as far as world music I do touch on Indonesia..., India, Indonesia, music of Ghana and Nigeria and Togo, some Cuban, and some South American with some of the songs that we do – either a traditional Mexican songs or something from Guatemala or things like that, and I also do quite a few songs from South Africa for choral presentations – Siyahamba... there's a handful of them that the kids just love and they become traditions that we do every year.

Lou continued to share information about the percussion instruments he explores with his students:

Then we do a lot of percussion things. I do some Cuban music, like Tito Puente kind of stuff. We do Oye Como Va. I did a whole orchestration for Orf instruments on that. So we talk about music of Cuba and the Latin rhythms and things like that as well.

As part of Lou's job, he also teaches a religion class for several months out of the year that explores various religions from around the world. Lou finds simple and meaningful connections between music and religion:

...the whole religion aspect gives me another chance to incorporate music, you know. Indian raga music – we listen to that and we do like a little Punjab, a prayer kind of thing in front of the idols with some incense and kind of get into the whole vibe of it, you know, which is really interesting.

Lou shared some information about how European classical music lives with other genres of music within his curriculum:

Well, I'd say European classical music is probably a smaller portion than world music. I don't teach a lot of... I do certainly teach about composers and time periods, the Renaissance. But I don't teach it to every grade. Fourth grade gets a whole thing about – because we do Christianity and that's kind of my lead-in. I talk about Christianity and then I talk about how influential the Church was in the writing of music. Then we talk about the Renaissance period and the art and the architecture and all those kinds of things, and then it kind of builds into composers in the Baroque and Bach and Mozart and Beethoven and things like that. I also talk a lot about – right after we do the African rhythms, we talk about the history of rock and roll coming from slave songs and blues and all of these different things. So, in a sense, that's kind of world music in my opinion, you know. They get a sense of that. They definitely get a lot more world music, but if you want to talk about Western music, I'd say they get more Western music. We do a lot more pop songs and choral things. We do a ton of Beatles and stuff like that.

Finally, Lou discussed teaching the ukulele and trying to incorporate music from Hawaii and Polynesia in this work. This connects with Sue's discussion about her 7th grade ukulele class and how they also explore music from Hawaii and “incorporate both...listening examples and...playing some music from outside of...both classical and American folk music.” She mentioned how she tries to bring awareness to other string instruments, languages and cultures from around the globe.

In her 8th grade general music class, Sue talked about exploring the Estonian singing revolution, the United States civil rights movement, music from African and African American traditions that helped to influence the blues, and anthems representative of various countries from around the world. With all of these disparate elements with her curriculum, Sue strives to teach music within various contexts and backgrounds to further educate and diversify the knowledge of her students.

Pedagogy/Delivery. Teachers identified many elements of their pedagogy that directly connected with the cultures that they teach. This included teaching by oral tradition, if culturally appropriate, and bringing in cultural elements (history, geography, food, etc.). April stated:

and so I'm doing a song with my middle school students from Ghana and I'm not going to give them sheet music because they learn it that way. It's not that kind of song so why are we learning it that [way]? I'm finally like, Oh, you can teach things in different ways and it's okay.

Lisa talked about how she connects Western styles with music from around the world. Specifically, she talked about how she teaches chant to students; she doesn't just focus on Gregorian chant, but rather chants from all over the world, including from the Middle East. This cultural synthesis helps students understand how concepts are not limited by borders.

Sonia commented on the types of students that she teaches and how that impacts what she is able to teach in the classroom. Sonia stated:

You would play the recorder. In parts. With other instruments. We did Sumer Is Icumen In, I'm not sure if you were there – recorders, drummers, singers and props. I would never be able to do that today. The first thing – they listen to the old English and they would be like: what's this? This is a common issue. If they hear something that's not in English, the first thing or Spanish, I think they do better with Spanish songs than other songs. What is this? They laugh and make fun of it and I would never have gotten that 15-20 years ago. If a teacher presented something – I'm going to give this a lot of respect, because I trust my teacher and they've never steered me wrong, and this is going to be fun and I trust that they're going to be, but today: why are we doing this? I don't like – do I have to do? I don't like it, I don't have to do it. [That] would happen rarely, now it's pretty routine and that's a buzzkill. Let me tell you what. It erodes confidence on the part of the teacher. Come on, you don't like it.

Sonia made the important point that her pedagogy has to shift to present material to students in new ways as current students might not be as engaged as previous students that Sonia used to teach.

Joe discussed how he gives students the tools to be able to access different music by giving them a “musical foundation of music that they already listen to and let that be the bridge to musical analysis and understanding.” Joe described his process for teaching music theory in the following way:

moved away from a sort of strict lens on the Western theory and 18th century keyboard harmony to a much broader focus of popular music and 20th century music and an application in different styles. Western art music is still part of that theory curriculum, but we also look at others, for example, if we're studying chord structure we might look at a Bach Chorale and then also look at a Hoagy Carmichael piece, and then we might look at more contemporary artists.

Joe recognizes that students must be served well in the classes that he teaches and that global styles can be new avenues of exploration for students and allow traditional Western concepts to be taught in new ways:

That's how I approach all of our global music courses; where is there need – where are we not serving our students well – when we think of like larger music. And sort of going back to my own training, I think that the thing that I'd like to explore, as I do, professional development, and I did a little bit of that this weekend is music of Asian cultures, because I think that is a space where we just don't typically sing, like ensemble singing is not as common in those cultures, but I know that there's a lot of really great repertoire, and I know that it takes some new techniques and new pedagogical approaches to those works, but that it's a really rich and undiscovered tradition, particularly in the United States.

Once students are able to have a common vocabulary, this allows students to talk about music from different areas of the world in coherent and thoughtful ways. The purpose is not to compare. Joe continued to explain:

they are not worthy of comparison and they both represent excellence and different styles...I think if we taught world music in the same way that we teach Western music from a Pre-K through 12 lens we could do the same things that we do with Western music in high school that we can't do because the students' day to day experience is not the same...it's just something that we do as a discipline; don't include enough of and I don't know that we necessarily can get that level of sophistication that it takes to sing an Indian raga fully and correctly. That's years and years and years of practice. I'm not suggesting that we should try to do every single thing and do it really, really well, but I do think that if we balance our approaches to that and think about what we want the students to learn, that eventually that can sort of elevate the performance practice or the musical analysis or whatever it might be by the time they get to the High School.

Joe believed that if students started learning music from around the globe from an early age, it would help create a foundation for what they could accomplish in high school that would go beyond the Western tradition.

Tanya talked about teaching world music by compiling her own resources via textbooks, YouTube, researching via Google, and talking to experts. This form of pedagogy allows her to pick and choose what is appropriate for her students and how much detail she would like to focus on in any given area of study.

Tangentially related, Tom discussed his performing arts tutorial class as being student-focused:

the student takes the lead really in terms of what they're looking to accomplish for portfolio, audition repertoire, things like that. I have a little less opportunity to stretch because they're looking not to do something outside of their comfort zone, but something that's going to showcase their current abilities and to match that to what they're looking for the next steps out of college.

In this class, Tom focuses on student-centered learning, where he facilitates what students should be doing. Tom stated that he discusses “representation and identity,” and he encourages his ensembles to choose their own music:

we collaborate and make that decision together. Through that lens, we think about representation and pulling in different styles...It doesn't really matter if we do exactly what I want to do – we're gonna learn, we're going to enjoy what we're doing and we're going to be better people because of it. The pathway is not as defined and rigid as it needs to be.

Tom recognizes that the path towards musical success is not straight and that there is no one way to experience a music class or ensemble.

Rhonda talked about her use of method books in her instrumental music classes and stated that “just because a method book has been written doesn't mean that it's accessible.” She utilizes *Essential Elements* (Lautzenheiser et al., 1999), but not exclusively. She'll mix in sheet music from other places and go beyond the repertoire in the book to include more music from around the world.

Lisa discussed how she connects world music with other Western styles:

Most kids are a little familiar with Gregorian chant just because it's used so much in other arenas. So we'll talk a little bit about one, and then I play them a Qur'anic chant; I play them a Hawaiian prayer chant and then I play them a Navajo chant. And we compare the musical elements and find what they have in common and what might make them different and I usually do it as sort of a – let's listen to this and see if you can guess where it's from.

This technique of connecting music's role across cultures is one method to have students directly engage with the material in thoughtful ways.

Sonia stated that she wants to give students a rich experience while they are in her music course: “What will be meaningful to them that will give them a rich experience as such a short span of time that touches on different instrument groups.” She wants students to connect their past experiences and past learning and bring it into the music

classroom to understand the world around them. Unfortunately, Sonia has limited opportunities to teach world music:

Before Covid, I would agree, I was trying my best to teach world music to students and that was the focus of the class. Focus has shifted more to what can we throw against the wall and have it stick to give students a meaningful musical experience. So it's fair to say we are reinventing the wheel and considering everything, but it feels really awkward and unwieldy because our focus is just...all over the place.

Sonia discussed how music teachers go above and beyond to honor cultures and help support representation within the student body and curriculum:

[administrators] are looking for a music curriculum that is all encompassing, that is welcoming, [t]hat serves the community that has changed quite a bit – how our school looks today in terms the student body and teaching staff and faculty is very different from when I first arrived in 1994. And that's a good thing that's long overdue, but it's not perfect and it's still a work in progress. So it's for that reason of who our students are and honoring the cultures that exist everywhere in the world is important, but also when teachers put themselves out on a limb and music teachers do that routinely. Whether they're using a piece of music that some people may like or not like may have lyrics that, for whatever reason, resonate or don't resonate – teachers take creative risks all the time.

Sonia continued to share how important it is to understand music pedagogy:

Knowing the difference between Gordon, Kodaly, Orff – all of it, Dalcroze for movement. For me, that's a foundation of resource that you can turn to to have a really good foundation for teaching music education. When folks don't have that, there's gaps in their understanding of curricular – not just delivery of curriculum or delivery of content, but a lot of people in Quaker schools have to create content, create curriculum and if you only know how to play the guitar really, really well on your gig on the weekends, and you know chord changes, and you know a lot about a very fair variety, but you don't understand how child development fits into that equation, then, that's the stumbling block and the folks that haven't had the degree in education, haven't been through the student teaching, haven't been to the child development classes, there are gaps in their learning and I think that's detrimental and that's my opinion.

She is a firm advocate for using strong pedagogy to inform instruction, especially in the ways that content is delivered.

Lou discussed how he uses technology to help supplement his teaching:

It's a technology, where the kids log in to either something that you create. It hooks up with Google slides so I can create things in Google slides and then add in Nearpod lessons which are surveys, bulletin boards, little games where they have to answer quickly and then they climb the mountain... those kinds of things. In there, they can draw the djembe, they can draw the lunga, the talking drum, so they really get to identify all the instruments. And then we listen to a lot of it. We look at some of the rhythm of it, and then we get into additive rhythm and all those kinds of things.

Lou is the only music teacher at his school and he teaches the same students year after year. Lou's students learn the framework of what happens in music class and the type of pedagogical and curricular tools that Lou employs. Students understand these processes quickly and this lays the groundwork for student engagement for future years. Connected with these statements is the notion that teachers are actors:

For sure I think being able to be up in front of people and be silly. You're always kind of an actor when you're a teacher. It doesn't really matter how you feel. You have to put on a happy face and do your job and make it fun for the kids. I think, in that aspect of being a performer, that helps me a lot with teaching. And I think it really helped to develop my ear performing as much as I do. It helped my vocal abilities; it helped my musicianship, which helps my kids and allows me to think of different ways. I'm still learning how to practice the best way, so as I learn I'm helping my students learn as well.

Lou fully recognized that students are drawn towards educators that show enthusiasm toward a given subject. This is the most fundamental type of pedagogy; believing in what you teach and showing your love for the subject in all that you do in the classroom.

Repertoire

Teachers had varying thoughts about how they chose repertoire from musical traditions across the globe in their various classes. Sonia discussed how she would incorporate folk music from other countries into her teaching, while Tom talked about choosing music outside of the “Eurocentric and American-centric traditions.” In his guitar class, Tom brings in a lot of different types of music in order to allow students the ability to conceptualize and compare the music. In his ensembles, students talk about representation and identity while also incorporating music from different countries such as Brazil or Argentina. Because Tom teaches at a Quaker school, he avoids anything related to the military, including marches.

Tom also talked about his experiences performing outside of his teaching life in various Eurocentric ensembles. His work in these ensembles remind him that there is more music in the world beyond the Eurocentric repertoire choices and he strives to include more diverse and global music in his school ensembles

Rhonda mentioned how she teaches folk songs first, avoiding the typical songs found in the band curriculum when necessary. She teaches a French folk song and then moves into some music from the jazz tradition to give students the skills to move into the study of unfamiliar musical traditions. Rhonda also talked about starting her eighth-grade students out with more traditional music because that is what they are familiar with, and then moving into music from around the world as the year progresses. She talked specifically about Peruvian music and how she includes that in the classroom.

Lisa talked about singing music in languages other than English in her choral program and bringing in culture bearers to teach the language and its nuances to her students. April programs music from wherever her international students are from; most recently from China. In April's world drumming classes, she tends to shy away from Eurocentric material and focus on music by "African artists." She has also brought "Australian aboriginal [music]...that has overtones" to her choir students to learn something unique. In Sue's guitar class, she explores Hawaiian music as well as folk music from Japan, like "Sakura." These meaningful ways to engage with cultures express a desire for understanding across peoples.

Special Guests. Only three teachers talked about inviting special guests into their classroom to perform or teach about world music. There could be many factors that prohibited teachers from bringing in special guests to teach or perform about world music in their schools. Teachers might not have had the connections to specific culture bearers that would facilitate virtual or in-person visits. Language barriers might have made it challenging for performers to visit classrooms, especially if translators were not available. Even though Quaker schools are private schools, this does not mean that their resources are infinite and budgetary concerns might have also contributed to schools not inviting special guests. This finding was surprising because all interviewees taught during the pandemic, when it became commonplace to use Zoom (or other forms of distance communication) in classes. While this technology could have made it easier to invite guests to the classroom because distance was no longer a factor, barriers such as comfort

with technology and teachers having the bandwidth to communicate with and coordinate a guest's visit could all have been factors in the lack of special guests.

Lou remembered a musician from Azerbaijan that came to play in his undergraduate world music course. He reached out to invite him to work with his students and give a presentation on the music of Azerbaijan. Lou said: "I stayed in touch with him and I had him come to our school and do presentations." April also talked about a special guest that she brought into her class:

There's a woman that I brought in and then sort of during the pandemic, I forget, I tried to bring her in remotely and then somehow it just didn't work. But there's someone that I know through a friend who build shekeres and she came in and brought her instruments with her and she did some playing with the middle school kids and the upper school kids and she was super cool. And yeah let's see and I had like a vocal percussion guy that I met sort of through like the Bobby McFerrin world, workshops that was in Portugal when he Zoomed in. That was. cool. And so yeah I have brought in some guests.

Lisa discussed bringing in a guest via Zoom during the pandemic:

a friend from here in the city, actually, who's a percussionist who has had experience with certain African drumming practices – he is Black and he plays jazz and I've performed with him as well, but so he has he has a lot of knowledge and understanding about drumming practices in Africa, for instance, so he did a Zoom session with our students. Hopefully, at some point I'll be able to bring him in in-person and we can understand that a little bit better. So I think that if anything from the pandemic, the ability to contact people in other parts of the world who might be able to help us with things is really helpful.

The COVID-19 pandemic prevented teachers from bringing special guests into their physical classrooms, but this could have done virtually. Even so, the majority of the teachers interviewed did not take advantage of this opportunity. Although I did not ask

why this was the case, I do wonder if they simply were overwhelmed with the amount of work they had to accomplish teaching remotely, or if nobody they knew was available.

Interest in World Music

Teachers mostly described themselves as having a natural interest in world music, some from a young age. This curiosity kept them engaged with music from various cultures throughout their undergraduate training and propelled them to seek professional development opportunities when they began teaching. Participants stated that this interest was amplified by their teaching at a Quaker school, where this work is supported by the ethos of the school and support of the administration.

Lisa noted that her teacher training focused on the Eurocentric model of music education and she attributed her interest in world music to growing up within a strong church community with a lot of exposure to African-American music: “I grew up in a church environment. I grew up in the metropolitan D.C. area and so I was exposed to a fair...amount of African American music.”

Lou discussed his love for all types of music with his desire to have his students like it, too:

Yeah, I was always interested in different sounding music, whatever that was. Whether it was industrial or crazy heavy metal or something like that. I always tried to listen to a lot of different things, so I can't say that I had a big interest in world music before [attending] my large research university in the northeast United States, but, again, I saw the value in it, and as a teacher, I saw the value in it. There were things that I really enjoyed there, and if I enjoyed it, my students would enjoy it. That's kind of always how I looked at it.

Sonia described growing up in a homogeneous, predominantly white suburb only to find herself attending a university in a very different demographic, asking questions about how to teach a particular group of students:

I came from [a rural, predominantly white county]. At that time, it was very homogeneous. I had been in some high school project which involved theater and music, and I went around to some area elementary schools. Who was I teaching? I was teaching people that looked like me... So here I am in an urban city... coming [in] with a whole different experience and I began to think... Who are these children? What is going to resonate with them? Am I just going to be the music teacher who is going to bless them with my ideas? Where do you start? Because who are you working with – the connection needs to be with the students – who your students are, where they're coming from, who their parents are, what their culture is.

This prompted Sonia to think about the types of music that she had been teaching and how she could reach her students more fully based on their own cultural backgrounds.

It is apparent that the interviewed teachers already had, before their undergraduate experiences, a propensity to explore and teach music from various cultures. This may account for their eagerness to speak further to this issue in a research interview setting. This interest, paired with Quaker school teaching, propelled these educators to pursue professional development opportunities to include a great deal of world music in their teaching lives.

Performance Life Outside of School

When teachers were asked about their performance lives outside of school, the majority stated that they did not perform with world music ensembles. The extent to which they did perform and what groups they performed with varied greatly. Some of the

reasons given for these findings include the COVID-19 pandemic¹², their main performance medium not being conducive to a world music ensemble, difficulty finding time or opportunity to participate in a world music group, and familial obligations and responsibilities. Many of the teachers who did perform outside of school did so with more traditional ensembles (e.g. choirs, musical theater productions, for weddings, community/local orchestras).

Sonia talked about previous performance experiences outside of the classroom early in her career:

[I'm not performing.] – part of that is where I am in my life right now. I'm in the grandma phase...and my daughters don't live near me – one is in Brooklyn – one is in Boston. So the shift of what's important to me personally, is spending time with them...[I]n the past – I've been involved with choirs outside of school. I used to sing with a local Choral Society...I used to play with ukulele groups and I love drumming circles, I would do that from time to time...[A]s life got a little more complicated [with] my family, [I've] gotten away from it, and maybe in retirement I'll choose to do something. I used to sing for weddings way back when I was first married. I was routinely doing a wedding or performing for something. It's a time issue.

Sonia articulated ways she performed, in and out of Western styles earlier in her career before other obligations such as being a grandmother became a priority. I asked if she would participate in world music ensembles outside of the classroom now if she had more time and she emphatically answered, “yes!”

¹² Data collection took place in early 2022, just when the constraints of pandemic life were beginning to dissipate in the United States. Many teachers hadn't been performing regularly or even teaching in-person until very recently.

Sonia was not the only teacher who noted that she, given more time, would perform in world music ensembles. Sue shared that she performs on the piano, violin and voice as a freelance musician:

Again, they haven't been [used as much], well because of Covid, but also because I'm pretty much a standard classical performer. [Classical gigs] haven't been very diverse, though every once in a while, I'll get the chance to premiere a new work from either a diverse genre or a diverse composer. That's been very few and far between at this point...because I freelance... You would think that I would have more opportunities, but I feel like I've pretty much been asked to do either strictly classical or musical theater.

Much like Sonia, I asked if Sue would participate in world music ensembles outside of the classroom now if she had the opportunity or the time and she answered, "yes."

Tom stated that he was "very active as a horn performer, and a lot of what I do doesn't lend itself to world music by nature of my instrument and the opportunities in the community for ensembles. I play with two, three, depending on the year." These groups give him the opportunity to play common Eurocentric repertoire on the horn: "I'm like 'oh, look at all the dead white guys we're doing this year or [in] this concert.' I react to that and I go back to my classroom [and say,] 'we're going to do this instead.'" Tom is inspired to program more world music with the groups he conducts at school because of the focus on European music in his outside of school music ensembles.

Joe stated that his primary instrument, the organ, doesn't lend itself to world music:

My performance [instrument] is organ so that is definitely another space where, because of actually how the instrument is built, it really focuses in on Western styles of music, I think the field in general has moved to be a much more inclusive space for folks of color and for female composers and whatever that might be, but absolutely I think my own performance

opportunities are very much centered in the Western tradition, because that was really my [instrumental] training.

Joe noted that the field of organ performance has become much more inclusive, even if the repertoire is still very traditional and Eurocentric. Joe did not include specific repertoire examples during his interview, but he made it quite clear that world music was not being performed on the organ in churches and other traditional settings, even if the organ was being played by a more diverse set of musicians.

Other teachers identified performing with various world music groups outside of the classroom. Lisa identified singing an eclectic repertoire with her professional choir.

I still sing professionally. And I sing with a church choir. I happen to be a member of that church as well, but it's a fairly accomplished church choir. We're in an urban city; it's a Presbyterian church and our repertoire frequently includes pieces from other cultures. We sing in a number of different languages, I don't just mean we did Brahms in German on Sunday. We still do some of that, but we sing music from a lot of different African choral traditions, not just South African freedom songs but some from West Africa, some from northern Africa, a whole bunch of different stuff. We've [sung] some in Chinese, we've sung in Russian – most of the Russian stuff we have done has been liturgical in some way. So I've had an opportunity to do that as a choral singer most certainly. And that's been consistent – as long as I've been conducting choirs, it's always been that we got to have some stuff in another language.

Lisa noted that language is an important element of the vocal music that she sings outside of the classroom. This fully informs how she approaches teaching students to sing in other languages as singing in languages other than English gives students another way to explore and understand another culture's music.

Another educator, Rhonda, stated that she performed with many world music groups, some dating back to her days in the undergraduate degree program. Rhonda identified playing in jazz, Brazilian, and African Kora groups:

I'm a woodwind player for an African Kora player... We play just around the city and so Kora, I'm sure you know, it's an African harp and he comes from a 70-generation¹³ long line of Kora players, so he was trained, generationally through his family came to America from Mali and I play with his band, and everyone else is from Nigeria, Mali and somewhere else in Africa that I don't remember. Everyone else in the band is from Africa, so I'm able to actually learn a lot more about the music through that. One of my friends, is a Peruvian guitarist, and so I play with him – kind of Peruvian music, but that ends up being very Latin jazz.

Rhonda appeared to immerse herself in performing music from various cultures outside of the classroom. From West African Kora music, to Peruvian and Latin jazz, she is interested in pursuing world music performance opportunities as much as possible and incorporating her experiences into her classroom teaching.

Another teacher, Tanya, identified playing in a “Balkan brass band... We also do samba music and we play as a Klezmer orchestra. I also play in a polka band. So, yeah, I found other ways to explore that music in my professional life.” Tanya articulated her ability to perform in various types of world music ensembles as contributing to her work in the classroom.

Overall, teachers interacted with the performance of world music in various ways. Some certainly have more opportunities to perform than others with a large variety of reasons why this is the case.

¹³ Rhonda stated that 70-generations is what he often says in performances, but she is unable to independently verify that amount of history. The musician's website states that his family going back a few centuries have been playing the Kora. Regardless of the fact that this statement cannot be verified, it is quite apparent that this musician comes from a long line of Kora players.

Professional Development

Teachers overwhelmingly stated that their primary method of learning about world music was through professional development and performance opportunities after they began teaching professionally. There was a mix of those who engaged in a good deal of world music professional development and others who seldom engaged. Tanya stated that professional development helped clarify lots of things – “like I never really understood how quarter tones could work and I didn’t really understand that there’s a whole language of ornaments that have specific uses.”

Rhonda identified the need for an entry point into world music:

I think one of the most difficult things is the entry point. Because it's one thing to know how to listen to this music and it's one thing to know how to sit down and say: Oh, this is the type of scale they use in Indian music, this is what it's related to in our type of music and all of these things. But it's the entry point – how can I get sixth graders to understand this when they're barely hanging on to Do-Re-Mi-Fa-Sol?...And I think that if there was a way for teachers you know we're tired; we're already planning all the time; there's no curriculum for beginning band, besides the national arts standards. But...like an English teacher...[t]hey don't give you a book and say this is what you're teaching. We create our own curriculum and I think that if there was more opportunities for teachers. And really I'm talking about teacher preparation, in teacher prep programs, if there were more opportunities and there were more entry points to all of these other cultures in a small bite sized way. Not learning about Chinese music as a whole, but learning how I can apply Chinese music to nine year old string players and things like that, I think that is what needs to happen to make any sort of actual substantial change in world music in America.

Finding ways to help teachers learn to promote student interest in world music is essential. This can be addressed through professional development, as well as undergraduate or graduate study.

Participants who have participated in professional development related to world music described attending workshops as impactful. Tom detailed his workshop experience:

[I have] an eye towards [resources]: are there resources out there that I'm not aware of that I can be incorporating in my classroom? That are better than one I'm using or more supportive of finding a prescribed pathway that really makes a bigger impact of what I'm doing?

Joe described the American Choral Directors Association (ACDA) as being extremely helpful with professional development, while he felt that his local music educators' association missed the mark:

Certainly ACDA has been really helpful in that, and has fostered a lot of that growth and education for me and I was a little bit more of an active member of the Massachusetts music education association when I lived there. [The music educator's association where I'm located], just because of the way that it's organized and where [my school] is, it doesn't really – our district, [a large urban] district, it's All City and that's it...[someone used to do it], but now, no one does it and it's kind of it's a mess, so I haven't had the same sort of experience with them, as I have with ACDA. I just think the work lines up, and I also think they provide a lot of quality repertoire for the general music classes too – it's not just choirs – you can use this melody and here's where you can put in a garage band, and they can you know, accompany it appropriately, you can talk about. You know composing in that style – what instruments would be used in that that kind of stuff, so I would say that those are sort of the two primary drivers: the opportunity to tour and the opportunity to do that music authentically and then professional development that provides a window into other styles, other than just the Western classical works.

Joe's perspective was that, while ACDA is a choral organization, they find a way to teach melodies and other concepts about world music that can be incorporated into the general music classroom. This is supported by their vision statement: "To create powerful artistic experiences and be advocates for cultural and educational change that we might transform people's lives" (American Choral Directors Association, 2022). Joe found that

his state music educators' association was not helpful in this area because of the disorganization in his local urban public district. While his state music educators' association mission is to “advance comprehensive and innovative music education for all students through quality teaching, rigorous learning, and meaningful music engagement” is thoughtful and robust, Joe stated that in previous states where he taught, those state music organizations did a better job with regard to the professional development of world music (Pennsylvania Music Educators Association, 2024).

Many participants mentioned pursuing professional development opportunities in world music drumming. Sonia and Lisa mentioned the Will Schmid World Drumming courses¹⁴ as valuable professional development opportunities. Sonia talked about drumming circles being popular when she was hired at her current school and Sue stated that she seized a recent opportunity to play with the world music drumming ensemble run by a colleague at her school. She plays in the group with high school students and learns drums and rhythms from various cultures alongside students:

[C]urrently, because the High School World Percussion Ensemble only has two members this year he actually opened it up to faculty, and so I was like I'll do it, unfortunately, though, I can only do it – it meets 2 out of the eight day cycle, which I can only do the one so I only can do the day 2 class session. So, I'm only meeting half the time but what I've learned already is just amazing.

¹⁴ Will Schmid created World Drumming courses for music educators to participate in as professional development. They exist in various levels and allow educators to experience music from around the world through drumming, giving them resources to then bring back to their students (World Music Drumming, n.d.-b).

Sue does her best to participate in the ensemble and learn from the lessons when she doesn't have conflicts in her schedule.

Orff-Schulwerk¹⁵ training sessions were also highlighted by Sonia and Lou as ways to learn about songs from various cultures. Lou shared that during his training, they covered songs:

from South Africa, Ghana, Japan, Indonesia, Australia. You know, there's a lot of world music in that Orff world as well, because, I think, music teachers in general are just kind, giving people. You know, all the ones I've met. They're very open to new ideas and to diversity. Music is so diverse and the people you play with are so diverse, and so it kind of just goes along with the territory.

Beyond Lou's Orff training, his comments on music teachers being kind and giving people are insightful. To be involved with and open to music from various cultures around the world, one must be willing to learn and accept differences. Recognizing and honoring these differences is part of the work to bring music from around the world into the classroom. Just because music is not what a group of people is used to, does not mean it is any less valuable or real. The pursuit of knowledge of music from around the world is enhanced by teachers being open to learning and excited to share.

¹⁵ Orff-Schulwerk is an approach to music education created by Carl Orff and Gunild Keetman in the 1920s as a way to build "musicianship in every learner through the integration of music, movement, speech, and drama" (American Orff-Schulwerk Association, n.d.).

Another important form of professional development discussed by participants was the Circle Singing workshop with Bobby McFerrin. April discussed this workshop as transforming the way she teaches:

That have totally changed how I've taught also, which is much more like improvisatory and not at all based on sheet music which I also like the World music drumming curriculum to just like: lots of people learn music by just gathering together and playing. That's how a lot of the world does it. You don't have to learn to read sheet music first. It's okay.

Other local organizations were included as examples of professional development workshops. Tanya described the experience of working with an Arabic and education organization:

I got involved a little bit with [an Arabic and education organization]... for a few years we had guest artists like...oud players, violinists, and nai players – come and work with my jazz band there. We developed together some arrangements that my jazz ensembles could learn there, and they learned a little bit of how to improvise in those different modes or *Maqam* – *Maqamat* [Arabic scales]. The percussionists focused on the different rhythms, the rhythmic modes. We did a couple of field trips, one where there were several schools doing this and we had a big performance together where we each shared the pieces that we had worked on individually. So that was really great professional development for me and really sort of clarified a lot of the things that I wasn't sure about.

Rather than a one-time workshop, Tanya's experience became a relationship with an organization where both she and her students could learn about Arabic music, culminating in performances and field trips with other schools.

Tanya also discussed her master's degree in music education and her research on teaching unfamiliar music:

I did a lot of research with my band, using my band as my guinea pigs trying to figure out the best way to introduce unfamiliar music to students and I had a theory that if you start with the more familiar genres or sounds and work your way toward less familiar sounds that they were more likely

to latch on to the less familiar stuff later in the year, and so I did the experiment one year one way and another way a different year and I found that I was correct in my hypothesis, and I had a whole list of reactions from the students to the different pieces and that was very informative too. So, I guess you could sit consider writing a thesis professional development.

This work helped her think about ways in which students can learn about music from around the world that might be different from what they are used to experiencing.

Lisa described other one-time workshops that were given by a local arts education organization:

This organization would sometimes offer a one-day workshop, and the one that I remember that I enjoyed so much was on the Balafon which they have in Mali and in West Africa regions. Not only did we learn about them, we got to play them, and they gave us patterns. They had a whole bunch of them there, and [it] was mostly music teachers anyway. And we got to try out different patterns, and we explored how it was created... I wish I had the opportunity to do more of those things.

These experiential opportunities on various instruments and in different cultures seemed to help bring tangible information back into the classroom to share with students. More than just listening or reading or watching about an instrument or culture, Lisa got to experience it firsthand.

Tom described studying music from Trinidad as part of his professional development focus: "I did a lot of professional development around music from Trinidad and in that tradition I've done some work in typical conferences and workshops." This was in his prior school where he was preparing to incorporate a steel drum ensemble.

Tom and Lisa identified self-guided research via YouTube and books and speaking with experts and members of a particular culture as extremely useful in the

development of world music knowledge. Sonia also described exploring new publications and general music research articles as a method of professional development.

Overall, participants used professional development substantially to supplement their undergraduate training and work in the classroom. The types of professional development were varied, but all teachers seemed to have the same stance that exploring professional development was helpful to learn about world music.

Quakerism

All teachers described that they intentionally included the Quaker testimonies (SPICES) in their teaching, including how they relate to world music in the classroom. While some teachers indicated that they are quite deliberate in bringing the SPICES into the classroom, others said they do it as second nature. Still others shared that they didn't feel the Quaker testimonies were fully part of their school community. Beyond Quaker testimonies (SPICES), other Quaker values such as non-violence, exploration, independent thinking, understanding other people, acceptance of others, and non-political affiliation were all present in many school environments and classrooms.

Tanya, Sonia and Sue identified that Quaker values and testimonies were ingrained in what they do because of their many years of experience in Quaker schools. They didn't identify a specific way that they incorporate Quaker values into the classroom but said that much of their teaching is connected to the SPICES. Sue summarized the SPICES as her "M.O. [modus operandi] for teaching music, it's sort of like teaching the whole child, teaching a world citizen." These same teachers do not

identify specific testimonies to focus on in class; instead, they thread it throughout their work. Sonia stated:

so many of the Quaker values are in line with my personal view of how people should interact and take care of each other. I don't have to go – okay, we're doing this one right now – it's just everything's just the natural outgrowth of, in our school, we look for opportunities to lead others to learning. We look to make sure that we're all taking care of each other, we are listening – silence is important. Silence is important to musicians...

A few teachers noted that their current teaching position at their school was their first experience with Quaker schools. While many embraced this work and learned a lot about Quakerism to incorporate into their classes, Rhonda felt like Quakerism was not prioritized at her school and is not a large part of the school community:

I mean, we're a Quaker school and we have our Meeting for Worship and, such, but I would say that's about the extent of our Quakerism. We definitely are not like very, very immersed in it, we do a lot more in social emotional learning, restorative training and things like that, then and Quaker training.

Some schools focused on one testimony per year, and that has a better success rate of intentionality. In Lisa's classroom, she continually asks the question "What's the SPICE of the year again?" to help spark conversation about Quaker principles amongst her students. This same school has Quaker SPICES engrained in their ethos – all students learn about them and apply them, especially the ones who have been at the school for a long time – constantly hearing about them in all of their classes.

What follows is an overview of the specific testimonies and how teachers illustrated their use in music classrooms when addressing world music. They are

explained in the order of the SPICES (Simplicity, Peace, Integrity, Community, Equality, and Stewardship):

Simplicity. Teachers did not discuss the testimony of simplicity at all in their interviews.

Peace. The peace testimony appeared in a myriad of ways throughout the interviews. Sonia and Tom described the non-violent nature of Quakerism as a major influence on musical selections within the classroom, refraining from music that supports violence, such as military music or most marches. Music for social justice, exploring the civil rights movement from a musical perspective and the role of music in peaceful expression were all also woven through music curricula. Tanya described a unit that teaches on the peace movement in Zimbabwe:

Yeah, there's another little unit that I just introduced recently – we talk about a similar peaceful movement in Zimbabwe that was fueled by common songs. The peace testimony really does come in quite a lot, now that I think about it, and the students also have to research different dances. I have this really great – I'm like blanking on it – but there's a whole series of five or six different Zimbabwean dance crazes that have happened recently. And the students learn how to perform the dances and they're group dances – they're very interactive, not partner dances but, the entire group has to do certain interactive movements. And you know we talked a little bit about how that's so different from the way people dance in America, how everyone's just sort of like grooving by themselves, and it doesn't really matter if you are communicating with your body, as long as you're just kind of moving, but how these have like very interactive and they really depend on one another to complete the action properly. So we talked a little bit about how this way of dancing creates a sense of community or how certain songs invite everyone to clap or invite everyone to sing along or to have a call and response and how that helps to build community. I think that's about as intentional as I could be.

Tanya described this curricular moment as an intentional connection made between the Peace testimony and her course content.

Integrity. Teachers did not discuss the testimony of integrity at all in their interviews.

Community. The community testimony was a common theme throughout all interviews. Joe, Tanya and other teachers discussed the importance of building community through music, specifically world music. Teaching the context for music from various cultures was also discussed, with one teacher stating that it is important to explore “how the music and culture intersect.” Tom discussed his repertoire selections and ensuring they are appropriate for the larger community. In addition, he discussed how the decision-making process for selecting music is community driven and shared that a great deal of authority is given to his students. He discussed creating an array of possible songs for ensembles to pick from, with his learning goals present in all of the song options. This partnership with students gives them choice and helps to foster community with the ensemble. At Tom’s school, no political songs are included in the music classroom out of respect for its large number of international students. This is a prime example of respecting all those within a community.

Equality. Teachers believed that the testimony of equality applies to more than just one class, but also how a music department designs its curricula and helps facilitate course selection. In their schools, everyone should feel welcomed, heard, and represented.

Stewardship. Teachers believed that stewardship lives in their schools in various ways. Sonia explained stewardship literally as encouraging students to put away the instruments in the music classroom at the end of class. Due to the pandemic, Sonia felt

that students needed to relearn how to be a considerate member of a classroom. Other teachers took stewardship to relate to the larger school community and the teacher's responsibility to share different styles of music accurately. This involves teaching music from various cultures because it is the right thing to do, not just because they wanted to. Joe elaborated that, to him, "stewardship of the school community is holding that community in a space where they're challenged to grow and understand. [It's also] having students know that I value all kinds of different music and having students from those traditions be more comfortable."

Connecting it all. Quaker testimonies live in many different ways within the music classrooms of these educator-participants. While responses were varied, many teachers concurred with Lou's comment about how Quaker values are included at his school: "a lot of different weaving in and out of Quaker values." It is clear that Quaker schools prioritize and support teaching world music and infuse Quaker values, in line with acceptance of other cultures, in all that they do. Teaching world music through a Quaker lens is not a supplement or frill but rather expected as part of the curriculum of most of the schools explored in this study.

Teacher Certification

Teacher certification was not an *a priori* theme, but rather one that emerged during data collection in Phase 1. Unlike public schools in the United States where teachers must hold a state teacher's certificate, Quaker schools and other private/independent schools do not generally require certification (National Association for Independent Schools, n.d.-b). It was evident that many teachers could not participate

in the survey because of this lack of certification in music education. During Phase 2, a question was added about teacher certification in the schools where the participants taught. The reaction to teachers not having certification was mixed. Some teachers were not aware of the certification of their colleagues, while others had strong feelings.

Sonia felt that teachers should be certified; otherwise, to her, they are missing something in what they provide to students. This includes classroom management and how to plan scope and sequence for curriculum. Sue acknowledged that knowing how to manage a classroom does not:

necessarily have to come from a music ed degree or licensure, but I think that teachers do need some sort of training or professional development, in that, so I feel like the expertise that non music ed majors have is awesome and great and I'm so glad that private schools allow for that, but at the same time, I think those teachers who are not degreed in music ed or certified should get some classroom training or at least guidance, or support on that because I also do see a lot of teachers who kind of flounder when they have kids in front of them, talking, doing whatever and not holding the kids accountable for their behavior... And again, not saying that a music ed degree guarantees that somebody's going to be the perfect classroom manager, but I feel like some of the people who don't have a degree or aren't licensed or certified should have at least some support that way.

Sue does also believe that teachers who are not certified can bring a richness and perspective to the classroom that certified teachers do not always bring:

I see lots and lots of positives of having teachers that are not certified because we have teachers that can teach world percussion – that's awesome – stuff like that, and I feel like the teachers can bring such a wealth of knowledge and materials and music – performances and stuff like that – it's great.

This different type of teacher brings in professional experiences from a performance career that can help connect with students in unique and beneficial ways.

Tanya continued this sentiment by sharing:

those of us who are very experienced in music education and approach things from a pedagogical frame of mind carry those folks [without certification] a little bit, but those folks also can have different ways of thinking about things that complement what we are able to do in the classroom...I value my colleagues for whatever it is that they're bringing to the table and I'm glad that they don't have my same set of skills, necessarily. It is sometimes frustrating to see a student feel turned off because the teacher can't reach them, and it can be because that teacher doesn't have the same big toolbox that you assemble by getting a music education degree. I think that's really what getting a music ed degree is about – building a big toolbox, because not every way is going to reach every student and if you don't have that degree, you might just be teaching the way you learned. Period.

Joe believed that, while his degree is in music education, the skills that assist him most are those that help him structure his teaching, more so than the skills based in music. Sue believes that there are some things that teachers can only learn on the job, regardless of certification:

I feel like there is a lot of stuff that you learn on the job and that you could only learn on the job. No amount of music ed is going to teach you everything. And also what you learn, what I learned back then, might not be applicable at all now. It's very important to keep taking classes to keep it fresh. Also, there's the fact that having a degree doesn't necessarily make you the best classroom manager.

These comments support the idea that teaching is a combination of many components, classroom management, content knowledge, connecting with students and sharing your expertise. A teacher with certification has certainly gone to school to learn more about all of these areas, but there are some elements of being a teacher that are about being human, not what you learn in the classroom. The participants describe a balance between teacher skills, human skills and content skills, all of which can work together and support one another to help teach students in the best way possible.

Teacher Preparation

Most interviewees experienced little to no world music experience in their undergraduate training. Some had the obligatory World Music class, others took elective ensembles that focused on music from around the globe, yet many had no standalone courses except what was embedded within other music education coursework. There was a relationship between years teaching and amount of world music preparation; the more years a teacher had been teaching, the less world music preparation they experienced in their undergraduate training. Put another way, the older the teacher, the less world music coursework in their undergraduate training. These findings are not surprising because undergraduate programs in music education have focused on Western European music for centuries and the amount of world music has been extremely limited, with schools just beginning to branch out to share music that isn't Western focused (Chin, 1996; Miralis, 2003; Coppola et al., 2021).

Joe's undergraduate degree was in vocal music education and organ performance. He studied with two well-known world music teachers and took the International Vocal Ensemble (a required 1 semester class) that pursued music from Africa and Latin America. He also took a required course called "World Music for the Secondary Music Classroom." Joe shared some details about this course:

Yeah and I'm very grateful it was a requirement. It was by no means comprehensive but it got me thinking of [world music], and particularly in working in independent schools, that's been a focus of both my school before this, as well as [my current school]. Just having that training and having that experience of knowing where to look for lesson plans and knowing how to teach it authentically and, having the sort of building blocks of how to form something; that was really, really valuable in my career.

Joe described this course and his choral ensemble mentioned earlier as the “main focuses of world music” in his degree program, in addition to the training in his “choral methods and choral repertoire classes.” His music theory and music history courses were “extremely Western music centric” and consisted of “four semesters of music theory, two semesters of music history and three semesters of ear training.” He mentioned that the coursework in 20th century music theory explored some music with global influences, but the majority of the courses were Western focused. He also stated that performance majors received no access to world music and had no requirements in this area. After his undergraduate degree program, Joe pursued a Masters in Choral Conducting from a large urban research university, which also has a highly regarded music education program. Joe noted some crossover between the music education and choral conducting programs:

I would say that the definitely the focus of the program is Western art music, [but] we were encouraged to take [a] choral methods class and he dove into Gospel...but also some other styles of music and really talked about how to teach those styles, especially vocally – instructions that you would give to students and proper timbre and that sort of thing. [T]he crossover to music ed was really valuable and that's how I got the most experience with world music or global music was through that because...[o]ur conducting repertoire was Renaissance, Baroque, Classical, Romantic and Contemporary; ...exclusively Western styles of repertoire and styles of conducting.

Joe mentioned that while he was enrolled in this master’s program, there were changes happening to make the degree more inclusive of music from around the world. Another teacher, Sonia, talked about her undergraduate experience in music education at the same large urban research university, almost 40 years before Joe’s experience as a master’s student.

Sonia was an undergraduate student in music education in the 1970s, and recalled that “nobody called it world music,” but did hear it referred to as “music from other places.” She stated that there were not any world music courses when she was an undergraduate student and the term world music was not a topic or phrase that she was familiar with until many years after she graduated, specifically when she took the Will Schmid summer drumming courses.

Looking back on her experiences, she described that difficult balance between world music and Western European classical music:

I wish that there had been more of a discussion about the de-colonization of content in general music. I would have loved a more in-depth study of Asian or Indonesian music. For instance, it would have been fun to have tried learning to play the gamelan! Learning to play the West African kora would have been cool. Having said that – I do not regret the classical music training that I studied for four years. It was just such an emphasis on Western European music. Half of the world was left out.

This is a significant statement that succinctly describes the challenge that music education programs still face today of finding the balance between a foundation in music theory and history while also not ignoring much of the world and its music.

Sonia talked about courses that she took that incorporated music outside of the Western tradition. One course was called Junior High Methods:

I was very inspired by the woman...who taught – they called it junior high school general music. And I remember, making a whole multimedia presentation...for that class, and that was probably the very first time anybody really isolated or elevated music that wasn't necessarily Western European masters, because at that point, I had music history and theory and everything was European – Western, except the United States, even in the United States, there was the Irish music and then Appalachian music and then there was the African American spirituals, so there wasn't really a lot of diversity until I took this course. And even then...she did not say, ‘okay so we're gonna talk a little bit about world music now.’ It was just,

there's music out there, that your students need to know about that comes from other continents. And we're going to explore some of that. So, that was my first ever [experience in world music] and I was in my junior year of college.

Sonia also spoke about her Choral Directing class where she learned to create a concert program with varied repertoire, mostly consisting of folk music, which is what she thinks would now be called world music:

music of regular people that was passed down by oral tradition; it wasn't necessarily written down unless it was from ethnomusicologists who w[ere] doing research. So when you design a concert, you want to make sure that you're designing a concert with lots of variety. They didn't even call it diversity, it was variety. Folk music, as opposed to global music, traditional.

She described so much of her undergraduate work as theoretical as she had not done much teaching at that point. By the time she reached student teaching at both an urban elementary school and a suburban middle school, she had some realizations with regard to the type of music she was teaching and how it was being perceived by students:

each one of those student communities were very different and I just remember wondering, because sometimes the blank expression on the kids face makes you wonder – are they not liking this? Am I not connecting with them? Why am I not connecting them? I'm playing my guitar, singing the folk song. So, I think it took many, many years to decades to discover that you make connections with students when they feel as though you are asking about them.

Sonia's comments here speak directly to ideas of Culturally Responsive Teaching discussed earlier in this dissertation. Knowing your students and how to make connections with them is essential to successful music education. Sonia felt that this was missing from her undergraduate training and it could have been something that she could

have done more easily if music from around the world was taught during her undergraduate work.

Another teacher interviewed, Tanya, attended the same undergraduate institution as Sonia, but much more recently. Compared to Sonia, she had significantly more world music opportunities and experiences. Tanya felt that she had a good foundation in world music through a one-semester required class by the same name, but was not taught the skills necessary to apply world music to future encounters:

We had one class, one semester-long class of world music that was sort of an inch deep and a mile wide. There were units on Native American music, Indian music, African music – like sub-Saharan African music. Indonesia. He did a lot on Cuba, specifically because that was an area of [the professor's] expertise and concentration. We actually put together a little...Cuban ensemble as part of the class and learned Lágrimas Negras together, which was fun. That class was a good foundation, but we didn't talk a lot about how to research music or really talk about the pedagogical decisions that need to be made as a teacher, you know the 'inch deep and a mile wide' is really kind of a question that I feel like we should have considered. Is it better to...go in deeply into your work in a couple of areas? [M]ost of the other work that I did wasn't related to my degree. I played in a little Middle Eastern ensemble with my friend...and took belly dancing lessons with his mother. We had some interesting master classes with...a Brazilian trumpet player named Claudia Rodidi and some other Latin American artists that came in and worked with...the [school's] big band. I joined a salsa band on the side.

This world music class, along with some exposure to modes rooted in the philosophy of Edwin Gordon, were the only opportunities for Tanya to explore music outside of the Western canon during her undergraduate music education degree program. She described the exploration of these modes “as helpful in [her] exploration of world music, but it was never directly tied to that as far as [she] could tell.” Tanya described participating in the Jazz Ensemble as the closest thing because it explored African and Latin American

rhythms and allowed her to experience different scales. She also described her theory and history courses as being Eurocentric with very little focus on world music.

Tanya reflected on her time as an undergraduate music education student and would have liked more experiential classes and more choices to explore world music as a pre-service music educator:

I was able to experience early music through learning the sackbut, [but] I would have really like to do an African percussion ensemble or something like that. Or if we had had a Gamelan ensemble. Instead of just watching videos or listening to recordings of it, I would have loved to sit down at the gendér, you know, and have some hands-on experience. I think that would have been really helpful. I think, as far as the class goes, it might even make sense for it just to be a little longer and deeper. You might take one class that's specifically about the countries within Africa, and one class that's specifically about Latin American countries, because there's just so, so much between all of those and I feel they left a lot to our own curiosity.

Tanya's hopes and dreams for undergraduate music education curricula in the area of world music were insightful and relevant to current trends in music education. If we are to create a more inclusive and equitable music education classroom, we must start with teacher preparation programs in order to give teachers the tools to adequately expose students to music from around the globe.

Tom received his undergraduate degree in music education with a horn concentration in the early 1990s. He described his degree program as very Eurocentric, with the history and theory courses being heavily focused in this area as well as his ensembles. Tom took only one course being outside of the Western music paradigm, focusing on multicultural music education, as that was a popular term at the time. There was discussion in his pedagogy classes during his junior and senior year, but that was

limited to article reviews with no hands-on experience. He took special note of the fact that his time as an undergraduate was “before YouTube [and] [w]e didn’t have very many resources.” He talked about a new music history professor arriving during his last year who brought more insight into world music:

When I had my last year in music history...we had a different music history professor come in and in that course, we were exploring 20th century music history. Which wasn't quite complete yet, but in that class we did touch on, and I mean touch, touch on some world music traditions. An awareness that it was out there, but through the lens of – hey, multicultural music education is a thing, we need to be thinking outside of our American and European experience but back in that time the eyes were starting to open and there wasn't a full on embrace of different world musics, but it was an awareness that it was out there and that we should have some sort of experience or background knowledge, albeit pretty limited, as we prepare for teaching.

In his performance ensembles, he mostly performed music from the European tradition. exploring some non-Western music in one of his brass quintets and the occasional folk song from another culture. He did sing in the Gospel Choir, which was “taught from an oral tradition, not from any music. So the approach was completely different, but other [ensembles like] orchestra, band, choir, madrigals, brass quintets, chamber music and of course, musicals” were all focused on Western European music.

Tom received his Master’s in Instrumental Conducting, which didn’t have much world music except in some of the pedagogy classes. He then pursued a DMA:

I did my research looking at the values students and teachers have in music education and what they carry into the classroom and looking at a pool of teachers and looking at pool of students and seeing if those values are at all compatible or not. And [looking at] and values, motivations for being in the classroom, and participating in music, and thinking, you know, both short and long term goals for that.

During this degree, Tom took a course in African music, which explored West African music:

the first time that I took a real deep dive into culture, music and how music and dance and storytelling and history and marking moments in time in the life of individuals and how they're all woven together in different cultures in West Africa – that was the first time that I've really like – Oh, I need to be doing more. What I've been doing - it's very Eurocentric - so it was really eye opening to me.

He was shocked at what he didn't know about African music and found the course to be thought-provoking when thinking about how to approach non-European music:

And I will say for that particular course – what was so difficult at the beginning – our professor kept saying you're to go back to your mindset because that's your bias – you can't think of this rhythmically – you can't think of this in a Eurocentric – you can't think of it [as] metrical, you can't think of it in terms of – you're looking for things that don't translate, you're looking for things that don't exist because different things exist, and you need to recognize that different framework, so that's one of the aspects I really grappled with in that course that I really appreciated was the ability – recognizing I have a Western bias, recognizing the way I value or attached value to music is because of my Western bias and kind of breaking that down for me to see – just because it doesn't fit in the box that I've constructed, it doesn't mean that it doesn't have immense value and immense meaning.

He did note that it was challenging because there was no emphasis on experiencing the music studied; singing, dancing and playing the music didn't happen. Rather, the course focused on:

culture and historical circumstances and colonization and the effects of colonization added on that continent and specific to that area and how that created, for better or worse, mash different people groups together and the results of that and right up through traditional styles right up through current trends in popular music in that region of Africa.

Tom identified this course as a turning point in his outlook on music from around the world. During our interview, he discussed how he wished he was born later so his

undergraduate studies could have been more focused on world music, which he believed happens more in current undergraduate music education programs:

I think I am at a bit of a deficit in a lot of ways – I wish I was born 20 years later, I could have – my undergrad in particular would have been much different, and it really confined me in a way that I wasn't aware of for many years. Oh, we will do the classics, we will do the classic band repertoire, Holst and Eurocentric white guys.

Tom's path from teacher preparation to classroom teaching is different than the traditional music educator who might go right from undergraduate to the classroom. He went through a lot of self-discovery during his post-secondary education to understand that there was deficit in what he learned and how essential it was that he sought out more knowledge about music from around the world in order to be the best teacher he could be.

Rhonda received both a Bachelor of Music in music education and a Bachelor of Science in performance during her undergraduate coursework. She had world music training in her elementary and secondary general music courses as well as during her lessons and jazz ensembles:

I would say the most world music training that I ever got was through elementary general and secondary general music. We actually had a course...specifically for middle and high school general music...talk[ing]...about things that were from some genres outside of the Western canon and...in my opinion, I feel elementary general is a lot more progressive. I mean elementary general is able to – or not able to, but they do actually participate in world music a lot more than instrumental music programs do and so obviously I got a lot of training in it through that particular program. Outside of that, I was in...a lot of ensembles that were mostly...Latin based – so, Brazilian jazz ensemble...I'm a clarinet player, but I took Brazilian percussion lessons and worked with all kinds of kinds of things like that when I was in my undergrad and then...I was also in the jazz ensembles...but...that was not for my degree, that was on my own.

There was no world music class offered in her music education coursework and she played in non-European ensembles because of her friends. She noted that her theory and history coursework were very Eurocentric:

Yeah, to a disgusting fault. I have many gripes about this. I literally wrote an entire policy for [my master's degree] about this...And...these history teachers been teaching the same course and using the exact same material for the last 30 years?. From the Romantic to Modern era – it was a semester long and there was a day, one single day, one hour long class covering jazz...I'm a jazz musician, like, that's...Yeah, but we had four weeks over like Beethoven. Beethoven's great...But, I took a [history of jazz] class, but it was not for ed.

Her instrumental methods courses did not include world music either and focused heavily on the *Essential Elements* (Lautzenheiser et al. 1999) method book:

It was like, if you could turn to the first 20 pages of *Essential Elements* – it was the most very Eurocentric teaching. I love my undergrad I don't want to say anything [bad] about it, but it was very, very Eurocentric. It was Lightly Row and Hot Cross Buns and we had to take double reed method class, we had to take woodwind methods, we had to take brass method, percussion method and string method. And, and then also string teaching middle and high and then instrumental teaching, band teaching middle and high. All of those were very, very Eurocentric – really like Westernized.

She also described her comfort level with different types of world music to be varied. She discussed being more comfortable with Brazilian music than music from the Middle East:

I was...really immersed in both the [Brazilian] percussion styles and the actual [Brazilian] wind instrument ways to adapt it for winds, how to teach it to younger students, all of these things. But obviously, Brazil is a very specific country that has developed into a lot of different Latin genres but you can't say: oh you play like Mexican music, the same way that you play Brazilian music, and so I think that a part of my culturally developed teaching is very sourced around Brazilian music, so these other Latin genres and things, obviously, I didn't get as much experience with. When I was [at my previous school], I got a lot more experience with world drumming and African specific drumming...because I was a teaching artist and I worked with another teacher who had been teaching for...twenty-five plus years and he had been completely trained and was

really knowledgeable on it, so I was able to learn from him a lot. But I had wished that definitely more African drumming, since that is one of the origins for music in general and then one thing that I'm just super clueless on is any sort of Middle Eastern music and stuff like – Just have no idea. I don't know how to figure it out. I think that would be an amazing asset to anyone's pedagogy.

Rhonda is a great example of a music educator who took every opportunity within her degree program and expanded beyond her coursework to understand music from around the world as a way to develop her own pedagogical and teaching practices for the betterment of the students in front of her.

Lisa pursued her undergraduate degree in choral, general music education during the 1970s and then a masters in voice performance shortly after. She stated that there were no world music courses offered during her undergraduate studies. The theory and history courses were completely Eurocentric and she was only exposed to Jazz because she was friends with some instrumental jazz musicians. She described the lack of world music training as:

I'm of a certain age, and that was certainly in the late 70s, that [world music] was not a huge focus in preparing teachers...So while we may have given some sort of sideways mentions of various influences from cultures, there was no real instruction about how to teach world music or music from other cultures, however it wanted to be stated. None as an undergrad.

When asked if she could envision a course what should have been offered during her training, she responded with the following:

What the course involves and what I find so helpful in teaching and understanding this music is to not just read about it, but to engage with practitioners and engage with members of that – I learned a new phrase this past weekend at ACDA – not culture bearers, but culture sharers.... A course where you learn about the history and the culture from which it comes, because I've always said, in any kind of music, it's not taught in a

vacuum, because it doesn't exist on its own, it exists in conjunction with all the other things that happen around it that cause changes or that cause responses to things so it would be something that would be not just reading about and listening to but actually engaging with the music in an authentic way.

While it appears Lisa didn't receive much training in world music during her undergraduate training, she understood the importance of it in the work of a music educator.

April received her undergraduate degree in voice performance and music education, with very little offered in the way of world music coursework. She experienced Dalcroze Eurythmics in her coursework, which she believed counted as world music training. Her theory and history coursework were completely Eurocentric and she was exposed a little to music from around the world through singing in choral ensembles. She did participate in an externship placement at a middle school that was a pilot program for the Will Schmid world music drumming curriculum:

just one of my placements – it wasn't student teaching yet, but it was an observation, it was earlier in the process before I was placed at a school, at a middle school that was a pilot program for the world music drumming curriculum in a really early stage of development for that program. It was one of a dozen pilot schools for the world music drumming curriculum. Early I was introduced to that, then. I just kind of thought it was cool. You know, and since then, like you know that's sort of taken off. And now I'm teaching it at [my school]. So, so I was introduced to that in my undergrad but not through my undergrad if that makes sense.

While not directly involved with her coursework, this externship gave April the opportunity to see how the teaching of world music in a middle school classroom could function and prosper. She did mention that the instrumental program at her university was

more worldly, which she got to experience because of collaborations between the choir, which she was a part of, and the orchestra:

[O]ur orchestra conductor...was from Chile and...he attracted a lot of South American orchestras. And so I feel like the orchestral program did more world music, maybe just because of a lot of South American students were coming to work with him and he recruited a lot from South America and sometimes when the chorus and the orchestra work together - I feel like the instrumental program was more South American. So, there was maybe a little bit more international instrumental program. Would [we] perform music from outside of the Eurocentric tradition? To some degree, but beyond that, no.

April was asked if there was a course in world music that she would have liked to have taken during her undergraduate coursework. She responded by saying that it didn't even occur to her that "those things were missing." You don't know what you are missing sometimes if you don't know any different. This is not a statement of ignorance, but rather of not knowing what was missing until it was presented. April did discuss later on in the interview that she incorporates world music much more in her teaching now that she knows about it.

Sue pursued an undergraduate degree in music education as a double major; both vocal and instrumental emphases. This required her to "take the maximum amount of credits every semester in order to cover all the bases and [she] had waivers for certain required classes or required semesters of classes, just so that [she] could fit it in all in four years." The school did have world music and ethnomusicology courses, but Sue didn't have time to take them in her schedule because of her extra coursework as an instrumental and vocal student. It is important to mention that none of these world music courses were required, they were all electives. She was able to take a West African dance

class, which incorporated live music into the course, but that was the extent of the coursework she took.

When discussing the rest of her degree program, she noted that the theory and history courses were Eurocentric as were her music education courses. There were sometimes mentions of different scales from the Middle East or Asia, but there was no focus or depth of study in these areas.

Lou received his undergraduate degree in music education with a concentration in voice. His theory and history classes were mostly European focused, with some emphasis placed on music from around the world in his history classes. His choral coursework also selected repertoire from around the world. He also noted that these courses opened his eyes to European music as well:

I mean, certainly, some of the history classes there. Even though it was mostly European stuff, it really kind of opened my eyes to a lot of things. Some of the choral classes I took – we did a lot of pieces that were in different languages, from different places in the world. And then, also in my Orff certification, we did quite a few things that were very inclusive of other communities.

Lou took some courses in world music; some were required and some were electives.

When asked about taking courses that weren't offered, he shared that he felt that he had enough world music in undergrad to keep the curiosity alive, which propelled him into his future teaching:

Hmm. I don't know enough about it, to really say like, "Oh, I wish I would have taken this," you know. I think the classes that were offered, that I took, I really valued them – I got a lot out of those courses, especially the world music, because it really touched on a lot of different things. A lot of things I was just unfamiliar with and I was like, "wow! I really like that." The music from Azerbaijan, I love that stuff. The music from India, I love

it. It just turned me on to this whole other aspect of music that I really enjoy.

Lou's experience seems to be different from other teacher's experiences in world music during their time as undergraduate students and I believe that this could be attributed to his being a non-traditional student. He was older and had a different perspective on what he was learning and life experience to draw from. It is not surprising that he learned to appreciate European music more when he took his history courses and also that he felt comfortable with the amount of world music that he experienced in college and felt it propelled him into his teaching.

Teachers interviewed for this study had a varied array of experiences in world music during their time as undergraduate students pursuing a degree in music education. Some had plenty of opportunities to explore world music, pushing them forward into their teaching careers. Others had no opportunities but took any glimmer of exposure to world music as a departure point to explore it further as they started teaching. Others didn't understand what they were missing until they got to the classroom or pursued a master's or doctoral degree. There was no singular path that all of the teachers experienced; so many different roads led these teachers to teach at Quaker schools and focus on the inclusion of world music.

Other Data Collection

In addition to the research conducted through the survey and interviews, additional participants were contacted. These participants did not qualify to take the survey or be interviewed because they were not certified in music education, but still teach music and incorporate world music in their classrooms and curriculum. This

information was collected via personal communication (email). Questions asked of them were modified from the traditional interview questions to learn how they teach world music and where they learned it – without a music education undergraduate degree. These non-certified teachers also contacted me when they were deemed ineligible and were concerned that they were not able to participate because of their certification status. I decided ex post facto to interview them outside of the primary group to see what they could contribute to this study and see where their ideas might fall. I felt it was a good idea because so many of these folks weren't certified in the regular way and by getting that information after the fact, it might prove helpful for someone who wants to replicate this study.

Steve

Steve stated that he had multiple college degrees. His undergraduate degree is in music performance and German literature, with a master's degree in music composition and a Doctor of Musical Arts degree in music education. In his current teaching situation, he described teaching the following courses:

Introduction to Music (general music with elements of performance, theory, composition, history, ethnomusicology); Composition and Songwriting; Guitar for Beginners; Piano for Beginners; occasional Topics in Music courses (usually some aspect of music history/culture); the Musical; Chamber Ensemble; Choir; private lessons; I used to teach Middle School General Music too until this year. (Steve, personal communication, June 7, 2022)

Within these courses, he does include some world music that connects with the overarching course topics. In the introduction and general music classes, Steve shared that he examines: “basic elements of music (rhythm, pitch, melody, harmony, timbre,

texture, form, expression, etc.), and...how each is approached/included (if at all) in a variety of world music cultures” (Steve, personal communication, June 7, 2022). At the end of these general and introductory courses, Steve chooses a few cultures from around the world and goes more in depth to give students an insight into music beyond the Western tradition.

Steve credited an undergraduate ethnomusicology course as questioning some of his beliefs about music and making him more interested in the potential to teach the music. He also shared that some of his doctoral coursework explored elements of ethnomusicology and why it was important to teach world music. He taught a course in world music at the undergraduate level, spending time reading the textbook for that course in addition to reading and listening to music from various traditions around the world. He has also learned from students at his current Quaker school and attended some workshops on Georgian choral singing and samba music. He also invited performers from the Cuban, Chinese and Vietnamese traditions into his school to perform.

While Steve has invited musicians to his school, he has not performed music from traditions that would be considered world music. He stated that he has performed in blues and jazz groups, rock bands, concert bands, orchestras and musical pit orchestras. Even though he hasn’t performed world music, he made this insightful statement: “Even if the type of music I perform is almost exclusively Western, I often think about what I perform through the lens of ethnomusicology, which helps me better understand and discuss other music cultures” (Steve, personal communication, June 7, 2022). When asked about how Quaker testimonies connect with teaching world music, Steve believed that several of the

testimonies apply. Steve stated that learning about music from around the globe can help “people understand and appreciate other cultures, which can promote Peace” (Steve, personal communication, June 7, 2022). In addition, he believed that learning about music from various places supports the testimony of Community as it can help bring all members of a community into a place where their values and backgrounds are celebrated. He finished by stating that: “[t]eaching world music honors each of [the different cultures], promoting Equality, and potentially creating a superordinate sense of community beyond each individual’s specific background” (Steve, personal communication, June 7, 2022). Steve’s thoughts on teaching world music were very helpful to understand the perspective of an educator without an undergraduate degree in music education. In comparison to certified teachers mentioned earlier in this dissertation, it seems that Steve learned about world music both from professional development opportunities as well as some coursework in his college degrees.

Charles

Charles stated that he has a bachelor’s degree in music with highest honors and a math degree (double major). His senior thesis during that degree was in choral conducting. He also has a master’s degree in music education. In his current teaching situation, he described teaching the following courses:

I teach general music for students in PK-8th grade that is split into several mixed-age groups: Pre-K and Kindergarten, 1st and 2nd grade, 3rd grade, 4th and 5th grade, 6th and 7th grade, and 8th grade. Additionally, I teach several math classes; this past year, I taught a 6th-grade pre-algebra class and an 8th-grade geometry class. On top of that, I direct the music ensembles at the school, which include the chorus, the hand chimes ensemble, and the strings ensemble. (Charles, personal communication, June 22, 2022)

Charles has a varied array of courses that he teaches, not all of which are in the field of music. When asked about how he includes world music in his various classes, he discussed that he is still trying to figure out the best way to do it. He described exploring music from Native Americans in his 6th and 7th grade classes, both the traditional music and how musicians from those cultures integrate their music with folk, rap and electronic dance music (EDM). Charles wanted to look at more music from around the globe but chose to study music connected with immigration to the United States in the 19th and 20th centuries because it connected better with the social studies curriculum. He also shared that he has explored various methods of transmission as his typical lecture style has not seen the most positive results in terms of student engagement.

Charles shared that he has always been interested in music that went beyond the Western tradition. This music was so different than what he studied in his classical piano and singing lessons when he was younger. He stated that he was first truly exposed to world music through the IB program in high school and then again in college in a course called “20th Century and World Music.” In this college course, Charles described the course as follows: “In addition to looking at the standard composers and repertoire from the 20th century (Stravinsky, Cage, Glass, etc.), we also discussed Orientalism, Noh opera, Balinese gamelan, and some African traditions. There was probably more that I've since forgotten about” (Charles, personal communication, June 22, 2022). In addition to his studies in high school and college, Charles described having one professional development session that explored drumming from West Africa. Even with this training,

he felt that he would need more training and a set of drums before he would feel comfortable teaching this topic in his music classroom.

When Charles was asked about his performance life outside of teaching, he stated that he directs an adult handbell ensemble at a church in NYC as well as several youth handbell ensembles. He also sings in various productions. Unfortunately, he stated that he doesn't perform any world music and feels sad about this. When asked about how his experiences in performing inform his approach to teaching and learning in the realm of world music, Charles shared:

Because of the rep I can program for the handbell ensembles, we rarely come across pieces that incorporate world music, and for those that do, I always feel weird because I'm not sure if the composer has appropriated that tradition or if they are approaching it with respect. The conversation about appropriation is always so complicated. (Charles, personal communication, June 22, 2022)

It seems as though Charles is not equipped with the tools to feel comfortable teaching world music in his classroom. With this said, the types of questions that he is asking are the foundational elements for him to feel comfortable in the future. He is asking the right questions.

When asked about how teaching world music connects with the Quaker testimonies in his teaching, Charles believed that:

...students are able to grow in their understanding of different cultures around the world and therefore be more primed to build community with people of those cultures. Additionally, by growing in that awareness, we are working towards a more peaceful world; when you increase understanding, conflict decreases. (Charles, personal communication, June 22, 2022)

Charles believes that learning about world music can make the world a more peaceful place and allows for a community to grow because the people within feel more

represented. While he doesn't include much world music in his teaching, he is certainly on a path to hopefully do more of it in the future.

Nick

Nick does not hold any degrees in music or music education, only a bachelor's degree in mathematics. Currently, he teaches music and is the choral director at his PS-12 Quaker school. Prior to this role, he taught math at the same school. He plans to return to college for a degree in music. His current teaching load includes 5th-8th grade chorus, Middle School Chamber Singers, 9th-12th grade Concert Choir, 9th-12th grade Upper School Chamber Singers, and music theory (when he isn't the department chair).

Nick has been interested in world music since he was a kid due to the influence of his parents. In his own words, he further elaborated:

My father is an immigrant – he was born in Germany but he is Ukrainian. So I heard Ukrainian music growing up when I would visit my grandparents. Also, my dad was a fan of Ravi Shankar, so I listened to those albums growing up, as well. I think because both my parents had grown up for the most part in the diversity of [a large urban city], they both saw diversity as a positive thing and that made it important to me. When I got to college, I actively [sought] out music from other cultures. I know this admission is enormously uncool (!) but I'll be honest - when I discovered the Putumayo label, things really opened up for me. I KNOW that it was problematic for myriad reasons, but oh my goodness - I ended up buying over half the catalogue on CD. This started probably in 2008 or 2009. In 2006, I had traveled to South Africa and I fell in love with the music there, and it was kind of crazy to get some of the Putumayo "South Africa" CDs and totally recognize the grooves from my travels there. Oh – another huge influence was the David Byrne album *Rei Momo*. I fell in love with that album when I was in high school, and it's still one of my all-time favorites. A lot of my interest in the music of Central and South America started with that album. (Nick, personal communication, March 13, 2023)

Nick believed that the Putumayo albums were problematic, but it is important to mention that he described them as entry points into world music and helped expand his interests further. Since he didn't attend university for music, the only training or knowledge of world music was from his family and the Putumayo albums. In his music teaching, he is still figuring out how to include world music into the classroom; he has only been teaching music for three years. He described some of the repertoire that he has included in his teaching: "...in the time I've been doing this, we've performed *Niska Banja* from Serbia, *May We Be Blessed with Longevity* from China, *Betelehemu* from Nigeria. We'll be working on *La Lluvia* from Peru next year" (Nick, personal communication, March 13, 2023). When asked how he learns about the various types of world music that he teaches, Nick shared that he researches online and does his best to give students as much cultural background as possible.

Nick makes a conscious effort to connect the music he teaches with the Quaker testimonies:

I connect particularly with community and equality when choosing repertoire that is not typically Western European (or American). Because my school is so purposefully diverse, it is essential for the community that I choose music that is also diverse. And, in keeping with the radical egalitarianism of Quakerism, it is important that we recognize and celebrate music of other cultures. (Nick, personal communication, March 13, 2023)

Nick does perform music outside of his teaching career but not in the realm of world music. His performing interests include alternative folk music and rock 'n' roll. He is also currently music directing a musical about a Holocaust survivor's childhood.

So far, Nick's professional development has centered around the basics of teaching choral music and conducting. He would like to participate in professional development in the areas of world music but has not had a chance to do so as of yet. He mentioned that one conducting symposium that he attended last summer was very disappointing because it "consisted almost entirely of Western European and American music – barely anything from other cultures."

Nick was a unique person to interview because of his lack of music training and certification at the university-level. He does his best to teach music with the lens of Quaker testimonies and the inclusion of world music whenever possible.

Conclusion

This concludes the results chapter of this dissertation. Quaker educators overwhelmingly demonstrated an inclination to teach music from various cultures around the world through their answers in both the survey and various interviews. Teachers clearly articulated their wide range of experiences with world music, how they utilize it in their classrooms, their overall lack of training during their undergraduate coursework, and their professional development opportunities to learn more about world music. While generalizable findings were difficult to explain due to a low number of participants in the survey, the qualitative interview data sheds a unique outlook on Quaker school teacher background and experience with world music. There are many implications for the field of music education from the pairing of survey and interviews. The next chapter will analyze these results, discuss observations, make connections between participant comments and synthesize the ideas presented.

CHAPTER 5

DISCUSSION

Summary

Background

With this study, I sought to explore the relationship between (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school among the population of Quaker school secondary music teachers. Findings are relevant to the field of music education due to the increasing interest in teaching world music in schools (Choate, 1967; Consortium of National Arts Education Associations, 1994; Mark, 2008). Examining Quaker educators' training and their inclusion of world music can help all music educators better understand the impetus, importance and possibilities that are available to include world music in curriculum. This population of music educators, to date, has never been the focus of systematic inquiry, particularly as it relates to the promotion of world music in the schools. This is yet another compelling reason for the current study. It is also advantageous to see how music educators learn about and implement world music pedagogy via methods alternate to their undergraduate teacher training programs.

Results of this study show that all of the participants engaged in music teacher preparation that was deeply rooted in the Western Classical tradition, with little to no world music education included. Each of the participants discussed a deep desire to incorporate world music in the classroom and wanted to do so to the best of their ability, despite the lack of robust world music experiences in their undergraduate degrees. Prior

interest into music beyond the Western Classical canon was continually mentioned as an impetus for the pursuit of teaching world music. In addition, the Quaker testimonies and progressive nature of Quaker schools was a contributing factor. Teachers referenced the Quaker testimonies (SPICES) as well as Quaker schools' encouragement and support of diversity, equity and inclusion. Participants described professional development as their main tool for engaging with and learning about world music, and how to teach it, as it was not prevalent in their teacher training programs.

In this chapter, I review each research question and the important themes and topics through referencing the available literature and applications to findings. To conclude, I'll look at limitations of this study, recommendations for further research, and implications for the field of music education.

Purpose and Research Questions

The purpose of this mixed methods study was to examine the relationship between these three factors: (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school. I used the sequential explanatory design model with a survey instrument and participant interviews of secondary general music educators who teach in Quaker schools to illuminate these relationships and contribute to the field of music education.

This study utilized the following research questions:

Main Research Question

Is there a relationship between (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school?

Type of Music Teacher Preparation

For the participants in this study, music teacher preparation lacked the inclusion of substantial world music education. This was readily apparent, appearing repeatedly in the survey results and interview transcripts. Much of the world music experiences that teachers chose to include in their curriculum was directly attributable to music and techniques learned in professional development opportunities. Participants indicated that these were funded and supported by the school where they teach, comporting with testimonies and openness to the world. Another factor appears to be teachers' preexisting interest in world music from early on in their lives or during other experiences in their undergraduate lives.

According to participant attestation and website information, professional development resources at Quaker schools are generous and plentiful (e.g. Friends Central School, Germantown Friends School, and William Penn Charter School). Quaker educators have the freedom to explore professional development in world music. Since it seems that it is an administrative expectation, principals and department heads support the inclusion of this material in the classroom. This sentiment was apparent in many of the interviews. Tanya stated that the support she receives is "a matter of how big can you dream" and Lisa exclaimed that she and her colleagues would "be in trouble if [they]

didn't" teach world music. Sonia shared the strong support of her administration in her work around world music and that they encourage her to take risks.

Teachers want to teach authentically and via experiential learning; this is not only what Quaker schools want, but also mirrors the way a lot of music is learned around the world. As the survey and interview data illuminates, teachers fill the gap from their undergraduate degree programs through professional development opportunities that they pursue on their own, usually funded by the school where they teach.

Kinds of World Music Experiences in Curriculum

Teachers described many kinds of world music experiences in their curriculum, all selected from a place of inclusivity with a conviction to choose diverse material. Participants believed in teaching foundational elements of music (e.g. active listening skills, common music vocabulary and basic fundamentals of music theory such as reading notation) in order to create a common vocabulary and multiple lenses to approach music. Joe described this in how he teaches Hip-Hop and attempts to move beyond traditional music history and approach music theory with multiple lenses: "My hope is to give them a musical foundation...that they already listen to and let that be the bridge to musical analysis and understanding." A common theme was also that teachers wanted to explore music's role in society or context for students. An example of this would be the study of the Estonian Singing Revolution, referenced by both Tanya and Sue, which references the restoration of three Soviet-occupied countries at the end of the Cold War (The Singing Revolution, 2022).

During interviews, musics of the continent of Africa (focusing on West Africa), Latin America (specifically Cuba and Mexico), and Indonesia were emphasized and

repeatedly mentioned. During survey data collection, Latin American and Caribbean music are the most heavily included, with music from India, China, Japan, Brazil, and the Middle East & Africa also quite popular.

Rhonda mentioned struggling with entry points for students into playing world music when they are in beginning ensembles. She wished that her undergraduate coursework spent more time focusing on this important skill. Tom and Sonia talked about wanting their students to be represented in the music that they played in class, with the concept of “windows and mirrors” mentioned to explain that students should see themselves represented in the music being played and showcased in class. A few teachers also focused on world drumming through the lens of either West Africa or Latin America.

Lisa discussed a few specific projects that she does in the realm of world music, including one in which students are asked to interview their family members about music within their own family heritage. She also discussed a recurring activity called “Listen and Write” which asked students to listen to a piece of music and write/reflect about the context and musical elements. Lisa was the only teacher involved with the IB curriculum. This curriculum is purposefully constructed to help students make connections to global issues of world music. Lisa’s teaching represents a substantial inclusion of world music that is inclusive of many different regions and cultures of the world.

Performing in World Music Ensembles

Across all participants, very few stated that they participated in performance ensembles focusing on world music outside of their teaching day nor did it seem like those experiences informed their teaching practice. All of the teachers wanted to

participate in world music ensembles¹⁶ outside of their teaching careers, but many expressed regret in having neither the time nor access. While world music ensemble experience among participants was limited, many stated that they did participate in traditional ensembles. Some described world music ensembles that they performed with in the past (during undergraduate work), but very few talked about current performance opportunities.¹⁷ Some reasons included the COVID-19 Pandemic, lack of time beyond their teaching responsibilities and other performing jobs (weddings, etc.) and some simply did not have the opportunities available to them in their town or city. Tom and Joe stated that their primary instruments, specifically the French horn and organ, did not readily connect with world music genres.

One teacher answered the question in a unique way. He spoke about the Western European Classical music ensembles that he performs in and how that music does not excite him, yet it inspires him to include more world music in his classroom since it does not exist in these other more traditional ensembles.

While this aspect of the initial research question did not yield the results that were necessarily expected, it does bring to light the notion that the educators included in this study want to be involved with world music and are actively thinking about it in their performance lives but do not always have the time or opportunities due to their time in

¹⁶ World music ensembles can exist in a multitude of ways such as: 1) Cuban music ensemble, 2) West African drum circle, or 3) Japanese Taiko ensemble. These experiences can occur through cultural organizations or bandleaders who have an interest and skill in music from around the globe.

¹⁷ It is important to mention that the COVID-19 Pandemic was rampant during data collection. It is not surprising that participants were not performing with as many ensembles as they once were.

the classroom, familial responsibilities, perceived prevalence of world music ensembles in their area, or for other reasons.

Secondary Research Question

How is this relationship (or lack thereof) manifested in how teachers approach music content and delivery in educational settings?

While there was not a substantial relationship between music teacher training and their out-of-school music making, due to a lack of teachers performing in world music ensembles, it is quite apparent that teachers were driven to include world music in their classrooms. Even though they had a lack of experiences in their undergraduate lives and performing lives outside of school, they knew it was important for their students to have access to world music. This was evident in the content that teachers incorporated into their teaching and the methods of delivery that they employed. Participants affirmed that they taught music that they were familiar with from their childhood or undergraduate work (e.g. growing up listening to and talking about jazz music, a teacher might feel more comfortable teaching about jazz in their classroom than music from the European classical tradition). Even with the best of intentions as a teacher, it is human nature to gravitate towards areas of interest that feel most comfortable. Ultimately, teachers will teach what they know, focusing on the areas of music that they are most comfortable with. In the music education profession, it is the hope that educators would also pursue professional development in areas of world music that they are less familiar with in order to bolster their teaching vocabulary and repertoire, ultimately impacting their students in positive ways with a diverse array of material to draw from.

While this continued learning is exciting for the inclusion of world music in the classroom, it could be limiting because teachers are only able to pursue professional development in the areas that are available at conferences, clinics, or other educational opportunities. Access to quality professional development can skew the areas of focus in the classroom. For example, if educators pursue the World Music Drumming curriculum offered by Will Schmid¹⁸ and explore multiple levels of study, that could become a large focus in their classroom (World Music Drumming, n.d.-a). Educators might also have an interest in a particular area of musical study (e.g., Ghanaian Drumming, Indonesian Gamelan, Turkish Baglama) but lack the professional development opportunities locally to study it. While there are certainly many options in the twenty-first century to learn music digitally, there is still great power in learning music face to face.

It must be noted that pursuing professional development to accrue knowledge and a set of skills in teaching world music, takes time and requires funding. If teachers had access to world music education during their teacher training programs from the very beginning, they could incorporate more world music during their first year of teaching and carry that into subsequent years much more easily and confidently. The findings in this study support the importance of expanding curricula in undergraduate music education programs so that music educators are not limited to the Eurocentric musical canon. As previously described, teachers have found it is possible to learn to expand their view as a certified music teacher through professional development, learning on their

¹⁸ Will Schmid founded the World Music Drumming Curriculum to assist music educators in learning rhythms from a variety of cultures around the world, including West Africa, Latin American and the Caribbean. One of the goals of the program is to explore the music-making process through social and emotional learning strategies (World Music Drumming, n.d.-a).

own (via YouTube), and using friends, culture bearers, and other musicians to inform their own teaching practice. Yet, this should not be the only method available to educators to learn about world music.

This important work begins by transforming requirements for music education majors to include more world music in the curriculum. These changes could be actualized in a multitude of ways such as incorporating diverse examples outside the Western European canon in undergraduate music theory courses, infusing world music repertoire and methods in music methods courses, inviting more culture bearers to present clinics on world music topics and adding world music courses that explore music from around the globe in meaningful and highly applicable ways. Reimagining the types of musical examples and topics that are explored in music history and theory courses would also support the notion that music is a part of all cultures in the world.

The National Association of Schools of Music (NASM) requirements for a music education undergraduate program are beginning to shift towards a more inclusive array of music content beyond the former requirements calling for traditional Eurocentric music theory and history. In the 2022-2023 Handbook, NASM included the following language: “Students must acquire basic knowledge of music history and repertoires through the present time,” which is often interpreted by undergraduate institutions as Western European classical music (National Association of Schools of Music, 2023, p. 105). The following year, the NASM 2023-24 Handbook lists the history requirements for a Bachelor of Music Education degree as the following: “Students must acquire basic overview knowledge of music history and various music cultures through the present time,” (National Association of Schools of Music, 2024, p. 105). The phrase “various

music cultures” was added in the 2023-24 Handbook for the first time, which should allow for more flexibility and impetus to include world music within undergraduate coursework in music education (National Association of Schools of Music, 2024, p. 105).

When this history requirement exists with all the other music education requirements, there is little room for electives and certainly no room for a substantial amount of world music instruction. Undergraduate programs also must prepare students for the PRAXIS test, which is a mechanism for many states to grant certification. This test includes a multitude of topics, including a large amount of music history and theory concepts that are based in the Western European classical as well as a very small amount of world music (Educational Testing Service, 2022). Teacher training programs and the PRAXIS test must work together to ensure licensure is possible with new and diverse content learned in undergraduate programs.

As the literature suggests, these sorts of changes can only be achieved if there is buy-in from music education faculty in a given university’s teacher training program (Kladder, 2020). Kladder (2020) conducted a study where music education faculty from two universities explored the local community of K-12 music programs to determine the most pressing needs of those students, which then helped precipitate the change in course requirements to allow room for new and progressive courses in music education. As Kladder commented, exploring the local communities helped to contextualize the changes into how they would serve K-12 students: “If policy is to mandate specific standards, it would be most effective if it was designed around the needs of the community” (p. 154). Due to this contextualization, NASM listened to the schools as they embarked on these changes, making it possible for them to occur (Kladder, 2020). Given

the vital role that music education faculty played in catalyzing change, Kladder (2020) hoped that these faculty would grow their representation on NASM policy and standards committees to make more of an impact in the future. Change does not happen everywhere and cannot happen all at once. It is up to each individual school with a desire to make these changes to do so based on their desire to diversify the music education of the elementary, middle and high school students in their surrounding neighborhoods.

Kladder (2017) conducted another study where success was achieved by adding examples and coursework beyond the Western European tradition into existing music theory courses. Altering existing curricula and courses could be a way to make changes without needing extensive buy-in from the entire school of music as undergraduate music students are not just taking music education courses, but also courses in other parts of the school of music. Kladder (2017) also found that some faculty were opposed to making drastic shifts in the music education curriculum because it would impact their teaching load and, subsequently, their ability to make a living. More generally, it is important to note that current professors who have been teaching in the European model for many years may find it challenging to make drastic shifts in how they approach their teaching, ultimately impacting their musical identities. University music programs and administration will need to support faculty in these shifts towards new methods of teaching.

In this dissertation, participants identified a severe lack of instruction in world music during their undergraduate training, which negatively impacted their ability to teach that material at the beginning of their teaching career. These findings were the same

whether the teacher went to school more recently, forty years ago, or anywhere in between.

The role of NAFME should not be ignored as it is a vital part of this conversation. Starting with the Tanglewood Declaration in 1969, then the Housewright Declaration in 1999 and then NAFME's Inclusivity and Diversity in Music Education position statement in 2017, NAFME firmly stands behind the teaching of world music and represents standards for student learning that support the learning of music from a diverse array of cultures:

The study of music includes the study of the people, places, and cultures involved in its creation and performance....The 2014 National Music Standards embrace this holistic approach to the study of music, encouraging teachers and students to explore a variety of musical styles and music-making traditions from around the world. (National Association for Music Education, 2017)

Pre-service music educators should be receiving the training required to support the work of NAFME's 2014 standards to bring music to all (National Association for Music Education, 2014). The world has many different cultures that are worth celebrating and students and educators must engage with them to have access to all of the music in the world, especially outside of the Western classical canon. Thus, it is vitally important that undergraduate programs include more world music.

Another area of interest in the literature is the potential for educators who might want to explore world music in their teaching more fully but who are not given the opportunity to be accepted into an undergraduate teacher training program due to their limited understanding of Western European music theory (Huxtable, 2022). If undergraduate admission requirements were altered to allow other potential music educators to succeed without needing to have experience with the Western European

Classical notation, this could help the profession and give students at all levels a more holistic music education in terms of the types of music they are learning and how they are learning it. One way to shift who can become a pre-service music educator would be to change the audition requirements for undergraduate music education programs to allow for the inclusion of popular music and music from various cultures. This change would allow the field of music education to show validate, value and bring importance to music beyond the Western European classical canon and allow students to learn about and experience this music.

There is still a distinction between the type of music that we learn in school and the type of music we learn and experience outside of school. The act of making music is a human endeavor and all music should be included in schools. Until we can break the cycle of teacher training heavily based in the Western European tradition, teachers teaching what they have learned, and students learning the same music their teachers did, the field of music education will remain stagnant. Lee (2018) conducted a study that looked at general music teachers' ethnic backgrounds and how that might impact their selection of a diverse array of repertoire in their classrooms. Lee (2018) discovered that the teachers who had experience with other cultures were more motivated and confident to include music from various cultures.¹⁹ These educators also believed that they gained more confidence as they progressed in their career (Lee, 2018). Abril (2009) conducted a case study that examined how a music teacher responded to the cultural backgrounds of students. After conducting the study, Abril (2009) articulated that music teacher

¹⁹ Earlier in this dissertation, it was identified that all of the participants had a preexisting interest in world music, which supported their work in this area.

education programs should recognize the “multi-musical selves” of preservice teachers and encourage those students to “draw upon their diverse musical knowledge, skills and understandings in methods courses, field experiences, and student-teaching” (p. 88).

The types of teachers that could enter the field of music education could be very different if the profession allowed for a more diverse array of backgrounds to pursue a career in music education. Educators could then already enter the profession with an understanding of a diverse array of musical backgrounds, which would give them an advantage when trying to teach world music in their classrooms.

Conclusions

Limitations

One of the limitations of this study was the slim participant pool. To qualify for participation, one had to be a music educator who taught at a Quaker school and had a degree in music education. The survey, distributed to all music teachers at Quaker schools in the United States, revealed that while there are many teachers who teach full-time at Quaker schools, a substantial number are not certified in music education. Non-certified participants were disqualified from continuing in the survey. Quickly and unexpectedly, the already small population size became even smaller. Although this study did not yield the number of participants I had envisioned, it still allowed me to target the subset of music educators in Quaker schools who held degrees in music education. After completing data collection, it became clear that the quantitative portion of this project could have been a pilot to figure out how big the potential sample size could have been. Due to these unforeseen challenges, I opted to pursue a mixed-method study, including more participants in the Phase 2 qualitative interviews than I originally

envisioned. Ultimately, I examined the data from the participants and information I did have and started to interpret that data to form conclusions and frame next steps.

Due to the low enrollment numbers, I am not able to make definitive statements from the data. I can stand behind the fact that my hypothesis was correct in the sense that only some teachers at Quaker schools have music education degrees. After discovering that schools have teachers who are teaching without music education degrees, it made me wonder whether this is positive, negative or neutral. Many of the participants I spoke with had colleagues who were not certified and they shared some thoughts about this in their interviews.

Certification

Teacher certification was a theme that emerged during data collection in Phase 1. After requiring certification to participate in this study, I discovered that many potential participants were disqualified because of lack of certification in music education. As I was pursuing a research question that discussed undergraduate teacher preparation, I found it vital to the study to require certification as an interview participant requirement. Through the process of sending out the survey in Phase 1 to all possible participants, I quickly discovered that some Quaker school educators, because they are teaching at what are classified as private schools, were not officially certified by governing bodies in the United States and were not required to have teaching certification (Burian-Fitzgerald, 2004; National Association for Independent Schools, n.d.-a). Due to this realization, I included a question about certification in Phase 2 during the interviews. I found that the participants who did all have certification, had mixed feelings as to whether teachers should be certified to teach music in Quaker schools. Teachers who are not certified do

not receive the same training in content and skills that certified teachers do. Sonia and Sue felt strongly about the concept of teacher certification, and they believed that teachers who were not certified were missing something such as classroom management skills or how to scaffold and plan a lesson. Conversely, Sue also believed that the teachers who come from performing backgrounds without certification have richness and perspective. Ultimately, these participants explained that teaching is a combination of classroom management, content knowledge, connecting with students and sharing your expertise. These elements of teaching are not solely attained through certification and can be accomplished by non-certified professionals who are passionate about their craft, understand the importance of education, and want to see their students thrive.

To further pursue the concept of teaching without certification in the Quaker schools, I contacted some of the would-be participants for this study to ask if they might be willing to answer some questions via email regarding their teaching lives, preparation and how they incorporate world music into the classroom. It should be noted that this procedure was not a part of the original research protocol. My outreach was informal as I was curious to learn more about their experiences. I made certain that these teachers understood that their email responses were not part of the official research study, but were helpful in exploring the role and experiences of non-certified teachers in Quaker schools. I also pledged to retain their anonymity. Readers should understand that this process was not sanctioned by the Temple University Institutional Review Board.

Responses of the non-certified teachers in Quaker schools seemed to center around a love of music. It is likely that this passion is shared by most music educators, regardless of certification status. They all shared that they had experiences in world

music through coursework in undergraduate or graduate degrees or professional development opportunities. While not certified, each appeared to have a firm grasp on Quaker testimonies and how to effectively include world music into their curriculum. This additional information underscores the need for having more educators included in this study without certification status as a barrier. Even though non-certified teachers did not participate in traditional teacher training programs, the ideas they shared indicated that they have a lot to offer to Quaker schools and in their approaches to world music. It also can bring to light the idea that teaching about world music might be prevalent in other types of degree programs beyond music education. Future studies that focus on music education in Quaker schools, or other private and parochial school experiences, might be fortified with the inclusion of data from all who hold music teaching positions, regardless of certification status.

What I Would Do Differently

If conducting this survey again, I would change various elements to yield more generalizable results. The participant pool was already very small with only 84 teachers who teach secondary music in Quaker schools in the United States. This small population became even smaller by excluding those educators without music education certification. By gathering data from certified and non-certified teachers, more information could be gained about teaching world music in Quaker schools and the performance lives of those teachers outside of the classroom. Additionally, it would have been interesting and perhaps useful to make comparisons between these groups of educators to determine differences and similarities that might be attributable to certification status. If the research design was altered to include non-certified teachers, then it would not have been

fully possible to learn about the inclusion of world music in undergraduate music education programs as was accomplished in this current study. This is due to the fact that non-certified teachers did not attend undergraduate music education programs. It would be fascinating to discover if their degree programs in performance or other music-based degrees had more access to world music. One possible way to increase participation in this study while still requiring certification from participants would be to include all Quaker school music educators (PK-12) rather than limiting it to only secondary music educators (6th-12th). This could yield more participants who are certified teachers in Quaker schools. Ultimately, the quantitative survey used for this study acted as a pilot study to learn about the predominantly uncertified array of music educators in Quaker schools and helped inform Phase 2, where I conducted nine interviews with practicing certified music educators in Quaker schools.

Recommendations

Recommendations for Further Research. While there have been many studies that explore the teaching of world music in schools (e.g., Fung, 1995; McAllister, 2013; Mellizo, 2019), and the inclusion or lack thereof of world music in teacher preparation programs (e.g., Fung, 1994; Killick, 2014; Miralis, 2002), this is the first study to look at the relationship between those two things and performance of world music outside of the classroom. In addition, and more importantly, at the time this study was conducted, it was the first to spotlight music educators who teach in Quaker schools. This population of educators makes up a small percentage of educators in the United States but should continue to be studied due to its relevance as part of the systems of American private schools, as well as the history of the United States and its connection to embracing

diversity, equity and inclusion as part of the Quaker testimonies. A total of 27 music educators in Quaker schools chose to participate in this study as participants, but only 11 were deemed eligible to participate in the survey during Phase 1. Many (n=9) of the survey participants decided to also be interviewed during Phase 2. Teachers were asked to participate via email and had to teach secondary general music as well as be certified in music education.

Future researchers may consider conducting a similar study without the stipulation of certification to yield a greater number of participants from Quaker schools. With a greater number of participants, the results around teachers performing in world music ensembles outside of their teaching career might also be more robust. In addition, inviting participants without certification might open up the participant pool to have a wider background of music, with more performance experiences in their career. These musicians might have had more opportunities to perform in world music ensembles. With the possible inclusion of more Quaker school educators in a future study, it could be possible to gain more insights into the pedagogical choices in Quaker schools and the areas of world music that are most prevalently taught. As discussed earlier, while Quaker schools only represent a small subset of private schools, their approaches to diversity, equity and inclusion and substantial history in the United States make them an important type of school to research more fully. The conclusions learned from studying them further could be used to increase the inclusion of world music in other private and public-school settings.

Other areas of potential research include repertoire choice in music ensembles at Quaker schools. Since this study explored secondary general music teachers, ensembles

were not a focus. This area of study could give researchers an even greater understanding of Quaker educators and their role in promoting music in performance ensembles that connect with music from around the globe. As participants mentioned during data collection, administrators at Quaker schools are in full support of the inclusion of music from a diverse array of backgrounds and cultures and it would be enlightening to understand more fully the types of repertoire programmed in Quaker school ensembles and how they might go beyond the Eurocentric canon, which would show desires of diversity. In the pursuit of this knowledge, questions around cultural appropriation (Rogers, 2006) and authenticity (Koops, 2010) would be essential to ensure that Quaker educators are not solely including music from around the globe, but also doing it in culturally appropriate ways. Ryan Cho's (2015) work in the area of avoiding offensive cultural appropriation is an essential framework for Quaker educators to explore (See Literature Review – pages 14-15).

Future researchers should also explore the types of music classes offered in Quaker schools and how many of these classes fit traditional models of music course offerings (e.g. band, jazz band, choir, orchestra, AP music theory, music history, and general music) versus new offerings (e.g. songwriting, modern band, Latin ensemble, world percussion group, etc.). The types of courses offered in a school might connect with the way in which world music is included in the curriculum. It would also be important to note if Quaker schools are including different types of music courses than other private and public schools and if that has any influence on the types and breadth of inclusion of world music in curriculum.

One final area of potential research could be in the intersection between Quaker schools and the IB Music curriculum. There are a lot of overlaps that support the widening view of what constitutes valid canon as well as increased globalization. As far as can be found using the IB school search tool on their website, only three Quaker schools (e.g. Brooklyn Friends, George School, and Wilmington Friends School) offer the IB Diploma (International Baccalaureate®, n.d.-b). This is surprising because of the commonalities between the IB program and Quaker testimonies. Research into how Quaker schools with the IB program incorporate Quaker testimonies into the IB classroom and how students retain agency in their work would also be vital to explore in future research. In addition, exploring how world music is included in international school music programs could greatly benefit the profession. While international schools are not Quaker schools, many utilize the IB Music curriculum and have students from diverse backgrounds and cultures. Since there are many similarities between Quaker schools and the IB Music curriculum, it would be enlightening to explore the work of international schools in this area.

Implications for Music Education. The results of this study support the idea that many teacher preparation programs still do not have the necessary training in place to prepare educators for teaching world music. It is truly a mixture of the interest in world music, access to professional development opportunities and the Quaker testimonies with a progressive view of education that helped the participants find success in bringing world music into their classrooms. All teachers can learn from the educators that participated in this survey. While they might not be able to access world music in their undergraduate degrees, they have found professional development opportunities that can

help them learn more about music from around the world. This work does not replace the fact that there should be more of an emphasis on world music in undergraduate programs.

For this to change, teacher preparation programs must teach pre-service music educators the skills that will allow them to access world music resources on their own, as well as access to some required and elective-based coursework to strengthen the learning of world music. Teachers should be taught the skills of how to include diverse music with the lens of authenticity and the avoidance of offensive cultural appropriation.²⁰ This will ensure that educators learn how to effectively incorporate world music into their teaching, which will give students culturally accurate and appropriate musical examples and experiences.

Just as primary and secondary education in many private and international schools is moving away from the acquisition of knowledge and more towards the acquisition of skills (Hansen, 2021), undergraduate programs in music education should follow suit. Undergraduate courses do not need to teach pre-service teachers about every type of world music, but rather explore how to access world music content, how to engage with it via active listening skills that can transfer across genres, and how to expose their future students to world music in meaningful ways. Skill-building over the acquisition of content knowledge should be prioritized. Pre-service teachers should learn how to find and engage with culture bearers, what constitutes an authentic example of world music (on YouTube or elsewhere) and how to connect with the musical cultures represented in their local communities. As one of the teachers in this study suggested, teaching potential

²⁰ Ryan Cho's (2015) work in the area of avoiding offensive cultural appropriation is an essential framework for Quaker educators to explore.

educators about transfer is critical. If teachers were taught how to provide entry points for students of all ages to interact and explore world music, they might have more skills to do so in their classrooms, despite the lack of study in undergraduate work.

Once pre-service teachers become certified, they must continue to engage in professional development to fully understand and access the various musical traditions in the world. While professional organizations that are dedicated to certain world music traditions can help with this work (e.g. Al-Bustan Seeds of Culture²¹ in Philadelphia specializing in Arabic music or the Will Schmid world drumming course²² offered all around the United States), state MEAs and NAFME can help provide private and parochial schools with professional development opportunities. This can be in the form of workshops at annual conferences and specific training programs (either online or in-person) to explore various traditions from around the globe. These types of programs work best when culture bearers participate in the training. Depending on the situation, this can also be an opportunity for the clinician to visit individual schools and work with students to enhance their learning. It is also important for MEAs and NAFME to reach out to private schools to ensure that they also have a voice and presence in these professional organizations as the perception is that public schools get most of the attention.

This study also brought to light the presence of non-certified teachers in Quaker schools and how that affects students in classrooms. These teachers might be able to bring other musical experiences that they have from previous performance opportunities

²¹ Al-Bustan Seeds of Culture is “[r]ooted in Arab arts and language...offer[ing] artistic and educational programming that enriches understanding and celebrates diversity” (Al-Bustan Seeds of Culture, n.d.).

²² Discussed earlier in this chapter.

or from their degree programs outside of music education. The profession could learn from these individuals without certification.

One other consideration that came up during data collection was the inclusion of Hip-Hop and Jazz as world music. It is important to consider these types of music as having influences that are considered world music, but those styles of music are more readily associated with the United States and popular music traditions arising from that country's history. Even with this clarification, the participants all thought of this music as outside of the Western canon, which is why it is still applicable for this study.

Quaker schools have a long history of being leaders in progressive education, focusing on how to teach as opposed to the specific content itself, encouraging students to be problem-solvers and understand their role in the global community (Kenworthy, 1987; McHenry et al., 2004). These schools value multiple perspectives and as McHenry et al. (2004) wrote, "Friends education [is] especially relevant as a model for engendering respect for diversity and cultivating tolerance...in the world" (p. 3). Despite Quaker school educator's lack of access to world music education in their undergraduate work, they successfully utilize the flexibility and freedom of their teaching environment to incorporate new concepts into their curriculum as well as pursue professional development opportunities in various areas of world music. It is my hope that the field of music education sees the work of Quaker schools as a microcosm of what could be in the realm of teaching world music in all schools.

Finally, it was a conscious decision to use the term *world music* in this dissertation to ensure that all the participants understood the type of music the study was referring to. While I stand by this decision, I propose that moving forward, the music

education profession embrace the following term to describe this type of music: *music from various cultures*. This term more accurately describes the types of musical traditions discussed in this dissertation, and is inclusive to the many types of music that exist in our globalized world. My hope is that the field of music education will embrace this term and that more educators will be trained in how to access, experience and teach this music in schools.

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APPENDIX A

IRB PROTOCOL

Abstract of the study

Creating cross-cultural understanding amongst students and incorporating music from various cultures around the world is essential in the field of music education. Teaching students about the globalized world and exposing them to the vast array of musical possibilities that exists outside the Western European musical canon is becoming more mainstream, but there is still room for growth. The incorporation of world music in teacher preparation programs and music classrooms varies greatly. While many researchers have studied these elements separately, very little research exists on the connection between the type of music teacher preparation, performance life outside the classroom, and world music experiences a teacher creates in the curriculum. The purpose of this mixed methods study is to examine the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. This study will use the sequential explanatory design model using a survey instrument and participant interviews. Specifically, participants will include secondary general music teachers working in Quaker schools in the United States with at least a bachelor's degree in music education. Quaker educators will be included due to the population's virtual exclusion from all current literature as well as their progressive outlook on education and inclusivity.

Protocol Title

World Music in Quaker Schools: Teacher Preparation, Curriculum Development, Pedagogy, and Teachers as Performers

Sponsor / Funding

NA

IRB Review History

NA

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Objectives

Purpose

The purpose of this mixed methods study is to examine the relationship between these three factors: (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school. I will use the sequential explanatory design model with a survey instrument and participant interviews of secondary general music educators who teach in Quaker schools in order to illuminate these relationships and contribute to the field of music education.

Research Questions

Main Question

Is there a relationship between (1) the type of music teacher preparation, (2) the kinds of world music experiences that an individual teacher incorporates into their curriculum, and (3) the performance life the teacher has outside of school?

Secondary Research Question

How is this relationship (or lack thereof) manifested in how teachers approach music content and delivery in educational settings?

Background

Teaching students about the globalized world and exposing students to the vast array of musical possibilities that exists outside the Western European musical canon is becoming more established in music education, but there is still room for growth. Beginning with the Tanglewood Symposium of 1967, the 1994 National Standards, and the Housewright Declaration in 1999, music educators have continued to find ways to include music from various cultures, yet a Eurocentric mindset still remains a hurdle to overcome in teacher training programs and PK-12 classrooms (Choate, 1967; Mark & Madura, 2014; *National Standards Archives*, 2021; Mark, 2008; Shaw, 2012).

While there are many ways to describe music from various cultures, this study will use the term “world music” due to its prevalence amongst music teachers. World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus. While

many educators incorporate world music in their teaching, undergraduate training programs do not always include much training in this area (Chin, 1996; Schippers, 1996; Wang & Humphreys, 2009). Many authors suggest that undergraduate schools of music need to instruct students more fully in the area of multicultural music because music teachers are most likely to teach what they know and if they do not experience significant world music in their undergraduate training, it may not get included in their classrooms (Reyes, 2018; Gay, 1997; Schippers, 1996; Fung, 1995).

Once educators begin their teaching careers in the classroom, they may strive to include world music and recognize its importance in the music curriculum, but lack the available resources to do so (Legette, 2003; Fung 1995; Abril, 2006). Due to the lack of undergraduate training, many practicing educators seek out professional development opportunities to learn about world music (Howard et al., 2014; Carlisle, 2012; Mellizo, 2019) or read articles that teach about authenticity or cultural appropriation in an effort to include world music in meaningful and appropriate ways (Abril, 2006; Koops, 2010; Henninger, 2018; Young, 2005; Cho, 2015).

Music educators can also achieve greater comfort with world music by engaging in performance opportunities outside of their teaching day, allowing educators to gain knowledge of another culture and transferring it back to the classroom. When examining the performing lives of teachers outside of the classroom, there is scant available research. Various studies about music teacher identity have found that pre-service music teachers view themselves first as musicians and secondly as teachers (Roberts, 1990; Scheib, 2007) and struggle with balancing both identities and time management to both perform and teach (Pellegrino, 2009; Vitale, 2015), ultimately explaining the lack of research in this area.

While there are significant gaps in research as noted above, it is also apparent that educators teaching in public schools are the population most often included in studies due to the fact that that group makes up roughly 80% of teachers in the United States (Taie & Goldring, 2020). For this study, I chose to explore Quaker school educators because: (1) they are a population that have been virtually excluded from current research and (2) I have extensive experience and knowledge of Quaker schools as a student and teacher. Quakerism, or the Religious Society of Friends, is a religion that began in 1648 with George Fox asserting that there is an inner light within each person, referring to a spark or that of God (Kenworthy, 1987).

Quaker schools date back to 1689 and even though there are only 76 Quaker schools in the United States, historically, the schools have made quite an impact on the field of education, focusing their educational practice on the Quaker testimonies (SPICES: Simplicity, Peace, Integrity, Community, Equality and Stewardship), embracing the world and its valuable diversity (Friends Council on Education, 2020; Kenworthy, 1987; McHenry et al., 2004). Quaker schools are free to design their own curricula, which can allow for greater innovation in thought, world views, and openness to equality and peace, all factors that may allow Quaker educators to readily include world music in their teaching. Understanding why and how they include world music would be an important goal for this study.

While a large array of research exists on both the inclusion of world music in the music classroom and undergraduate training in world music, there is very little data on the performance lives of music educators outside of the classroom. Similarly, there exists

a paucity of research that looks at the relationship between the three factors listed in the purpose statement. In addition, while research has been conducted on many different populations of music educators in the PK-12 setting, virtually none exists examining Quaker school music educators who teach secondary general music. Given the rationale for a broader view of the musical canon used in school music settings and the tenets of Quaker schools in promoting pacifism, equity and a better world for all, melding these areas of interest seems appropriate and worthy of study.

Setting of the Human Research

This research study will consist of two phases:

Phase 1: Quantitative survey utilizing SurveyMonkey®

The quantitative survey will be anonymous, unless participants decide to give contact information to me in order to participate in the qualitative interviews in Phase 2.

Phase 2: Qualitative semi-structured interviews via Zoom.

Based on the responses in Phase 1, I will contact 4-6 participants to be interviewed.

Resources Available to Conduct the Human Research

Currently, there are 76 Quaker schools in the United States that are members of the Friends Council On Education. Of those schools, 53 are secondary schools. Many of these schools have several secondary music teachers and there are roughly 84 middle and high school music teachers in these schools, which will be the total population available for this study.

The Faculty Investigator and Student Investigator will be the only people conducting this study, conducting interviews, and accessing the data from the survey.

Prior Approvals

No prior approvals are needed. Participants must give consent. For Phase 1, any teacher that completes the survey will be giving their approval via the consent form included in the survey. For Phase 2, teachers will sign a PDF consent form in order to be interviewed.

Study Design

a) Recruitment Methods

For Phase 1, I will send the quantitative survey to all (roughly) 84 secondary music teachers at Quaker schools using email addresses found on the school websites. I hope to receive a response of 30 teachers for the quantitative survey. As part of this survey, participants will choose whether or not to share their contact information with me to participate in

Phase 2, the qualitative interview phase of the study. I plan to engage 4-6 teacher-participants in semi-structured interviews.

b) Inclusion and Exclusion Criteria

Subjects must meet the following criteria:

- Secondary general music teacher
- Currently employed at a Quaker school in the United States
- Hold at least an undergraduate degree in music education

The first four questions in the survey ensure eligibility of the participant. If a teacher completes the quantitative survey and they do not meet the aforementioned criteria, their responses will be discarded.

c) Local Number of Subjects

While there is a large concentration of Quaker schools in the Philadelphia area, I am uncertain how many teachers will be recruited from these schools.

d) Study-Wide Number of Subjects

Phase 1 (survey): 30 teachers is the targeted number, with 84 teachers as the upper limit

Phase 2 (interviews): 4-6 teachers derived from the survey participants (this is the upper limit of interview participants)

e) Study Timelines

During Phase 1, subjects will participate in the study by completing the survey. Survey completion signifies the conclusion of participation for all subjects except for those who agree to participate in the post-survey interview in Phase 2. Data collection will take approximately two months and data analysis will occur shortly after, also taking approximately two months.

f) Study Endpoints

This study will begin after IRB approval and subject consent. The data collection portion of this study will end after quantitative and qualitative data has been collected.

g) Procedures Involved in the Human Research

1. Potential participants will be contacted via email using email addresses obtained from their respective school websites. (See Appendix A for letter to potential participants)

2. Participants will click on the link provided and fill out the Phase 1: Quantitative Survey. (See Appendix B for Link to SurveyMonkey® survey)
 - a. The first page of the survey will include the consent form. The first question of the survey asks participants: “Do you consent to taking part in this study?” By selecting “yes,” participants will agree to participate in the survey. Once a participant clicks “next” and finally submits the survey, they will be granting their consent to participate in the research study (See Appendix D for quantitative consent form).
 - b. If participants agree, they will include their contact info before submitting the survey so I can contact them for participation in Phase 2.
 - c. A follow-up email will be sent two weeks after the initial email in order to bring the request for participation higher up in the teacher’s inbox and also remind them to complete the survey
3. Once Phase 1 is complete, Phase 2: Qualitative Interviews will commence (See Appendix C for Interview Questions)
 - a. I will contact subjects from Phase 1 who agreed to participate in Phase 2 and conduct semi-structured interviews. These will take place via Zoom video conferencing.
 - b. I am the only person conducting interviews and will strive to make the subject feel comfortable and safe to share their thoughts and feelings. This will be accomplished by starting the interview with small talk about the participant’s day (and/or weekend) and talking about our shared backgrounds in Quaker schools.
 - c. A consent form for being interviewed (See Appendix E for qualitative consent form) will be presented to the participant and thoroughly explained. Since the consent form for Phase 1 already describes the interview aspect of the study, there is no need to have another consent form digitally signed. If they agree, the interview will begin. If they do not agree, then they will not participate in Phase 2 of the research.
4. Once data collection in Phase 1 and Phase 2 is completed, the data will be analyzed and merged in the discussion.

h) Data Banking

Data will be password protected and stored on the Google Drive Account associated with the Student Investigator's Temple University account. Data will include: survey response data, recordings of interviews (audio and video), and transcripts of the interviews. Data will be stored from the beginning of the study until the study is written and published. After that point, data will be kept (with no identifying information) for six years in case it needs to be referenced or utilized again in the future. All of these details will be made clear on the consent form. Identifying information of the respondents for the quantitative survey will only be kept if they include their contact information. It is important to note that video will be stored only as long as it is necessary to transcribe the audio of the recorded interviews. After that short period of time, the video will be erased so no identifiable information will be retained of the interview participants.

i) Data Management

a. Quantitative Data Analysis

- i. The survey will be delivered via SurveyMonkey® and all data stored on the website's secure servers.
- ii. Data collected will include:
 1. Eligibility criteria (see above)
 2. Demographic information (age, gender, race, ethnicity)
 3. Years of teaching experience, location of school, and number of students at the school
 4. Information about undergraduate training in music education and world music
 5. Perceptions and facts about incorporating world music in the teacher's curriculum
 6. The types of ensembles or music-making experiences teachers participate in outside of their teaching life
 7. Email address of participants if:
 - a. They agree to participate in the qualitative interview portion of this research
 - b. Request that the data from the survey be shared with them when complete
- iii. I will use non-parametric descriptive statistics to organize, summarize and interpret the data.
 1. Averages (mode, mean, median) and percentages

2. Variability (standard deviation and range)
 3. Frequency distribution
 4. Yes/no response (or other word choices) will be assigned numerical values.
 5. Graphs will illustrate the descriptive statistical analyses.
- iv. Inferential statistics will be used to determine generalizable ideas for the larger population of Quaker school music teachers.
1. The significance level will be set *a priori* at $\alpha = .05$. and statistical significance will be calculated as methods to ensure generalizability.
 2. Correlation coefficient
 - a. This will be used for questions that involve numerical responses to determine if there is a correlation between the different variables.
 3. T-Tests
 - a. These will measure various relationships by splitting the population into various groups:
 - i. Teachers that do include world music in their classroom teaching vs. teachers that do not include world music in their classroom teaching. This will be tested with questions that measure teacher preparation as well as outside performance experience.
 - ii. Teachers that experienced very little world music in their undergraduate experience vs. teachers that experienced a lot of world music in their undergraduate experience. This will be tested with questions that measure teacher inclusion of world music in the classroom as well as outside performance experiences of teachers.
 - iii. Teachers that do perform outside of their teaching life vs. teachers that do not perform outside of their teaching

life. This will be tested with questions that measure teacher inclusion of world music in the classroom as well as undergraduate training in world music.

4. I will determine the direction and magnitude of associations for the Correlation Coefficient and T-Tests.

b. Qualitative Data Analysis

- i. I will approach qualitative data analysis with five *a priori* codes. Once the interviews take place and my literature review develops, I will analyze the transcripts for other emerging codes that might not fit the *a priori* codification.
- ii. *A priori* codes:
 1. Teacher Preparation
 2. Curriculum Development
 3. Pedagogy
 4. Performance Life Outside of School
 5. Professional Development

j) Withdrawal of Subjects

If any participant would like to be excluded from this study for any reason, they will need to let me know via email, phone, or in-person. Then, they will be removed. There will be no penalty for the subject. I will thoroughly explain the rights and privileges of subjects during consent to ensure that they are aware of their ability to terminate their participation at any time. I will not remove a subject from this study unless they do not fit the subject criteria for the quantitative survey or qualitative interviews.

Risks to Subjects

This study has no foreseeable risks.

Potential Benefits to Subjects

There are no potential benefits to subjects.

Privacy and Confidentiality

All participants will be asked to consent. Real names will not be used in the write-up; pseudonyms will be used to describe interview participants. No identifying data will be collected for the survey, unless participants opt to share their contact information to participate in an interview. The only people who have access to the data will be the investigators.

Economic Burden to Subjects

There is no economic burden to subjects.

Subject Compensation

No compensation will be provided to subjects.

Consent Process

Consent will be obtained digitally from participants. For Phase 1 (quantitative survey), the first page of the SurveyMonkey® survey will be the consent form. The first question of the survey asks participants: “Do you consent to taking part in this study?” By selecting “yes,” participants will agree to participate in the survey. For Phase 2 (qualitative interviews), participants will receive a PDF copy of the consent form that they will need to sign digitally and return via email.

Non-English Speaking Subjects

NA

Waiver or Alteration of the Consent Process (consent will not be obtained, required information will not be disclosed, or the research involves deception)

NA

Subjects who are not yet adults (infants, children, teenagers)

NA

Cognitively Impaired Adults

NA

Adults Unable to Consent

NA

Process to Document Consent in Writing

This research presents minimal risk of harm to subjects. For the quantitative survey, consent will be given via the SurveyMonkey® survey. When they submit the survey, they will be giving their consent. For the qualitative interviews, consent will be given via a digitally signed PDF.

Vulnerable Populations

NA

It is possible that a participant might be pregnant at the time of participation. Pregnancy has no bearing on subject participation.

Multi-Site Human Research

This study will not be site-specific as it will take place using SurveyMonkey® and Zoom video conferencing.

Sharing of Results or Incidental Findings with Subjects

N/A

Research Conducted in a Foreign Country

NA

Community-Based Participatory Research

N/A

APPENDIX B

IRB APPROVAL LETTER



Research Integrity & Compliance
Student Faculty Center
3340 N. Broad Street, Suite 304
Philadelphia PA 19140

Institutional Review Board
Phone: (215) 707-3390
Fax: (215) 707-9100
e-mail: irb@temple.edu



Approval for a Project Involving Human Subjects Research that is Approved as Exempt

Date: 04-Jan-2022

Protocol Number: 29072
PI: DEBORAH CONFREDO
Review Type: EXEMPT
Approved On: 04-Jan-2022
Risk: Minimal risk
Committee: A1
Sponsor: NO EXTERNAL SPONSOR
Project Title: World Music in Quaker Schools: Teacher Preparation, Curriculum Development, Pedagogy, and Teachers as Performers

The IRB approved the protocol 29072.

The study was approved under Exempt review. The IRB determined that the research **does not require a continuing review**, consequently there is not an IRB approval period.

As this research was approved as Exempt, the IRB will not stamp the consent or assent form(s).

Note that all applicable Institutional approvals must also be secured before study implementation. These approvals include, but are not limited to, Medical Radiation Committee ("MRC"); Radiation Safety Committee ("RSC"); Institutional Biosafety Committee ("IBC"); and Temple University Survey Coordinating Committee ("TUSCC"). Please visit these Committees' websites for further information.

Finally, in conducting this research, you are obligated to submit the following:

- **Modifications** - Any changes to the research that may change the Exempt status of this study must be reviewed and approved by the IRB prior to implementation. Examples of such changes are: including new, sensitive questions to a survey or interview, changing data collection such that de-identified data will now be identifiable, including an intervention in the methods, changing variables to be collected from medical charts, decreasing confidentiality measures, including minors or adults lacking capacity to consent as subjects when previously only adults with capacity to consent were to be enrolled, no longer collecting signed HIPAA Authorization, etc. Please reach out to the IRB Staff with any questions about if a change to the study warrants a Modification.
- **Reportable New Information** - Using the Reportable New Information e-form, report new information items such as those described in HRP-071 Policy - Prompt Reporting Requirements to the IRB **within 5 days**.
- **Closure report** - Using a closure e-form, submit when the study is permanently closed to enrollment; all subjects have completed all protocol related interventions and interactions; collection of private identifiable information is complete; and analysis of private identifiable information is complete.

For the complete list of investigator responsibilities, please see the HRP-070 Policy – Investigator Obligations, the Investigator Manual (HRP-910), and other Policies and Procedures found on the Temple University IRB website: <https://research.temple.edu/irb-forms-standard-operating-procedures>.

Please contact the IRB at (215) 707-3390 if you have any questions.

If you would like to tell us how we are doing, please complete this 5-minute Satisfaction Survey: <https://forms.gle/9EcgYGDEEANvMw37>

APPENDIX C
PARTICIPANT EMAIL SCRIPT

Dear Educator,

My name is Jeff Torchon and I am a PhD candidate in music education at Temple University in Philadelphia working with Dr. Deborah Confredo. I am conducting a research study examining the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. I have chosen to research secondary Quaker school music educators because of my time as a teacher and a student at Quaker institutions.

I would greatly appreciate your participation in a short online survey. Your responses would be anonymous. There is no compensation provided and you may decide to discontinue participation at any time during the course of taking the survey with no penalty. The survey itself should take no more than 10-15 minutes to complete.

Here is the link: <https://www.surveymonkey.com/r/3T2XDYN>

If you could complete the survey by INSERT DATE, that would be greatly appreciated.

Please note: the final question of the survey asks if you would be willing to participate in an in-depth interview via Zoom in the coming weeks. I hope you will consider sharing your contact information to further explore this topic.

It is my hope that this research will help discover relationships between world music teaching in the Quaker school music classroom, prior experience, and performance experience.

Should you have any questions or concerns about this research study or your participation, please don't hesitate to contact me.

Thank you for your time and willingness to contribute to the field of music education.

Sincerely,

Jeff Torchon

PhD Student and Teaching Assistant in Music Education

Boyer College of Music & Dance, Temple University

jtorchon@temple.edu

215-450-1349

APPENDIX D
FOLLOW-UP EMAIL

Dear Educator,

You were recently invited to participate in a research study examining Quaker school music educators and the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum.

The date of completion is approaching (INSERT DATE) and this is a friendly reminder to participate if you are interested in doing so. Please see the text of the initial email below for the full information. Here is the survey link for your reference:

<https://www.surveymonkey.com/r/3T2XDYN>

As a reminder, your participation in this survey is completely voluntary and would be anonymous.

Should you have any questions or concerns about this research study or your participation, please don't hesitate to contact me.

Thank you for your time and willingness to contribute to the field of music education.

Sincerely,

Jeff Torchon

PhD Student and Teaching Assistant in Music Education

Boyer College of Music & Dance, Temple University

jtorchon@temple.edu

215-450-1349

Original Email:

Dear Educator,

My name is Jeff Torchon and I am a PhD candidate in music education at Temple University in Philadelphia working with Dr. Deborah Confredo. I am conducting a research study examining the relationship between: type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. I have chosen to research secondary Quaker school music educators because of my time as a teacher and a student at Quaker institutions.

I would greatly appreciate your participation in a short online survey. Your responses would be anonymous. There is no compensation provided and you may decide to discontinue participation at any time during the course of taking the survey with no penalty. The survey itself should take no more than 10-15 minutes to complete.

Here is the link: <https://www.surveymonkey.com/r/3T2XDYN>

If you could complete the survey by INSERT DATE, that would be greatly appreciated.

Please note: the final question of the survey asks if you would be willing to participate in an in-depth interview via Zoom in the coming weeks. I hope you will consider sharing your contact information to further explore this topic.

It is my hope that this research will help discover relationships between world music teaching in the Quaker school music classroom, prior experience, and performance experience.

Should you have any questions or concerns about this research study or your participation, please don't hesitate to contact me.

Thank you for your time and willingness to contribute to the field of music education.

Sincerely,

Jeff Torchon

PhD Student and Teaching Assistant in Music Education

Boyer College of Music & Dance, Temple University

jtorchon@temple.edu

215-450-1349

APPENDIX E

SURVEY CONSENT

RESEARCH SUBJECT CONSENT FORM

Title: **World Music in Quaker Schools: Teacher Preparation, Curriculum Development, Pedagogy, and Teachers as Performers**

Protocol No.: **29072**

Principal Investigator: Dr. Deborah Confredo
Professor of Music Education
Boyer College of Music & Dance, Temple University
tuh16403@temple.edu
609-680-0536

Student Investigator: Jeff Torchon
PhD Student and Teaching Assistant in Music Education
Boyer College of Music & Dance, Temple University
tua42126@temple.edu
215-450-1349

RESEARCH CONSENT

You are being asked for your consent to take part in a research study. This consent document describes the key information that we believe most people need to decide whether to take part in this research.

Why am I being invited to participate in this research?

You have been asked to participate in this study because you attended college and majored in music education and currently teach secondary music in a Quaker school in the United States. The purpose of this mixed methods study is to examine the relationship between type of music teacher preparation, performance life outside of school, and world music experiences an individual teacher incorporates into their curriculum. The study will be conducted in two phases: Phase 1) an anonymous survey and Phase 2) interviews via Zoom. Participants for Phase 2 will be recruited during Phase 1 if participants decide to include their contact information at the end of the survey.

How long will I be in this research?

We expect that the survey will take 10-15 minutes.

What happens to me if I agree to take part in this research?

If you decide to take part in this research study, you will be asked to complete an anonymous survey that will take 10-15 minutes. Should you decide to participate in the interview portion of the research study, you would include your name and email address

in the survey response. This would enable the researchers to contact you to set up a one-hour interview via Zoom.

If you decide to participate in the interview portion of this study, the interviews will be audio- and video-recorded via Zoom. You will sign a separate consent form before participating in any interviews.

What are the risks of this study?

There are no physical risks but you might experience momentary discomfort. You do not have to answer any questions that make you too uncomfortable. Your participation in this research will be held strictly confidential, however, confidentiality cannot be guaranteed.

What happens to the information collected for this research?

Your private information may be shared with individuals and organizations that conduct or watch over this research, including, if applicable:

- The Institutional Review Board (IRB) that reviewed this research
- Temple University

No identifying data will be collected for the survey, unless participants opt to share their contact information to participate in an interview. Real names will not be used in the write-up; pseudonyms will be used to describe interview participants. The only people who have access to the data will be the investigators.

We may publish the results of this research. However, we will keep your name and other identifying information confidential. We may de-identify this data and share it with other researchers for research that is currently unknown. Data will be stored from the beginning of the study until the study is written and published. After that point, data will be kept (with no identifying information) for six years in case it needs to be referenced or utilized in the future.

Who can answer my questions about this research?

If you have questions, concerns, or complaints, or think this research has hurt you or made you sick, talk to the research team at the phone number or email listed above.

This research is being overseen by an Institutional Review Board (“IRB”). An IRB is a group of people who perform independent review of research studies. You may talk to them at (215) 707-3390 or irb@temple.edu if:

- You have questions, concerns, or complaints that are not being answered by the research team.
- You have questions about your rights as a research subject.

Will I be paid for taking part in this research?

You will not be paid for taking part in this research.

What if I feel uncomfortable while taking the survey?

If at any point you feel uncomfortable, you can stop the survey and not submit your results.

APPENDIX F

INTERVIEW CONSENT

RESEARCH SUBJECT CONSENT FORM

Title: World Music in Quaker Schools: Teacher Preparation, Curriculum Development, Pedagogy, and Teachers as Performers

Protocol No.: 29072

Principal Investigator: Dr. Deborah Confredo
Professor of Music Education
Boyer College of Music & Dance, Temple University
tuh16403@temple.edu
609-680-0536

Student Investigator: Jeff Torchon
PhD Student and Teaching Assistant in Music Education
Boyer College of Music & Dance, Temple University
tua42126@temple.edu
215-450-1349

RESEARCH CONSENT

You are being asked for your consent to take part in a research study. This consent document describes the key information that we believe most people need to decide whether to take part in this research.

Why am I being invited to participate in this research?

You have been asked to participate in this study because you attended college and majored in music education and currently teach secondary music in a Quaker School in the United States. The purpose of this mixed methods study is to examine the relationship between: type of music teacher preparation, performance life outside of school and world music experiences an individual teacher incorporates into their curriculum. This study originally collected data during Phase 1 utilizing an anonymous survey. In Phase 2, interviews will be conducted via Zoom.

How long will I be in this research?

We expect that your taking part in this research will last one hour.

What happens to me if I agree to take part in this research?

If you decide to take part in this research study, you will be asked to complete an interview via the Zoom video conferencing platform. This interview will be audio and video recorded using Zoom. The researchers will use the audio to text feature of the Zoom recording to create a transcript of the interview. Then, the researcher will clean up

the text transcription to accurately represent the recorded conversation. The recording and transcript, with your name included, will be saved on a secure server that is password protected. It will only be accessed by the researchers and all identifiable information will be replaced with pseudonyms prior to write-up and publication of the study.

What are the risks of this study?

There are no physical risks but you might experience momentary discomfort. You do not have to answer any questions that make you too uncomfortable. Your participation in this research will be held strictly confidential, however, confidentiality cannot be guaranteed.

What happens to the information collected for this research?

Your private information may be shared with individuals and organizations that conduct or watch over this research, including, if applicable:

- The Institutional Review Board (IRB) that reviewed this research
- Temple University

Audio and video recordings will be stored on a server that is password protected. Real names will not be used in the write-up; pseudonyms will be used to describe interview participants. The only people who have access to the data will be the investigators.

We may publish the results of this research. However, we will keep your name and other identifying information confidential. We may de-identify this data and share it with other researchers for research that is currently unknown. Data will be stored from the beginning of the study until the study is written and published. After that point, data will be kept (with no identifying information) for six years in case it needs to be referenced or utilized again in the future.

Who can answer my questions about this research?

If you have questions, concerns, or complaints, or think this research has hurt you or made you sick, talk to the research team at the phone number or email listed above.

This research is being overseen by an Institutional Review Board (“IRB”). An IRB is a group of people who perform independent review of research studies. You may talk to them at (215) 707-3390 or irb@temple.edu if:

- You have questions, concerns, or complaints that are not being answered by the research team.
- You have questions about your rights as a research subject.

Will I be paid for taking part in this research?

You will not be paid for taking part in this research.

APPENDIX G

SURVEY QUESTIONS

Dissertation Survey

Consent

RESEARCH SUBJECT CONSENT FORM

Title

World Music in Quaker Schools: Teacher Preparation, Curriculum Development, Pedagogy, and Teachers as Performers

Protocol No.:

29072

Principal Investigator:

Dr. Deborah Confredo
Professor of Music Education
Boyer College of Music & Dance, Temple University
tuh16403@temple.edu
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Student Investigator:

Jeff Torchon
PhD Student and Teaching Assistant in Music Education
Boyer College of Music & Dance, Temple University
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215-450-1349

RESEARCH CONSENT

You are being asked for your consent to take part in a research study. This consent document describes the key information that we believe most people need to decide whether to take part in this research.

Why am I being invited to participate in this research?

You have been asked to participate in this study because you attended college and majored in music education and currently teach secondary music in a Quaker school in the United States. The purpose of this mixed methods study is to examine the relationship between type of music teacher preparation, performance lives outside of school, and world music experiences an individual teacher incorporates into their curriculum. The study will be conducted in two phases: Phase 1) an anonymous survey and Phase 2) interviews via Zoom. Participants for Phase 2 will be recruited during Phase 1 if participants decide to include their contact information at the end of the survey.

How long will I be in this research?

We expect that the survey will take 10-15 minutes.

What happens to me if I agree to take part in this research?

If you decide to take part in this research study, you will be asked to complete an anonymous survey that will take 10-15 minutes.

Should you decide to participate in the interview portion of the research study, you would include your name and email address in the survey response. This would enable the researchers to contact you to set up a one-hour interview via Zoom.

If you decide to participate in the interview portion of this study, the interviews will be audio- and video-recorded via Zoom. You will sign a separate consent form before participating in any interviews.

What are the risks of this study?

There are no physical risks but you might experience momentary discomfort. You do not have to answer any questions that make you too uncomfortable. Your participation in this research will be held strictly confidential, however, confidentiality cannot be guaranteed.

What happens to the information collected for this research?

Your private information may be shared with individuals and organizations that conduct or watch over this research, including, if applicable:

- The Institutional Review Board (IRB) that reviewed this research
- Temple University

No identifying data will be collected for the survey, unless participants opt to share their contact information to participate in an interview. Real names will not be used in the write-up; pseudonyms will be used to describe interview participants. The only people who have access to the data will be the investigators.

We may publish the results of this research. However, we will keep your name and other identifying information confidential. We may de-identify this data and share it with other researchers for research that is currently unknown. Data will be stored from the beginning of the study until the study is written and published. After that point, data will be kept (with no identifying information) for 6 years in case it needs to be referenced or utilized again in the future.

Who can answer my questions about this research?

If you have questions, concerns, or complaints, or think this research has hurt you or made you sick, talk to the research team at the phone number or email listed above.

This research is being overseen by an Institutional Review Board ("IRB"). An IRB is a group of people who perform independent review of research studies. You may talk to them at (215) 707-3390 or irb@temple.edu if:

- You have questions, concerns, or complaints that are not being answered by the research team.
- You have questions about your rights as a research subject.

Will I be paid for taking part in this research?

You will not be paid for taking part in this research.

What if I feel uncomfortable while taking the survey?

If at any point you feel uncomfortable, you can stop the survey and not submit your results.

* 1. Do you consent to taking part in this study?

- ☐ Yes
- ☐ No

Dissertation Survey

Eligibility

* 2. Do you teach in a Quaker school in the United States?

- ☐ Yes
☐ No

* 3. What is the highest level of education you have completed?

- ☐ Undergraduate degree
☐ Masters degree
☐ Doctoral degree

* 4. Is your undergraduate degree in music education?

- ☐ Yes
☐ No

Secondary general music is defined as any classroom teaching of music (performance-based or non-performance based) at the middle or high school level, excluding band/orchestra/choir.

* 5. Do you teach secondary general music?

- ☐ Yes
☐ No

Dissertation Survey

Demographic Information

* 6. What is your age?

- ☐ 21 to 25 years
- ☐ 26 to 30 years
- ☐ 31 to 35 years
- ☐ 36 to 40 years
- ☐ 41 to 45 years
- ☐ 46 to 50 years
- ☐ 51 to 55 years
- ☐ 56 to 60 years
- ☐ 61 to 65 years
- ☐ 66 to 70 years
- ☐ Older than 70 years

* 7. To which gender identity do you most identify?

- | | |
|-----------------------------------|--|
| <input type="radio"/> Woman | <input type="radio"/> Transman |
| <input type="radio"/> Man | <input type="radio"/> Genderqueer |
| <input type="radio"/> Transwoman | <input type="radio"/> Prefer not to answer |
| <input type="radio"/> Not listed: | |

* 8. Which categories best describe you? (check all that apply)

- ☐ Asian
- ☐ Black or African American
- ☐ Hispanic, Latino or Spanish origin
- ☐ Middle Eastern or North African
- ☐ Multiracial or Multiethnic
- ☐ Native American or Alaska Native
- ☐ Native Hawaiian or other Pacific Islander
- ☐ White
- ☐ Prefer Not to Answer
- ☐ Race, ethnicity or origin not listed

* 9. How many years of teaching experience have you completed?

- ☐ 1 to 5
- ☐ 6 to 10
- ☐ 11 to 15
- ☐ 16 to 20
- ☐ 21 to 25
- ☐ 26 to 30
- ☐ 31 to 35
- ☐ 36 to 40
- ☐ More than 40

* 10. In what state do you teach?

* 11. How many students attend the school in which you teach?

- | | |
|-----------------------------------|--------------------------------------|
| <input type="radio"/> 100 or less | <input type="radio"/> 701 to 900 |
| <input type="radio"/> 101 to 300 | <input type="radio"/> 901 to 1100 |
| <input type="radio"/> 301 to 500 | <input type="radio"/> 1101 to 1300 |
| <input type="radio"/> 501 to 700 | <input type="radio"/> More than 1300 |

* 12. How many countries outside of the United States have you traveled to? (in this context, travel means spending time in a country outside of the airport)

☐

0

☐

11 to 15

☐

1 to 5

☐

More than 15

☐

6 to 10

* 13. What is your primary musical performing medium? (ex. instrument, voice, etc.)

Dissertation Survey

University Teacher Preparation

* 14. Where was your undergraduate institution located? (based on NAFME regional designations for the continental United States)

- ☐ Eastern (Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, Washington D.C.)
- ☐ North Central (Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin)
- ☐ Northwest (Alaska, Idaho, Montana, Oregon, Washington, Wyoming)
- ☐ Southern (Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia)
- ☐ Southwestern (Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas)
- ☐ Western (Arizona, California, Hawaii, Nevada, Utah)

For the following questions, please refer to the definitions below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus.

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries (Burkholder et al., 2019).

* 15. How many required courses in world music did you take during your undergraduate training?

- | | |
|-------------------------|----------------------------------|
| <input type="radio"/> 0 | <input type="radio"/> 6 |
| <input type="radio"/> 1 | <input type="radio"/> 7 |
| <input type="radio"/> 2 | <input type="radio"/> 8 |
| <input type="radio"/> 3 | <input type="radio"/> 9 |
| <input type="radio"/> 4 | <input type="radio"/> 10 or more |
| <input type="radio"/> 5 | |

* 16. How many elective courses in world music did you take during your undergraduate training?

- | | |
|-------------------------|----------------------------------|
| <input type="radio"/> 0 | <input type="radio"/> 6 |
| <input type="radio"/> 1 | <input type="radio"/> 7 |
| <input type="radio"/> 2 | <input type="radio"/> 8 |
| <input type="radio"/> 3 | <input type="radio"/> 9 |
| <input type="radio"/> 4 | <input type="radio"/> 10 or more |
| <input type="radio"/> 5 | |

* 17. Was world music encouraged at your undergraduate institution?

Strongly Encouraged	Encouraged	Neutral	Discouraged	Strongly Discouraged
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 18. Did your undergraduate institution have an ethnomusicology degree program?

- ☐ Yes
☐ No
☐ I don't know

* 19. To what extent did your undergraduate training prepare you to teach in each of the following regional styles?

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Middle East & North Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
India	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
China	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Japan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indonesia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Latin America (Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Caribbean (non-Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brazil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 20. To what extent did your undergraduate training prepare you to perform in each of the following regional styles?

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Middle East & North Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
India	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
China	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Japan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indonesia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Latin America (Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Caribbean (non-Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brazil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 21. Did you play in any of these types of ensembles as part of your undergraduate training? (check all that apply)

- | | |
|---|--|
| <input type="checkbox"/> Gamelan Orchestra | <input type="checkbox"/> Chinese Music Ensemble |
| <input type="checkbox"/> Latin Ensemble | <input type="checkbox"/> Trinidadian Steelband |
| <input type="checkbox"/> Salsa Orchestra | <input type="checkbox"/> Middle Eastern Music Ensemble |
| <input type="checkbox"/> Jazz Band | <input type="checkbox"/> None of the above |
| <input type="checkbox"/> West African Drum Circle | |

Dissertation Survey

* 22. Were these ensembles required courses or electives?

- ☐ Required
- ☐ Electives
- ☐ Both

Dissertation Survey

For the following questions, please refer to the definitions below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States ([Nettl, 2015](#)). This includes anything outside of a Eurocentric focus.

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries ([Burkholder et al., 2019](#)).

* 23. Did you take any courses in music history focusing on world music at the undergraduate level?

☐ Yes

☐ No

Dissertation Survey

* 24. Were these courses required or electives?

- ☐ Required
- ☐ Electives
- ☐ Both

* 25. Please add the course title(s).

Dissertation Survey

World Music in a Teacher's Curriculum

For the following questions, please refer to the definitions below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus.

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries (Burkholder et al., 2019).

* 26. How would you describe the frequency in which you include world music in your classroom teaching?

Always	Usually	Sometimes	Rarely	Never
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 27. Do you offer ensembles that perform/play music outside of the Western European Classical tradition in your school?

- ☐ Yes
☐ No

Dissertation Survey

28. What type of ensemble(s) do you offer?

Dissertation Survey

For the following questions, please refer to the definitions below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States ([Nettl, 2015](#)). This includes anything outside of a Eurocentric focus.

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries ([Burkholder et al., 2019](#)).

* 29. Have you participated in professional development workshops to expand your understanding and perception of world music?

☐ Yes

☐ No

Dissertation Survey

30. Briefly describe the type(s) of professional development workshop(s) you've attended.

* 31. To what extent is the curriculum/repertoire you teach (or aspire to teach) influenced by the kinds of professional development opportunities you pursue outside the classroom?

1 (Never)

2 (Rarely)

3 (Sometimes)

4 (Often)

5 (Frequently)

☐☐☐☐☐

Dissertation Survey

For the following questions, please refer to the definitions below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States (Nettl, 2015). This includes anything outside of a Eurocentric focus.

Western European Classical Music is defined as art music developed in Western Europe from 1400 until the present day, heavily reliant on written notation and including music from the following musical periods: Renaissance, Baroque, Classical, Romantic, Twentieth and Twenty-first centuries (Burkholder et al., 2019).

* 32. Rate the following statements:

	1 (Strongly Disagree)	2 (Disagree)	3 (Somewhat Agree)	4 (Agree)	5 (Strongly Agree)
My undergraduate training adequately prepared me to teach world music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Administrators encourage me to include world music in my teaching	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am comfortable locating music and other resources for teaching world music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a budget that allows for the purchase of materials related to world music (instruments, sheet music, resource books, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching world music is valuable for student learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My language skills prevent me from fully immersing my students in world music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 33. Check off any and all regions that you incorporate into your teaching. If you use something not in the list, include it below.

- ☐ Sub-Saharan Africa
- ☐ Middle East & North Africa
- ☐ India
- ☐ China
- ☐ Japan
- ☐ Indonesia
- ☐ Latin America (Spanish speaking)
- ☐ Caribbean (non-Spanish speaking)
- ☐ Brazil
- ☐ None of the above
- ☐ If you include something not in this list, how would you describe it?

* 34. To what extent do you use those regions in your teaching?

	1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
Sub-Saharan Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Middle East & North Africa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
India	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
China	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Japan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Indonesia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Latin America (Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Caribbean (non-Spanish speaking)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brazil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Something not in the list, but you added in the previous question	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 35. To what extent do the Quaker testimonies (SPICES) influence your curricular decisions?

1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dissertation Survey

Performance Lives Outside of School

* 36. Do you perform music outside of your teaching job?

☐ Yes

☐ No

Dissertation Survey

* 37. With what types of ensemble(s) do you perform? (check all that apply)

- | | |
|---|---|
| <input type="checkbox"/> Jazz Band | <input type="checkbox"/> Church Choir |
| <input type="checkbox"/> Wedding Band | <input type="checkbox"/> Professional Choir |
| <input type="checkbox"/> Cuban Band | <input type="checkbox"/> Singer/Songwriter |
| <input type="checkbox"/> Salsa Band | <input type="checkbox"/> Chamber Ensemble |
| <input type="checkbox"/> Mariachi Band | <input type="checkbox"/> Orchestra |
| <input type="checkbox"/> Rock Band | <input type="checkbox"/> Community Concert Band |
| <input type="checkbox"/> Country Band | <input type="checkbox"/> Community Orchestra |
| <input type="checkbox"/> African Drum Circle | <input type="checkbox"/> Community Jazz Band |
| <input type="checkbox"/> Gospel Choir | <input type="checkbox"/> Community Choir |
| <input type="checkbox"/> Other (please specify) | |

* 38. To what extent do your outside performances influence the curriculum (what) you teach?

1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 39. To what extent do your outside performances influence the way you teach?

1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

* 40. To what extent is the curriculum/repertoire you teach (or aspire to teach) influenced by the kinds of performance opportunities you pursue outside the classroom?

1 (Never)	2 (Rarely)	3 (Sometimes)	4 (Often)	5 (Frequently)
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Dissertation Survey

* 41. Have you ever taken music lessons with culture-bearers/teachers from outside your own culture?

☐ Yes

☐ No

Dissertation Survey

* 42. What culture did the culture-bearers/teachers represent?

Dissertation Survey

For the following question, please refer to the definition below.

World music is defined as popular and folk music from various cultures and places around the world, excluding Western European Classical traditions and popular music from the United States ([Nettl, 2015](#)). This includes anything outside of a Eurocentric focus.

* 43. Do you attend concerts that expand your understanding of world music?

☐ Yes

☐ No

Dissertation Survey

Interview Participation

44. Are you willing to be contacted to participate in a more in-depth interview with the researcher via Zoom? If so, please include your contact information below so that the researcher can contact you to schedule a date and time for the interview. The interview itself should take no longer than one hour. (Note: Your contact information will not be shared with anybody else)

Name

Email address

Dissertation Survey

Thank You

Thank you for participating in this survey.

If you would like to receive the survey results, please include your email address in the text box below.

45. Email Address

APPENDIX H

INTERVIEW QUESTIONS

1. What types of world music training did you experience in your teacher preparation programs?
 - a. Did you seek out courses beyond what was required?
 - i. If so, what courses did you take and what made them interesting/useful?
 - ii. If not, why didn't you take these courses?
 - b. What world music training courses would you like to have been offered, and why?
2. What types of world music experiences do you include in your classroom?
 - a. What areas of the world do you focus on and how do you address that in your teaching?
 - i. How do you decide what areas of the world to study?
 - b. How did you learn about the various types of world music that you teach?
 - c. How are world music topics balanced with other topics in your classroom (specifically European Classical music)?
 - d. Can you speak about the factors that contribute to the inclusion of world music experiences in your curriculum?
 - e. How does teaching world music connect with the Quaker testimonies (SPICES²³) that underscore Quaker education?
3. What types of performance opportunities do you pursue outside of your teaching life?
 - a. In what way(s) do these experiences inform your approach to music teaching and learning?
 - b. Any in the area of world music?
 - c. Classical music?
 - d. Jazz?
 - e. Rock band?
 - f. Wedding band?
 - g. Others?
4. Do you pursue writing/composing, listening, or other studies related to world music outside of your teaching life?

²³ Stewardship, Peace, Integrity, Community, Equity, Simplicity

APPENDIX I

QUESTIONS FOR NON-CERTIFIED EDUCATORS

1. What was your undergraduate degree in?
2. Do you have any other degrees? If so, please share them.
3. What courses do you teach at your current school?
4. How did you become interested in world music?
5. What types of world music training/courses did you experience in your degree programs (if any)?
6. What types of world music experiences (regions, lessons) do you include in your classroom?
7. How did you learn about the various types of world music that you teach?
 - a. Do you participate in professional development for world music?
8. How does teaching world music connect with the Quaker testimonies (SPICES²⁴) that underscore Quaker education?
9. What types of performance opportunities do you pursue outside of your teaching life?
 - a. Are there any that are related to world music?
 - b. What are others?
 - c. In what way(s) do these experiences inform your approach to music teaching and learning in the realm of world music?

²⁴ Stewardship, Peace, Integrity, Community, Equity, Simplicity

APPENDIX J

INTERVIEW TRANSCRIPT: APRIL

Jeff Torchon: So, you filled out the survey. In this interview some of the questions might be similar but it's really a chance to expand upon the yes or no, but really to give your anecdotal experiences. And just share as much as you can, because ultimately I'm really interested in world music in Quaker schools and, I don't know how much I shared with you because it's not in the official research stuff, but I taught at [a Quaker school] for eight years, so this is a piece of research that's really close to me - going to [a Quaker school as a student and then,] teaching at [a Quaker school]. And quaker school educators, are not in any of the music ed research out there. And not really in any research out there actually, so I thought it'd be really interesting to see what we find. So, my first question is about your undergraduate training. What types of world music training did you experience in your teacher preparation coursework? At the undergraduate level to start.

April: I mean not a lot. I did two years of Dalcroze Eurythmics if that counts as world music. I feel like maybe a little. And I guess the other thing was that I was introduced to the world music drumming curriculum kind of incidentally. I was doing music education, and just one of my placements - it wasn't student teaching yet, but it was an observation, it was earlier in the process before I was placed at a school, at a middle school that was a pilot program for the world music drumming curriculum in a really early stage of development for that program. It was one of a dozen pilot schools for the world music drumming curriculum. Early I was introduced to that, then. I just kind of thought it was cool. You know, and since then, like you know that's sort of taken off. And now I'm teaching it at [my school]. So, so I was introduced to that in my undergrad but not through my undergrad if that makes sense.

Jeff Torchon: Right no totally right. We call those externships now or observations where you go out before your student teaching. Were you just observing that or did you get to teach any?

April: Help with it a little bit. I don't know if I was teaching it or if I was just assisting in the classroom kind of thing. I don't think I planned lessons. Sure, maybe I was just kind of helping the teacher a little bit, because I think I was only like I think I was a sophomore or a junior or something.

Jeff Torchon: Okay.

April: Still pretty early on, but I'm trying to think sort of beyond that. It was interesting because [for] my undergrad I was at [a private research university]. [Their] education program wasn't actually a major. You couldn't graduate with a degree in music education, you could do music education as a separate track, but they wanted you to graduate with a performance degree or a composition degree and then you could also do a music education sort of double major. But you couldn't just do education – it was like a

conservatory so they wanted you to graduate with a performance [degree] and then also you could do education and do the certification.

Jeff Torchon: Okay, so you could you still fulfill the...state requirements in order to be certified and then you could take the certification testing?

April: Like a five year program -they were really more like a conservatory as opposed to an education school. So I [did a] voice degree and also education.

Jeff Torchon: I'm guessing from what you're saying [that] out of all your other coursework, there wasn't much in terms of world music?

April: Yeah. Then, we would sing stuff from various places. No, in terms of the curriculum, music theory was Eurocentric music theory. And our orchestra conductor - we would collaborate choir and orchestra - he was from Chile and so he attracted a lot of South American orchestras. And so I feel like the orchestral program did more world music, maybe just because of a lot of South American students were coming to work with him and he recruited a lot from South America and sometimes when the chorus and the orchestra work together - I feel like the instrumental program was more South American. So, there was maybe a little bit more international instrumental Program. Would [we] perform music from outside of the Eurocentric tradition? To some degree, but beyond that, no.

Jeff Torchon: Right and music history was also very much Eurocentric?

April: Yeah.

Jeff Torchon: If you were to go back and have taken courses in world music, that could have been offered - are there things you would have taken if they were offered? Wish that they were offered back then?

April: Yeah. It didn't even occur to me, then, that those things were missing.

Jeff Torchon: Okay.

April: I don't think it even occurred to me until more recently. I feel like since I've been teaching here in the last decade - I used to program things where - Oh, I need a piece from the Baroque period, I need a piece from the Classical period, and then I was like, oh wait, those are still just all white men who are dead. And so now, I'm like, where's the people of color? Where are the women? I took me a while for those thoughts to enter my mind and it's because I wasn't taught that way. It didn't occur to me that those things were missing from my education while I was being educated.

Jeff Torchon: Right. Everything seemed completely straightforward and what you needed to be learning?

April: Right.

Jeff Torchon: Would you say that the Quaker testimonies and being in a Quaker school and the ethos of - understanding of equality, and you know all of all of that and I know all of that. Would you say that those elements were major factors in helping you incorporate more of this in your classroom and your teaching?

April: Yes and I think some workshops that I've been to more recently. I've done some circle singing workshops that Bobby McFerrin has led.

Jeff Torchon: Yeah.

April: That have totally changed how I've taught also, which is much more like improvisatory and not at all based on sheet music which I also like the World music drumming curriculum to just like: lots of people learn music by just gathering together and playing. That's how a lot of the world does it. You don't have to learn to read sheet music first. It's okay.

Jeff Torchon: Right, you can be successful without having to read the notes on the page.

April: Right. I was always like: oh my gosh, I have kids that don't read. This is terrible. It's just different and it's okay. It's not less than. It's okay.

Jeff Torchon: Yeah.

April: Yeah and so I'm doing a song with my middle school students from Ghana and I'm not going to give them sheet music because they learn it that way. It's not that kind of song so why are we learning it that [way]? I'm finally like, Oh, you can teach things in different ways and it's okay.

Jeff Torchon: Right.

April: I've had different experiences that are like: you don't have to do everything the same way, all the time.

Jeff Torchon: The different context in which you teach different songs based on where they come from and how they're taught is so key. It's teaching a lot more than just the music. Teaching about the culture [it] came from, just by way of disseminating the information.

April: And I try and I'm sure I'm screwing something up. Like I found a slide show that another teacher had made about here's Ghana on a map, here is how the song is taught, and this is a little bit about the language, and this is a little bit about the place that just gave some context. This is like, show a picture of the composers, so they can see representation of different composers. All of this stuff and I'm sure I'm screwing stuff up but, all of these different things that having a diverse diversity of composers and places

that they're from and different ways that you're teaching the music and all of that. A lot of it is from being in a Quaker school and some of it is the different experiences, workshops and things that I've attended, which you know in some levels are because I'm here.

Jeff Torchon: Right, because you had the opportunity.

April: Yeah. Directly or indirectly.

Jeff Torchon: Okay. So then, tied with that and maybe even taking a step back, you talked about the piece from Ghana that you're programming and other songs. What types of world music experiences, do you include? Or what areas of the world? I know you said you do singing, but do you also teach general music classes, other than choral singing?

April: I teach the sixth grade music, which is eight or nine weeks in rotations. And, I do the world music drumming with them and it's an overview because it's a short amount of time. We do a little bit of music from West Africa, some drumming and then a little bit of an overview of Latin American drumming and how it's very similar to West Africa, and why it's similar to West Africa because it's the people who were enslaved and brought the music with them. We look at how some of the drums themselves are similar but they're not exactly the same and some of the handheld percussion instruments. We do kinds of West Africa and then like Caribbean and South American music. And so that's what sixth grade [does], and then I usually teach a semester long version of that in the high school as an elective. We just get a little bit more time and they usually build shekeres with them. Which is fun. We try to do a little bit more with them - we do a little bit with Indian - with konnakol. We look at tabla drums and we look at the syllables like the takadimi, a little bit [of] syllables and the hands [and] counting. A little because I have know a very little, but I just introduced that. That's in the high school - I kind of show them some demo videos. We want a basics of konnakol kind of thing. And I showed them a little bit about Taiko drumming in Japan. and some super basic stuff. We did a little bit with mallet percussion so we did a little bit of mallet percussion. We were doing pop songs on mallet percussion just because they thought that was fun so that's not world music, but they got into it. Had a bunch of like 10th grade boys who wanted to play Justin Bieber songs on mallet percussion. So, we went down the rabbit hole there.

Jeff Torchon: That's a win, right?

April: We did that. We do something like little tangents. But that's sort of the main thing. We have some international students at [my school] mostly from China and so I have done in chorus, depending on if I have international students [from] China in the chorus. I have done a Chinese song in chorus once or twice, but I always feel a little awkward about that too, because I don't want it to be like: hello to Chinese students in chorus, let's do a Chinese song you know. I always [feel] a little weird about that.

Jeff Torchon: Okay. To go back for a second, the high school class, is that called world music drumming or something to that effect?

April: It is called world music drumming and that's the name of the curriculum. Sure, but I kind of hate the name of the curriculum, because I feel like I hate the name world music because all music is World music.

Jeff Torchon: uh huh.

April: I also feel like that's the title of the curriculum.

Jeff Torchon: Right, and I will say that I wrestled with that very idea for this study and I don't really like the term world music either, but what I landed on at least for this [study] was that, even though it's problematic, most folks know what I'm talking about.

April: Yeah, right.

Jeff Torchon: It's this hard thing because it's problematic, but if I use a different term that might feel better for me, I'm going to spend more time explaining it and we all aren't going to be on the same wavelength. But I hear you.

April: Yeah, I know because it's like: What isn't world music? And, that's what I say to the kids. I'm like: you know this is called world music and I showed them the book but I'm like all music is world music, because this is the world that we live in, and so every music is world music. What this really means is studying traditions from around the world, and specifically the traditions we're going to look at are from West Africa, and blah blah. And all of them are just like – okay.

Jeff Torchon: Right. It might go over their heads, a little bit, but at least it's there and the idea of the marginalized groups or music that doesn't get as much prominence does get prominence. And that really can help them make sense.

April: Yeah I just kind of do that little intro when I'm starting with a new group. It's kind of a silly title, because all music is world music because we live in the world, so what kind of music isn't world music? It all is.

Jeff Torchon: Then that brings me to this next question. It's kind of funny because I have all these questions and in a very specific order and then as you're answering one question you're answering three others, and this is awesome.

April: Okay, good sorry.

Jeff Torchon: No. I mean, in a good way, you're the first person I interviewed and I'm moving through the next few weeks so it's interesting how this is going, because I think when you plan it it's like: all right, ask this question, ask this question, but it really isn't that step by step, it really is all interconnected, so I'm glad it's going this way. I'm just trying to make sure I hit everything and one of the things that you brought up was all music is world music and you've been talking about touching on different areas of study from around the world, and so I'm wondering, in the world music class that it's pretty

simple, you focus on those topics that are not Eurocentric topics, but, in general, how do you balance, the inclusion of our term world music, for now, with the European classical music that was so dominant in your training in undergrad. How do you feel about that balance in your teaching or what does that look like?

April: For the drumming classes, I pretty much don't teach Eurocentric stuff, but what we do do is we drum to Eurocentric music sometimes. Like I have playlists that are generated - like I did a world music drumming workshop a few years ago and they have playlists that go with the different ensembles. Some of them are music by African artists for the African drumming ensembles and some of them are American pop songs that work. I think that's appropriate for kids. And I think that's cool because they're like - oh this beat works, I think that's kind of fun, so it sort of mixes it up. So there's that balance. And then, when I'm teaching clave rhythm - the same thing - like clave rhythm shows up in a lot of popular songs.

Jeff Torchon: Yeah.

April: I think that's kind of cool like they can hear it in lots of different cultures and but then also, like in Footloose or whatever and I've been much more mindful about it in teaching music theory. I saw a video a summer or two ago, fairly recently, where it was like: what we call music theory is white European.

Jeff Torchon: I just watched that video a couple days ago.

April: Oh, my God, of course. Of course. And we're so presumptuous that we just call it music theory, as if there is nothing else, and that's ridiculous, of course. And so they sub it out with white European 18th century whatever. Yeah, of course, that just negates huge chunks of music from the world. And so I'm much more mindful now when I teach music theory that this is a music theory but it's not the be all and end all. And, I put that in my syllabus now that what we are learning is music theory that's from Europe. It's important and it's what you would learn if you went to college and studied music. And I'm not saying that Bach and Mozart, and all these super important [people] deserve studied, but not the only music in the world, and nobody taught me that. I figured it out as an adult who had a master's degree in music and teaching music theory and had to figure it out by myself.

Jeff Torchon: Right.

April: So, somebody should tell you that. Nobody told me that.

Jeff Torchon: Yeah, right. Music theory - it helps us explain things, but at the same time, when you use it to explain music, that isn't where the theory comes from, you're super-imposing it on to the new music. You're trying to make sense of something that maybe couldn't fit this paradigm, but also might make more sense to just not. You mentioned clave and one of my passions beyond teaching is music from Cuba and I've done a lot of performing and research and trips to Cuba over the past 10 years and notated Cuban

music versus teaching it via oral/aural transmission, just by ear, it's night and day. It's just so interesting, I can say: oh yeah that's a - this chord, this chord, this quarter or this rhythm and notate all these crazy syncopated rhythms or I can just clap it or say it and have you repeat, and there we are. I wrestle with that because the other piece and I'm off on a tangent, but I think it's connected, as you know, my band that I perform with. It is a mix of folks who don't really read music a ton and folks who read music a lot, and when we have subs, I need to have charts that they can read quickly, and I have to find that balance between how much notation is too much notation. And I think the same thing I've wrestled with students. Where's the line and then, how do you do?

April: I have a friend who's a college music theory professor, he was ranting on Facebook the other day about Schenker and just how it's just ridiculous. If it doesn't fit Schenkerian analysis, it's just garbage. Just hate that guy. Come on. All these years of training and nobody was like: by the way, there's all this other music that doesn't fit this and that's okay. Nobody said that. So I feel like just in the last couple of years of theory I'm just like: by the way, [its all] music.

Jeff Torchon: Yeah, but the fact that you're then sharing that with your students in a really mindful way, I think, is just a fantastic way to, bring that forward because, if you don't do it, who will? So it's a really important thing.

April: Yah and I still haven't totally transformed the way I teach theory. So like, let's listen to this cool Indian piece whoa that doesn't fit anything we're doing that's cool or this piece has quarter tones in it. What? The piano only plays half steps? But she's just saying quarter steps – what? that's crazy. Just dropping these little things in every so often where it doesn't fit what we're doing but look at these musicians doing this totally different thing. That's outside the realm of what we're learning about but it exists and it's super awesome.

Jeff Torchon: Right and then do you find that students, I know students in general they're gonna be all over the place, but are some – that probably doesn't phase some and others are like, what? What do you mean quarter to like you find somewhere, just so fascinated that they even want to talk to you about it after class or explore that on their own in different ways?

April: Once in a while yeah, there are some that are like: yeah that's cool, that was cool. Some will ask a little bit more about that depending and some are just in there because they're like: I had to take something for a credit.

Jeff Torchon: Right, I have to be here.

April: What's going on? Yeah, that was cool.

Jeff Torchon: Yeah, okay.

April: I have a student in my class now who's older brothers - they've graduated but they both are tabla players. We did an Indian piece in chorus and I got them to play tabla with us, and that was cool.

Jeff Torchon: That's great.

April: One of them took the drumming class when he was a senior and I [asked] - can you bring in your tabla, can you like talk to us about how you learned and he explained about the different syllables that you learn to speak - syllables as you're learning to play the drums and so he brought in his notebook from his teacher and talked to us a little bit about it, I was like yeah that's so cool. So she doesn't play, but I wonder, you know we'll see, I think, actually, I still have a video, from I recorded when her brother came. Are they at home, coming home? Come into class.

April: This is the music theory - this isn't the drumming class. That's not running.

Jeff Torchon: Do you do you do other things like that then musically in terms of bringing in guest artists in the world music realm or other things like that?

April: I have especially when we were remote [with the] pandemic. I did bring in some people. There's a woman that I brought in and then sort of during the pandemic, I forget, I tried to bring her in remotely and then somehow it just didn't work. But there's someone that I know through a friend who build shekeres and she came in and brought her instruments with her and she did some playing with the middle school kids and the upper school kids and she was super cool. And yeah let's see and I had like a vocal percussion guy that I met sort of through like the Bobby McFerrin world, workshops that was in Portugal when he Zoomed in. That was. cool. And so yeah I have brought in some guests.

Jeff Torchon: Those really do reinforce and support what you're doing in the classroom, right?

April: Yeah. I tried to do that as much as I can. As much it's been a little weird this year because we're back and we're in person, but it's still this weird thing, where we can't really bring outside people in yet. It's not quite up to do that, but I guess, I still could Zoom people in. Sort of this weird thing - we can be together, but I don't know if I'm allowed to bring people in, but I could still Zoom them in.

Jeff Torchon: Right, exactly. Switching gears a little bit. What about performance opportunities outside your teaching life? I understand that the pandemic may have shifted that or not, but do you perform outside of your 8am-3:30pm, Monday through Friday, teaching day or? And if so, is any of that in world music areas or anything like that?

April: Yeah, I love 8am-3:30pm - that sounds so nice.

Jeff Torchon: Probably not that but.

April: Some days it is. I sing with a [choral] group. Although not for almost two years now. It's a cooperative Chamber choir. It's a lovely group -there's about 20ish of us. And we sort of don't have an artistic director, we have a board of 5 singers from within the group, but we usually choose repertoire together or whoever from within the group wants to be involved in choosing repertoire can sort of do that and then we usually have a few people from within the group that conduct. I'm usually one of them. So, I sing with that group and we do interesting programs, and I would say that we do do some world music. And I've actually done a couple of pieces that we've done with [my outside of school choir] - I've done at school. Easier ones.

Jeff Torchon: Okay, sure.

April: You know, but yeah there's been a couple of things that we've done with the group that I've brought to school. I attempted a few years ago, and this is something that I think [my outside choral group] has done. *Past Life Melodies*. Which is like this Australian aboriginal or indigenous piece that has overtones singing at the end and the kids thought it was really weird. But we did it and it was weird, because, I was just like: this is cool and just hang in there. Just stay with it. And it was cool and some of them, were like: no that was weird. So, I sing with that group outside of school. When it's not an apocalypse.

Jeff Torchon: And then beyond that right, you talked about the Bobby McFerrin and professional development, so you've done those sorts of things as well. Not necessarily regular performance things, but those are other ways you've engaged with world music?

April: With world music and I've done some Zoom professional development.

April: I'm also trying to do things around diversity and equity and that whole piece. So there's that also that I'm trying to look at choral music through that lens also. Because I feel like - and I've talked to our person at school - diversity steward at school, because I feel like the personnel in the chorus - the percentage of people of color in the chorus is not as high as the percentage of people of color in our school. What's happening? Because I'm sure that there are students of color in our community, who like to sing. Why aren't they joining chorus? Is there a stigma? Is chorus dorky? What's the disconnect? That this is not a place that they feel welcome or you know so there's that whole piece to that I'm trying to figure out all so. Okay.

Jeff Torchon: I'm sure you're not the only school having that same question. How to be as inclusive as you can. Why is that happening? It's an interesting element to explore.

April: We did a piece that was sort of about like. called *Say Her Name*, which was written and it was a collaboration with our black student forum, and so we had students from our black student forum collaborate with us, but they didn't sing but they participated in other ways and so that's a little off topic, but, so I'm trying to bring students in who don't sing but from our community, and so that could be something we [do] through world music, maybe.

Jeff Torchon: Right, World music as a way in.

April: Yeah. I've done that, before we did an assembly once where I had my world music drumming class drum, chorus sang and it was for a middle school assembly. It was a lot of the kids who do not consider themselves musicians at all, and they were drumming and they were like: holy crap what am I doing?

Jeff Torchon: That's such an interesting piece - the world drumming in general, because I remember at [the Quaker school that I taught at], we had a really robust world music drumming program and you would find that students that didn't consider themselves musicians, they gravitate towards that program and I love that and then it makes you wonder how you can bring them back into choir, orchestra, concert band, jazz - how do you get them involved in those things which, unfortunately, have a music theory piece which goes back to our original conversation, this is so interconnected.

April: And there's that elitist thing of like: Oh, I have to have lessons and that other piece, where you feel like there's this barrier somehow.

Jeff Torchon: You literally can't just show up to orchestra without ever touching a violin and just get started in the same way that you could show up to world drumming and [play the] conga, right? It [is] still is an interesting conversation. Something to think about.

April: I think this is maybe the fourth year I've been teaching it and it didn't run this year and because I think it was right on the edge of it having enough kids. They decided not to run it - the administration - and now they're like Oh, we should run it, because then kids show up who need arts credit and they don't have anywhere to put them. Sure, and it's like well if you let that class run, anyone can take it. Like you can't just drop a kid in theory 2. That's a class where you can't just put a kid halfway through a yearlong photography class, but you can put anyone in that class and they can be successful. Now they're like, Oh, we should have let it run.

Jeff Torchon: So interesting. yeah always after the fact.

April: Yeah, I should have let that class run.

Jeff Torchon: Yeah. I had that same experience when I was teaching. Every school is the same in that way. Here's one other thought and I'm aware of the time, and this is a question that kind of popped up in the survey, thus far, and it's more a question about your department in general, because you're the only one I've spoken to it at [your school] thus far. But do you know about the other folks in terms of if they have undergraduate degrees or certification in music ed or just music?

April: Oh, here at [my school]?

Jeff Torchon: Yes.

April: that's a great question um. I'm not sure about - well there's only two of us, the three of us total. Three full time music teachers. I think our Lower School teacher. I'm pretty sure he does. Okay, and then, my colleague who does instrumental - we split two of us to do Middle and Upper. I'm like the choral half and he's the instrumental people.

Jeff Torchon: Right.

April: I actually don't know if he does or not. I know he went to [a highly regarded music conservatory] for undergrad. But yeah I don't know if he does. He's a pianist but I don't know what his degree is in - piano or music ed.

Jeff Torchon: Okay, all right, and then I mean even more in general, maybe in your previous teaching experience with that because I. One of the things that that sort of popped up in the in the survey, thus far, as many folks went to take the survey, but only a few can actually participate, because one of the requirements is that you have an undergraduate degree in music ed not just music and it's just now made me think - what does that mean - does that change the way that teachers might approach teaching if they don't have that degree? But, they're really versatile in music and I just thought I'd add that in in these interviews, as I talked to folks who do have degrees if they have any thoughts about that not in a negative way necessarily just any observations or maybe you don't even notice that, like you said you don't even know which might be helpful information to.

April: That's interesting and I guess my undergrad is weird because, I have the certification, but technically [a] degree. I don't know because it was basically a major. You know, like program was sort of like a double.

Jeff Torchon: But you took courses that were music education, right?

April: It wasn't, just like the certification piece at the end. They just didn't offer a single degree program in music ed without you also having to do a performance degree, you couldn't just do music education without doing a performance degree, so it was like a double degree.

Jeff Torchon: Okay. Do you know now at [the university you attended] if that's changed or if it's the same sort of thing? I can look that up, of course.

April: I actually don't know. I suspect that hasn't changed. I feel like it's still kind of conservatory. More than like music ed school.

Jeff Torchon: Yeah. All right. Well, April, I'm a few minutes early here to 12, but I think we've talked a bunch. I want to be aware of your time, but I really enjoyed our conversation. It has been great to hear about what you do. And you've given me a lot of great things to think about and I'll be curious to see what other folks say as I sort of weave this narrative together of educators at Quaker schools.

April: It's really interesting and I actually knew nothing really of Quaker schools until I just found myself here. Well, this is my eleventh year at [my school]. I mean I knew of Quaker schools, but I didn't really know anything about them. And you know I taught at a couple of other places and, was kind of cold called to interview here just had my application and stuff on file with Carney Sandoe. And I actually had a friend who taught here, so I was familiar with the name. And just figured well, let me look into it and then here I am eleven years later, and when I started my daughter was three and now is finishing middle school. So. Yeah, it's been great, and we're happy here, but I know plenty of people in your situation, who have grown up in Quaker education that have come back to teach.

Jeff Torchon: Yeah. It's a special place. Once you are in it you really like it.

April: Yeah, I totally get it. If you think of anything else, feel free to email me or whatever, I'm happy to help. I'm interested it's such a specific topic and it's really interesting.

Jeff Torchon: Yeah. Thank you. I will be sure to share results, as I have them, even pre defending dissertation - as I analyze data and come to some conclusions I'll certainly share and I'll reach out if I have other follow ups, as I look through interview notes and transcripts and stuff. Awesome. Alright, thanks, April. Be well and enjoy the rest of your day.

April: Thank you.

Jeff Torchon: All right, bye bye.

APPENDIX K

INTERVIEW TRANSCRIPT: JOE

Jeff Torchon: We're going to look at three main areas: one is your teacher preparation coursework and what you do in the classroom and then any performance opportunities that you have outside of teaching all in the realm of world music. Okay? Can we just start at the beginning, if you can tell me a little bit about your teacher prep programs, specifically with world music training that you may have had.

Joe: Sure, my undergrad is in vocal music ed and voice and then organ performance from a [public university in the Midwest]. While I was there I studied with my two primary world music teachers – [one] was director of the International vocal ensemble. She worked with different artists around [the city] and she herself taught sort of in the traditions of different regions of the world. I would say that they were primarily concentrated on continental Africa and then Latin America more than like Asian traditions or Asian traditions. And music ed majors were required to be in that ensemble for at least one semester, as part of a graduation requirement and then we also had a world music and a vocal jazz class that sort of half the semester was world music, half the Semester was vocal jazz. So at that point, [that professor] had retired and [a new professor] was our primary general music and world music teacher and so that class usually met three days a week – Monday, Wednesday, Friday - kind of class and was primarily centered around secondary music education world music for the secondary music education classroom. And in [the state where I attended school] the way that you're certified is you're certified in a K through 12 choral through general track or an instrumental track, so you took different classes, based on what that certification was, and I think that was just a result of the licensing requirements in Indiana. I would say that it was mostly through ensemble practice and then that course which were my sort of main focuses of world music in the classroom that were specific to that, but then we also had some training in our choral methods and choral repertoire classes that weren't set aside for that, but were units in as part of the preparation - we were presenting a concert and we needed to have different kinds of repertoire for that.

Jeff Torchon: What about theory in music history? I would imagine it was very much of a Western European focus?

Joe: Absolutely the theory and music history curricula at Indiana is extremely Western music centric so we actually had six semesters of - Sorry, four semesters of music theory, two semesters of music history and three semesters of ear training. There were times, where I was taking music theory and ear training concurrently in sophomore and junior years of college and then, at the end, the only time that I didn't have a music theory or history or aural skills class was when I was student teaching, so it's essentially seven semesters of the full thing, aside from student teaching and extremely Western centric I would say, of course. 20th century music theory lends itself to some more global styles and some more global influences, but we started at Renaissance and went right through 20th century, and it was all Western focused.

Jeff Torchon: Okay. And was there a world music class in particular.?

Joe: Yes. It was part of the music ed program and as far as I know from my experience in the classes only music ed majors that actually took that class, so there was none for a music performance major. They would not have encountered any kind of world music class or would have been required to take any kind of world music class.

Jeff Torchon: Okay. It was that the same class that you took with [the newer professor you mentioned earlier]?

Joe: Yes.

Jeff Torchon: Oh, okay.

Joe: Yes, so it was world music. I think it was like world music for the secondary music classroom I think that's what it was called.

Jeff Torchon: Okay, that sounds like a really great class - I don't think yeah it's offered many, many places.

Joe: Yeah and I'm very grateful it was a requirement. It was by no means comprehensive but it got me thinking of that, and particularly in working in independent schools that's been a focus of both my school before this, as well as [my current school]. Just having that training and having that experience of knowing where to look for lesson plans and knowing how to teach it authentically and, having the sort of building blocks of how to form something like that was really, really valuable in my career.

Jeff Torchon: What about other courses that weren't offered that you might have been interested in if they were. Anything come to mind?

Joe: Yeah. I think the biggest one for me that I really didn't ever get to take is that the jazz program at [my university] is kind of like - it's I think it's technically part of [the music school], but it's a separate strand so you can't really take it at the same time, and as well as the musical theatre program. The musical theatre program is not part of [the music school] at all - it's part of the a different part of the school. And then the same thing applies for the African American choral ensemble which I don't know that they necessarily do global music but definitely non Western styles. I think it's primarily Gospel and spirituals. So that was a choral ensemble but it wasn't part of the school of music and, therefore, didn't count towards our credits and was much more difficult to be part of so those were two programs that I didn't have a lot of training in - didn't have a lot of experience in - that showed up later in my career - they weren't even really on my radar, I never had the chance to experience.

Jeff Torchon: And then your master's is in its in choral conducting, right?

Joe: Yeah, [from a large, urban research university].

Jeff Torchon: Anything there with world music? I know not quite necessarily music education degree, but I know some of the faculty you worked with and things like that, so I know there's some crossover anyway, maybe with coursework?

Joe: Yes, so when I was part of the program it was very much in flux, because [the former director] had retired and [a new director] was on his way in so there was a little bit of change as we went through things. I would say that the definitely the focus of the program is Western art music. I think actually through [one professor] who was there when I was there, we were encouraged to take [the] choral methods class and he dove into Gospel, in particular, but also some other styles of music and really talked about how to teach those styles, especially vocally - instructions that you would give to students and proper timbre and that sort of thing. So I would say, as for the crossover to music ed was really valuable and that's how I got the most experience with world music or global music was through that because on the conducting side of things, it was a pretty similarly structure. Our conducting repertoire was Renaissance, Baroque, Classical, Romantic and Contemporary; I would say exclusively Western styles of repertoire and styles of conducting as well, so it was really in the sort of exploration outside of that that I had exposure to non-Western styles.

Joe: I tested out of all of the music theory and history requirements so, I didn't take any of those classes. I took like instrumental conducting [with the orchestra director]. My electives were mostly either music ed or other conducting things because I didn't have any interaction with the music history or theory folks. That was the one place where I was grateful to [my undergrad], and I was like Oh, maybe this wasn't overkill. Some of the questions I was still baffled by - there was some [question about] clarinet and I was like totally over my head. I gathered from that that the history and music theory curricular were pretty similar to what I had studied in [undergrad]. As far as they're a Western focus.

Jeff Torchon: So thinking about all of those teacher prep experiences - I'm curious what you do in your own classroom now from a world music standpoint? And if any of that earlier work influenced your current work? As much as I'd like to hear about choir, and feel free to talk about choir, I'm more interested, for the purposes of the study, in general music teaching. So anything that isn't choir, to be honest, but I mean of course mention things if they come up, but more of your classroom type stuff.

Joe: Yeah for sure. Are you interested just in my [current school] work or past schools or anything like that?

Jeff Torchon: I think, primarily present because the other school wasn't a quaker school, right?

Joe: Right, it was just an independent school.

Jeff Torchon: Right, so just [your current school]. Yes.

Joe: So I think the biggest shift for me came when we got rid of the requirement for ninth grade music and don't have the ninth grade musical any longer. That opened the door for some new courses and I felt very much that there were no opportunities for students to study rap and hip hop so that was a class that I created a few years ago. And I would say excellent interest, all the way around, I think we maybe started with eight, and I think that this past fall, we had 17 so it's certainly a class that the students have responded to and have enjoyed. And that class was really created from scratch. I used the Netflix series Hip Hop Evolution as sort of the basis of that. My goal in that is to give students the tools to be able to access Rap and Hip Hop. We start with DJ Kool Herc and the crossover from Disco into Rap and then study all the way until contemporary and use that early period to work on musical analysis and critical listening and then move into [Hip Hop and Rap]. My hope is to give them a musical foundation of music that they already listen to and let that be the bridge to musical analysis and understanding, but also that they understand that there's value in Rap and Hip Hop as a legitimate genre with good and bad, just as there is in Classical or Jazz or whatever it might be. That rap is an expression of black excellence; so that was really an opportunity for a course that I felt was needed and that breaks away a little bit from a department that is very Western centric and I think we've made some good strides to being a more representative program but we still have a lot of work to do on that so that is the curricular focus. In my other courses, in particular music theory, we've moved away from sort of a strict lens on the Western theory and 18th century keyboard harmony to a much broader focus of popular music and 20th century music and an application in different styles. Western art music is still part of that theory curriculum, but we also look at others, for example, if we're studying chord structure we might look at a Bach Chorale and then also look at a Hoagy Carmichael piece, and then we might look at more contemporary artists. We looked at Billy Eilish today, in fact, because she had a concert last night, and they were all about it. It's a little bit more of augmenting that with different styles when we talk about half steps and whole steps, for instance, we talked about Indian ragas and how they use a totally different tonal system and it's quarter steps and even smaller than half steps. So taking that base - because I do think much of the fundamentals of music theory are great it just is that we only look at it through one lens. So, how do we provide access and how do we provide the tools for students to access these skills and resources through whatever they might want to study or singing or whatever. Sort of a twofold approach - yes, creating new curricular classes, but also taking what we have and taking what students would need. Our hope is that by the time they finish Theory 2, they've done AP music theory plus, and I think that we have, because we have those two levels of theory, we have a little bit of room to augment our work with non-Western styles and can dive deeper into those rather than just you know, trying to get through everything and study counterpoint or whatever it might be.

Jeff Torchon: That's really great to hear. Do you still teach any middle school classes?

Joe: I don't any longer we. That's new as of this year.

Jeff Torchon: Okay.

Joe: I would say the class that I still have yet to change which will be changing next year, because we have a new departmental structure is Fundamentals of Piano. It just doesn't work in the space that we have and we have people who are pianists who sign up for it and I'm like, this is not the classroom. So, like being in that lab and not having access to real piano felt like that was not the right course for that space. So, we're going to do a new course next year called Fundamentals of Music and it's going to be using global styles, in order to sort of get a foundation. It's really designed for students who - especially that entry point in ninth grade when we have such varying levels of musical ability and musical experiences to sort of provide a basic foundation for that and do a mix of some very fundamental music. It's almost like a pre- music theory 1 course. Some fundamentals of that as well as taking the music that they love and understand and know and using that as the access point for that. I expect that to really focus on global styles and I think also contemporary global styles, in particular. I think that's sort of the direction that we're going in that, but taking it away from just like fundamental keyboard harmony and not to say that we would never use that but taking it away from that performance realm that it sort of semi lives in and focusing and serving the students a little bit. That's how I approach all of our global music courses; where is there need - where are we not serving our students well - when we think of like larger music. And sort of going back to my own training, I think that the thing that I'd like to explore, as I do, professional development, and I did a little bit of that this weekend is music of Asian cultures, because I think that is a space where we just don't typically sing, like ensemble singing is not as common in those cultures, but I know that there's a lot of really great repertoire, and I know that it takes some new techniques and new pedagogical approaches to those works, but that it's a really rich and undiscovered tradition, particularly in the United States.

Jeff Torchon: That's interesting because I've got seven interviews thus far and I don't think anyone has mentioned Asian cultures at all, except maybe Taiko drumming.

Jeff Torchon: Not that I can use much of what you say about choir, but I am curious in terms of repertoire. What sort of world music styles, and again I think you know by now - world music, I really do mean just music from various cultures. I'm using that term just because while it's a problematic term if I used anything else, people would some people wouldn't know the word I was talking about, so I needed to use that sort of in my mind to reach the most folks in the survey. But, what sort of things do you do with choir?

Joe: I think the last couple of years have not quite been representative of what we would typically do because we've been going on tour for the last three years. All of our repertoire or a large majority of our repertoire has had to be sacred and has had to be stuff that would work and be approved by the churches that are in Italy and Slovenia, Croatia. Slovenian and Croatia in particular tend to be orthodox communities, so they're much more strict on what you can sing in church and that the priests have to approve, and all that kind of stuff so our world music has been restricted to those places so, for example, we're doing a Croatian folk song that is a wedding dance that incorporates authentic singing styles - like a really forward kind of present tone in the singing. Some of those

like big open fifths that are common and your Eastern European folk songs. We're doing a Kodaly piece called *Todo Su Casa Ganja*, which is a treble piece. It's about gypsies that are fighting over cheese, or something. That is the translation - it doesn't really translate directly into English. So that's to say that it's mostly focused on that and all of those are really based on pretty traditional Western tonality and notation and all that other kind of stuff, so I think that that really has - I don't want to say limited but focused on repertoire to that. Moving forward and after this tour happens in a month that it'll allow us to branch into some other styles of music. We're also really excited that A Capella is going to become part of the music department next year, so students are going to be able to take A Capella or Chorus as their co-requisite and they'll still have out of school rehearsals and that kind of stuff but it'll be a class that's offered that they can get credit for, and that they can participate in. So it'll still be audition like choir auditions but they'll just have an opportunity to take some of that rehearsal time into the chorus block. I think that that'll do a lot, too, I think that will promote and foster a lot of collaboration and that's certainly not a style, in which I have a great deal of experience with but, [the current teacher] has expressed a great openness of working with that and I think it'll do a lot for both sides of the program so that's really great yeah.

Jeff Torchon: That's fantastic. So we talked a little bit about balancing world music with other styles. What professional development - right or other things - how did you learn about the very things that you are now incorporating - like that Croatian folk song or whatever the case may be?

Joe: Well, that was actually really part of the collaboration that I'm doing with the choir. My vision for tour was that we have some content that we think ourselves, but we also work with community choirs and school choirs and professional choirs in Croatia and Slovenia and Italy. So it was an opportunity for me to talk with those folks and to get repertoire suggestions that we were going to sing together and also to understand that, especially in Croatia, that they sort of adopt an almost many of the Russian composers as their own so like Rachmaninoff is someone that they all are saying, and that's what they wanted to do with us. They were certainly interested in American styles. The folk tradition that I expected to be a little more present in in their music wasn't quite there. But that's really what allowed me to sort of explore it and to do some pieces that I thought would connect us as a group. And so that was really sort of where that impetus came. Certainly ACDA has been really helpful in that, and has fostered a lot of that growth and education for me and I was a little bit more of an active member of the Massachusetts music education association when I lived there. [The music educator's association where I'm located], just because of the way that it's organized and where [my school] is, it doesn't really - our district, [a large urban] district, it's All City and that's it...[someone used to do it], but now, no one does it and it's kind of it's a mess, so I haven't had the same sort of experience with them, as I have with ACDA. I just think the work lines up, and I also think they provide a lot of quality repertoire for the general music classes too - it's not just choirs - you can use this melody and here's where you can put in a garage band, and they can you know, accompany it appropriately, you can talk about. You know composing in that style - what instruments would be used in that that kind of stuff, so I would say that those are sort of the two primary drivers: the opportunity to tour and the

opportunity to do that music authentically and then professional development that provides a window into other styles, other than just the Western classical works.

Jeff Torchon: How does your teaching connect with Quaker testimonies - specifically world music?

Joe: The one that I've taken, particularly in course design, has really been the equality or equity of the spices. We need to make our department, our offerings, our spaces where everyone feels welcome and everyone feels heard and everyone feels represented. Especially at a school where music is a requirement to take at least two semesters of music courses; that should be representative. I take that as the guiding principle in that it's not really even the music that I'm comfortable with. I'll just speak frankly that like the Rap and Hip Hop class was months and months of planning of getting stuff together and finding resources and figuring out even how to talk about; I met with our director of diversity, equity and inclusion and was like, how do I, as the white man, talk about the culture and the struggles out of which Hip Hop was born. and that has defined so much of its meaning today. That's something that we do every year - we have a conversation about things that Hip Hop does well as well as challenges that are in Hip Hop - things like the misogyny and drug use and all that other kind of stuff. That is a partnership with other folks outside of the department. So, I'd say that's the guiding principle for that, and then I also think that stewardship rings true to me. We owe it to our students and we owe it to our community to represent different styles and to do those styles well and I don't think that that means that we have to present a concert that checks off like different boxes or have to do a class that - Hip Hop is a very specific kind of lens that we're approaching that music through, but again I think the opportunity to go deep and to understand that popular music has value and has excellence in music making and this is why we're studying it really then opens the lens up for a broader context and a broader understanding of valuing music and the arts in general, so I'd say, those are sort of the two spices that connect most closely with how I approach the classes. Certainly I like to integrate all of them into how I teach and classroom management and that kind of stuff, but when it comes to why and how those are the first two elements that come to my mind.

Jeff Torchon: Thank you. That question has yielded some really interesting answers over the past couple weeks. All the way from Quaker testimonies - no I don't even know what they are - to what you just said and beyond so that's really helpful. Thank you. I'm curious about administrator or department head support of the inclusion of world music and the openness to teach those things to students because I think you've identified that it's really important and administration support is really key to that - whether they are music oriented or not - so I'm curious how that's live for you at [your school].

Joe: We've recently had a change in department leadership, and so a lot of the things that we're looking forward to implementing next year are now moving forward, which is great. I will say on the whole, like broad scale department, the broad scale support of world music has been there it's just sometimes not always in the day to day practice of it. For example, I know that the Rap and Hip Hop class that we offer was 100% supported, there was no one standing in the way of that proposal, there was no one who was against

that and that's an administrative department leadership everything like that, but then, when I would be observed - certain songs weren't appropriate or whatever it might be without a knowledge of the broader context. For example, with that class, I actually have the parents sign a waiver that says we will be listening to unedited music in this class and although it won't be intentionally vulgar, there may be swear words that are present. We have a conversation with the students, we bring in someone from the DEI office to talk them through that so the support for the class is there, but then it's not always present in the individual teacher support. So, and I would say that that's true in not only general music but performance classes as well that we say that we want a varied style of repertoire, but then, when we provide that style of repertoire it's not always sought in the same way, and I would say that that's pretty exclusive to department leadership. No one has ever said from the admin team anything about repertoire choice, or that it wasn't appropriate or that it wasn't varied enough. I think that the overall desire is there, but I think that when I think of world music, in general, it's so closely connected to me to DEI and that work is messy and difficult and you can say that you want it, but if you don't actually support it in the way that it's taught and that it might be different than a typical music theory class or ensemble or whatever, it might be that you're not really doing that work, that is a performative justice so I think to me, it really needs to be a comprehensive understanding of it and understanding that, yes, you can advocate for the class and you can support the class, but then you also need to support it when it's actually happening, and you need to understand how it's different and how students might even encounter that differently, how they might see one class and not understand or appreciate it, but then take it and gain a different context or different perspective on it.

Jeff Torchon: I don't know if rigor is the right word, but you said something about different styles and different cultures and teaching and they're different. You can't put a Bach piece and an African spiritual or African piece next to each other and say that they're going to be comparable in terms of like difficulty. It's also subjective, right? I'm guessing by seeing your head shake that that is something that's also come up trying to understand that maybe the piece seems easier from a music theory standpoint but, in fact, there are a lot of other nuances that are important to be taught.

Joe: Yeah and I think it is through the lens particularly of a general music class - our goal is really not performance, our goal is analysis and exposure and these other elements and from a top level view, if you're teaching somebody about Rap and how to analyze Rap, you really need to go back to some fundamentals of accessing that music so while that may seem different, I think analyzing and doing and understanding a new style in a new context, you really have to come to that basis and reinforcement and then move forward from there. While you know the choral ensemble may be studying music of a much greater complexity and I don't use that in a superior derogatory term it just is a more complex style that we might be studying one piece to the first piece that we learn to understand by DJ Kool Herc - the simplification of it is really necessary for student understanding. So, I think comparing them across is simply wrong. There's no other way to do it. That they are not worthy of comparison and they both represent excellence and different styles and also what we're doing with students, I think if we taught world music in the same way that we teach Western music from a Pre-K through 12 lens we could do

the same things that we do with Western music in high school that we can't do because the students' day to day experience is not the same and that's true at [my school] just as much as it's true at any good public school music program; it's just something that we do as a discipline; don't include enough of and I don't know that we necessarily can get that level of sophistication that it takes to sing an Indian raga fully and correctly. That's years and years and years of practice. I'm not suggesting that we should try to do every single thing and do it really, really well, but I do think that if we balance our approaches to that and think about what we want the students to learn, that eventually that can sort of elevate the performance practice or the musical analysis or whatever it might be by the time they get to the Upper School.

Jeff Torchon: Two other questions for you. The first one is about teacher certification. The context for this is it wasn't in my original questions, but as I sent out the survey. I sent it out to roughly 84 Quaker music educators in the entire country and I only got 30 or so respondents. But, out of those, only 11 thus far are eligible to participate. One of the driving factors for the ineligible participants, is that they didn't have a degree in music education, they just had a degree in music. I'm curious what your thoughts are on educators that don't have a certification. I'm just curious if that has an impact for you on teaching world music one way or the other.

Joe: Yeah, that's interesting because I view the education side of that rather than the music side of that as the tool that my degree has best prepared me for. One of my favorite - I don't even know that it's really a quote but my senior seminar teacher [said] that a good teacher is a good teacher is a good teacher and that when you know how to sort of breakdown those concepts that is really what's helpful. I think that has best prepared me to be able to structure a unit in a course that I have no prior knowledge of. Thinking back to the Rap and Hip Hop class. I didn't feel initially comfortable doing that, but as I knew where to look, I knew how to structure the units. I knew what kind of students I was going to run into because I know the middle school program and I know the culture and climate of the school. That informed how I built the classic, constructed the class and I don't know that if I weren't a certified music ed teacher that that would necessarily translate in the same kind of way. So, I think has been the thing that's really been beneficial. Could I have conducted choir with the choral conducting degree? Absolutely because I'm seeing it done every single day. I think it goes back to your very early question of what kind of courses did you have and had I not been a music ed major, I never would have taken those classes and again, without the education side of things, I wouldn't have understood how to structure them, but because I was in a choir and was seeing that every day, even teachers, with whom I didn't necessarily connect, I knew what I liked and I knew what worked and I knew how to structure a rehearsal and run a rehearsal. I would say that I do sketches of what we're going to do at rehearsal and adapt it, but I can't even tell you the last time I wrote a lesson plan for a choral rehearsal, but I can tell you that I've absolutely written lesson plans for global music courses because it's just part of my process and understanding of that. I think it depends really on what the life experiences and how you understand that, and again I think the biggest thing that it's given to me is that when I have concepts that are new or unfamiliar or that I just feel less

comfortable teaching, I know where to go, and I know how to structure those things which I found to be really valuable.

Jeff Torchon: Thank you. One last question. Performance opportunities outside of the classroom. I know that Covid may have impacted that a little bit, but what performances do you do - performing you do outside of school if any of them are in the world music realm.

Joe: I think most of the performance opportunities understandably are with choral ensemble. I've started a new initiative at [my school] - Community connections concerts that at least one of our major performances is somewhere other than campus. So we've we're doing one at the [local church], we've done one at [another local church], we've done one at the [local park]. So it's just as much about connecting with the community and places where our students don't necessarily live or, certain students do, but giving them an opportunity to perform in a different space and in a different context, and with a different purpose than: we're here to have a concert and you should listen to us and then we'll bow at the end and that'll be it. So yeah I absolutely think that has weighed in for me and has been a really important part of what I hope the performing ensembles would do, and then I also do that in my work with [the boys' choir that I work with] as well - touring is central really to the philosophy of both of the programs and part of that is not just going on a trip, but really becoming part of it, so service learning is part of what we do every time we go on tour so we're going to be working at a school when we go to Slovenia and having a day with them of community service and doing a school cleanup and that kind of stuff and the same thing for [the boys' choir] - we're going to Portugal and Morocco. There's a service day that ends with a concert - so we're going to do some work in the community and then end the day with a concert and as we interact with people we're going to invite them and interact with them. Through that I hope that we provide a huge array of music, again, I really like to concentrate on different styles and that we provide a breadth of different types of experiences and again with those connections with the Community Choirs we also have the opportunity to learn from folks who know their tradition and understand it, and can teach it authentically. I think that's the biggest way that world music - so again it's that opportunity to teach and understand the connection but back to your question about the sort of Quaker testimonies that that I consider - both stewardship of the school community and holding that community in a space where they're challenged to grow and understand and then the equity/equality piece of having students know that I value all kinds of different music and having students from those traditions, be more comfortable.

Jeff Torchon: And what about your own performing - do you do any performing yourself?

Joe: My performance is organ so that is definitely another space where because of actually how the instrument is built it really focuses in on Western styles of music, I think the field in general has moved to be a much more inclusive space for folks of color and for female composers and whatever that might be, but absolutely I think my own

performance opportunities are very much centered in the Western tradition, because that was really my training.

Jeff Torchon: Awesome - Thank you.

APPENDIX L

INTERVIEW TRANSCRIPT: LISA

Jeff Torchon: This recording will eventually turn into just an audio transcript so it's just for the purpose of transcribing. So let me do the quick - IRB Temple, all that good stuff. So here's the consent form. I will email this to you, so you can read it over more specifically. Honestly, what you hit okay to in the survey is basically this consent form just with a tweak for the interview. We talked about all this stuff already. The first bit there. You're being asked to participate, because you were teaching at a Quaker school - secondary music. You took the survey so thus you wanted to be interviewed. We'll talk for about an hour, probably less. You're agreeing to be interviewed, recorded, your audio transcribed into text, and then I will, before I publish, clean up the transcript in terms of your name, [school where you teach], anything else that might associate things with you. Okay? And I don't see any really real risks with the study unless you're uncomfortable with the question I ask. So, just let me know and we'll go down a different path.

Lisa: Sure

Jeff Torchon: The IRB [are] the folks who said: yes, I can do this study. And if you have questions about the research process or the approval or anything, their contact information is here. And you won't be paid for the survey, but I'm very grateful for your time.

Lisa: Absolutely, okay.

Jeff Torchon: Okay, awesome. I have a list of questions and I'll start with them and then we'll see where things go because I always find that the questions only help so much. I'd love for you to just briefly tell me what you do at your school. I know you do choir and IB. If there's anything else, or just any more detail would be really great to get going.

Lisa: Sure, my actual title is Upper School Choir Director and that's how I was hired but I'm also the only performing arts teacher in the upper school who does things besides ensembles. And we have a band director who does lower, middle and upper school, but he only does ensembles. Consequently, I do all the choral ensembles, I have three sections of choral ensembles, IB music, which is a full - it's the equivalent teaching time of a core class. And it's a two year course as well, and then I teach other performing arts and are we are called performing arts - other performing arts electives. So, I teach one semester courses. I teach one called Music in the Media, I teach one called Music and the Theater which focuses primarily on musicals and opera, which is part of my own personal background. I teach a course called World music and I teach Acting and Improv because I'm the only person left to do it. And then I also team teach an elective in our spring semester called Algo-rhythms which is a course in music technology and computers, so students can get either music credit or computer science credit for that, and we use three - I'm teaching it right now - we use three platforms, we use GarageBand, we use Ear Sketch, which is an online program out of Georgia Tech, and we use Reaper. And

using those tools, we teach them about computers, but we also teach them about musical elements. We spend a lot of time doing things like ostinatos, for instance, because, frankly, those are loops and song form, we teach other standard musical elements. Most of the students who take this - I shouldn't say that – a good number of the students who take this are not musically inclined as creators. They certainly are as consumers, but not as creators, so this gives them a little bit more understanding of what it is they're listening to.

Jeff Torchon: Wow, that is a lot of...

Lisa: Oh, and I music direct the Upper School Musical and I stage direct the Eighth Grade Show.

Jeff Torchon: Nice and the Eighth Grade Show is happening right now?

Lisa: It is happening. It goes up next Friday, yes.

Jeff Torchon: Nice, okay. I understand. What's the Eighth Grade Show?

Lisa: *Thirteen*. it's Jason Robert Brown.

Jeff Torchon: All right.

Lisa: [The] kids are loving it.

Jeff Torchon: Good! I'm doubly thrilled that we're talking, because I think you're the first person I've interviewed that teaches an actual world music class and you're the first person I've interviewed that teaches IB. I personally love it - I've never taught it, but I took Level 1 last summer in preparation for trying to teach in international schools. I can't wait to hear about all that. I do want to backtrack, though, because I want to get these questions taken care of first and that's in terms of your undergrad in music education. I'm curious about what types of training in world music that you had, if any?

Lisa: The "if any" would be really crucial right there. I'm of a certain age, and that was certainly in the late 70s, that was not a huge focus in preparing teachers. My degree, I would have been - I did not go into teaching right away, I did another performing career before I decided to return to teaching. I would have been certified to teach K-12. So while we may have given some sort of sideways mentions of various influences from cultures, there was no real instruction about how to teach world music or music from other cultures, however it wanted to be stated. None as an undergrad.

Jeff Torchon: Okay. Just to clarify, your undergrad is in...?

Lisa: It's in music education. A choral, general music education.

Jeff Torchon: OK. And then do you have a Masters as well?

Lisa: I do. My Masters is in performance - voice performance.

Jeff Torchon: Okay, all right. And so, so there was nothing world music related that was required or literally there was nothing, period?

Lisa: I'm not even sure there was anything we could have taken. I will say that because, when I was in college, I did a lot of performing - performing has always been a big part of my heart. There were professors at the school who thought I was a performance major and were kind of surprised - you're what? You're [doing] your student teaching? What do you mean? [A] music ed major? - I honestly don't think there were any courses offered.

Jeff Torchon: Okay, all right. That's helpful [and] informative. For the record, for the recording – so, music theory and music history that work [was] completely Eurocentric?

Lisa: Up to here. *(shows a very high level with hands)*

Jeff Torchon: Did you get any inklings of jazz or anything like that?

Lisa: Oh, a little bit. Yes, but that was mostly by association, just because I tended to socialize with the instrumentalists. I'm a singer - I tended to socialize with some of the instrumentalists - especially some of the brass players who were really into jazz and I love jazz. I mean, I heard it a lot when I was growing up anyway, so it was certainly not foreign to me.

Jeff Torchon: Okay.

Lisa: And, I grew up in a church environment. I grew up in metropolitan Washington D.C. area and so I was exposed to a fair - being in D.C. - I was exposed to a fair amount of African-American music and just being in D.C.

Jeff Torchon: Right. Okay, so then is it fair to say that you were interested in world music or music beyond the Eurocentric model?

Lisa: Of course, it just was not part of my training.

Jeff Torchon: Right, okay. If you had to come up with a course that would have been offered, do you have any thoughts what you would have liked to have seen?

Lisa: Back then, what's really kind of interesting is, a couple of years ago, I don't know if you're familiar but West Virginia University in conjunction with the Smithsonian Folkways offers a summer course. And I had actually - a colleague I've met through IB networking who teaches at a public school in Virginia had gone to this workshop and [gave it] high praise - this was at a time when the IB had a slightly different way of approaching things and there was a very specific need to understand world music – a more defined need, let me put it that way. And, she just praised this program and I had

actually applied, one of my colleagues, my middle school colleague and I had applied and gotten funding to go to their workshop which that would have been in the summer of 2020. It didn't happen [due to Covid], and I just this week got an email saying we're back in person. What the course involves and what I find so helpful in teaching and understanding this music is to not just read about it, but to engage with practitioners and engage with members of that - I learned a new phrase this past weekend at ACDA - not culture bearers, but culture sharers.

Jeff Torchon: Mm hmm.

Lisa: ...[Of] course, where you learn about the history and the culture from which it comes, because I've always said, in any kind of music, it's not taught in a vacuum, because it doesn't exist on its own, it exists in conjunction with all the other things that happen around it that cause changes or that cause responses to things so it would be something that would be not just reading about and listening to but actually engaging with the music in an authentic way.

Jeff Torchon: I would completely agree with that and sometimes even if it's taught it's not taught well. If you just teach - this is what it is, here's an example, that's better than nothing, but at the same time it's not doing what you're saying, which is teaching it outside of the vacuum, because everything should be in context. Good, so then let's move out of teacher prep because I think I'd love to hear more about what you do now, in the classroom in terms of world music experiences for your students.

Lisa: So - because of the pandemic over the past couple of years, I've taught world music virtually - I teach world music every other year because I am the only person in the upper school and because there are only so many blocks that we can teach in a semester - they're on a rotating basis, so I only have the fall. So I did not teach it this past fall, but I taught it the previous fall, it was all virtual. So what was kind of fascinating about that was it enabled me - there was one day, in particular, where I was able, via Zoom to bring in a friend from here in Wilmington, actually, who's a percussionist who has had experience with certain African drumming practices - he is Black and he plays jazz and I've performed with him as well, but so he has he has a lot of knowledge and understanding about drumming practices in Africa, for instance, so he did a Zoom session with our students. Hopefully, at some point I'll be able to bring him in in-person and we can understand that a little bit better. So I think that if anything from the pandemic, the ability to contact people in other parts of the world who might be able to help us with things is really helpful. Right now that's about as far as I've gotten, although I will say anytime I do - in my choral program - anytime I do repertoire in a foreign language - I shouldn't say [that] - in another language. If it's a piece that's in Spanish, I will bring one of our Spanish teachers and we have a couple of Spanish teachers who are native speakers and I will bring them in to speak to help the kids with it - we have some students who have that as their as their heritage language, and they will often - most of most of our kids take Spanish anyway. I will bring in the Chinese teacher and we do songs in Chinese, which doesn't happen often, but we do it once in a while. So I look for people - I have a colleague from Hungary and we've done a piece by Bárdos that I brought her in to

correct their Hungarian. I look for those connections anytime we can because it not only helps them understand the tools, but then they can see it in a different light. They really do see it in a different light because usually the piece that I've picked for them to learn is something that those people may be familiar with, because most often it's folk music.

Jeff Torchon: Right and then what sort of content, do you cover and in the world music class?

Lisa: Okay, so in the world music class there's a lot of contextual things - we don't have one textbook that the kids use, but I draw on several. I use - and it's a very easily accessible resource that has lessons that can be done in one class period - it's called *World Sound Matters* - there's a sort of a double play on the word 'matters' there. And it has a teacher manual that gives background and cultural context - it goes into the musical construct of each example, and it provides some illustrations, drawings and things. It doesn't have pictures, but has drawings and things of the different instruments, for instance. It also has an accompanying book of transcriptions that has notation, so when I'm doing world music topics with my IB students, for instance, I will give them this transcription [and] will say: let's look at this and analyze this a little bit. It also has a booklet that I don't use quite as often but it's a booklet of pupil questions that gives some things to use for students who are following the transcriptions, for students who are just listening without the transcriptions. And some other activities which I then will pick and choose what I do on those worksheets usually and then branch out and do some other things. I try to get them actively involved - there was something we were doing, it may have been a Gamelan thing, where they each had their own rhythm that I had them tap out in different ways, and then they switched with doing things and I do that when we do the two against three - the Sesquialtera (the simultaneous feeling of $\frac{3}{4}$ and $\frac{6}{8}$, very common in Latin music (Think "America" from West Side Story) from Latin cultures. I divide the room in half and I try to get them involved, other than just me talking at them kind of like I'm doing right now. But so that they get involved in - they understand and that's one of the things I use. I pull information from a text called *Soundscapes* which is published by W.W. Norton. And when I was in the prior curriculum for IB, the main text that I used - that my kids did have - was *Listen* by Joseph Kerman - I'm blanking on his name T, Tomlinson, is that his name?, He was at UPenn - *Listen* and I use the brief addition and in between some of the bigger units they had these other units called Global Perspectives that usually focused on some sort of structure or musical element that we had that had been covered in Western art music that then got connected around the world and to have the ones that I really loved using - one was sacred chant and I pulled out [a] lesson into my world music class. Most kids are a little familiar with Gregorian chant just because it's used so much in other arenas. So we'll talk a little bit about one, and then I play them a Qur'anic chant; I play them a Hawaiian prayer chant and then I play them a Navajo chant. And we compare the musical elements and find what they have in common and what might make them different and I usually do it as sort of a - let's listen to this and see if you can guess where it's from. And so that's always kind of enlightening - it helps - those kinds of units, they did the same thing with ostinato after you study *Dido's Lament* and then you can do a griot singer from or a griot from there a couple of examples - one's from Sudan, one's from Mali, one's from somewhere else - the Gambia - using the

kora with the ostinatos and then there's another place it goes and I forgotten where it goes right off the top of my head, but approaching it that way. It helps the kids understand that a lot of the stuff that they listen to is not American or European. They don't have sole proprietary claim on it. Those are the kinds of things, the one thing that I do in my world music class. One that I've done for a while, is near the end of the semester, their culminating - the thing I've done most recently, I've done other things, but the thing I've done most recently the past five times, maybe, is, they do a project called My Family's World Music and I have them usually - assign before our big winter break so they have an opportunity to talk to older relatives - with the understanding that many in our community, not all - many in our community have ancestors or have relatives who, maybe not immediately, but a few generations back may have come from some other place and so that gives them an opportunity to investigate a little bit more about their own heritage. And sometimes it's things they're not as familiar with, and they discover some things and sometimes it's really close like I had a student whose father is from Slovakia and they spend part of their time in Slovakia, and then they come back here, and so this student talked about their experience with certain musics in Slovakia, so it was it was really kind of fascinating.

Jeff Torchon: Yeah, and it sounds like you cover all sorts of regions from all over the world.

Lisa: We try - because it's a semester long course, I'm somewhat limited, and it's more kind of survey, in some ways.

Lisa: But you know, give me one, second, let me just pull up my - do I have sharing privileges on this Zoom?

Jeff Torchon: I hope so.

Lisa: If I.

Jeff Torchon: You can, yeah.

Lisa: Okay - I can show you what I have real quick. And in fact, let's go to my World Music. Do I have? I don't have it this year - I can do it for my IB classes, because I use the same ones up for my IB classes for them to reference. Okay, this is on our own school website project that we have. These are topic tiles – music - it's a Blackbaud product that we have.

(Shows shared screen of school portal with various resources for students. Sections include: World Music Central, Smithsonian Folkways, Global Perspectives: Sacred Chant, Things to watch!, African Music, Middle Eastern Music, Asian Music – China, Asian Music – India, Asian Music – Japan, Latin American Music, Music of the South Pacific, World Music – A Global Journey)

Lisa: So they have access to World Music Central - I give them things - Smithsonian Folkways sometimes they when they, especially when they have sales, I buy things - I slap them up there. This is the global, this is a sacred chant, this is the one that I described that has the 4 examples from around the world. African music - there's a lot of information in here that's from *Listen*, *World Sound Matters* and there's some stuff in here from different *Soundscapes* too - I believe. We do a brief thing on Middle Eastern music - I try to cover China, India, Japan, Latin America, and if we have time, a little bit of music of the South Pacific. I don't always do them in the same order, although we most always start with African music. Simply because that has - well the sacred music and the African music - just because of all the different places in which that moved - sometimes, I've gone to Africa, Middle East, sometimes I go Africa, Latin - you know, Caribbean and Latin - and usually if I go Middle East, I usually go to India and then China. So I try, and then Japan. I try to help kids understand some of the paths that music has traveled. So these are the ones that I use. And this - there's a PDF of a textbook resource that - I found online I think it's one of the free ones, I think it is. Yeah, so those are the ones that I use.

Jeff Torchon: Okay, well, that is amazing. That is comprehensive and really well thought out in terms of how you're approaching it. And I love that - here's one region, but then here's another one. How do they connect? That's really, really great. I'm glad you shared that. Thank you - I'll circle back and take some notes on that.

Lisa: The other thing that just occurred to me, one of the other things, when we talk about Middle Eastern music, it's pretty obvious to kids because I will say that our kids - we have a really strong social studies curriculum in the middle school and if they've been here in middle school, they've done a huge study about Africa, so they know about all different parts of Africa, so they know that across the top there's a strong influence from the Middle East and the Islamic community and that how that goes in. So, they're able to make, why does this sound like this? Well, because I said - well let's think about [how] this one religion's practiced up here and there, Oh well, this is where the Babadabada and so they get that and the last time, or maybe the time before, when we started talking about [the] Middle East, we also traced it a little bit up into Eastern Europe and so that was really fascinating - there was something I found that went into - was a little video on YouTube I think - I found YouTube is my friend - about Armenian music. And there was an example of something Armenian in the *World Sound Matters* and that led me down a rabbit hole - I'm big on rabbit holes - and led me down a rabbit hole that took me to some other stuff so it was it was kind of cool. I send kids out to go investigate - take this thing, where is this going to lead you? What do you find when you get? There, was that a use a good use of your time? Did you find something really neat? Did you find something you can connect to some other area?

Jeff Torchon: That's great. So that's mostly the world music class, right?

Lisa: Yes.

Jeff Torchon: I'm just curious about the IB class and I do know about the new curriculum and I know that's probably a lot to switch over but..

Lisa: It is.

Jeff Torchon: I'm sure world music is in there, I mean it's a huge part of the curriculum, from what I have read, but how does that live for you, thus far?

Lisa: Sure. I should preface it by saying that world music has always been a big part of the IB curriculum, it's just addressed in a different way. The previous iteration of the curriculum, one of the assessments was something called Musical Links Investigation where students are required to examine and really explore music from two, as they call them, diverse musical cultures and they had to be separate. What got difficult was trying to define what that distinct culture was and how things could be possibly related like - is this culture that I'm interested in investigating here sort of [a] development that came out of this other culture as opposed to being a different culture, so that, I think that's one of the reasons they got rid of it. But, what it did have students do was look at these two different kinds of music and find the common musical elements, which is exactly what I'm doing in all these other things, anyway, what we're trying to basically - it proves that - not to sound trite, but music is a global language, we all may speak different dialects we may speak it in different ways, but it's still all very much the same language. So that was the prior iteration. I think the difference in this new curriculum is that it's not so Eurocentric. It gives kids a little more leeway into what they want to investigate and it's much more student driven than teacher driven. But, because of that, there's not as much - it's kind of hard to give them as much guidance because they can kind of go anywhere - what do you want me to do? It's like, well, what do you want to do? That's the big difference. I have always - frankly it's kind of following the model in the textbook that I would use - if I play them an example of something that's from a Western art perspective I try to give them something that is not Western that has a similar something that they can latch on to that then they will understand. So, in the first semester, this year, for instance, let me see if I can figure out what we did.

(scrolls on computer for example)

Lisa: We started with, for some reason, I started with Leonard Bernstein this year. I don't know what it was - there was some reason I did. But then we went to - I can show you real quick - so we have we have a thing that we do in my class most days it's called Listen and Write, where I play a piece of music for them, and they have to write what they hear **in** terms of musical elements that they hear, any structural things that they hear. Can they hear defined sections? Can they hear repeating phrases? Things like that, and then what do they know? Understanding that these are 11th and 12th graders - How can they use what they already know to try to figure out the context? Where is this from? What time period might [it] have been written in? So, we do these Listen and Writes. We did Bernstein - I did a couple Bernstein things. *Turkey Trot* was all about mixed meter. For Yom Kippur, we did *Kol Nidre*. I do have, I do have at least one Jewish student in that class and that was an appropriate thing to do. To make sure that people were understanding what was going on because we don't get [that day] off, but Jewish - you know, observant Jewish students do not come to school for Yom Kippur or for Rosh

Hashanah so we did that. We went down to Brazil, and then we did some things from South America. We did *Quichua*, we did Peru. And then there's some elements in this, which is Inca. This is the one that - there was another one in between - but then this one uses the Sheng (*shows me a link to Old Monk Sweeping Buddhist Temple*) and I had them look up what the Sheng was. That was the little plus - go use the Internet and look what this is and then give me a description of this instrument. It scared them when they heard it the first time. And so, but then we kind of bounced back and forth a little bit. And I also tie - in both world music and in the IB, I often tied into other disciplines so, for instance, where it says Madonna music, I put up two different images - paintings of the Virgin Mary - one was from 12 something, I don't remember exactly when and one was a Renaissance painting, and we listened to two different pieces of music and they tried to figure out which one does this belong to, based on the musical elements. After we did a little bit of that, we went to the Ituri rain forest and listened to the pygmy polyphony, what it's called in the textbook, which is overlapping ostinato chants that they're doing. Now we did some movie music, but we happen to do one that just have to be based on that, so it kind of goes all over. I try to be a little bit topical - *Goblin and Mosquito* was for Halloween. Florence Price is having an awesome little Renaissance right now all about her. So these are some things I incorporated as we go along, but IB requires so much. I brought in pop music - I brought in Led Zeppelin on the 50th anniversary of Led Zeppelin. But then we went to Damian Escobar - I don't know if you know Damian Escobar, but this is him, really cool. That brings in some world music kinds of things and then I actually had the kids do their own and when they brought their own examples to play, it was interesting. I had a Scottish thing. This guy - this kid brought in a Latin thing, this kid wrote his own.

Jeff Torchon: Wow.

Lisa: What else, what else are they bringing, and we did some Mozart, because we were studying those things. I don't remember what she did, I apologize, I forgot to put it there. We had Coltrane. And that was a singer who brought that in, by the way. I'm on Chick Corea's mailing list and I get all these really cool things from him so that was the *Greensleeves*. *Greensleeves* is really cool if you haven't listened to that - so awesome. Anyway, we kind of bounced back and forth a little bit with world music and we try to put them in - we did a Vietnamese work song the other day. And it was really easy for them to relate the Vietnamese work song to the work songs from the American south.

Jeff Torchon: That's a great connection I don't know anything about Vietnamese work songs, but that's another one of those connections you've been talking about, right?

Lisa: *World Sound Matters* that came out of, yeah.

Jeff Torchon: Yeah, I've heard of that resource before, but I haven't really delved deep into it.

Lisa: I think you can get it on Amazon, it's not terribly expensive. But I do know that when I - and I've had it for a while - when I ordered the transcriptions, that took a while

to get there, because of the CD that I have downloaded, it just lives in my Apple Music now.

Jeff Torchon: Okay. So, you just answered my next question which was about the balance between world music topics and your Eurocentric classical topics. Thank you. I want to keep going. One of my other questions has to do with Quaker schools, of course, and I'm curious how teaching world music in a Quaker school connects for you, with the Quaker testimonies, with the SPICES?

Lisa: Absolutely that's a well - since you know the SPICES. Actually, every year we focus on a different SPICE. This year is Peace, last year was Equality. And it was so easy to talk about things when you're focused SPICE was equality. Talking about how we have to make sure that we're understanding everybody else's position and where they're coming from in the world. I'm challenged in a good way to connect those SPICES to things that we teach in our area especially and sometimes actually, now that I think about, [I'm] grateful that we have a focus SPICE because sometimes that sort of helps narrow rather than trying to do it all. all the time. We're going to look at this aspect of things here, so that helped a bit because it's a Quaker school and because, as frequently happens, a lot of those kids have been here a long time. They get the SPICES. They may not buy into them in equal measure, but they know that that's part of what we are and what we do.

Jeff Torchon: Then, so do you make pretty obvious connections, sometimes, where you say like this connects with our SPICE of the year?

Lisa I say: What's the SPICE of the year again?

Jeff Torchon: Okay, that's great, and I think that's a really valuable piece - it's one thing [for] the school to believe what they believe as a Quaker school with the SPICES, but it's another thing to connect it routinely but also with students who have gone through it and know it, even if they don't actually think about [them] all the time when you bring it up, they know exactly because they have it in all their classes.

Lisa: Right. And it does come through in - I don't know if it comes through in equal portions in each subject area. But matter of fact, I was just reading an email right before we got on regarding something that we do in the spring - because we're an IB school and the majority of our students take at least one or two IB classes, they may not be full Diploma candidates, but usually almost everybody takes IB English, so they always have to sit for those exams in the spring. So, a number - probably 10 or 12 years ago, once IB exams start, seniors no longer go to classes. So they are preparing for their exams, studying for their exams, taking their exams, many of them are still playing their sports, but we have [to] do something called Senior Exploration where they explore something that causes them to go into deeper understanding about something. So, there were some examples that were given in the most recent one: it's an independent project of interest that will contribute to their personal growth so, for instance. Some of the examples of recent ones: taking trapeze classes and then videoing a performance, learning about recycling on the island country of Montserrat or shadowing the Mayor of [our local city]

- it can be a wide variety of things. But it says very specifically in the requirements that: Have a focus on something new, not something new they have experienced doing, be authentic, something that produces personal growth, connect to the Quaker SPICES as much as possible. So that's pretty important in what we [do].

Jeff Torchon: Yeah that's telling if your senior project or Senior Exploration specifically mentions - that's a pretty good indicator for what happens across the board. At least from my perspective, that's great. Thank you.

Lisa: Sure.

Jeff Torchon: So then, moving into the last category would be performance life. And I'm very curious about world music performance opportunities for you individually outside of your typical teaching? But, feel free to expand out.

Lisa: Okay. I still sing professionally. And I sing with a church choir. I happen to be a member of that church as well, but it's a fairly accomplished church choir. We're in [an urban city]; it's a Presbyterian church and our repertoire frequently includes pieces from other cultures. We sing in a number of different languages, I don't just mean, yes, we did Brahms in German on Sunday, so we still do some of that, but we sing music from a lot of different African choral traditions, like a lot, not just South African freedom songs or anything but some from West Africa, some from northern Africa, a whole bunch of different stuff. We've [sung] some in Chinese, we've sung in Russian, which is probably - most of the Russian stuff we have done has been liturgical in some way. So we've had an opportunity to do that as a choral singer most certainly. And that's been consistent - as long as I've been conducting choirs, it's always but we got to have some stuff in another language. I'm not just going to do all English stuff, that's stupid. And so, I would consciously try to find things from other cultures that and there's some wonderful publishers for choral music that feature that - *Earth Songs*, especially. But even some of the bigger publishing houses are doing that, as well, so that's always been important to me that we are not - both as a performer and as a teacher it's not a narrow focus. Personally, as a performer, I had a colleague at my former school, my previous school, who was a composer, who had written original music, but on texts of Tahitian district songs. So, yeah I had to sing in Tahitian...and [there] are...recordings of me that you will find out there....I've sung and, of course, just based on my own, it's not necessarily world music but it's certainly world languages, my own experience as an opera singer - I sang in Czech and I've sung in there was something else that was kind of odd that I sang in, [I can't] remember what it is off the top of my head now - Hungarian. It's something I do. I also try to take advantage of when I go to conferences, for instance, I was just at the ACDA conference in Boston this past weekend and anytime there are workshops that talk about music from other cultures, I go to that, and what I always learn from that is that we may share some musical language - there are different performance practices and all these different places and there was someone who's mentioning the different vocal qualities that are used in choral singing around the world, you know, like Bulgaria is very different from what's done in Africa, from what's done in in Asia, from what's done in - yah, so that was kind of interesting.

Jeff Torchon: Yeah. So, then all those performance opportunities - Do they relate to what you're doing world music related in the classroom?

Lisa: Sometimes. Absolutely. Yes, yes. And the easiest one is when we sing music from different African cultures. I actually find that's the easiest for the kids to grasp onto because so many musical components are familiar and it's the stuff they listen to all the time.

Jeff Torchon: Do you think you're a better teacher of world music because of these performance experiences?

Lisa: I think I'm a better music teacher period because of them simply because I feel that it helps me do it, not teach music, not just as an observer, but as a practitioner. It's the same reason I continue to sing in choirs while I still conduct choirs because I like to be on either side of the stick.

Jeff Torchon: I would agree with you, I think what one of my firm beliefs is if you're going to be a teacher - as a music teacher, you need to perform, you need to do it as well. So that's really good and that makes sense that it informs your music teaching not just specific styles. So, what other - you've talked about no teacher preparation really in your undergrad for world music, you talk about your performing life which has some more music in it which ties back a little bit, and then you talk about I guess the [Smithsonian] Folkways that you're going to do.

Lisa: I'm hoping to do it, yes.

Jeff Torchon: Yes, I hope you can because that does look amazing. I wish I could partake in [it] at some point. What other professional development opportunities, [in] world music, have you done that tie into the classroom?

Lisa: Sure, absolutely. They're not as frequent as I would hope, but I have done a couple of things through [an arts education institution in the state where I live] and they would sometimes offer usually like a one day workshop, and the one that I remember that I enjoyed so much was on the Balafon where they have Mali and in West Africa regions, and they there were there and not only did we learn about them, we got to play them and they gave us patterns. They had a whole bunch of them there and [it] was mostly music teachers anyway. And we got to try out different patterns and we explored how it was created and stuff so that was that was kind of - I wish I had opportunity to do more of those things. Partly, I wish more were offered that I could get to easily. I had always wanted to go to one of Will Schmid's drumming things. Never gotten to go to, and of course he's dead now but it's beside the point. I don't know if his course is still being offered, they may, but I would get those the circulars - this would be so cool.

Jeff Torchon: I think that's still - that's the World Music Drumming right?

Lisa: Yes, yeah.

Jeff Torchon: I think I just got an email this morning actually or something. It's somewhere in West Virginia this summer – something, they're coming back.

Lisa: Yeah they do them kind of all in several different places. They did them in different levels too and yeah.

Jeff Torchon: Yeah, I hear good things about that for sure. What else? Just making sure I'm not missing anything – oh, administration.

Lisa: Yeah.

Jeff Torchon: How are they in terms of supporting your teaching of world music classes?

Lisa: Absolutely. I would think I'd be in trouble if I didn't!

Jeff Torchon: Really? And then, do you think that has anything to do with – I'm sure it has to do with many things, I'm sure that being a Quaker school - do you think that that plays a big part in being open to teaching [world music]?

Lisa: Yes. I actually do - I think a huge part and it's infused in our curriculum from the very youngest grades, all the way through - I know that my own two children went all the way through [my school]. They both went through that and so certainly understanding about other cultures was something that they did all along and the music that went along with that, even if it wasn't in their music class. You know, when they studied they had some Spanish in Lower School and when they did Spanish stuff - they cook[ed] the food, they listen[ed] to the music, they did all of the things about that Spanish culture or whichever Hispanic culture they were looking at, and they do that kind of thing in middle school, as I said, our social studies curriculum is very, very strong and works in conjunction, so my colleague in the middle school does a lot of her general music units and the kids have to take general music in sixth, seventh and eighth grade - she teaches absolutely every middle schooler and they do coordinate their units frequently so that, for instance, when they're studying Africa and they're in the seventh grade that's when she does the African music with them. When they're studying the Holocaust in seventh grade, she has a whole unit on propaganda music and stuff like that. The school's curriculum is linked in a lot of ways. So that's not quite as obvious in some of the upper school classes between things like that, but I'm constantly saying: what do you know about this from your other things that you can bring into your understanding of why this is what it is? And they love doing that they're like, Oh well...

Jeff Torchon: Of course...I know this, so why don't I mention it and connect it. That's great.

Lisa: Yeah.

Jeff Torchon: It sounds great - as an anecdote, it sounds like [your school] and [the school where I taught] have very similar students.

Lisa: I think so.

Lisa: In fact, when I was in ACDA and in Boston for ACDA I was looking at the list of honor choir kids. One of my students said, are there kids from other Quaker schools here? And I said - yeah - and then I looked on [the program], I have three kids there right – 10 kids from [your former school].

Jeff Torchon: Alright, well, I'm looking at the time – I'm going to stop the recording because I've gotten [all I need].

APPENDIX M

INTERVIEW TRANSCRIPT: LOU

Jeff Torchon: Okay cool. Let me share my screen - if I can find it. I'm not going to read this word for word, but I have to at least go through the nuts and bolts. So you're participating in an interview as part of my dissertation research study on world music and quaker schools - there's the title right there. Dr. Confredo...is my advisor and then I'm the student investigator. But it's really my project, she just has to be on here. You're being asked to participate because you have a degree in music education and you teach secondary music in schools. You did the survey and now here's the interview portion. We'll try to speak within an hour, probably less, but that's sort of the scope of what we're looking at. You agree to be recorded. Once we're done, I will save the recording create a text transcript and then clean it up and remove your name and anything identifying, including school name and all that sort of stuff. I don't see any real risks associated with this unless you're uncomfortable with a question - and feel free to not answer it or move on. This is under the IRB, so if you have questions or concerns about the study or the research or anything, their contact info is here, and I will email this to you later tonight or tomorrow, so you have it. You don't get paid, unfortunately. That's the last thing. All right. So yes, I have a bunch of questions, but before I jump into them, I would love to hear - like you said - where you are and what you teach. Just give me a little background about what you do and then I can jump into the specifics, but it'd be good to get on record.

Lou: Absolutely. I teach kindergarten through eighth grade - all the grades. I see them twice a week: 30 minutes for K, 1, and 2 – each class. And then 45 minutes for 3 through 8. Are you just looking for world music kind of things or...?

Jeff Torchon: Yeah. How you're incorporating world music specifically. I'm looking at secondary – six, seventh, and eighth grades in particular.

Lou: Right. So in fifth and sixth grade, we do a whole session on African rhythms, particularly from Ghana, Nigeria, and Togo. We learn about the countries, we learn about the native language there, and then we get into some of the rhythms. A lot of it is two against three so we talked about hemiola. And we perform two against three and the kids get that really quickly and they're super excited about it. We talk about the country a little bit; we talk about the instruments a lot and I incorporate some Nearpod lessons. I don't know if you're familiar with Nearpod.

Jeff Torchon: No

Lou: It's a technology, where the kids log in to either something that you create. It hooks up with Google slides so I can create things in Google slides and then add in Nearpod lessons which are surveys, bulletin boards, little games where they have to answer quickly and then they climb the mountain... those kinds of things. In there, they can draw the djembe, they can draw the lunga, the talking drum, so they really get to identify all

the instruments. And then we listen to a lot of it. We look at some of the rhythm of it, and then we get into additive rhythm and all those kinds of things. Then we perform a lot of it as well, because I have djembes, I have talking drums, I have agogo bells and all those kinds of things. So I do a big section of work on that in particular. I also teach world religions for about two months, so I incorporate a lot of music into those things as well. In my sixth grade classes, I teach ancient religions so Zoroastrianism, Greek mythology, Roman, and it's just kind of like a little taste of all these different things and what they believe and you know why they're important. We get into some ancient music of those times, you know, not necessarily from Ancient Greece and things like that, but music from Persia, music of the old instruments, the lyres and those kind of things. I also teach Buddhism and Hinduism so we get a lot into the sitar and the tabla drum and learning about different dances and all of those kinds of things as well. I'm also a certified Orff teacher. I went through all my levels of Orff; I did a curriculum thing based in Orff. So, I also incorporate as much as I can into Orff kind of things as well.

Jeff Torchon: Okay.

Lou: So, African rhythms. I do a lot of ukulele stuff. We look at music from Hawaii; we look at music from Polynesia, and things like that as well.

Jeff Torchon: Okay. The world religions- is that part of music class or is that a separate...

Lou: It is separate. They used to have someone. It used to be the art teacher who retired you know, seven years ago, and they were, like, we need someone to teach religion. So, I was like, "I'll do it." It's pretty interesting. I teach Christianity, Judaism, Quakerism, Buddhism, Hinduism Islam, and then all other "isms" - Jainism and all the other ancient kind of religions, as well.

Jeff Torchon: Yeah, that's really interesting - how you tie in music as well and sort of try to -you're teaching culture and religion and history and there's a lot there, that's really great.

Lou: Right now, I'm trying to put everything into a full curriculum, which is really challenging. I'm looking at all of the different things I try to incorporate. I see them twice a week, so I have to kind of keep the ball rolling with different things, and it's a little overwhelming when you're teaching nine grades twice a week, you know - from kindergarten to eighth grade is a totally different mindset, you know. But the whole religion aspect gives me another chance to incorporate music, you know. Indian raga music - we listen to that and we do like a little Punjab, a prayer kind of thing in front of the idols with some incense and kind of get into the whole vibe of it, you know, which is really interesting. Then we do a lot of percussion things. I do some Cuban music, like Tito Puente kind of stuff. We do *Oye Como Va*. I did a whole orchestration for Orff instruments on that. So we talk about music of Cuba and the Latin rhythms and things like that as well. I have a lot of those instruments percussion-wise.

Jeff Torchon: Any other areas that you touch on in sixth, seventh, or eighth?

Lou: European music, obviously.

Jeff Torchon: European music, yeah.

Lou: You know – classical. But as far as world music I do touch on Indonesia. I don't know if I mentioned that. So India, Indonesia, music of Ghana and Nigeria and Togo, some Cuban, and some South American with some of the songs that we do - either a traditional Mexican song or something from Guatemala or things like that, and I also do quite a few songs from South Africa for choral presentations – Siyahamba... there's a handful of them that the kids just love and they become traditions that we do every year.

Jeff Torchon: Okay. Yes, there's something magical about some of those melodies, right?

Lou: Yeah.

Jeff Torchon: I love music from South Africa, as a side note. That's cool.

Lou: it's just feels so good. It's so happy, you know, and it's melodic and easy and fun.

Jeff Torchon: That's great. So you teach a lot of world music, from what I'm hearing. A lot of different places from all over the world. How did you learn about those various types of world music to be able to feel like you can teach them?

Lou: [During my undergraduate experience].

Jeff Torchon: Okay.

Lou: There were a few courses that were required, as far as world music, but I took some as electives as well. I really enjoyed the teacher, and I cannot remember her name. It's going to drive me crazy, but she was amazing, and she brought in people to play these instruments.

Jeff Torchon: Was this [a] world music class?

Lou: Yeah, world music class....just great energy about [the teacher], but I really enjoyed some of this stuff and then as a teacher, I remember she brought in this one gentleman who played music from Azerbaijan. I stayed in touch with him, and I had him come to our school and do presentations. I have another guy in our community who plays a mean didgeridoo, so I have him come in occasionally and do a whole concert for everybody. We try and incorporate a lot of world aspects in that respect.

Jeff Torchon: Yeah, yeah.

Lou: But.

Jeff Torchon: I was gonna say - so the world music class and then what other classes at [your university] that you can remember specifically?

Lou: I mean, certainly, some of the history classes there. Even though it was mostly European stuff, it really kind of opened my eyes to a lot of things. Some of the choral classes I took - we did a lot of pieces that were in different languages, from different places in the world. And then, also in my Orff certification, we did quite a few things that were very inclusive of other communities.

Jeff Torchon: Okay okay. Remind me because I don't remember - were you were you jazz ed or just straight music ed?

Lou: I was on the classical side.

Jeff Torchon: Right, you were on the classical side, okay.

Lou: I started in jazz for one semester, and then my advisor was like, "well, you know, it's an extra year." I was like, "what?" and she was like, "yeah, it's an extra year. You still got to do all the classical stuff as well, and I was like I just want to get out of here soon as possible. I mean, I graduated at 40 years old, you know what I mean. An extra year is a long time for me, you know?!"

Jeff Torchon: Right! Well, and you were already gigging and doing all that stuff.

Lou: Yeah, I had two kids, and I'm juggling life and work and all those other things, and I was like I can't do another year.

Jeff Torchon: Yeah, that makes sense. So, you did have some music history experience that was outside the Eurocentric box, from what you said - just a little bit.

Lou: Yeah, sure.

Jeff Torchon: Okay, and what about the theory classes? Did they go anywhere beyond Europe, do you remember?

Lou: I don't think they did. We certainly talked about some microtonal things, but I think that was more in world music classes.

Jeff Torchon: Okay, all right. Were you in any ensembles that did any world music [during your undergraduate work]?

Lou: Just choral. And that was a mix. We would do, maybe one foreign language thing that was not a European language, so to speak. And the others were typically European or English, you know.

Jeff Torchon: Okay, okay. I know it would have kept you there longer, probably, but were there courses in world music that you would have liked to have taken if they were offered?

Lou: Hmm. I don't know enough about it, to really say like, "Oh, I wish I would have taken this," you know. I think the classes that were offered, that I took, I really valued them - I got a lot out of those courses, especially the world music, because it really touched on a lot of different things. A lot of things I was just unfamiliar with and I was like, "wow! I really like that." The music from Azerbaijan, I love that stuff. The music from India, I love it. It just turned me on to this whole other aspect of music that I really enjoy.

Jeff Torchon: All right. With that, you finish the degree at 40. You had years before of making music and all of that. Would you say you were interested in world music before coming to [undergrad] and that [your university] sort of helped shape it, and then bring it into your teaching?

Lou: Yeah, I was always interested in different sounding music, whatever that was. Whether it was industrial or crazy heavy metal or something like that. I always tried to listen to a lot of different things, so I can't say that I had a big interest in world music before [undergrad] but, again, I saw the value in it, and as a teacher, I saw the value in it. There were things that I really enjoyed there and if I enjoyed it, my students would enjoy it. That's kind of always how I looked at it. I don't know if that answers your question or not, but.

Jeff Torchon: It does. I mean, you had the curiosity, it sounds like.

Lou: Yeah.

Jeff Torchon: Definitely. Okay. Do you feel like, just in your degree in general, because you were not, you know, 18 when you started, but you were older, that you - you said you wanted to get out as quickly as possible, because you wanted to go teach, right? You wanted the certification, so was that a driver and sort of the way that you approached your coursework in terms of seriousness, or just in general.

Lou: No, I was very serious about my studies because I was paying for it. I wasn't there to drink and party.

Jeff Torchon: Right, you were there to get the degree.

Lou: I wanted that piece of paper, but I also wanted all the knowledge that came with it, and I really valued all that knowledge that I got.

Jeff Torchon: Great, okay, all right. No, it's interesting, because I've spoken to folks who - so far I think everyone I've spoken to was a sort of traditional, you know, 18 year old to

22 year old college student. And it's just interesting because some of their thoughts were, like, "well, I just did what I had to do. I didn't even know, there was another thing with world music. It's just interesting because it sounds like you were very driven to not only get your degree, but you wanted these other experiences, and you had the curiosity. I'm just making note of that.

Lou: Yeah, absolutely.

Jeff Torchon: That's great. Going back to your teaching. You've got all these different areas -how do they balance with European classical music? I know you said you teach that, but how would you say that they interact with each other or sit together in the curriculum or not?

Lou: Well, I'd say European classical music is probably a smaller portion than world music. I don't teach a lot of... I do certainly teach about composers and time periods, the Renaissance. But I don't teach it to every grade. Fourth grade gets a whole thing about - because we do Christianity and that's kind of my lead-in. I talk about Christianity and then I talk about how influential the Church was in the writing of music. Then we talk about the Renaissance period and the art and the architecture and all those kinds of things, and then it kind of builds into composers in the Baroque and Bach and Mozart and Beethoven and things like that. I also talk a lot about - right after we do the African rhythms, we talk about the history of rock and roll coming from slave songs and blues and all of these different things. So, in a sense, that's kind of world music in my opinion, you know. They get a sense of that. They definitely get a lot more world music, but if you want to talk about Western music, I'd say they get more Western music. We do a lot more pop songs and choral things. We do a ton of Beatles and stuff like that.

Jeff Torchon: It sounds like it's really fun to be in your classes.

Lou: When the classes are good, it's fun. But when the classes... you know, the kids can be kids and sometimes it's a challenge, but...

Jeff Torchon: True. I understand that.

Lou: ... when they're active and they're all doing something, that's when class is the easiest.

Jeff Torchon: Yeah, definitely, and then do you find that they're engaged with the world music topics? It's not like they're like "ew, what's that? What language is that?" Do they seem genuinely interested.

Lou: They do. Yeah, they seem genuinely interested. I give it to them in different way - let's listen to something; let's watch some people play this; let's try this out; let's learn about the country; let's draw the drum; so, you know, it's like tactile and visual and auditory. Then, on the Nearpod lesson, it's kind of like they're engaged in a computer

game, too. By the time we're done each section, I feel like they really have a good grasp of at least that little bit that we did.

Jeff Torchon: Well, it sounds like you teach a lot of students from kindergarten all the way through, right? So I imagine that when you have that framework of “this is just what we do” that by the time they get to sixth, seventh, eighth grade, where they start to get that middle school attitude, or whatever, it's not like, “ew, what is this?” It's, “oh, this is what we do, this is just normal.” That’s pretty cool.

Lou: That's the idea, you know. Especially as an Orff teacher - now it's been really curbed because Covid. We can't be, like, dancing in the classroom with each other and things like that when you're all separated. But I really was trying to do that a lot with movement activities. So, by the time they get to eighth grade, they're not like, “Oh, what is this?” They're like, “okay,” because that's just what we do.

Jeff Torchon: Right. So that ties me into the next question, which has to do with Quakerism. So you're at a Quaker school. I don't know the history of the school. I could look it up on the website, because I'd be curious. But it's rooted in Quaker values, and you've been there, how many years?

Lou: This is my tenth year.

Jeff Torchon: Okay, and was this your first experience with Quakerism?

Lou: Yes.

Jeff Torchon: So, how does Quakerism live at your school, in day-to-day life? Then I'll go more into the music classroom.

Lou: We're really big into the whole Quaker value system. It's really a part of our guiding mission at the school. So, the SPICES, you know, we incorporate that. I teach Quakerism, so we do a lot of activities around that as well, learning the history of it, talking about the values, talking about social justice, those kinds of things. I incorporate that into music as well. One thing that I do with my seventh graders - we talk about social justice, and we talk about music of the 1960s and protest music and folk music and everything from Live Aid to Woodstock and big festivals. We talk about music festivals and how they can have an impact on the world. Part of their assignment is to create a poster of an imaginary concert festival that they're going to put on and who they would have and what the cause would be about and what it's for. They create these awesome posters and they're very socially conscious, so we talked about that in all the grades in all the classes it's kind of woven throughout the curriculum.

Jeff Torchon: Okay. Great, you answered my next question – how it's in your classroom. That's fantastic.

Lou: And that's just one grade, but we have a lot of different weaving in and out of Quaker values, certainly.

Jeff Torchon: Okay, so you would say that the SPICES, the Quaker testimonies, they underscore how you teach and what you teach and...

Lou: Yeah, a lot of the songs I choose, and we all sing about our friendship and peace and the earth and taking care of it you know and stewardship and all those kinds of things integrity simplicity, you know.

Jeff Torchon: Do the SPICES, in the same way, support you teaching world music concepts, as well?

Lou: Absolutely, I think having an understanding of other people is a big part of what Quakerism is about and being accepting, and if you have a better understanding of someone else's culture and experience, then you're going to have empathy.

Jeff Torchon: Yeah, agreed. I think that's some of the magic of Quaker schools, because you have the ability to create that curriculum to teach those things the way you want, right? Is that safe to say?

Lou: Yeah, absolutely. I have total autonomy.

Jeff Torchon: Then, in that same way, would you say that your administration is in full support of you teaching these world music concepts in your curriculum?

Lou: Absolutely. I think, really in any place, I can think of schools that I've been at... I don't want to say it's a push, but everyone is opening up to the fact that diversity is here; it's happening and we need to be open to it and not just, I want to say, making it belong, you know? Not just saying I'm going to deal with it, but actually making it part of our society in our culture, you know, and it certainly is at a Quaker school. That belonging. I'm also part of this program called JEM, which is Joint Environmental Mission. We interact with students all over the world...I've taken students to India twice and students from India come stay with our families and we stay with families there. I've been to Costa Rica, we do stuff in Russia, France, Kenya, Australia, Hawaii. Being part of that is really interesting too, because getting to take students there underneath this program and have that experience of music and culture and dance is another way that they've experienced this world culture.

Jeff Torchon: That's such a great program. It sounds like it's such a nice thread to sort of underscore everything else that you're doing.

Lou: Yeah, and all of our missions that we go on, we're with other families, we're learning about their culture, but there's always an environmental component. So, the last time I went to India, we looked at energy. We did windmill farms, we visited solar panel farms, hydro electric, this one place that was making this fuel out of these berries that

happened to grow in the campus... So, it was all about energy as well, and looking at energy problems around the world - India's energy needs are far different than ours, and so it was really interesting. I think that's another whole aspect of the Quaker thing that's incorporated there as well.

Jeff Torchon: Yeah. That's great. Thank you. I've asked this question, maybe five times already, and this is the most thorough answer, and I mean that in a really genuine, awesome way because it sounds like not only does your school really support quaker beliefs, but you're threading it through so many different ways. It's really great to hear so thanks for sharing that.

Jeff Torchon: So, we've talked a little bit about - or a lot - about what you do in the classroom; we've talked some about your experiences at [your undergraduate university]; and now I'm curious about your performance life outside the classroom. I know Covid maybe got in the way of that for a bit or maybe it still is. But I'd love for you to share just what you do in terms of performing. I know it's a lot of different things. And then specifically if there any world music type performance endeavors that you do outside of the classroom.

Lou: I do perform a lot. It's mostly top 40 but everything from 1920 through 2022. I do a lot of solo stuff. Typically, I do guitar. Sometimes I'll do piano and guitar at the same time. I'm not that good yet. I sing - that's my main thing. When I perform, I love bossa nova stuff. I do "Girl from Ipanema" and I sing it in Portuguese, so that's a little world music, you know, for me. I do a lot of weddings. I perform with City Rhythm. We also do festivals; we do Italian music; we do Hebrew music. We've done a lot of a lot of swing music as well. We get to travel, so I go to Italy, almost every year, and we perform over there and there we perform a lot of Italian music. I wouldn't necessarily say that it's world music, but in a sense.

Jeff Torchon: Yeah, definitely.

Lou: Yeah, so, I'm still doing a lot of stuff during covid. When everything shut down, I started doing Friday night Facebook live concerts. I think I did it for a few weeks, then I was, like all right, let me do it every other week, and so I think I did about 17 total throughout six or seven months. It was great. 40, 50, 60 people would tune in, and they would share it, so it would get seen by 1000 people or so. People would donate to me or give me tips and things like that, which is awesome. Now I'm kind of back to performing, so I still perform two or three nights a week on average, I'd say.

Jeff Torchon: I know you said it's mostly top 40 and other things, but how does that performing life - world music or not - inform your approach to music teaching and learning in the classroom?

Lou: For sure I think being able to be up in front of people and be silly. You're always kind of an actor when you're a teacher. It doesn't really matter how you feel. You have to put on a happy face and do your job and make it fun for the kids. I think, in that aspect of

being a performer, that helps me a lot with teaching. And I think it really helped to develop my ear performing as much as I do. It helped my vocal abilities; it helped my musicianship, which helps my kids and allows me to think of different ways. I'm still learning how to practice the best way, so as I learn I'm helping my students learn as well.

Jeff Torchon: All right, that's great. If you had time to do more performing, is there a particular area of world music that you would jump on right away to pursue?

Lou: I really am enjoying listening to Brazilian music right now. That's probably the only thing I've listened to in my car for the last three months. I just I love it. So, if I had another world music endeavor that I wanted to pursue, it would be that right now.

Jeff Torchon: Okay that's fabulous. Going back for a second, I just want to make sure I don't miss this - you talked about Orff certification. Are there any other professional development opportunities that you've done over the years, while you've been at your school, in the world music realm?

Lou: Not that I can think of.

Jeff Torchon: Okay.

Lou: But I did take some Orff classes outside of my certification classes. We did songs that were from South Africa, Ghana, Japan, Indonesia, Australia. You know, there's a lot of world music in that Orff world as well, because, I think, a lot of the people are just very... I think music teachers in general are just kind of kind, giving people. You know, all the ones I've met. They're very open to new ideas and to diversity. Music is so diverse and the people you play with are so diverse, and so it kind of just goes along with the territory.

Jeff Torchon: Okay, all right. That's great. Are you the only music teacher at your school?

Lou: Yes.

Jeff Torchon: Okay, and that's always been that way?

Lou: Yes.

Jeff Torchon: Okay, all right. Then my last question doesn't apply. It's about other teachers in the school that teach music. So there you go. Lou, is there anything else that you can think of that we haven't said or about world music and your life and teaching or anything that comes to mind?

Lou: Not that I can think of, but if I do think of something, we can get back on here and add it in or something like that.

Jeff Torchon: Okay, all right. Yeah, that'd be great. This is really helpful – to hear what you do and why you do it, and then all the other questions about background experience and all that are pieces to the puzzle. I really appreciate you taking time especially on a Friday night.

Lou: Absolutely, man. I could have taken a gig tonight, but I really needed the night off and I knew I had scheduled with you, so I was like, “no, I can't do it.”

Jeff Torchon: I really appreciate that.

Lou: I'm happy to be here. Well, good luck with everything, and keep me posted and, if you want to meet again at some point, just let me know.

Jeff Torchon: Yeah, once I go through what we've talked about and see if there any other questions. I will reach back out. I will certainly share results and things as I work on this, but it's going to be to be a little while.

Lou: I understand. If I come up with anything else, like if I start doing some other activity in world music, I will certainly let you know.

Jeff Torchon: Okay, that'd be fantastic. All right, thanks. Take care.

Lou: You got it, Jeff. See you, buddy.

APPENDIX N

INTERVIEW TRANSCRIPT: RHONDA

Jeff Torchon: Alright. So this is the consent form you saw this more or less for the survey, but again it's all here. I'll email this to you, so you have it. My advisor's information, my information. Title of the study. And then, all sort of the research consent. Why you're being asked to participate, I think you know that by now. About an hour. I'm assuming [we] will spend less time though this afternoon. Do an interview over Zoom that I'm recording. Nothing that you say that's recorded will be have your name attached to it. I'm going to listen back to our transcript and create a text transcript and then scrub all identifying information from it. So you know that's how it will appear when I write up the study. Without anything that would say it was from you or from [your school] or anything like that, and then, if you do have other questions [for] the IRB, the Institutional Review Board at Temple can be contacted and their information is here on the consent form. And you won't be paid for - sorry - the interview either one. Any questions? Does that all makes sense.

Rhonda: Yeah, it's good.

Jeff Torchon: All right, so some of these questions will be similar to what [you] already answered in the survey, but the whole point of this interview process is to really get some really meaty answers from folks - really understand the reasons that you answered those questions in those ways. Let me jump right in - first, can you tell me a little bit about what you teach at your school and how long you've been there, too, so I can know a little bit about that?

Rhonda: Yeah. I am a 5th through 12th grade teacher. I teach 5th [and] 6th beginning strings, 7th grade clarinets and saxophones, and this is kind of changes as the years - depending on student interest in what instruments they're choosing but we offer reduced limit instrumentation in [the] beginning obviously because there's one teacher. Then, I teach 8th grade advanced strings and then 9 through 12 - I teach a 9th and 10th grade class that's just called Musicianship and Creation and that is Tuesdays and Thursdays. I meet with a small ensemble that's about eight kids. And it honestly looks quite a bit like a combo but we play all kinds of stuff. It has two saxophones, a flute player, two pianists, a drummer, a guitarist and a vibe player. And then my 11th and 12th - Thursdays, I meet with a bigger class that is almost exclusively kids that have never had any sort of musical training before. Most of them literally didn't know the difference between a trumpet and a clarinet - they're super new to music and they're the digital strand so on Tuesday and Friday they work on making beats and stuff with another one of the music teachers, not me. And then my 11th and 12th graders are in the IB program. I'm not IB certified, so I'm just there as an assistant - just helping the choir director who's IB certified and actually teaches that class.

Jeff Torchon: Okay.

Rhonda: Oh, and sorry, so this is my first year at [my school]. I taught in...Queens last year at a middle school as well, and that was almost strictly general music and we taught a little bit of instrumental but – COVID, so, we were online, we were offline, it was far rockaway so we were doing every which thing and then before that I was in college, so I'm only two years out of college.

Jeff Torchon: Okay. Fabulous. Thank you. So, this would be great because the first question or several questions are about your training, your undergraduate training. What types of world music experiences did you have in your music ed prep coursework?

Rhonda: So, I do want to clarify, a couple things - do you want all training or strictly music ed? I'm at [a private graduate school] right now but I'm not in the music education world, I'm in just [the education master's program] getting an advanced certificate. Obviously, I have a very niche viewpoint, with that, but also, I got two degrees in my undergrad. I got a performance degree and a music ed degree and obviously the experiences I had as an education major are a lot different than the normal education major because I had to take more classes.

Jeff Torchon: Right. Was it a double major?

Rhonda: No, they're two different degrees.

Jeff Torchon: Two different degrees. Okay, okay.

Rhonda: Yeah, cuz it's a Bachelor of Science and a Bachelor of Music.

Jeff Torchon: Okay, all right, but you're doing them at the same time.

Rhonda: Yes.

Jeff Torchon: Okay, that's great question. I think as much about the required music education coursework and, I imagine, some of it was similar but, yes, music ed specific in your undergraduate training would be good, but if other things pop up feel free to tell me about it.

Rhonda: Absolutely. If I'm just narrowing what was required to be a music ed major, I would say the most world music training that I ever got was through elementary general and secondary general music. We actually had a course which is kind not normal for music ed and a ton of programs, we had a course specifically for middle and high school general music...[and the professor is] incredible, just like really, really great with that specific secondary general music and so he did talk obviously quite a bit about things that were from some genres outside of the Western canon and, obviously, and in my opinion, I feel elementary general is a lot more progressive. I mean elementary general is able to - or not able to, but they do actually participate in world music a lot more than instrumental music programs do and so obviously I got a lot of training in it through that particular program. Outside of that, I was in like a lot of ensembles that were mostly like Latin

based – so, Brazilian jazz ensemble - I took a lot of Brazilian percussion lessons. So, I'm a clarinet player, but I took Brazilian percussion lessons and worked with all kinds of kinds of things like that when I was in my undergrad and then obviously I was also in the jazz ensembles and things but, again, that was not for my degree, that was on my own. It's like, how much does it count?

Jeff Torchon: Well, though that's great because the next question is beyond what was required, what you had to take, what else did you seek out, but I think you kind of just answered that, right? So the Brazilian groups and all those sorts of things. Was there anything that you wanted to learn more about at the time but didn't have the opportunity to?

Rhonda: I think that in general I felt really good about that niche area that I was in. The Brazilian professional world - I was like really immersed in the both the percussion styles and the actual wind instrument ways to adapt it for winds, how to teach it to younger students, all of these things. But obviously, Brazil is a very specific country that has developed into a lot of different Latin genres but you can't say: oh you play like Mexican music, the same way that you play Brazilian music, and so I think that a part of my culturally developed teaching is very sourced around Brazilian music, so these other Latin genres and things, obviously, I didn't get as much experience with. When I was in [Queens], I got a lot more experience with world drumming and African specific drumming early because I was a teaching artist and I worked with another teacher who had been teaching for like twenty-five plus years and he had been completely trained and was really knowledgeable on it, so I was able to learn from him a lot. But I had wished that definitely more African drumming, since that is one of the origins for music in general and then one thing that I'm just super clueless on is any sort of Middle Eastern music and stuff like - Just have no idea. I don't know how to figure it out. I think that would be an amazing asset to anyone's pedagogy.

Jeff Torchon: Right, and then it's fair to say that you got none of that in your undergrad curriculum?

Rhonda: No. I mean we might have sang a Chinese folk song in elementary music, but yeah.

Jeff Torchon: They're different than exploring the origins of the culture?

Rhonda: Absolutely. Yeah.

Jeff Torchon: Did you have a world music class that you could have taken? No, not at your school? Okay, Okay. And beyond that, I know you focused on the Brazilian piece, but were there other opportunities like - was there a salsa band or other sort of niches knows sort of what was there?

Rhonda: I mean there could have been - maybe like certain combos so we had a - pretty developed jazz department, maybe certain combos were Latin based but a lot of these

things were audition based, and they would go to the jazz majors or something. It's not something that you could just casually join.

Jeff Torchon: Okay okay.

Rhonda: Well, the Brazilian group was - I had a lot of friends in the percussion studio which is literally, the only reason I did it because they were like hey – [my friend is] writing his dissertation, he needs a saxophone clarinet player and I was like - I can do that, and so it ended up being [a] really great relationship and learning a lot of the percussion elements, as well as all of the wind elements and helping with the dissertations and things like that.

Jeff Torchon: Okay. Then, speaking of which - was the instructor Brazilian?

Rhonda: Yeah.

Jeff Torchon: Okay. I always ask that because I don't think they need to be necessarily but it does inform things a little bit. So, in your methods classes, I'm assuming you took a teaching instrumental music course?

Rhonda: Yeah.

Jeff Torchon: Which I've actually TAed for the past three years, so I'm very familiar with that – What about the way that was taught or the repertoire that you played in there? Did you explore music from various cultures or was it sort of the typical Western canon?

Rhonda: It was like, if you could turn to the first 20 pages of Essential Elements - it was the most very Eurocentric teaching. I love my undergrad I don't want to say anything [bad] about it, but it was very, very Eurocentric. It was Lightly Row and Hot Cross Buns and we had to take double reed method class, we had to take woodwind methods, we had to take brass method, percussion method and string method. And, and then also string teaching middle and high and then instrumental teaching, band teaching middle and high. All of those were very, very Eurocentric - really like Westernized.

Jeff Torchon: All right, and then from what you're describing, I'm guessing your music history and music theory courses, where the same?.

Rhonda: Yeah, to a disgusting fault. I have many gripes about this. I literally wrote an entire policy for [my master's degree] about this.

Jeff Torchon: Okay. Not to go down that rabbit hole, but that is certainly a trend that many schools are trying to get out of, and I think part of it [is] they don't know what path to go because it's not always - the [education] department might want it, but the theory department [might not], there are a lot of things.

Rhonda: And, how long have these history teachers been teaching the same course and using the exact same material for the last 30 years?. From the Romantic to Modern era - it was a semester long and there was a day, one single day, one hour long class covering jazz. You know, I'm a jazz musician, like, that's...

Jeff Torchon: I am too, yeah.

Rhonda: Yeah, but we had four weeks over like Beethoven. Beethoven's great, but.

Jeff Torchon: Right. Well it's interesting because I was a jazz education major at Temple years ago.

Rhonda: Oh.

Jeff Torchon: Yeah.

Rhonda: Yeah I've known people who have done this program.

Jeff Torchon: We probably know some of the same people. But, I took a history of jazz class.

Rhonda: Oh yeah I took one, but it was not for ed.

Jeff Torchon: Right and I took it because it was required - I would have taken it anyway, but it's not required for the non-jazz ed majors. But you're still certified to teach jazz even though you're not - so I'm digressing but [we are] on the same page. Let me shift a little bit - so you've explained a little bit about your undergraduate training and you're beginning your teaching and all that. So what about your classroom now? What do you focus on and how you do it?

Rhonda: I think that for my beginning strings, the easiest thing after teaching - so I teach almost strictly by sound before sight, and so we sing, and we do solfege and things to start understanding what is my hand frame - where am I at on violin? Where am I at on cello and all of these things. So, for the first while it's pretty much exclusively fundamentals and not so much any sort of a base culture to that it's: (sings) mi re do, mi re do mi re do. You know? Just thinking solfege and that's about it and, obviously, using Western tuning because you need to stick to one for the students to ever actually develop at one at that age, right? A beginning stage and then when I start to pull folk songs is where I really start to go out of the Western canon and so not so much go out of the Western canon but go out of at least the US canon at first. The first folk song that I pulled this year is *Fais Do Do*, which is a French folk song and then, immediately I use this book for my young students, because it starts. (shows the book "Jazz Philharmonic") really, really, really, simple - all on the D string and things like that, we start with solfege, and so they can actually start swinging notes and they start hearing blue notes and things without ever having to change the hand frame which is really important for beginning strength and then, after that - if I were to talk about my eighth graders, we started with

some more traditional music, since that is what they've ever done before me, and I wanted to make sure that they felt comfortable and confident in their abilities and things by doing something familiar and then the first big piece that we're programming this upcoming cycle, is *El Condor Paso*, which is obviously a Peruvian song. And so, still pulling honestly quite a bit from Latin music and that's I think more so – and Jazz which is American, but not just doing Beethoven – we still will do a Bach Chorale or something like that, but we also - like our chorale for this session, instead of any sort of Bach Chorale, is an African-American spiritual - *All Day Long*, and so it's still definitely using American music, but not the stereotypical things, at this point. As they develop it, as they start to learn more hand frames, as they start to learn minor scales and things like that, they'll be able to do a lot more things outside of Western music. It's just kind of scaffolded right now in that way.

Jeff Torchon: Okay, and what about the ensemble that you said was the beginners that never really played before?

Rhonda: Oh, so they are my 9/10 class and they don't play instruments. They only do digital music and I'm not the teacher for them. I teach them theory but I don't teach them on their actual creation days. Okay, I don't know what they do. They're sampling beats and stuff but I'm not part of that curriculum.

Jeff Torchon: OK, and then the IB you're just helping out?

Rhonda: Yes, actually IB does a lot with world music, though, but it all is [in] the IB curriculum. They've just finished a global music project, and I had one student who did - my violist - did Chinese folk songs and talking about Chinese scales and things. And then I had another student focus in on samba but through a Latin fusion with obviously Stan Getz and Jobim and then, we had another student - a lot of them actually chose Latin. and South American influences.

Jeff Torchon: As a side note, if you could connect me with the IB teacher at some point if you're willing to do that, that would be fantastic - I'd probably emailed them.

Rhonda: I don't know how willing they would be to set time up to talk.

Jeff Torchon: Okay, all right, but maybe I'll reach out because the IB curriculum I'm familiar with, pretty extensively and it does have a lot of world music.

Rhonda: That would be an interesting, it also just changed or the first time this year. So there's a completely new curriculum.

Jeff Torchon: Yes, I know about the new curriculum. That's great that your school does that because there aren't a lot of Quaker schools that I know of that do that.

Rhonda: Interesting.

Jeff Torchon: I'm just scanning my questions here – so, actually speaking of the Quaker values, and I know this is your first year so I'm sure you've been learning about the Quaker testimonies and, the SPICES. I'm wondering how that - How teaching world music in a Quaker school - how all that plays out, if you even think about those things as intentionally? Maybe you don't, but...

Rhonda: Yeah, I mean, I think that when I understand the values I would definitely say, and this isn't a knock to my school at all, but that's not - I mean we're a Quaker school and we have our Meeting for Worship and, such, but I would say that's about the extent of our Quakerism. We definitely are not like very, very immersed in it, we do a lot more in social emotional learning, restorative training and things like that, then and Quaker training. So, I don't think I'm familiar enough to answer your question.

Jeff Torchon: That's fine. That's useful. It's interesting because I don't know if I wrote this to you or not, but I grew up in a Quaker school and then I taught in a Quaker school before coming back to Temple for the PhD and so, definitely both schools, once as a student [and] once as a teacher, had different levels of Quakerism ingrained in teaching and learning and so it's interesting to talk to folks from other schools to get that sense.

Rhonda: We're [in an urban northeast city]...So we're in a very, very liberal area and also in a very urban setting. And so I assume that a lot of that comes from that point of view, not detaching by any means...Yeah.

Jeff Torchon: What about beyond your undergraduate training, beyond what you're doing now, have you done other professional development that have has had you learn about world music? Are you planning to do any - I know Covid maybe it's made them difficult, but?

Rhonda: Yeah. I would definitely say that, in general, so last year I taught full time as a teaching artist and my middle school, but it was through a nonprofit organization and I'm really privileged to have been able to go through that organization, because one of the requirements to be a member of it was throughout the year, you had to have – it was ridiculous, I mean it was like 150 hours of professional development, and so there was a lot, certainly on trauma training and things like that, but also, there was a lot of culturally relevant artistic pedagogy that I learned through that and then I guess, obviously [in my master's degree] – [pursuing studies in education in a racially just society]. So that's obviously continued training outside of the music world but still in education. And then, like I said I've only been out of college for two years and Covid was the whole first year, so there hasn't been a ton of - I haven't been able to go to like NISMA or [other state music educator association professional development] or anything but I am going to ASTA this upcoming March. So hopefully, I can hit some of the string related world music things or as much as I can there.

Jeff Torchon: That's awesome. It is interesting because Covid has certainly played a big role in this, and especially if you've only been teaching two years, that is definitely a different situation than other folks. Then, this next question I imagine might be a similar

answer, but you talked about performing in your undergrad, but what about performing now? And I get the Covid piece, but, are you performing and, if so, are you performing in groups that you would classify as quote, unquote world music groups? Like are you doing a Brazilian group or even jazz group? I'd just be curious.

Rhonda: Yeah, I'm actually a woodwind player for an African Kora player...and so Kora, I'm sure you know, it's an African harp and he comes from a 70 generation long line of Kora players, so he was trained, generationally through his family came to America from Mali and I play with his band, and everyone else is from Nigeria, Mali and somewhere else in Africa that I don't remember. Everyone else in the band is from Africa, so I'm able to actually learn a lot more about the music through that. One of my friends, is a Peruvian guitarist, and so I play with him - kind of Peruvian music, but that ends up being very Latin jazz. I sit in jam sessions and stuff which is just straight ahead jazz.

Jeff Torchon: Okay. Would you say that those experiences performing with the Kora musician and the Peruvian music and even the jam sessions and Jazz and stuff, does that all then sort of tie back into your teaching and inform?

Rhonda: Oh absolutely yeah. I mean absolutely. So, my second degree that wasn't music ed was classical clarinet performance, you know, opposite of all of that. And my teacher was very, very conservatory - all of her teachers went to Curtis and very, very, very, very, very classical. And so, I was hardcore, like black sheep out, not supposed to be playing jazz music, when I was an undergrad and things like that, she told me I had to quit everything my senior year or I wouldn't pass my recital, super classical. And so I think that if I would have just only studied with her and just been a classical clarinet player, the way that I teach now even the way that I think about music now would just be absolutely night and day absolutely. If it wasn't for the jazz department really, if it wasn't for those first couple Brazilian classes, that I took when I first got to [my undergrad], there's no way that I would teach the way that I teach now.

Jeff Torchon: Right. Isn't that a shame that that could have been the path, if you didn't take it upon yourself to seek out these opportunities like you said? You had some percussion friends were in the ensemble and so that helped, but it certainly seems like it helped forge your path.

Rhonda: Yeah, yeah, yeah.

Jeff Torchon: That's great. One of the parts of this project that I'm so fascinated about is that performance piece. My sense is not a lot of people do what you're doing where you're playing with the Kora musician on the side, while you're teaching middle and high school in a Quaker school.

Rhonda: Yeah.

Jeff Torchon: It doesn't always happen that way. Personally I was doing the same thing, I have a Cuban band in Philly and we would play on the side - I would teach middle school and high school during the day. I was kind of using myself as – Oh, well, I do this, but how many other people do this, and so I'm really glad to see that you do because that's really useful. Anything else world music related in terms of your teaching, your training, anything that we didn't chat about you think might be worth mentioning?

Rhonda: I think one of the things that is really difficult - I'm trying to think how to phrase this - One of the things that's really difficult - even though I have training and Brazilian music, I have training in jazz and I have training - I'm starting to be immersed in this Kora world and African music world. I think one of the most difficult things is the entry point. Because it's one thing to know how to listen to this music and it's one thing to know how to sit down and say: Oh, this is the type of scale they use in Indian music, this is what it's related to in our type of music and all of these things. But it's the entry point - how can I get sixth graders to understand this when they're barely hanging on to do re mi fa sol? Right? And I, I think that if there was a way for teachers, especially - you know we're tired - we're already planning all the time - there's no curriculum for beginning band - there's the national arts standards and things. But there's no just straight up like an English teacher. They don't give you a book and say this is what you're teaching. We create our own curriculum and I think that if there was more opportunities for teachers. And really I'm talking about teacher preparation, in teacher prep programs, if there were more opportunities and there were more entry points to all of these other cultures in a small bite sized way. Not learning about Chinese music as a whole but learning how can I apply Chinese music to nine year old string players and things like that, I think that is what needs to happen to make any sort of actual substantial change in world music in America.

Jeff Torchon: Right. Yeah and it's a great point and something I think is starting to happen, but is certainly not where it needs to be. Giving students - giving teachers, rather pre-service teachers, the ability to understand how to get those beginning students involved, without having to do an entire lecture on Chinese music, right.

Rhonda: I know that a lot of people that are arts educators, but they're not music educators. I'll talk to them and they'll be like: why don't you start a Mariachi band? and I'm like. How am I going to start a Mariachi band? Like how? I don't know Mariachi. I can start a jazz band - I've been in a jazz band I played that. I've never been in a mariachi band – how am I supposed to just pull this out and teach it?

Jeff Torchon: But it's interesting you say that because I think it's NAFME that this is one of the big drivers, It might have been 10/20 years ago, Mariachi music - there are method books on Mariachi music, but there's not on starting a salsa band or starting a Brazilian group or starting a Kora group or the African drum circle, or the world music drumming curriculum is out there, but it's interesting what has those entry points kind of figured out already and what and what does it and why.

Rhonda: Yeah and I feel like just because a method book has been written doesn't mean that it's accessible. One, cost money, yes we're a private school, but that also means that we don't get any sort of outside funding. Everything is funded through our organization and so honestly, I had a way bigger budget as a public school teacher.

Jeff Torchon: Yeah.

Rhonda: I have a great budget here, I'm not saying that, where I don't but I think, also, just because a method book is written doesn't mean that people know about it. Right? Where are you going to find these things?

Jeff Torchon: Right, right. Well, and you talked about Essential Elements for example in your undergrad or something like that in your prep courses and they have, for lack of a better term, the token piece, right? They have *Sakura* from Japan, and they have like the one piece from...

Rhonda: I use Essential Elements, when I teach but not exclusively, obviously. We'll use this one day and then we'll use our sheet music the next day and then Essential Elements on Mondays, sheet music on Wednesdays, so they are getting the structured curriculum and they have a continuous thing that looks the same, because I know for students, that needs to be a consistency thing but also not just playing the songs that are in Essential Elements.

Jeff Torchon: Yeah. A Diverse repertoire and using that as a tool, not the end all be all.

Rhonda: Yes.

Jeff Torchon: This is great. I think I have a lot of stuff to go on here and I don't want to keep you any longer, I mean we talked about 45 minutes and I want to be aware of your time. Thank you so very much. I really appreciate it and I will share results when I get this further along in the pipeline.

Rhonda: Yay. Cool. I was gonna ask can I know when this gets published? I want to read it.

Jeff Torchon: Yeah. I will certainly send it to you, even before I publish as I analyze the data both surveys and interviews, I will share as I go and we'll see, knock on wood, it doesn't take me too long to do all this, because I would like to be done.

Rhonda: That's fair, well, it was wonderful to talk to you and meet you.

Jeff Torchon: yeah same here and good luck, And good luck with your [master's] program. That sounds really interesting.

Rhonda: Thank you. All right, bye bye.

APPENDIX O

INTERVIEW TRANSCRIPT: SONIA

Jeff Torchon: So, you took the survey and these questions will dig a little deeper on some of your answers. I want to go in order from undergraduate training to what you do now. And as much as you can when we get into questions about your teaching - I know you teach Lower School a bit as well.

Sonia: Yah

Jeff Torchon: If you can think about framing your answers in the middle school portion of what you're talking about just for the purposes of this study. I'm looking at secondary – six through twelve.

Sonia: Okay.

Jeff Torchon: The first question is: What types of music training did you experience in your teacher prep program at [your university] music ed in terms of world music?

Sonia: Well, back then, nobody called it world music.

Jeff Torchon: Right. What did they call it?

Sonia: I have to really think because we're going back 40 years - 41 years. I was very inspired by the woman whose name I wish I could remember who taught - they called it junior high school general music. And I remember, making a whole multimedia presentation, for her for that class, and that was probably the very first time anybody really isolated or elevated music that wasn't necessarily Western European masters, because at that point, I had music history and theory and everything was European – Western, except the United States, even in the United States, there was the Irish music and then Appalachian music and then there was the African American spirituals, so there wasn't really a lot of diversity until I took this course. And even then, I wish I could remember her name, but she did not say okay so we're gonna talk a little bit about world music now. It was just, there's music out there, that your students need to know about that comes from other continents. And we're going to explore some of that. So, that was my first ever and I was in my junior year of college.

Jeff Torchon: Okay. Do you remember what the term was other than world music or it was just music from other places?

Sonia: I mean, I wish I could remember. It was just music from other places. But one of my takeaways, and there were many from the experience, was printed in a lot of at that time we're talking about the early 80s now. Printed in a lot of teacher editions is traditional African. Well, what does that mean? What does that even mean? This music came from somewhere more specific than that. Let's unpack where those places could be

so I remember, looking at the map of Africa, Africa is an incredible continent. There are 800 different languages and so that was one of the first times I ever really, really sat down and thought about the continent of Africa and, for some reason, it wasn't Asia or Indonesia or Australia. It was Africa. That was a whole nother idea that if we're talking about other music, other than European, we were talking about African music, which is, looking back on it, I was an undergraduate and a college class and it is what it is. It wasn't until much later. When I got into my postgraduate teacher training that global music world music was really named in that way and that meant lots of other places than the continent of Africa.

Jeff Torchon: Okay. Your undergrad classes - so beyond that class, were there other classes that you took that talked about music from other places, or was that really the only class that you can remember?

Sonia: That's the one that stands out the most. I'm sure in choral directing, when I was looking to put together my projects for choral directing - try to find a range - there's something that's from folk music. Folk music, I would say that's what it was called instead of world music or it was kind of under the umbrella of folk music, music of regular people that was passed down by oral tradition it wasn't necessarily written down unless it was from ethnomusicologists who was doing research. So when you design a concert, you want to make sure that you're designing a concert with lots of variety. They didn't even call it diversity, it was variety. Folk music, as opposed to global music, traditional.

Jeff Torchon: That's great. So, there was no world music class like there is now. What would you have liked to have seen if you could have picked courses? I know hindsight, you know, looking back on it now, but what sort of world music courses, would you have liked to have taken back then?

Sonia: I think it goes deeper than that for me. I'm putting on my current teaching hat now. So much of it was just theoretical. How much teaching had I actually done? How much exposure to working with students around music had I done? My first real teaching job was here at [the school's summer camp]. I was a senior in college and I came from [a very] homogeneous [county in the state] and unless I had been in some high school project which involved theater and music and I went around to some area elementary schools. Who was I teaching? I was teaching people that looked like me. You came from the same community as me whose parents knew my parents. I babysat some of these kids. It was being in this insular environment. So here I am in [an urban city] coming from [a suburb with] a whole different experience and I began to think - this is even before I did my first student teaching - Who are these children? What is going to resonate with them? Am I just going to be the music teacher who is going to bless them with my ideas? Where do you start? Because who are you working with - the connection needs to be with the students - who your students are, where they're coming from, who their parents are, what their culture is. So, I felt kind of just - dive in and start anywhere and when I was selecting music, both for my projects in school, and for my early teaching, student teaching, I just picked music I kind of liked. And if it happened to be from another place,

which very often, it happened to be folk music, which often it was, it was a rich experience and then I began to become kind of frustrated because there wasn't the internet at that point, so if I needed to do any research on a piece, I had to go to the library and there wasn't a whole lot of information there. I had to or talk to other music teachers. Most of the teachers - I thought I had other students who would like to become a teacher - also looked like me and came from the same kind of suburban communities, so I remember doing a Jamaican piece one time and it just seemed so wild because it's from Jamaica.

Jeff Torchon: From what you're saying, there was not much, but a theme that I'm hearing you talk about is that you were always wondering - how might I teach us how to explore these other places, and so there wasn't one course that you could have necessarily taken that would have solved all of that, because it was deeper than that.

Sonia: Right, it was and I didn't know how much deeper until then, and when I got into my student teaching. I was at [an] elementary [school in the city]. I was in a middle school in [an affluent suburb] and then a couple of parochial schools inside the city. And each one of those student communities were very different and I just remember wondering, because sometimes the blank expression on the kids face makes you wonder - are they not liking this? Am I not connecting with them? Why am I not connecting them? I'm playing my guitar, singing the folk song. So, I think it took many, many years to decades to discover that you make connections with students when they feel as though you are asking about them.

Jeff Torchon: Right. So then tying back into what you do now - What sort of world music experiences do you offer your students now?

Sonia: So it's very interesting to me, because this is kind of a journey. With Covid, I'm finally using instruments that have been in storage for two years. In some ways, I've gone back to eighth graders - the Will Schmid course that they offered before. I'm re-learning some of those pieces, I mean some of the muscle memory, for them, as it really ingrained. More students in fewer time. They changed from quarters to quintos, so instead of seeing students - right it's 8th graders for eight/nine weeks, I see them for six weeks, so, to be completely honest with you, I'm just trying to figure out. What to teach them. What will be meaningful to them that will give them a rich experience as such a short span of time that touches on different instrument groups. Like the ukulele, xylophone and drums. So I guess I teach in the style of West African music that's what Will Schmid calls his pieces and I think they're great. And then a lot of his course has to do with creating music. So we talk about creating music and the style of a particular culture. What does that mean? It means you have to become familiar with it, you have to learn more about it and it's only been very recently that I've had to think: Okay, find out what's the student's experience? Right we're talking about New Orleans. Who's been to New Orleans? What can you tell me about New Orleans? Why is it New Orleans difference as a city from [the city we are in], and those kinds of questions. That kind of delving and research with students takes time. It takes a lot of time. It takes more than six weeks. I'm sort of superficially just getting to know the students and by the time we are finished, maybe two or three projects,

they're on to the next [class]. And also with sixth grade, the big emphasis this year has been getting them away from computers. And I'm working with a new teacher in Lower School, more of a Gordon person - music learning theory.

Sonia: [Ed] Gordon - I remember him even saying you know I'm not really sure how this works I just think it does, and we all looked at each other and said okay. Good luck...dude. And here is this guy who's like - so what I found refreshing is to talk to somebody who's actually - now that Gordon has had its chance to work through the school systems and be adopted by so many people who have now written published works and created songs, it's a whole new world. So I'm learning about that. And I was just having a conversation with my colleagues today about what is our in-person concert going to look like. And we both brought our ideas to the table, and they were from all over the globe. But also, original pieces of music that are in the style of, so I guess I can't say that yes, I'm absolutely teaching this course and it's a world music course and I'm going to do this for world music. Before Covid, I would agree, I was trying my best to teach world music to students and that was the focus of the class. Focus has shifted more to what can we throw against the wall and have it stick to give students a meaningful musical experience. So it's fair to say we are reinventing the wheel and considering everything, but it feels really awkward and unwieldy because our focus is just – pew pew pew pew. (all over the place)

Jeff Torchon: Right. And so it's sixth grade and eighth grade are both quintos?

Sonia: Good question. Sixth grade is all year long. It's under the guise of general music and chorus and honestly since I'm finally back in the dedicated music space - teaching students how to be in a music classroom took up more time than I ever would have imagined. I find students to be right now developmentally kind of younger, socially. So the old way of teaching sixth grade doesn't apply. I'm always sort of teaching upper elementary to the sixth graders and getting them to audiate and getting them to think musically, getting them to use solfege, getting them to if they can sing it they can play it - that's been more of the focus. How do we teach the tools of making music and learning about music? And, along the way there's all kinds of music out there kids - everything isn't pop music. Might be shocking for you to know that in different parts of the world American pop music - it's a thing, but pop music, that's specific to the location. It used to be all pop music was American and that's not true anymore. So, I feel like I'm talking in circles. I don't know if any of it's resonating with you but that's what's happening now.

Jeff Torchon: This is all really, really useful. I have my prescribed questions, but what I found is that things deviate quickly and that's when you really get some of the really interesting things. That's really fascinating to hear what your courses used to be, because I remember observing you years ago and hearing about things over the years and I remember what you did, and so now hearing how things are shifting but you're still trying to keep some of those elements that's really useful.

Sonia: That's 100% accurate.

Jeff Torchon: So, sorry, it's sixth grade all year and then eighth grade in the fifths. Just so I can get this on record - you're teaching some of the West African drumming still.

Sonia: Yes

Jeff Torchon: That's what I heard. Then, what other regions, if any, are you incorporating now in either sixth or eighth grade?

Sonia: Well, because eighth grade music was the origins of American music, it is typically American popular music, I focus a lot on Blues and Jazz. Some from the Caribbean. And this is where I've had to work hard on my own education - where in the Caribbean? The greater Antilles? Lesser Antilles? What regions? If you're closer to South America, how does that affect the flavor? Cuban does different from Brazil, you know? Central America, and then there's South America. There's such a rich knowledge to be had about those regions, this is not the time. So *Water Come to Me Eye* is still a song I like to teach from the lower lesser Antilles. I can't remember exactly which island, but I could find it for you quickly if I needed to. Showing them the map and talking about who lives there. And what instruments they use and why they use them and that, over time, what maybe belongs to, more indigenous folks and what has been adopted by whoever has come through and a lot of people come through for lots of different reasons and that's another thing - I remember the days of having more time to teach and having really rich conversation - why does this region have these people in it? And how did those flavors evolve over time? Just like in [our city], you've got different a city of neighborhoods and each neighborhood is unique. Knowing dialects, how people talk, but what people like and what they eat and that's within a city. Imagine what is happening on this island. Those are the kinds of conversations I would get to have with my students that are missing now because of less time and the urgency of just getting back in the classroom - this is how you do music in the classroom.

Jeff Torchon: That's interesting. I mean that's a whole other study I feel like but it would be interesting to think about getting back in the classroom after being out of the classroom for so long and re-learning those skills of how to pick up mallets, where you sit, what you do.

Sonia: Right. For the stuff - how you put it all away. Stewardship, super important because god bless these poor kids. I know that was happening in their homes, but they just fling stuff from here and there, and expect somebody else to pick it up and it feels very different.

Jeff Torchon: Well, since you said stewardship, let me switch gears for a second, because one of my questions that's really vital to the study is about the Quaker testimonies and I'm curious how the SPICES, those testimonies, really connect with how you teach music from other cultures in particular world music to keep the same term? And I'm sure that's developed over the years, but can you speak to that connection, and maybe it's not an implicit - maybe you're not always thinking: I'm connecting this testimony with this topic, but just in general. Any thoughts on that?

Sonia: So I think I've been teaching in Quaker schools for so long that it's almost like - you know you live in New York City and never go to the Statue of Liberty. There's some things I just think I do that have more to do with the community of learners, than necessarily pinpointing - oh, today's the day we talked about stewardship. Today's the day we talk about the peace testimony. I just feel like I'm always trying to walk the walk that way. When I select music, I selected with a Quaker lens. When I asked students to think about themselves as a community of learners in my classroom, which is a Quaker school classroom. what does that actually mean? Listening and respecting each other, listening to others, They're listening to ideas. Everybody's idea is to be respected, nobody has a bad or terrible idea. Everyone's ideas - these are ideas - that's what brainstorming is, so I think the underpinnings are Quaker but they're more. I don't call them that. I think it's just sort of second nature now to be making sure that everyone is respectful and that it's a safe environment. Not a list of things that you know you say are necessarily Quaker. That's the safety and has had a whole nother meaning, since Covid. I just think it has more to do with: yes, I teach in a Quaker school, but so many of the Quaker values are in line with my personal view of how people should interact and take care of each other. I don't have to go - okay, this is oh we're doing this one right now - it's just everything's just the natural outgrowth of, in our school, we look for opportunities to lead others to learning. We look to make sure that we're all taking care of each other, we are listening - silence is important. Silence is important to musicians - why is silence important? If you are really going to be thinking about what you're listening to, really thinking about it. Or if that silence that comes after a piece is over and then you've got that moment that there's something magical and useful and important about silence and it comes in lots of different forms. And sometimes someone will ask a question and there isn't necessarily a right or wrong answer so letting that question hang out there for a while and letting it exist in the silence. I think the use of silence is very different from what I grew up with, as I didn't grow up as a Quaker person, and if there was too much silence, there was something wrong. Right now, I welcome that. Silence that happens throughout my day in addition to the Meeting for Worship silence.

Jeff Torchon: That's great and I fully thought you weren't going to have a Quaker testimony checklist that you were going to go through all the time. I've done three or four interviews so far with all Quaker teachers and it's so interesting because the varied array of responses to that question from what you said to oh yeah I think about them all the time to oh I don't even know our school is Quaker. It's an interesting piece of this. My next question ties into that in terms of administration, and I know you've worked with a lot of administrators over the years. And you can talk now or even in the past - what about their support, whether you're aware of it or it's kind of the ethos of their leadership? In terms of teaching world music or these topics - have they been supportive? Do they not really seem to care, one way or the other, or anything in between?

Sonia: I want to say, overall, they care a great deal. I think they care a great deal because they are looking for a music curriculum that is all encompassing, that is welcoming. That serves the community that has changed quite a bit - how [this school] looks today in terms the student body and teaching staff and faculty is very different from when I first

arrived in 1994. And that's a good thing that's long overdue, but it's not perfect and it's still a work in progress. So it's for that reason of who our students are and honoring the cultures that exist everywhere in the world is important, but also when teachers put themselves out on a limb and music teachers do that routinely. Whether they're using a piece of music that some people may like or not like may have lyrics that, for whatever reason, resonate or don't resonate - teachers take creative risks all the time, and so I personally have felt at [this school] and all my schools that I've been very much supported because I think the administrators recognize I'm taking a risk. And I want to bring my students, along with me and also learn from them and when something goes wrong or something doesn't work the way I wanted it to work I own it. I say I took a risk here. If I take the same risk again, this is what I would do differently and a lot of it has to do with preparation - how I would prepare. More time should be spent on the language, if I want to teach - working on *Bonse Aba* and I will admit I have to work on my vowel sounds or if I'm if I'm learning, you know teaching Hebrew to students, I would routinely worry, I want to make sure that I'm honoring this piece of music and make sure that I'm teaching the pronunciation correctly for the students so language is important and administrators note that. They know the care with which I take, and I think it's a two way street that way, I always let them into my thinking.

Jeff Torchon: Right.

Sonia: I would routinely sit down with them and say, Okay, this is what this is, what the concert might look like, what this is teaching in my classroom. I tried this and it worked really well, but I think I want to try this a little differently next time. And having been a department chair too, I think I had access to administrators, much more than the average music teacher, because I would have my weekly or monthly meetings and what the conversation was always in some way, shape or form connect in some way to what I was working on in my own classroom so I had a kind of a front row seat to administrator conversation, and I was very grateful for that, because you know I wanted to hear what they were thinking. And some administrators have cared more than others - they were like - oh Sonia, it's not broken, don't worry about it, you're fine. Or and I've had the administrators who told me tell me more or why, what were you thinking when you decided to do this piece of music with this particular group of students? And sometimes I'd be like well, let me tell you about that or I don't know, I just like it. I wasn't really thinking about that, maybe I should have done that. I don't know. But I always try to hope that I'm intentional in my work with anyone whether it's student or an administrator.

Jeff Torchon: That's great. I think that administrative support is really important. If they don't care and they don't help guide you or just listen, that's a real problem and you're lucky in that sense that they've cared, for the most part, right? Because, not all schools are going to be like that.

Sonia: Yeah, I think it just depends on the individual experience of the director, the division or the school. I mean, [our head of school] is a pianist - he's a choral director. I mean, it doesn't get any better than that. If I'm not if I'm not connecting or having a great conversation with him then, I'm not doing my job.

Jeff Torchon: I met through Zoom the Upper School director this year, and he's a musician right?

Sonia: Yes.

Jeff Torchon: That's cool, you've got it made!

Sonia: And when you have people in your corner, then then good things happen. That's how this building [got built]. First of all, the school before I even got here went out on a limb with the Band program.

Jeff Torchon: Right.

Sonia: And then they went out on the limb again and said well let's feed this program by requiring all the sixth graders to be in it and also let's feed our choral program by requiring it's entry level. You come into middle school - in sixth grade you will sing and you will play and then you can make an informed decision. I don't know that other schools. I don't think there are too many supposedly now that stay with it because, I will be honest with you – I find more and more and more - there's a lot of anxiety - we're getting pushback from students about being on the stage and singing and performing in front of other people. [Some] students are terrified to do that. And I you know you've always had the kids who were reluctant or a little nervous, or if the general culture is we're all going to do this together it's all going to be fun, it's what we do here. We lost that - I don't know that we lost [in] the band so much, but I feel like we've lost - who knows - check back in with me [about] how our spring concert went in Lower School. I think I think the much, much, much younger students are game for anything but you get to like 9 - 10 - 11 - 12 year olds where their inhibitions are starting. They are keenly aware of their or becoming aware or questioning their identity - who they are, who my friends are or am I my own person and asking them to perform on stage. Let me check with my friends and see if they think it's a cool idea and I'll get back to you. It's like, well what do you think?

Jeff Torchon: I digress but, I remember my first year at [the Quaker school that I taught at] in 2011. And for like three or four years the sixth graders were dreamy - they just knew a lot from Lower School, they were eager to sing and play instruments and do everything and, as I was there for my next four years, I felt like every year they got younger. And they got less and less willing to put themselves out there and I think it's cultural. Connected with Instagram and all the Snapchat - all that stuff and it's just a whole different world.

Sonia: [Twenty years ago, students] would play the recorder. In parts. With other instruments. We did *Sumeris a Cumanim* - recorders, drummers, singers and props. I would never be able to do that today. The first thing - they listen to the olde English and they would be like: what's this? This is a common issue. If they hear something that's not in English, the first thing or Spanish, I think they do better with Spanish songs than other

songs. What is this? They laugh and make fun of it and I would never have gotten that 15-20 years ago. If a teacher presented something - I'm going to give this a lot of respect, because I trust my teacher and they've never steered me wrong, and this is going to be fun and I trust that they're going to be, but today: why are we doing this? I don't like - do I have to do? I don't like it, I don't have to do it. [That] would happen rarely, now it's pretty routine and that's a buzzkill. Let me tell you what. It erodes confidence on the part of the teacher. Come on, you don't like it.

Jeff Torchon: That goes back to this whole study I'm doing. World music, it's so vital - there's so much taught about European classical music and all this stuff and pop music. There's so much music out there and it's about getting that into the students to get them excited and that's not easy. I hear you, it's not easy now. It was easier 10 years ago or 20 years ago right?

Sonia: Yeah, if it's not on TickTock, well, I don't know what this is, let me check TickTock or YouTube. I don't have a TickTock account for many reasons, but I'm not going to check the Tick[Tock] and there's that part of my job now, I have to be really up on the latest. The hook shouldn't be: Is it big and recognizable? The hook should be: Its music and it's rich in tradition and culture and people from other places. Love it for these other reasons. It's connected to some aspect of their life. Don't you want to learn more about that?

Jeff Torchon: Right. I hear you. Well, let me switch gears for a second just because there's two other things I want to ask you to make sure we cover [everything]. One is - I know Covid, it is a whole different world but pre-Covid, were you or maybe you're doing it now even, but are you performing outside of your teaching life in any capacity?

Sonia: No – part of that is where I am in my life right now. I'm in the grandma phase of life. And my daughter's don't live near me. So the shift of what's important to me personally, is spending time with them. Because they don't live near me. I have in the past - I've I have been involved with choirs outside of [teaching]. I used to sing with [a suburban] Choral Society - I sang with [other community choral groups] so long ago. I used to play with ukulele groups and I love drumming circles, I would do that from time to time. Okay, Orff. You know, meetings and stuff but as life got a little more complicated my family [I've] gotten away from it and maybe in retirement I'll choose to do something. I used to sing for weddings way back when I was first married. I was routinely doing a wedding or performing for something. It's a time issue.

Jeff Torchon: Okay, but when you were performing, it seems like it was lots of things, but was there some world music as part of that?

Sonia: A little bit. Because, it was so long ago. If I were to find the time to do it today, I would seek out groups that did offer more of a worldview. That's personally enriching for me.

Jeff Torchon: Right and if you were to do that now, would you seek out groups that were both familiar and unfamiliar so you can learn new stuff as well?

Sonia: Yes.

(Removed some of the interview where the interviewer's cat jumped into the Zoom window).

Jeff Torchon: Alright, so I think my last question, Sonia, and this was not an original question that I had, but has popped up since I've been doing the survey. I sent the survey out to every Quaker school secondary music teacher in the entire country which is only 84 of them. What I figured out, but never really thought it would be such a big deal is a lot of the teachers don't have certification. Part of being in the study is, you have to have had an undergrad degree in music ed. And I'd say two thirds of the folks that took the survey realized they were ineligible and some emailed me. My question for you is: Having taught at [your school] for many years, you've worked with many different teachers. I know, some have had music ed degrees, but I know others haven't. And I'm wondering if you ever gave that any thought or have any thoughts about if that's impacted things one way or the other in terms of teaching and learning?

Sonia: Yes, I have developed very clear feelings about that. Let me just back up a little bit and say that in my other life before children when I taught at another Quaker school, I taught music literally part of the time and I taught language arts another part of the time and I didn't have a degree in English, I just happened to have a lot of English courses and I could write well and I read a lot, so at the school where I taught, that was a Quaker school, that was all you needed. You didn't really need to have a degree and that worked okay for a while, I had to work, really, really, really hard to make sure it was - especially in grammar because I always thought I was pretty good at it until I realized I wasn't as much. Over the years, I believe the people who are really truly successful in music education as music teachers in schools have to have a degree in music education. Or people, in my opinion, who have been musicians, maybe they have a rich performance life, and maybe they have a rich experience with lots of other people around the world - that's important absolutely - but understanding music pedagogy. Knowing the difference between Gordon, Kodaly, Orff - all of it, Dalcroze for movement. For me, that's a foundation of resource that you can turn to to have a really good foundation for teaching music education. When folks don't have that, there's gaps in their understanding of curricular - not just delivery of curriculum or delivery of content, but a lot of people in Quaker schools have to create content, create curriculum and if you only know how to play the guitar really, really well on your gig on the weekends, and you know chord changes, and you know a lot about a very fair variety, but you don't understand how child development fits into that equation, then, that's the stumbling block and the folks that haven't had the degree in education, haven't been through the student teaching, haven't been to the child development classes, there are gaps in their learning and I think that's detrimental and that's my opinion. There's probably people out there who don't share that opinion but that's just my opinion. And I'm grateful for the - hah - for all the lack of understanding of global musical world music or folk music around the world - folk music

around the world, I think, was one of the themes that I remembered having - I still received from [my undergraduate institution], this is a plug for [that school] now, such a rich experience in working with educators who themselves had a good foundation and pedagogy, who understood the value of sequence in teaching and sequencing on the part of students and in their development and understanding, and that was just a cornerstone for me to go forward – I've been at three different schools in my life and in every time I've gone back to that basic training of how to be a music teacher in a school, and the fundamentals I received through that process, including student teaching was - the people who come here to teach the never had the student teaching. It was kind of a liability that we hired them in the first place. You're putting somebody into a classroom that really doesn't understand how the classroom works. That's a problem. That's my opinion.

Jeff Torchon: Sure and it's so interesting because, you said it really well, in Quaker schools, for the most part, music teachers need to create their own curriculum. Specifically, here for this study world music teaching but, whatever it is, you have to forge your own path and come up with what you're teaching and there seems to be a lot of teachers in Quaker schools that don't have the degrees. Those two go hand in hand and I thought [my former school] was an outlier because I was only one of [roughly] 2 teachers out of [roughly] eight that had degrees in music ed and I thought [your school] was not quite [like] that. I remember folks had degrees, but, it's just interesting that it's [not] actually that way in many places. And so, it tangentially ties back into my work because I'm talking to a lot less people than I thought I would.

Sonia: Well, do you think this is because fewer people are going into music education?

Jeff Torchon: That's something I'm going to have to figure out through some more literature and research and try to piece together in my dissertation. Yeah, it's that. There are a lot of musicians out there that like what they do, they figure out that they can't make it full time as performers and so they go teach. Is it that schools are more lenient because they want to have specialists on certain things? Like [my former school] had a world music drumming guy who was fantastic but doesn't have a degree in music ed. So is that better or worse than you taking the Will Schmidt class? Those are questions for me to think about. I don't know what the answer is quite yet. I hope to figure that out. I have four more interviews this week so hopefully some more things will come up and I'll get some more information.

Sonia: Well, listen, I am very flattered to have been included and it's always great to talk to you, especially about this subject close to my heart. And I'm gonna be very interested to read your final work and I hope that what I've said has been helpful to you. If you find in the course of writing, you need more conversation or more clarity or delve into my brain, I generally remember most things that happened to me in my life so. I'm happy to help out in any way that I can.

Jeff Torchon: Okay, thank you, I will certainly share things as they develop.

Continuing the Conversation about Teaching World Music in a Quaker School

Email communication after the original interview

March 14, 2022

Dear Jeff,

Thank you for giving me this opportunity to share my thoughts further on this topic so near and dear to my heart.

To more concretely answer your question about my experience with world music as an undergraduate, I would reiterate that no such courses existed in the mid-late seventies. While I learned much later in my Will Schmid summer courses that the phrase “world music” was coined by ethnomusicologists in the mid-60s - it was not a term that I was familiar with until long after graduation. I think I was looking through a music catalog in the late 80s- early 90s and there was actually a section in the catalog called “world music” which was devoted mostly to drums and small percussion.

There were a growing number of new publications coming out for general music around that time because the world drumming craze was taking hold. Drumming circles were becoming big by the time I was hired [at my current school] in the mid-90s. Orff-Schulwerk training was also in vogue then. I had very little exposure to Orff at [my undergraduate institution], which emphasized Kodaly and Dalcroze eurhythmics, so I was eager to use a more hands-on approach especially with using barred percussion instruments. I don't think that I ever touched a xylophone in any of my methods classes.

As I mentioned in my interview that my search for music from other countries generally fell into the category of folk music from around the world. I read recently that it is considered more relevant and inclusive to use the term Global Music today. Happily, these ideas and the terms evolve.

Pertaining to your question about courses I wished I had taken - I would have to say that I wish more was offered for Orff - Schulwerk. It would have been nice to have gotten Level I as an undergrad instead of Kodaly. Gordon's approach was just so new. Now, of course, there is a growing number of great materials that combine [Music Learning Theory] with Orff.

I wish that there had been more of a discussion about the de-colonization of content in general music. I would have loved a more in-depth study of Asian or Indonesian music. For instance, it would have been fun to have tried learning to play the gamelan! Learning to play the West African kora would have been cool.

Having said that - I do not regret the classical music training that I studied for four years. It was just such an emphasis on Western European music. Half of the world was left out.

I may have mentioned that the person who taught my Jr. High Methods was the professor who came the closest to offering content and conversation around global music and equity in music.

Regarding SPICES:

Initially, as a young teacher new to Quaker schools and Quakerism in general in the early 80s, I was drawn to the non-violent resolution of conflict. Perhaps it was because I had grown up with the Vietnam War and the Cold War that pacifism became so important to me. It influenced the music that I chose for concerts and classroom. I became very aware of any reference to the military or violence in lyrics. I also became much more aware of all forms of equity then. It was important to me to learn as much about the origins of songs and lyrics as I could.

Relating to stewardship - I remember doing a junior musical called "Mission Earth" at [another Quaker school I taught at] in the early 90s. Climate change was not a catch phrase then but everyone was concerned about the ozone layer and the trash in oceans. It was a pre-climate change upper elementary mini musical.

I hope that these details help cast more light on my training and practice.

Best-
Sonia

APPENDIX P

INTERVIEW TRANSCRIPT: SUE

Jeff Torchon: We're going to cover three main areas: one is your undergraduate training in music education, your current teaching (more or less current) and then performance opportunities that you have or have had pre-Covid outside of school. All relating to world music.

Sue: Okay.

Jeff Torchon: So the first question is: What types of world music training, did you experience in your teacher prep programs in your undergraduate degree?

Sue: I actually didn't have a whole lot. I have to say that a lot of it was on a voluntary basis, elective basis. There wasn't any required world music classes or credits that we had to take. I think the only thing that I took advantage of was a dance class - it was West African dance forms but, again, it wasn't directly music, it was learning to dance, but we had actual live music - at least three or four African drummers would always be performing in our class, but I didn't actually participate in the actual drumming and I didn't have any classes that actually taught world music.

Jeff Torchon: Okay. You beat me to my next three questions. So then is it safe to say that music history, music theory? Those are all pretty much Western European classical tradition? Yeah?

Sue: Yes. I mean, I think it was like mentions of stuff in some classes either music ed classes or theory classes about Middle Eastern scales, or the use a pentatonic in Asian music and stuff like that, but it wasn't a focus of study or anything.

Jeff Torchon: Okay.

Jeff Torchon: And you said there wasn't a required world music class necessarily but were there other things other than that dance class that you could have taken if you wanted to?

Sue: There was a Gamelan ensemble. There was a lot of ethnomusicology classes it's just I had no room in my schedule and it was also not required, therefore it didn't happen unfortunately. [My university] had a really good ethnomusicology head of the department, he was very knowledgeable and gave lots of lectures, workshops and stuff like that, but I was really full with my major so I really couldn't take advantage of any of that.

Jeff Torchon: Right. Music ed in general is always jam packed with so many courses to begin with.

Sue: Right and I was kind of considered a double major because usually at [the university I attended] you do the vocal emphasis or instrumental emphasis and I did both. So that's why I had to take the maximum amount of credits every semester in order to cover all the bases and I had waivers for certain required classes or required semesters of classes, just so that I could fit it in all in four years.

Jeff Torchon: Okay, so you even had less time than maybe somebody else?

Sue: Right.

Jeff Torchon: So then, if you had the opportunity to take courses (in world music), it seems like there were opportunities, but were there specific courses that you really would have wanted to take? Would you have wanted to be in the Gamelan ensemble or?

Sue: Yeah. Mostly on the performance side of stuff, because I would have loved the Gamelan and there was also a steel pan ensemble. And I think I tried to get in my freshman or sophomore year and I didn't get in and then I never tried again. So, mostly performance stuff but I remember taking some stuff in high school in special camp programs and stuff like that. I really got very interested in African music and Indian music so it would have been nice to take some of those classes if I had room in my schedule.

Jeff Torchon: Okay, all right.

Jeff Torchon: That's interesting because I've heard a lot from other folks about having no options at all and wishing they had options and now you're saying there were options, but you couldn't do them, even if you wanted to so that's another arena - another problem. So then, at the time, though, it sounds like you were interested in these things and you knew about other places, music and things like that it was just a matter of literally fitting it into your schedule.

Sue: Right.

Jeff Torchon: And then sort of fast forwarding a little bit in terms of your teaching career, thus far and professional development opportunities, where you've been able to work on world music or study world music what's that looked like for you over the years.

Sue: Well, actually currently because the Upper School World Percussion Ensemble only has two members this year he actually opened it up to faculty, and so I was like I'll do it, unfortunately, though, I can only do it – it meets 2 out of the eight day cycle, which I can only do the one so I only can do the day 2 class session. So, I'm only meeting half the time but what I've learned already is just amazing. So I've had the opportunity to do that and again it's like catch where catch can - if I can catch a performance or workshop or a friend's performance or something like that then I do, but again, nothing on a regular basis other than this year, doing the World Percussion Ensemble.

Jeff Torchon: All right, fast forward into what you're teaching right now. How do you include or what do you include and how do you include world music? And world music again as you read in the survey is kind of general to me on purpose - anything that's not classical music really. And I know you work with choir as well – middle school. So maybe thinking about that tangentially because I'm really looking at sort of general music type classes.

Sue: Alright, so seventh grade I teach ukulele. I try to incorporate both with listening examples and for playing some music from outside of the - actually outside of both classical music and American folk music - so I guess I should say the contiguous 48 music, because I do introduce some Hawaiian music, because it is ukulele you know we do *Aloha Oe*. In the past we've listened to other examples, but I think this year we've only had time to do a little *Aloha Oe*, but then I've introduced some Japanese music that they played on the ukulele and done as a listening assignment – we did the folk song *Sakura*. So they've learned how to pick the melody but then there's also chords that some of the more advanced students can do because they're not usually the chords that we do in this beginner semester of Ukulele - it's like Dm7 and stuff like that, so if they're advanced enough and want to challenge themselves, they can play the chords. We also do a listening activity before we actually play the music where *Sakura* is being played on a Koto. Because one of the things that I want to do with this Ukulele class is also bring some awareness of other string instruments. So sometimes yes that's American music like dulcimer or whatever, but then I also go outside of the United States and say - hey there's some more music, some more string instruments beyond the instruments you see being played at [school] or at the [city's major performing arts center] or in our you know, whatever. So that's always one interesting class because they're like - wow that's amazing - it's a whole bunch of strings and it looks like both hands are very active and there's pitch bending that goes on and stuff like that. So as much as possible with that Ukulele class I tried to bring awareness of other cultures, both by listening examples and by playing examples. In [the] eighth grade the curriculum, we go into a unit on the Estonian singing revolution. So, then they get to hear some of the - actually it's like Estonian folk songs patriotic songs that were made specifically during that time and then also some Estonian rock music, which is really corny and cheesy but I mean it's there, so they get an awareness of not only the different language but, the different sounds and also the costumes that go along with performance on this folk music. I'm trying to think if we do mention but we don't delve into it, both the fact that in the civil rights movement, and when we do our unit in blues that a lot of this comes from African based music and African-American based music but there's not enough concentration in the African roots to really warrant something of the of this study that you're doing. But I'm trying to think if there's a - oh yeah and then also we start the year talking about anthems, and we do an in-depth listening of a lot of the national anthems from around the world. You do have Western European stuff but then I also have them listen to the Japanese national anthem, the South African national anthem, I think the other ones are Western European and Canada. So again, they do get an awareness and an exposure to music outside of Western European and America.

Jeff Torchon: So that's the seventh grade - to go back for a second, it is really interesting because you're showing them string instruments from different places, different cultures, but relating it like you said - kind of back to what they know and I'm just sort of naming that for the recording. That idea of taking the unknown and relating it to the what they already know to make those bridges, as opposed to saying today we're going to study this instrument, with no context or connection is sometimes hard, especially for middle schoolers, right? That's good. Do you find that students are generally receptive to learning about music that isn't what they're used to?

Sue: Yah - they find it really fascinating. It's almost a surprise for them - wow we're doing this and it's cool. Never thought about that and seen that before. They have lots of questions about it. I feel there's a high level of interest. Oh, I should also mention I have a one semester [upper school] music history class which is actually more project based learning so I give them information and exposure to the standard Western Classical stuff in Renaissance, Middle Ages, Renaissance, Baroque, Classical, Romantic and Contemporary but after I do a class and a half of lecture based information, then I then I turn it over to them and say - okay what during this time period would be a fascinating topic for you to delve into and it doesn't even have to be music, it can be science, it can be politics, it could be, you know. And it doesn't have to be our side of the world, you know if you want to study what happened during the Baroque era with Indian music, you can go ahead and research that and actually someone did. Someone did the whole performance art in India. Oh, my gosh I forgot what it is called but it takes place over a long, long period of time - it just keeps going and it's storytelling and it's costumes and it's music and it's dancing. And this all originated between Renaissance and Baroque, and so this student gave a little mini lecture on that because that that was her topic of study. And I really love that class because I learned a lot from it and the whole point of this music history class is to see how you know, yes, we talk Bach, Mozart, Beethoven blah blah blah, but if we connect that to the that was happening around them, you know, like talking about you know smallpox vaccines or innovations in technology or transportation that gives them an awareness of how and why music changed in the Western classical world because it was affected by everything else that was happening in the world. So that's a class I'm really proud of, because I turned the learning back to the students and then they teach the rest of the kids in the class.

Jeff Torchon: Yeah that's fabulous I love when that happens. And like you said you can get a lot from them, and you can learn a lot. That's really cool, especially when you're framing classical history in like a different way, like at the same time that Bach is happening there's this happening somewhere else in the world. That's a thing I wish we did so much more of.

Jeff Torchon: Now, remind me - I remember you were at [another independent school] and before that, where were you at?

Sue: I was in [the state where I went to university].

Jeff Torchon: Okay, alright. It just struck me because you said, the kids really are interested in world music, and this is sort of an extra question that just popped up. But, would you find that when you were at Springside that was a similar feeling too?

Sue: Not really because I felt like - at least the kids I dealt with - it was mostly like 100% in the middle school because they started getting rid of cross divisional stuff at the moment I got there. Middle Schoolers - teaching them was kind of like pulling teeth. I tried to get them interested in a lot of stuff - let's do this game, let's do this video, so I felt like I didn't do as much world music with middle schoolers at [my former school]. Oh, and I should also say I only taught fifth and sixth grade because there was another teacher that took the seventh and eighth and yeah middle school was five through eight back then [at my former school]. But yeah it felt like it took a lot of song and dance to get them interested in anything.

Jeff Torchon: Okay. Yeah, I would hope that's changed. It's interesting though because [at my former school] - it's this unquantifiable thing, the students have a certain - I don't know - curiosity or magic whatever you want to call it, whereas I feel like at different independent schools that's a little different and you know what I mean without even being able to put my finger on it, of course, I would have to if I were to write about this, but it's interesting because it has a lot to do with the environment that the teachers and the administration set up.

Sue: At least at the time I was at [my former school] – [it] was still the hoity toity all girls school. It was still like the vestiges of the old finishing school that it was based. It was still where young ladies became young women and stuff like that and blah blah blah, whereas [my current school] I feel like there's more of a quest for knowledge and thirst to find things out and way to express yourself and find yourself and I don't feel like that happened at [my former school].

Jeff Torchon: Okay, do you think that that's rooted in Quaker testimonies and Quakerism at [your current school]?

Sue: Yeah - I think has a lot to do with it, too, because they have that moment of meeting for worship, where they're forced to contemplate stuff and little moments throughout the week where they need to just shut everything down and meditate, so I think that does have a lot to do with it, but again I think it's also because of how a lot of the curricula are set up and how a lot of teachers teach. There's a lot of exploration and research and independent thinking and learning - we have a whole [Independent Study] program that helps. So the fact that the whole environment is geared towards - okay learn everything you can, be the sponge, really get to know everything, and we also have families that support that too, I think that has a lot to do with it.

Jeff Torchon: Okay, all right. That's gold for me, thank you. That helps articulate it a little bit more. Following the Quaker testimonies just because I brought that up, how do they inform your inclusion of world music in your classes? And it doesn't have to be

intentional - oh I'm thinking of peace and putting this in my curriculum but do those play a part in your curricular decisions with world music?

Sue: I have to say, actually no. I mean, maybe I should be because I'm at a Quaker school, but I feel like it's just who I am. I feel like it's just my MO for teaching music, it's sort of like teaching the whole child, teaching a world citizen. That students need to think beyond the walls of their school and beyond their city. You know that's always been the case, for me and teaching music were, even if it was at a private school or public school or special programs, or whatever, I feel like kids need to be whole students and not just music students, not just classical music students, not just students [in an urban city]. I feel like they need to know the broader world around them, so it's not really intentional, but I don't know, maybe it should be.

Jeff Torchon: That's really great to hear. They're there but you as a teacher you feel the way you feel and have your own philosophy and that comes through, and it has world views and teaching the world citizen and all those sorts of things. Would you say, then that being at a Quaker school helps you do that, because you have the support and the ability to do that without too many restrictions?

Sue: Yeah. Definitely because not only is it expected of you, but there's also support for - if you need this video or this book or whatever you can go get it.

Jeff Torchon: With that said, would you say that administrators, whether principles or department heads have supported you and in those endeavors over the years?

Sue: Though an attempt was made, I'm not so sure the department head was.

(Recording placed on pause. The interview participant spoke freely and material of a sensitive nature of was discussed. I summarized the main concepts and ideas of what was said in this portion of the interview and repeated the general concepts and ideas as well as asked for confirmation and clarification, which was given.)

Jeff Torchon: So basically what you're saying is that maybe the department hasn't been moving in the direction it could, in terms of forward thinking of world music and diverse instruction and all that, but you think that's an area that it should be headed.

Sue: Yes.

Jeff Torchon: Okay, all right. That's fair enough for the record. Thank you. But, would you say, though, over the years, the head of school, principals - they're all gung ho about it, I know they don't set foot in the classroom very often but.

Sue: They're excited on their viewpoints and where they are. Could they be more involved? Definitely but, again, given the fact of how physically sprawling the campus is and how many classes every division holds - obviously it's hard to have a hand in

everything. I feel like as far as what the administration has done so far, it's like a fair to good job. If I made any certain choices, I feel like I'd be supported.

Jeff Torchon: Okay, that's my overall point. If you make a choice, they're not gonna be like - no don't do that, they're gonna hold you up and in teaching world music in general.

Sue: Yeah.

Jeff Torchon: So then thinking about outside of school - your performance opportunities, and I know Covid has thrown a wrench in that, but can you share a little bit about what your performance endeavors are outside of school and how they might or if they do include world music?

Sue: I'm pretty freelance as far as piano voice and violin sometimes other instruments, but those are my three main ones. Again, they haven't been, well because of Covid, but also because I'm pretty much a standard classical performer, they haven't been very diverse though every once in a while I'll be able to get the chance to premiere a new work from either a diverse genre or a diverse composer. That's been very few and far between at this point. And again, because I freelance within three different media. You would think that I would have more opportunities, but I feel like I've pretty much been asked to do either strictly classical or musical theater.

Jeff Torchon: Okay. If you had more time and the ability to perform in ensembles for fun that were world music, would you?

(Sue nods head yes)

Sue: I'm definitely jealous because of my sister has since the past wow - 10, 15 years - she's learned the Japanese drumming Taiko.

Sue: And she's also taken a step further and they've asked her to play the wooden Bamboo flute that goes along with a lot of the ensembles. She's a committed member of a taiko group, where she lives, near Washington D.C. So she performs and does workshops quite often and she's actually gone to Japan for a workshop so I would love to do something like that, and there is [a local] area Taiko society, but again, time, energy. It's kind of hard to jump on that.

Jeff Torchon: Yeah, Okay. Well, but at least you get to play in the in the World Percussion Group right. So one other question I'm just thinking about - we've moved through these questions in a really nice way. You've sort of summarize things for me nicely. I'm grateful for that one of the questions that popped up through the research through doing the survey, in particular, is this idea of teachers at Quaker schools being certified or not in music ed and I didn't expect to find this out, but what I realized is I sent the survey out to every Quaker school secondary music educator which roughly is 84 in the country, right? And some responded and some haven't - and that's just the way it goes, but a lot of people took the survey and then were disqualified because they don't

have a degree in music education. And so, I'm wondering if having a degree in music education yourself, what do you think about having been certified or not in music education and teaching music at a Quaker school? Do you have thoughts, one way or the other? I'm just curious about that because it's the new thing that's popped up here and I'm trying to get my finger on it a little bit.

Sue: I always have like a 50/50 split and thinking of that and also seeing my colleagues because I see lots and lots of positives of having teachers that are not certified because we have teachers that can teach world percussion - that's awesome - stuff like that, and I feel like the teachers can bring such a wealth of knowledge and materials and music - performances and stuff like that - it's great. But on the flip side the other 50% of me is like well you know classroom management and motivational skills organizational skills. And that doesn't necessarily have to come from a music ed degree or licensure, but I think that teachers do need some sort of training or professional development, in that, so I feel like the expertise that non music ed majors have is awesome and great and I'm so glad that private schools allow for that, but at the same time, I think those teachers who are not degreed in music ed or certified should get some classroom training or at least guidance, or support on that because I also do see a lot of teachers who kind of flounder when they have kids in front of them, talking, doing whatever and not holding the kids accountable for their behavior and stuff like that. And again, not saying that a music ed degree guarantees that somebody's going to be the perfect classroom manager, but I feel like some of the people who don't have a degree or aren't licensed or certified should have at least some support that way.

Jeff Torchon: Okay. And I like how you phrase that because there are pros and cons to being certified, too, right?

Sue: Yeah.

Jeff Torchon: And I'll be curious where that goes for me, because my pool of possible participants got real small real fast. And I don't know what that means necessarily yet, but I'm just trying to add that question, as I figure this out so. Your answer is different than other people's answers which, may play into the school itself and the type of folks that are there. Right? Like [your school] has a lot of music faculty where other schools don't as much and how that plays out.

Sue: Yeah and also, I should also say that even having a music ed degree, you still had to learn a lot on the job, and then also pivot that thinking, especially during Covid - oh my gosh you know they didn't teach Zoom meetings back when I was an undergrad.

Jeff Torchon: Yeah.

Sue: So I feel like there is there is a lot of stuff that you learn on the job and that you could only learn on the job. No amount of music ed - really excellent music ed program teaching - is going to teach you everything and also what you learn, because now, speaking my age, I'm already, several decades, out of my degree - what I learned back

then might not be applicable at all now. It's very important you know, to keep taking classes to keep it fresh. And also the fact that having a degree doesn't necessarily make you the best classroom manager.

Jeff Torchon: Yeah and how far you are from your degree, really does play a part in it too. Right? I've spoken to folks who just got their degree and they - interesting made a lot more world music experience in their training than someone who might have graduated 20 years ago and so it's interesting that all plays into it, too, so I'm glad I'm talking to an array of folks.

Jeff Torchon: Sue, thank you.

APPENDIX Q

INTERVIEW TRANSCRIPT: TANYA

Jeff Torchon: I'm going to ask you about three areas basically. One is your undergraduate training...what you do now in the classroom; and then, as I know you perform, your performance life outside of the classroom, all under the umbrella of world music, okay? And I know that you teach ensembles as well, and so feel free to mention ensemble teaching, but primarily I'm interested in the world music class or any other general music classes that aren't the typical sort of band or choir or orchestra stuff, but I would love to hear about those as well, a little bit. So my first question is really what types of world music training did you experience in your undergrad?

Tanya: We had one class, one semester-long class of world music that was sort of an inch deep and a mile wide. There were units on Native American music, Indian music, African music - like sub-Saharan African music. Indonesia, He did a lot on Cuba, specifically because that was an area of [the professor's] expertise and concentration. We actually put together a little like Cuban ensemble as part of the class and learned Lágrimas Negras together, which was fun. That class was a good foundation, but we didn't talk a lot about how to research music or really talk about the pedagogical decisions that need to be made as a teacher, you know the "inch deep and a mile wide" is really kind of a question that I feel like we should have considered. Is it better to like go in deeply into your work in a couple of areas. So, most of the other work that I did wasn't related to my degree. I played in a little Middle Eastern ensemble with my friend and took belly dancing lessons with his mother. We had some interesting master classes with like a Brazilian trumpet player named Claudia Rodidi and some other Latin American artists that came in and worked with like the Temple big band. I joined a salsa band on the side.

Tanya: And since then, I've been playing in a Balkan brass band. We also do samba music and we also play as a klezmer orchestra. I also play in a polka band. So yeah, I found other ways to explore that music in my professional life. At school, where I teach, I teach a seventh-grade course - it's a one semester long course. It's an elective and it's basically a survey course. Over the about 22 or 25 classes, depending on the semester, we drop down in different countries. I do maybe three or four countries in South America, three or four in Africa, I sort of lump all of the Middle East under the umbrella of Arabic music. We do a couple of days in India, a couple of days in Southeast Asia. China and Japan each have their own unit. And there are some projects in there that we do along the way. There's some experiential playing and dancing. And that's really the only non-traditional music class I teach. Most of my other classes are general music, survey-type clerk courses are foundational courses or ensembles

Jeff Torchon: All right, great. So let me go back for a second because that's really helpful background. Beyond that world music class - was it called "world music," right? Okay. Beyond that, there were no other classes, but how was world music woven into your other music education coursework, if at all that you can remember?

Tanya: Seldom. As I mentioned, the jazz ensemble was probably the closest thing to exposure to any sort of African rhythms or Latin American rhythms or even playing in those different types of key signatures - different scales and things like that. I did a little bit of improvisation in a klezmer-y style, so it was like the first time I'd ever heard or played a phrygian dominant anything, you know? That's really the only thing I could think of...maybe in Teaching General Music. That was the class that we took. The Gordon method employs the use of all different modes, which was helpful in my exploration of world music, but it was never directly tied to that as far as I could tell. Let me think of if I can think of anything else... I can't think of anything else.

Jeff Torchon: Okay, all right, but that's helpful and then I am going to imagine that theory classes and history classes were also or rather they were Eurocentric in their focus and very little, if any, mention of world music or jazz or anything.

Tanya: Very much so.

Jeff Torchon: Okay alright. Remind me where you straight music ed or were you jazz ed.

Tanya: I was straight music ed.

Jeff Torchon: Okay, all right great. Alright, so then were there any classes – like, if you had to come up with other classes that you would have liked to have taken as an undergrad that employed world music, what might come to mind?

Tanya: I think I would have most benefited from experiential-type classes. I mean, I was able to experience early music through learning the sackbut, and so I would have really like to do an African percussion ensemble or something like that. Or if we had had a Gamelan ensemble. Instead of just watching videos or listening to recordings of it, I would have loved to sit down at the gendér, you know, and have some hands-on experience. I think that would have been really helpful. I think, as far as the class goes, it might even make sense for it just to be a little longer and deeper. You might take one class that's specifically about the countries within Africa, and one class that's specifically about Latin American countries, because there's just so, so much between all of those and I feel they left a lot to our own curiosity.

Jeff Torchon: Okay that's helpful - maybe even more like you have to take the survey class and then you take an elective and that can be of wherever you land, but at least you get some more exposure.

Tanya: Yeah, right and not to say that everyone has to be an ethnomusicologist by the time they leave, but if you could go deep in one area that would be really great, definitely.

Jeff Torchon: And then you mentioned your performance opportunities right now and in college, which sound like they're really vast and run the gamut of opportunities which is fantastic. Do you or have you had professional development opportunities, while at [your current school] or [your previous Quaker school] or elsewhere that have been focused on world music to help support what you do in the classroom?

Tanya: Yeah, a few. I got involved a little bit with...an Arabic music collective and education center, and for a few years we had guest artists [from this organization]...oud players, violinists and nai players - come and work with my jazz band there and we developed together some arrangements that could be - that my jazz ensembles could learn there and they learned a little bit of how to improvise in those different modes or maqam - maqamat - the percussionists focused on the different rhythms, the rhythmic modes and we did a couple of field trips where there were several schools [in our city] doing this and we had a big performance together where we each shared the pieces that we had worked on individually. So that was really great professional development for me and really sort of clarified a lot of the things that I wasn't sure about as far as - even things, like I never really understood how quarter tones could work and I didn't really understand that there's a whole language of ornaments that have specific uses and so that was really, really very useful to me. Did we do any other types of professional development? Most of it, I would say, was more informal. I did go to a couple of conferences like the Band Director Academy in New York, that was primarily jazz, but they also talked a little bit about the African roots of jazz.

Jeff Torchon: Is that the Jazz at Lincoln Center one?

Tanya: Yes, and then also the Midwest Band and Orchestra Clinic - they often have world music applications - speakers addressing world music applications in ensembles and then, when I did my graduate work, I did a lot of research with my band, using my band as my guinea pigs trying to figure out the best way to introduce unfamiliar music to students and I had a theory that if you start with the more familiar genres or sounds and work your way toward less familiar sounds that they were more likely to latch on to the less familiar stuff later in the year, and so I did the experiment one year one way and another way a different year and I found that I was correct in my hypothesis, and I had a whole list of reactions from the students to the different pieces and that was very informative too. So, I guess you could sit consider writing a thesis professional development.

Jeff Torchon: Yes. I think so. Is that published? Is that out there?

Tanya: No.

Jeff Torchon: All right. Side note, if you have it somewhere, I would love to read it.

Tanya: Okay, I could dig it up.

Jeff Torchon: Okay, because that's really fascinating to me, just in general. Then, beyond those things that you've just mentioned, which sound like a lot of good work, if you're doing other world music topics in your class like the seventh grade world music class, for example, your then just doing your own research, using the textbooks or YouTube or Googling or talking to experts - those sorts of things to gather information beyond what you've already done?

Tanya: Yeah, that's correct.

Jeff Torchon: Okay, great. In terms of Quakerism - so you're at a Quaker school, you're familiar with Quaker testimonies, I would hope, how did the SPICES, or those testimonies connect with you teaching world music?

Tanya: Great question. Well, I can certainly speak to the testimony of peace - actually this ties in a little bit to eighth grade music, which I didn't really include, but in the eighth grade music class that I teach, we're talking about the Estonian singing revolution which I wouldn't call this non Western music - it's like very European sounding, but it is in the world. And so we talk a lot about how music is a social unifier and it is an instrument of change, and then we tie it into the civil rights movement and how the songs of the civil rights movement really propelled a peaceful movement and that was striving for equality, another SPICE. Community building is a huge thing - we talk a lot about how - in world music specifically - how the music and the culture intersect, so, in other words, when would you hear this music? Is it at a funeral? Is it at a wedding? Is it a rite of passage? What kind of foods are they eating when they're hearing this music? We talk a lot about the different elements of community that come as a package in different cultures, so they can link it to other things they know - Oh yeah, I've been to a Moroccan restaurant, I hear this music, I've tasted this food, I've seen this traditional dress. Those are all elements of community that we bring into class. I don't know if that's really answering the question.

Jeff Torchon: Well, no, it is, I think - Part of this question is this idea of, are the testimonies implicit in everything you do? Are you intentionally making sure you touch on the testimonies or is it just you're at a Quaker school, you live those testimonies every day - of course they're going to come in kind of thing - or maybe mixture of both.

Tanya: Yeah, there's another little unit that I just introduced recently - we talk about a similar peaceful movement in Zimbabwe that was fueled by common songs. The peace testimony really does come in quite a lot, now that I think about it, and the students also have to research different dances. I have this really great - I'm like blanking on it - but there's a whole series of five or six different Zimbabwean dance crazes that have happened recently. And the students learn how to perform the dances and they're group dances - they're very interactive, not partner dances but, the entire group has to do certain interactive movements. And you know we talked a little bit about how that's so different from the way people dance in America, how everyone's just sort of like grooving by themselves, and it doesn't really matter if you are communicating with your body, as long as you're just kind of moving, but how these have like very interactive and they really depend on one another to complete the action properly. So we talked a little bit about

how this way of dancing creates a sense of community or how certain songs invite everyone to clap or invite everyone to sing along or to have a call and response and how that helps to build community. I think that's about as intentional as I could be.

Jeff Torchon: That's fabulous. I didn't know what answer to expect when I asked that question - I was hoping that everyone I've talked to would say they incorporate them because of the whole being at a Quaker school thing, but it's been an interesting array of answers, so I appreciate that.

Tanya: Yeah, it's not like I sat down and was like: 'Okay, which SPICES am I doing?,' but I think [that] I've been at Quaker schools, for 14 years now, so it is sort of ingrained in me a little.

Jeff Torchon: Yeah, well and that's important for me to realize too, because some folks have said they intentionally sit down and think about it so sort of having both situations is important to recognize.

Tanya: Maybe I will now.

Jeff Torchon: You're welcome then. That actually ties directly into this next question about administration, department heads, all that and their support or not of world music? What's that like at [your school]?

Tanya: Well, I know that the world percussion program is heralded and very well supported at [my school] and you know they have a dumbbell for every kid in that ensemble that they could take home and they did take them home over the pandemic so that everyone could have a drum to play on which is incredible. It's open to lower school, middle school, and upper school. It's really great - they're also supporting a joined Jazz Night and World Percussion Night this year so we're going to do some Afro-Brazilian stuff with horns in it which should be really fun. I have complete autonomy to do whatever I want in my world music class, and there hasn't been much oversight at all of that which worries me a little bit, but I think that I'm doing right by my students and I'm seeing a lot of good progress. I think they've also been supportive when I have wanted to bring in guest artists - over the pandemic, because we were all on Zoom, I was able to Zoom some friends and people that I know in to have discussions or demonstrations - we had this amazing didgeridoo player come and have a chat and demonstrate his 17 different didgeridoos, things like that. The school has been really supportive and it's really just a matter of how big can you dream?

Jeff Torchon: Okay. That's amazing to hear that you can really explore these topics any way you see fit and that they're supportive and that's not surprising, from a Quaker school in general because of the testimonies - they sort of go hand in hand with that.

Tanya: Yeah, the only constraint is time which, as you know, is considerable. They want to do everything in this school and I get one little tiny sliver of it.

Jeff Torchon: Right. [How often do your classes meet?]

Tanya: 50 minute period twice per cycle of eight days.

Jeff Torchon: Okay. That sounds similar to what I remember. My last question - we've really been – [this has been] the speed round, but in a good way. You've articulated answers really nicely, so thank you. This question is about colleagues and I understand that this might be a little awkward because of my connection with the school and I can edit this transcript to reflect whatever we want it to reflect, but I'm curious about the idea of certification in music education versus not certification and I don't even know if you've thought about this or recognized this at all with colleagues. The reason I'm asking is because when I sent the survey out, one of the criteria for taking it is that you have an undergraduate degree in music education and I think I had 29 people try to take the survey, but only 11 were eligible and that was because they didn't have degrees in music education, but they're still teaching at Quaker schools. So, I'm just curious from being at [your school] and working with folks that don't have degrees in music ed verse those that do, if you see any issues or good or bad or just any observations about that dynamic playing out because it was something I didn't expect to find as much, and it seems pretty prevalent so I'm just curious what people's thoughts are?

Tanya: I don't actually know for certain who has what degrees. I think there's been, more recently, a focus on hiring people with music education degrees, but I'm sure there are people in my department who were grandfathered in who don't or who maybe are involved with the school through a familial connection, something like that, or who are graduates [of the school where I teach] themselves who might not have music education degrees and I can think of one person that that applies to, and I would say, those of us who are very experienced in music education and approach things from a pedagogical frame of mind, carry those folks a little bit, but those folks also can have different ways of thinking about things that complement what we are able to do in the classroom, so I have a couple of classes that I team teach, sixth grade music and eighth grade music each have two other teachers and so it is a really collaborative process and so, while I might have a really, really good idea of scope and sequence, and how things should go, another teacher might come along and say: 'where's the sense of play? Let's do more of this,' and it's like, 'oh yeah.' So, I value my colleagues for whatever it is that they're bringing to the table and I'm glad that they don't have my same set of skills, necessarily. It is sometimes frustrating to see a student feel turned off because the teacher can't reach them and it, it can be because that teacher doesn't have the same big toolbox that you assemble by getting a music education degree. I think that's really what getting a music ed degree is about - building a big toolbox, because not every way is going to reach every student and if you don't have that degree, you might just be teaching the way you learned. Period.

Jeff Torchon: Okay. Thank you, I appreciate that answer, because I think it speaks to sort of Quaker schools in general a little bit - that idea of collaboration and everyone's voice being heard and contributing to the whole and I didn't quite connect it that way, but now I have that to think about, so thank you. But, that is interesting that in hiring practices you're moving more towards folks who have ed degrees. which I wonder about

other schools and maybe I will never figure that one out for this study, but it's interesting because private schools are the only place that you can really hire folks who don't have a certification, right?

Tanya: Yeah that's wild to me and I have taught at a few private and parochial schools. I was like, what is going on here? These people have never learned how to do an assessment properly - how do you get by?

Jeff Torchon: Right or classroom management or those sorts of things.

Tanya: Yeah.

Jeff Torchon: Okay. Is there anything else world music related to your life as a teacher at [your school] that you want to share. [Or] do you think you've encapsulated it pretty well?

Tanya: Yeah, I think I touched on most of the ways that world music finds its way into my professional life.

Jeff Torchon: Okay, I'm gonna hit stop.

APPENDIX R

INTERVIEW TRANSCRIPT: TOM

Jeff Torchon: All right, you filled out the survey and some of these questions will really kind of be similar, except, you know, more than a yes or no, or check a couple boxes, it will really give you a chance to elaborate some more and give me a sense of what your thinking is and experience behind some of this. But before I even jump into that, can you tell me just a bit about your background. I'm curious what your dissertation was, your PhD, but also what you teach at [your current school]. That would be really helpful just for reference.

Tom: Sure. I'm sorry the lighting is bad. I'm in a practice room.

Jeff Torchon: It looks like a Wenger unit.

Tom: Yes, exactly that's where I am. So I did my undergraduate at [a private, suburban Christian school with a degree in education – Bachelor's of Music in music ed. I'm a horn player, that's my main instrument. I did my masters at [a public research university] in instrumental conducting, but not just that. I also did a lot of pedagogy classes - both vocal and instrumental. And then I did my doctorate work at [a private, urban research university], a doctor of musical arts, because that's the degree program there. I did my research looking at the values students and teachers have in music education and what they carry into the classroom and looking at a pool of teachers and looking at pool of students and seeing if those values are at all compatible or not. And [looking at] and values, motivations for being in the classroom, and participating in music, and thinking, you know, both short and long term goals for that. I've been teaching at [my current school]. This is my 12th or 13th year; I'm not entirely sure. Bit of a blur the last few years! And before that, I taught up in Maine. I taught there for ten years in a public school setting before coming down to teach at Westtown.

Jeff Torchon: All right, wonderful.

Tom: Oh, and then so what do I teach....

Jeff Torchon: Yeah, what do you teach?

Tom: So, I teach our main ensembles in the upper school. I teach string orchestra, our jazz ensemble, which is more of a combo setting, not a big band or a [little] big band even. And I teach our symphonic band. And that's like ensemble entry points for students. I also teach our guitar class, or introduction to guitar. It's for anybody, but hopefully people that have never played guitar before - that's my main audience. I also teach a performing arts tutorial; it's a team-taught class, typically for seniors who are thinking about either a major or minor in the arts, but not necessarily - it could be just somebody who's really passionate about the arts and looking to work on an independent projects or

work on music theory or songwriting. It's been a lot of different things over the years that I've worked with students on.

Jeff Torchon: Great. So then, I'll say this so I don't forget, but when we get to the questions about what you're doing now, which will be in a few minutes, if you can think about answering those questions with the lens of the guitar class, the performing arts tutorial... Not that I'm not interested in all the instrumental on Sundays, but I sort of purposely didn't want sort of the band choir orchestra teachers solely right, because I think that, in some ways, is a different study. Right yeah so general music in my explanation and the definition was in the survey - but, really it's broad but just not the typical band, choir, orchestra.

Tom: Right.

Jeff Torchon: Just thinking about that, but if you have an idea that pops up, feel free to bring it up from those. But let's rewind a little bit so you shared about your music training and your schooling. Now, if you put the world music lens on – I'm curious what world music experiences or training, you had, particularly in your undergrad to start and if you had them or how much. Anything you can say about that sort of to start.

Tom: Yeah. A question in response to your question. For your definition of world music how narrow, how broad is it? For example, does it include American jazz, Afro Cuban jazz or, are you more thinking outside of the band, orchestra, chorus, jazz ensemble context? Like Gamelan music or drumming or?

Jeff Torchon: Yeah. I use world music only because I thought that more people would know the same thing. Even though world music is problematic in my mind, in terms of that term, most people still know world music, the Gamelan, the West African drumming, the Chinese [music], Japanese - all that as sort of the world music thing. So, that's what I was going for with that, just so we'd all have the same rough definition. I'm interested in if you have a jazz or Afro Cuban experience, I would love to hear that, too, because to me, that is definitely outside the Eurocentric Western canon.

Tom: Yes, yeah.

Jeff Torchon: That's all fair game.

Tom: Okay, that helps for all for all of the answers. For the future too.

Jeff Torchon: Okay, great.

Tom: My undergrad was very, what I would say, old school and very Eurocentric. I was in undergrad in the early 90s, about the time that.

Tom: Multicultural music education was kind of the buzzword and so as far as the courses, I was taking, with the exception of one, it was very Eurocentric.

Tom: Music history was European and American music history, with an emphasis on European not so much American. All music theory was that, all my ensemble experience was that as well, although, I was in a brass quintet and we did some different transcriptions that would be non-Eurocentric, but maybe two - very, very limited and certainly nothing outside of tonal music.

Tom: When I had my last year in music history or my last semester, we had a different music history professor come in and in that course, we were exploring 20th century music history. Which wasn't quite complete yet, but in that class we did touch on, and I mean touch, touch on some world music traditions. An awareness that it was out there, but through the lens of – hey, multicultural music education is a thing, we need to be thinking outside of our American and European experience but back in that time the eyes were starting to open and there wasn't a full on embrace of different world musics, but it was an awareness that it was out there and that we should have some sort of experience or background knowledge, albeit pretty limited, as we prepare for teaching.

Jeff Torchon: Okay. But beyond that, there wasn't really much, though?

Tom: No, aside from that one course. We talked about multicultural experiences in our pedagogy classes [in] music education probably junior and senior year. We had some articles review, but beyond that, we didn't really have any hands on experiences - I mean, this was before YouTube. We didn't have very many resources.

Jeff Torchon: Okay. So, then those methods classes are the pedagogy classes – like, I'm sure you took a general music or secondary or whatever?

Tom: Yes.

Jeff Torchon: Primarily, the repertoire even was pretty the standard Eurocentric stuff? Maybe you have the occasional piece from Japan or [a] French folk song or something but?

Tom: Right, yeah, French folk song, Korean folk songs were certainly part of the dialogue but - so I did my undergrad in [a particular state], which is a pre K through eighth certification or a six through twelve. I did have general music. But it was it was ancillary to ensembles. You might be teaching middle school general music or high school general music but we're really gonna talk about ensembles and pedagogy. But I can tell you, this isn't really help, but my wife was a K-eight specialist and she did a little bit more folk song traditions, but it was the American folk song books, not a kind of broader race.

Jeff Torchon: Okay, okay. Just to clarify, you were the six through twelve emphasis right?

Tom: yeah.

Jeff Torchon: Okay, I thought so - just so I would remember. Okay, that's interesting. As a side note - here in Pennsylvania - it's what was K through 12 when I got my undergrad, but now it is pre-K through 12 and I think automatically I'm just certified with that now, because that was the new law.

Tom: Right

Jeff Torchon: Yes, that's interesting because I didn't really get as much secondary - I did [get a lot of] primary because I think more of the jobs are in primary, anyway.

Tom: Yeah, yeah, and in [a different state,] it was a pre-K through 12 certification, which I had to take the PRAXIS exam to transfer my certification from [one state] to [another].

Jeff Torchon: Alright, cool. So, beyond those courses that you said a little bit of world music, did you - you didn't seek out anything, or maybe there wasn't anything to seek out?

Tom: Yeah - I did my Masters shortly afterwards – in both cases – well, okay so for undergrad, I didn't know enough in some way to know how to seek out. I was like - oh it's kind of like what we're doing, okay - and I sort of had blinders on in a sense. It was more like: Well, this is what we do and oh yeah we're gonna - Okay, I see that's happening over here and we're going to add it in to flavor things, but it didn't seem to have the weight of importance that it does now, it definitely feels now. In my graduate work, again, actually I had less discussions about multicultural music and it was a very traditional approach in my graduate program, although I did take a fascinating class - Music of the Holocaust, which isn't world music, but it was kind of the first class that really opened my eyes and say oh there's a really rich wealth of music history and heritage out there that I don't really know about. That was a really interesting class, for me, my Masters, but it was really my first head-on collision in my Doctoral classes and I took a class titled African Music, but it was really West African music and that was the first time that I took a real deep dive into culture, music and how music and dance and storytelling and history and marking moments in time in the life of individuals and how they're all woven together in different cultures in West Africa - that was the first time that I've really like - Oh, I need to be doing more. What I've been doing - it's very Eurocentric - so it was really eye opening to me.

Jeff Torchon: Okay, and that was in your Doctoral program?

Tom: Yeah so that was like late 2000s – 2006 or 2007. Somewhere in there, it was the first time that – I was kind of gob smacked by what I didn't know.

Jeff Torchon: Okay, and that class was it more of a theoretical presentation type class or was there hands on playing and singing and dancing and all that?

Tom: There wasn't hands on singing and dancing and playing. It was a lot of - I mean this is start when we had a lot of recordings available so certainly we delved into that. It was as much of looking at culture and historical circumstances and colonization and the effects of colonization added on that continent and specific to that area and how that created, for better or worse, mash different people groups together and the results of that and right up through traditional styles right up through current trends in popular music in that region of Africa.

Jeff Torchon: Okay.

Jeff Torchon: I'm just curious, how do you feel - I mean it sounds like it was a really good course, but how do you feel about it being more of the lecture, theoretical style, as opposed to you playing every day or dancing?

Tom: Yeah – for me, it was more comfortable that I didn't have to put myself out there in a way that was new, but because of that, it was also not as immersive as I would have liked. It was approaching it from an academic standpoint, rather than, really, how traditions like that should be experienced, which is hands on, immersive, personal and connected to the community.

Jeff Torchon: Okay. Yeah, and I mean it sounds like it was phenomenal - I actually wish I could have taken a course like that. At the same time, it always goes back to how are you learning this music from another place and are you learning it through a Eurocentric lens and what does that do to it or not do – it doesn't make it right or wrong, it's just more interesting to see.

Tom: And I will say for that particular course - what was so difficult at the beginning - our professor kept saying you're to go back to your mindset because that's your bias - you can't think of this rhythmically - you can't think of this in a Eurocentric - you can't think of it [as] metrical, you can't think of it in terms of - you're looking for things that don't translate, you're looking for things that don't exist because different things exist, and you need to recognize that different framework, so that's one of the aspects I really grappled with in that course that I really appreciated was the ability – recognizing I have a Western bias, recognizing the way I value or attached value to music is because of my Western bias and kind of breaking that down for me to see - just because it doesn't fit in the box that I've constructed, it doesn't mean that it doesn't have immense value and immense meaning.

Jeff Torchon: Okay, that's fabulous, that's great. And then, so briefly going back into your undergraduate time, were there are other ensembles that were world music focused, maybe you didn't participate in them, but were they there?

Tom: The closest – so, no - the closest was Gospel choir, which I sang in - which was taught from an oral tradition, not from any music. So the approach was completely different, but other than that no, my very orchestra, band, choir, madrigals, brass quintets, chamber music and of course, musicals.

Jeff Torchon: Okay, and then in your Masters and your Doctoral program, would that be pretty similar?

Tom: Yeah so my Masters – I worked with band and orchestras for instrumental conducting and my Doctoral work, because it was centered in music education, and I was doing it part time for a number of years, I wasn't involved in any ensembles on campus or anything like that.

Jeff Torchon: Okay, all right. Great. So then sort of transitioning into the classroom - if you were to think about what world music experiences you give your students now - I understand that might look a little different now than it did two and a half years ago, so I think we can be broad in that sense. What sort of things have you done or do you do now?

Tom: For the performing arts tutorial, that class is structured - the student takes the lead really in terms of what they're looking to accomplish for portfolio, audition repertoire, things like that. I have a little less opportunity to stretch because they're looking not to do something outside of their comfort zone, but something that's going to showcase their current abilities and to match that to what they're looking for for the next steps out of college. For guitar class we do - I approach from a wide variety of angles – We're kind of anchored in tonal music because it's guitar, but we look at – first of all, all styles of reading - we're reading regular notation, reading chord symbols, we're doing improvisation, we're reading tablature, we're learning finger picking, we're looking at blues and pop and a little bit of jazz and we're looking at the classical guitar approach too. All at the same time throughout the course of a semester. As far as world music, some of the pieces we do are outside of the Eurocentric and American-centric traditions.

Tom: However, I would say, we do a lot of traditional music - folk songs and whatnot - but it doesn't skew as far as - and partly because of my training or lack thereof on guitar - doesn't skew too far from our book in the supplements that I bring into class, and we also do some songwriting in those classes, collaboratively in small groups, and then we also do some individual songwriting towards the end of the semester. Actually in my ensemble classes, I have a little bit more leeway, even though we're not doing music that I would consider world music. I do a fair amount of exposure with those classes. I structure my ensembles based on individual and ensemble skills, music philosophy, critique which is my inroad for that and then of course, performance, right? For critique, I bring in - I put recordings together, either myself playing, but also YouTube is being a really great resource and pairing that with philosophy - philosophical discussions about what meaning and music is, where meaning lives, how different areas of the world perceive music or use music or how does it function in their society. And, so I'm really able to - not like every week but, to do something once a month on critique and philosophy, where we were thinking and listening to music from outside of our experiences and approaching it from not a 'wow that sounds strange and different to me' but approaching it from a 'let's talk about.' What this music means in this context and even though it may sound different to us. that doesn't make it - kind of going back to my

African music experience - doesn't make it not valuable. What is the value in it and what can we draw from that and how does that inform our own Eurocentric bias?

Jeff Torchon: Okay. Going back to the tutorial for a second - so you facilitate more than prescribe exactly what they're doing but, but you said they keep within their own comfort zone, a little bit?

Tom: Yeah.

Jeff Torchon: Okay, so then it seems you're trying to bring in lots of different things - you're trying to bring in the Eurocentric or the European side, the traditional side, and then intersperse it with other things and trying to teach how to think and conceptualize the music, whatever it is, as opposed to this being the best thing ever, it's just one thing compared to something else.

Tom: Right, yeah.

Jeff Torchon: You talked about that African music class, but where else have you learned about different types of music? Has that been YouTube? YouTube's great, I love it. But has that been professional development or other ways to do that?

Tom: Yeah, I use YouTube as a resource, but it's not necessarily a great prescribed, dive-in, bit of who knows what you're going to get? For me, it's been through professional development - for a little while there was a lot of momentum around setting up a steel drum set up here, which...where I was teaching [before], there's a lot of steel drums - a lot - and they've been around for a long time. There's a lot of K through 12 and community based ensembles. I did a lot of professional development around music from Trinidad and in that tradition I've done some work in typical conferences and workshops. I attend with an eye towards: are there are resources out there that I'm not aware of that I can be incorporating in my classroom that are better than one I'm using or more supportive of finding a prescribed pathway that really makes a bigger impact of what I'm doing inferentially? Or, as an aside, in our ensembles we do a lot of discussion about representation and identity and making sure that we're not - we don't play a lot of dead white guys in general - We do especially more contemporary as more and more non-white male composers are being published and more widely available. As classes, as ensembles we choose our music - I don't choose and tell them what we're doing - we collaborate and make that decision together. Through that lens, we think about representation and pulling in different styles. In orchestra, we're doing a Brazilian again - we did a tango last semester - we're doing a Brazilian Bach marriage that's with some improv in the middle, a little bit of a dance style. So, those types of things I'm looking at a lot - central to our ensemble work. That's where, for me, that's where most of my kind of expanding happens - workshops and my own personal training and reading and then also thinking about continuing to open up what we're performing for our students and for our musicians into a wider perspective.

Jeff Torchon: Okay. That seems great because it seems like it's a multi-faceted approach - you've got all these different things that you're trying to pull in.

Tom: Yeah, and sometimes it's really intentional and other times it's more haphazard - as things roll, I get really excited about something and I'm gonna pull it in, because I think I am at a bit of a deficit in a lot of ways - I wish I was born 20 years later, I could have - my undergrad in particular would have been much different, and it really confined me in a way that I wasn't aware of for many years. Oh, we will do the classics, we will do the classic band repertoire, Holst and Eurocentric white guys.

Jeff Torchon: Right, exactly and now it's a really different world, I mean there's still a long ways to go, but it is an interesting thing – 20 years makes a big difference, but things still move slowly in certain departments. Are you the only music teacher at [at your school]?

Tom: No - we have a lower school teacher who does general and choral, mainly general – choral is in fourth and fifth grade only and so we have that one person, and then we have a lower school [and] middle school instrumental - does bands four through eight.

Jeff Torchon: Okay.

Tom: And we have a part time strings teacher who does strings four through eight and we have a middle school upper school choral teacher.

Jeff Torchon: Okay.

Tom: I'm only doing instrumental in upper school and kind of part time in that the other half of my job is residential life - I oversee our Residential Life program. So my course load – if I were just doing music, it wouldn't be full time. I do orchestra and other things like that also.

Jeff Torchon: Okay- part of the nature of Quaker schools, right?

Tom: Yah.

Jeff Torchon: I don't think I was ever actually a full time music teacher, because I was an upper school advisor for a number of years, like a dean kind of role, I ran the activities program in the middle school my first couple years - I get the multiple hats.

Tom: Right. Yes, and I think that's both Quaker school, independent school, especially for the arts - tends to be the kind of mode that we're all in.

Jeff Torchon: Yeah, definitely. So, then speaking about Quaker schools – you're at the school 12 years you said, roughly?.

Tom: I think so. Sounds right.

Jeff Torchon: And this is my own personal knowledge, like, I know that [your school] takes Quakerism pretty seriously. I'm learning that not all Quaker schools - I knew this before - not all Quaker schools do that [in] the same way. I'm curious about Quaker testimonies like the SPICES and how they connect with your teaching specifically of world music, if at all - and that can be intentional or maybe you never thought of it before, but you realize it happens - testimonies and world music in your teaching and how they might connect or not.

yeah.

Tom: Yeah, they definitely connect and sometimes it's a real apparent connection for me and other times it's more tangible - but certainly the music that we do - I think about the testimony of peace and we don't do any music that could even be remotely glorifying violence or war or things like that - I don't do a lot of marches in fact the last time I did a march at all was *The National Game* by [John Philip Sousa]²⁵, and that was like 8 or 10 years ago, because I feel like it's too closely affiliated with a military tradition and I avoid that. Even some of the pieces that we'll do in our ensembles, but also in guitar class - I'm really approaching it from the lens of - Does it align with a peace testimony? Does it align with having multiple voices heard, which I know isn't technically a testimony but think of that as an infusion of Quakerism that we like to say - truth can come from any corner of the room at any time. And I like to think of the pieces that we do and the traditions that we uphold as being reflective of that. So, that's the big one for me - I'm thinking about repertoire and appropriateness, in light of Quaker testimonies. So stewardship, peace, integrity, community - I mean our community decision making process and - guitar, that's also community guided - I often give menus [for] my ensembles - menus of pieces - five different pieces that we could learn, which one do you all want to tackle? Which one speaks to you? Pedagogical goals are in all of them and [they don't] have to be my goals, it can be what we decided as a class as a little microcosm of our community. I would say, those are the big ways that Quakerism comes up in my classes, aside from our discussions around identity and representation.

Jeff Torchon: That's fabulous. Some really strong connections and like you said, some of them just happen to align with Quaker values, they don't necessarily have to be, but I think that that really makes a lot of sense and then you talk about the facilitating in that tutorial and to me, that brings up *Meeting for Learning* and Parker Palmer and that sort of work that I think is really powerful and is in some ways, really hard sometimes in education. I know that happens in non-Quaker schools as well, but a really big part of Quaker education. Thank you.

²⁵It's a march about baseball, which is why I selected it. Complete with "bat" sounds in the dogfight section. That was the last march I did and it was about eight years ago. Again, military tradition and marches are so intertwined that, unless it is a piece that is more farcical like this particular march, I try to avoid it.

Jeff Torchon: I've asked [that question] a bunch now, and I think it's in the survey too and it's interesting the responses [that I've received, and just to get a sense of how folks are thinking about it, or if they are not, or you've been there 12 years, I spoke to a teacher has only been there a year and that's going to obviously be very different in terms of how they incorporate the Quaker testimonies.

Tom: Especially if they don't have a Quaker background, which I didn't either. This is my first Quaker experience was coming down to teach at a Quaker school.

Jeff Torchon: Well, something [is] obviously good about it [if] you're still there.

Tom: Yeah, I love it here. I love waking up every day and getting to do what I get to do - and thinking about Parker Palmer and - teachers, especially younger teachers, this was me: 'this is what we do, there's no room for - this is what we're going to do.' And, as I get further along in my career and especially here at [my school]: 'yes, let's talk about we're going to do.' It doesn't really matter if we do exactly what I want to do - we're gonna learn, we're going to enjoy what we're doing and we're going to be better people because of it. The pathway is not as defined and rigid as it needs to be.

Jeff Torchon: Yeah and, in some ways, that's simplicity, right?

Tom: Right .

Jeff Torchon: You give more options, but in some ways you're less stressed about the rigidity of what you need to have happen and it frees things up to really happen as they're going to happen within the confines.

Tom: One thing I would add in – military - we don't do any patriotic music as well, not because we're not patriotic. We have a lot of students who are international too. Partly, to not alienate our students who are international - we don't play *Star Spangled Banner*, we don't do *God Bless America* [or] any of that. Partly because, especially right now, because patriotism is kind of affiliated with right wing policies and approaches - for me, even flying an American flag feels not like it used to. We don't have flags on campus or Pledge of Allegiance or oaths, kind of the traditional Quaker approaches to things like that.

Jeff Torchon: Okay. I'm just curious, the international student population, are they - I know some schools that that program is more Chinese students. Is that similar at [your school] or is it many different places [that students are from]?

Tom: It's a bit more intentional. We have a school set quota for how many students we admit from different countries. So, in a given year, we might only admit four or five Chinese students. Four or five Korean students. I think if I remember the statistics, we have 24 different countries represented here and our international students make up around 20% of our upper school population. And our upper school population has leaned much more [towards] a higher percentage of students of color - 40% or something like

that - which is a huge change from where it was even 10 years ago. Our Dean of Admissions would say we could fill our school with Chinese students but we don't – not because we don't want Chinese students, but because...[we want] a wide variety of representation from a lot of different countries and it doesn't become about one country.

Jeff Torchon: Okay, all right. That's really interesting to hear because that is a different approach compared to some other schools, for various reasons. So then, you might anticipate my next question now that I know that. So, how does that play out in your classroom - I understand that music might not attract - or maybe it does - the same amount, 20%, but I imagine you have some international students in your classes and so does that intentionally or tangentially influence the type of music that you would do in the classroom or other things like that?

Tom: Yeah, it definitely does and I think each of my classes has a little different composition that remains - not that it's static year to year - but our string orchestra tends to be more international students than band - I have international students in band but not as many as in string orchestra. Jazz band tends to be more domestic students, although - so I usually have like six to eight students in jazz ensemble and one of them will be an international student on any given year this - particular year all of my students are domestic which is unusual - I usually have one or two - one year, I had three international students, actually – so a third of the group that year was international. Guitar class is pretty 50/50 - international and domestic and draws the most diverse student representation - partly because it's accessible for anybody - I very clearly state: 'this is not for somebody who's ever touched a guitar.' Let's figure it out, how to play - I don't attract a lot of people that had any experience and because they have to have a fine arts credits, or three arts credits, it becomes a: 'I want to do something in music and I don't want to sing, so this is a great option for me.' I think digital music, which is a course that's also offered here, I don't teach it, the choir teacher teaches that class, that's another inroad for the students but it does effect what I'm putting in front of students and certainly I think about windows and mirrors in repertoire. I had a really illuminating conversation with a Korean student six years ago, because we did several pieces by Chinese and Chinese American composers and this Korean student said to me: 'it's really great we're not doing European music all the time Teacher [Tom] but as a Korean student, I haven't seen anything by any Korean composers or Korean American composers in this class and that hurts me.' I think about the composers and the style of music I'm putting in front of people, with an eye especially towards who's in my class because I want them to see themselves - I want our female students to see women composers and I want our black students to see that we're doing compositions by black composers - windows and mirrors are very important to me because it's important to my students and it's important to me - regardless of my students it's important for me to expose even if I had all white students – it would be important to say: 'not everyone's a white composer, especially white male.'

Jeff Torchon: Right and that's really important work and I'm glad - I mean I shouldn't be glad one way or the other - I'm just collecting data, but it's nice to hear and illuminating because I think that is the - as I'm reading more and more research and as I wrote my

lit[erature] review - that's a pretty big component in multicultural and so it's one thing to talk about, it's another thing to actually talk about it in the context of doing it and so connecting theory and practice I guess is my point, like you saying that, me reading it, that's going to be really nice connection - that's what we want and beyond that connection, that's just phenomenal that a student came to you and talked about that and now you are intentional even more so in how you select repertoire and why.

Tom: Yes, especially from a culture where there's a lot of reverence for teachers and if you ask a teacher a question - coming from a traditional culture – if you ask a teacher a question, it's actually insulting, so to have that student feel empowered enough to come to me and say this is what I notice and would love to see a change. I always hold those conversations, even if they're in a moment - I'm not doing something I should be? No! I think it's hard for me to in the moment to see but I always have to recalibrate and say yeah, this is a big deal that someone is saying this to me, I need to listen, especially with my lens of privilege in mind.

Jeff Torchon: That's phenomenal. I'm aware of the time, and I have one other area of questioning that I just want to briefly make sure I ask and it has to do with performing. I understand that Covid may have played a role in not doing as much, but what sort of performance opportunities do you pursue outside of your teaching and are any of them world music focused?

Tom: None of them are world music focused and that is not a deliberate choice, but it's kind of an intentional choice – I'm not intentionally choosing not to do world music but I'm also not like looking for opportunities - I'm not aware of any opportunities in the West Chester area aside from there's some African drumming classes, but that's geared towards elementary and middle school students at the local music store. Partly, I'm not aware of any. I am very active as a horn performer and a lot of what I do doesn't lend itself to world music by nature of my instrument and the opportunities in the community for ensembles. I play with two, three, depending on the year - I play with [an] Orchestra, I'm assistant principal there, I play with [a university] Symphony where I'm assistant conductor as well, and I play [with] [a local] Pops [group], however we haven't gotten together as an ensemble since pre-Covid - maybe this spring we will be performing and I play at times with [a local community] Concert Band, as well as [other local] Concert Bands and I play in church, although I haven't really been to church in-person since March 2020. We do YouTube church at home because our church does not have a mask policy, which means we're actually in the process of going elsewhere. Those are the performance opportunities I've pursued and kind of ingrained into my yearly schedule.

Jeff Torchon: Okay, all right. That's helpful because part of this study was originally - do performance experiences outside of the classroom influence what you do world music wise in the classroom and I imagine that work that you do informs your teaching, but if you're not doing world music...

Tom: Yeah and actually I would say for my ensembles, although it's been better in the last few years, [the one orchestra] is definitely thinking a little bit more of having

different compositional couples or voices, [the university ensemble] is starting to do that, we did some William Grant Still pieces the last couple years, but it's actually the opposite experience when I go to play in these ensembles, I'm like 'oh look at all the dead white guys we're doing this year or this concert.' I react to that and I go back to my classroom [and say] 'we're going to do this instead.' [I used to] play ensembles, community ensembles in [the place I used to live and teach], 'Oh, that was a great piece, I'm going to take that and do that in my high school group and now it's a 'yep, got to do that piece again, that was great, enjoy playing again but not going to do that piece in my group.'

Jeff Torchon: Well, I'm glad you said that because that's actually really valuable because you're not playing world music ensembles and bringing that back, but you playing in the non-world music ensembles or the traditional groups makes you want to do non-Eurocentric music in your teaching even more and to me that's just as powerful, if not more powerful than learning in a drum circle and then bringing it back to your classroom. I'm going to flag that my mind. So, I'm aware of the time, those are really all the questions I have - you've given me a lot to really think about and I'm really grateful that you've taken the time to participate, so thank you.

Tom: You're welcome and if there's any follow up questions or anything you have, feel free to let me know, I'm happy to help out. Although, I know the more follow-up questions, the more transcriptions there are, so maybe you don't have any, but if you did, feel free to reach out, I'm happy to tag in and respond as you need.

Jeff Torchon: Okay, thank you and I will share findings as they develop.

Tom: Yeah, I'm really curious to see your research and see what it says about Quaker schools in particular. That'll be really illuminating and I'm glad you're investigating - there's really not a lot of research in Quaker schools in general and, specifically, in this area - I'm not aware of any.

Jeff Torchon: There's nothing.

Tom: This is important work that you're embarking on - so, don't give up hope, even if it feels isolating or really narrow it, I think it has great ramifications for our Quaker educator community.

Jeff Torchon: Thank you, I appreciate that. I need to hear that every now and then.

Tom: It's hard to as the months go by, and yes it's and you're in the weeds it's hard to see that but yeah keep on it. Don't give up.

Jeff Torchon: I will - nice to meet you, Tom.

Tom: Yes, nice to meet you too, Jeff. I'll see you later.

APPENDIX S

INTERVIEW TRANSCRIPT: STEVE

What was your undergraduate degree in?

It was a double concentration in German Literature and Music (performance)

Do you have any other degrees? If so, please share them.

M.M. in Music Composition from a [public, suburban research university] and a D.M.A. in Music Education from a private, urban research university]

What courses do you teach at your current school?

Introduction to Music (general music with elements of performance, theory, composition, history, ethnomusicology); Composition and Songwriting; Guitar for Beginners; Piano for Beginners; occasional Topics in Music courses (usually some aspect of music history/culture); the Musical; Chamber Ensemble; Choir; private lessons; I used to teach Middle School General Music too until this year

How did you become interested in world music?

I took an undergraduate Ethnomusicology class, which made me question some of my assumptions about music.

What types of world music training/courses did you experience in your degree programs (if any)?

The undergraduate class mentioned above, along with a course on the Blues in my DMA program. Some of my other doctoral classes touched on ethnomusicology and the importance of teaching world music but weren't specifically about those topics.

What types of world music experiences (regions, lessons) do you include in your classroom?

In my Intro and General Music courses, I usually talk about basic elements of music (rhythm, pitch, melody, harmony, timbre, texture, form, expression, etc.), and I then talk about how each is approached/included (if at all) in a variety of world music cultures. Toward the end of the course, I also spend a week or two on a "World Music Sampler," where we talk in more detail about a few music cultures from each populated continent.

How did you learn about the various types of world music that you teach?

I taught at an undergraduate level "Music Cultures of the World" course at Marist College. In preparation for that, I read the textbook, and did some additional listening and research. I also have students from around the world at [my school], some of whom have enjoyed teaching me about the traditional music cultures of their homelands. Some choose to perform that music at our school concerts.

Do you participate in professional development for world music?

To a limited degree. I participated in a samba workshop as part of my doctoral program a few years back. I also attended workshops on Georgian choral singing in 2018. Last year,

I invited a Cuban drummer to speak at Oakwood. We've also had traditional Chinese and Vietnamese performers come to [my school].

How does teaching world music connect with the Quaker testimonies (SPICES) that underscore Quaker education?

I think teaching world music relates to at least several of the testimonies. I think it can help people better understand and appreciate other cultures, which can promote Peace. In addition, it relates to the testimony of Community in that my school and the surrounding area include people from many different countries and cultures. Teaching world music honors each of them, promoting Equality, and potentially creating a superordinate sense of community beyond each individual's specific background.

What types of performance opportunities do you pursue outside of your teaching life? Are there any that are related to world music?

Not directly, unless you include blues and/or jazz under the umbrella of world music

What are others?

I've played with professional orchestras and pit orchestras for musicals. I've played with concert bands, jazz bands, and rock bands.

In what way(s) do these experiences inform your approach to music teaching and learning in the realm of world music?

Even if the type of music I perform is almost exclusively Western, I often think about what I perform through the lens of ethnomusicology, which helps me better understand and discuss other music cultures.

APPENDIX T

INTERVIEW TRANSCRIPT: CHARLES

What was your undergraduate degree in?

I have a BA in Music with highest honors and Math (double major) from [a private liberal arts college]. Additionally, I completed a senior thesis in choral conducting.

Do you have any other degrees? If so, please share them.

I have a Masters in Music and Music Education from [a private, urban research university].

What courses do you teach at your current school?

I teach general music for students in PK-8th grade that is split into several mixed-age groups: Pre-K and Kindergarten, 1st and 2nd grade, 3rd grade, 4th and 5th grade, 6th and 7th grade, and 8th grade. Additionally, I teach several math classes; this past year, I taught a 6th-grade prealgebra class and an 8th-grade geometry class. On top of that, I direct the music ensembles at the school, which include the chorus, the hand chimes ensemble, and the strings ensemble.

How did you become interested in world music?

I suppose I've always been intrigued by music outside of the Western canon because it was so different from what I had grown up studying in my classical piano lessons and singing. I was exposed to some of it in high school through the International Baccalaureate Higher Level Music course, but I got to learn more about it in college through a course I describe below.

What types of world music training/courses did you experience in your degree programs (if any)?

In college, the only world music course I took was a course in 20th century and world music. In addition to looking at the standard composers and repertoire from the 20th century (Stravinsky, Cage, Glass, etc.), we also discussed Orientalism, Noh opera, Balinese gamelan, and some African traditions. There was probably more that I've since forgotten about.

What types of world music experiences (regions, lessons) do you include in your classroom?

I am still figuring out how best to include world music experiences in my classroom, especially given my lack of training in the subject. This past January in my 6th-and-7th-grade class, I did a several-week unit on traditional music of Native American people as well as how Native American musicians have combined it with folk, rap, and EDM. I had planned on continuing a World Music survey, but I ended up scrapping the idea in order to focus on the music surrounding 19th- and early 20th-century immigration to the United States which better connected with what the students were learning about in Social Studies. Additionally, I wasn't happy with the mostly lecture-style way I was teaching World music because it did not engage the students well.

How did you learn about the various types of world music that you teach?

Do you participate in professional development for world music?

I had one professional development session around teaching West African drumming, but considering I've never had a set of drums for the whole class, I haven't tried to teach it. Additionally, I would need a lot more training before I would feel comfortable teaching it.

How does teaching world music connect with the Quaker testimonies (SPICES) that underscore Quaker education?

It connects in several ways. By teaching world music, students are able to grow in their understanding of different cultures around the world and therefore be more primed to build community with people of those cultures. Additionally, by growing in that awareness, we are working towards a more peaceful world; when you increase understanding, conflict decreases.

What types of performance opportunities do you pursue outside of your teaching life? Are there any that are related to world music?

No, sadly.

What are others?

I direct an adult handbell ensemble at a church in NYC and several youth handbell ensembles at a [local] church. Additionally, I just sang in a production of Gilbert & Sullivan's *The Gondoliers*.

In what way(s) do these experiences inform your approach to music teaching and learning in the realm of world music?

I'm not sure they do. Because of the rep I can program for the handbell ensembles, we rarely come across pieces that incorporate world music, and for those that do, I always feel weird because I'm not sure if the composer has appropriated that tradition or if they are approaching it with respect. The conversation about appropriation is always so complicated.

APPENDIX U

INTERVIEW TRANSCRIPT: NICK

What was your undergraduate degree in?

Mathematics, believe it or not.

Do you have any other degrees? If so, please share them.

Not yet. Planning to return to school to get a degree in music.

What courses do you teach at your current school?

Currently I am teaching chorus 5th-12th grades, which includes:

5th grade chorus

6th grade chorus

7th grade chorus

8th grade chorus

Middle School Chamber Singers

Concert Choir (9th-12th grades)

Upper School Chamber Singers (9th-12th grades, by audition)

I also teach music theory when I'm not the department chair.

How did you become interested in world music?

I have been interested in world music since I was a kid because my parents were interested in world music. My father is an immigrant - he was born in Germany but he is Ukrainian. So I heard Ukrainian music growing up when I would visit my grandparents. Also, my dad was a fan of Ravi Shankar, so I listened to those albums growing up, as well. I think because both my parents had grown up for the most part in the diversity of Philadelphia, they both saw diversity as a positive thing and that made it important to me. When I got to college, I actively sought out music from other cultures. I know this admission is enormously uncool (!) but I'll be honest - when I discovered the Putumayo label, things really opened up for me. I KNOW that it was problematic for myriad reasons, but oh my goodness - I ended up buying over half the catalogue on CD. This started probably in 2008 or 2009. In 2006, I had traveled to South Africa and I fell in love with the music there, and it was kind of crazy to get some of the Putumayo "South Africa" CDs and totally recognize the grooves from my travels there. Oh - another huge influence was the David Byrne album *Rei Momo*. I fell in love with that album when I was in high school, and it's still one of my all-time favorites. A lot of my interest in the music of Central and South America started with that album.

What types of world music training/courses did you experience in your degree programs (if any)?

I didn't, I'm sorry to say. Although I took a minor in music, none of the courses said much of anything about world music.

What types of world music experiences (regions, lessons) do you include in your classroom?

I have only been teaching choir for three years, so I'm still finding my footing. That said, in the time I've been doing this, we've performed *Niska Banja* from Serbia, *May We Be Blessed with Longevity* from China, *Betelehemu* from Nigeria. We'll be working on *La Lluvia* from Peru next year.

How did you learn about the various types of world music that you teach?

I research online! I try to give the students as much cultural background about the songs we sing as I can. (In the case of the song from China, I have Chinese students in chorus who can speak directly to the importance of the piece.)

How does teaching world music connect with the Quaker testimonies (SPICES) that underscore Quaker education?

I connect particularly with community and equality when choosing repertoire that is not typically Western European (or American). Because my school is so purposefully diverse, it is essential for the community that I choose music that is also diverse. And, in keeping with the radical egalitarianism of Quakerism, it is important that we recognize and celebrate music of other cultures.

What types of performance opportunities do you pursue outside of your teaching life?

I perform solo at venues [in my city]...and also perform with two different bands... an alternative folk group...[and] a loud rock 'n' roll band. I'm also music directing a new musical about the childhood of a Holocaust survivor.

Do you participate in professional development for world music?

Are there any that are related to world music?

No, but I would very much like to. As I wrote earlier, I'm pretty new to this gig and I'm still finding my footing.

What are others?

Most of my professional development has been around choral teaching basics and conducting.

In what way(s) do these experiences inform your approach to music teaching and learning in the realm of world music?

They really haven't, so far. I was especially disappointed with a conducting symposium I did last summer, which consisted almost entirely of Western European and American music - barely anything from other cultures.