Many Streams, One River: Multimusical Educators in the K-12 Music Classroom

by

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DEDICATION

To the glory of God, from whose throne pours the river of life.

In honor of Amma and Appa, who opened up my first musical streams.

With love to my wife, Sarah, who has been a stalwart bridge over many waters.

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ABSTRACT

In response to the blurred boundaries and hybrid identities that define contemporary landscapes, the field of music education can benefit from the perspectives of individuals who are successful at navigating diverse musical streams. To ensure a high degree of resonance and relevance for all levels of the profession, these insights should come from those who are also familiar and engaged with the contexts of K-12 music teaching. Thus, this narrative study explored the life stories of four multimusical educators to answer the following research questions: (a) How do participants describe their pathways to multimusicality? (b) In what ways do participants portray the dynamics between their musical worlds over time? and (c) How has participants' diverse musicianship influenced their classroom pedagogy?

Data was gathered through background questionnaires, preliminary conversations, and four narrative interviews. Data was first analyzed and interpreted at the individual level resulting in four self-contained chapters, each detailing a participant's story. Subsequently, an analysis of narratives was conducted to identify and discuss themes that cut across multiple stories. The findings revealed that participants' initial pathways to multimusicality largely stemmed from the contexts of family and community. As participants grew older, formal educational institutions and professional teachers exerted significant influence. The salience of third spaces (i.e., locations outside familial or institutional boundaries) as contexts for musical experimentation were especially important in adolescence. Curiosity was a longstanding force in deepening and widening musical understandings. The concurrent and historical dialectic between participants'

musical worlds widened their palette and gave them a holistic view of musical concepts, practices, and cultures. The pedagogical manifestations of these interactions were found to fall within the domains of powerful knowledge, transcultural expression, lifespan engagement, and intermusical networks. The findings of this study provide insights that may benefit the contexts of K-12 music teaching and music educator preparation programs. These include shared responsibilities for artistic growth and the potential for institutions to be sites of musical discovery. The findings also reveal new avenues for future research and scholarship involving individuals from other sectors of the music education network.

CHAPTER 1

Introduction

The time has come for a world that is also brimming with beauty, ingenuity, connection, and peaceful interchange through the transformative power of the musical river that runs through and potentially connects every one of the world's many cultures. (Task Force on the Undergraduate Music Major, 2014, p. 57).

Personal Orientation

"Hey man, was that you playing?" I turn around and Kevin, an African American jazz major, is staring quizzically at me from the open doorway. It was my sophomore year; I was a French horn playing music major who had taken advantage of a vacant classroom to experiment with the (then) novel concept of applied chords on the piano. Shortly before the door creaked open, my tinkering was evolving into a reharmonization of a classic gospel tune. I nod hesitantly, unsure of where this is going and feeling a little sheepish. "Don't take this the wrong way, but I've never seen anyone who looks like you, play like that." I manage a meek smile and a croaked "thank you." His curiosity satisfied, Kevin continues his way and I ponder the meaning of the interaction.

Two decades later, I continue to reflect on this encounter and how in many ways it presaged a life navigating the intersections of nationality, race, musical cultures, and pedagogy. My pathway to this inquiry derives from the overlapping worlds and identities I inhabit. I am a

Malaysian of South Indian descent who has equal parts Scottish planter and South African émigré in his family tree. I am an ethnic and religious minority both in the polity of my past, and the land of my present. I am a classically trained horn player and high school drum major who grew up listening to Indian and Western classical music in Malaysia. I am a graduate of an American university who spent a decade teaching in the Chicago Public Schools by day, occasionally performing with rock bands by night, and regularly playing in church on Sundays. In recent years, I have been pursuing a terminal degree in music while continuing to teach, albeit now with college students.

Variations on the theme of boundary crossing have been a longstanding refrain throughout my personal, professional, and artistic lifeways. These motifs were amplified through my interactions with students and teachers throughout my K-12 teaching tenure. A particularly memorable commentary was that of an eighth grader in my Chicago public school who—having walked in on me recording into a digital audio workstation—opined that "Mr. S, you're like, a real musician. Why are you teaching us? Shouldn't you be in a studio or something?" Although I used to balk at having to clarify my identities, I have come to treasure these exchanges for their role in helping me perceive the many streams that have (and continue to) flow into my musical capacity, pedagogical approach, and professional identity.

I entered my teaching career firmly centered in my band director persona, reticent to bring my other musical lifeways into the classroom. Perhaps I feared that they would somehow detract from my professionalism or put my precarious classroom management skills to the test. As the years went by, I became more secure in the mechanics of the job and began to build a good rapport with students. Nevertheless, my gains in expertise and experience were dampened by a sense of unease at the real value of this music teaching enterprise (beyond of course, my

personal job security). I questioned my role in the musical trajectory of my students. How well was I preparing them to have meaningful engagements with music making beyond the walls of the building and the span of their formal education? Were they seeing connections between 'school music' and the musical worlds of their communities, and just how transferable were their musicianship skills to a variety of emergent musical landscapes? I feared that the most my students could say when queried about their experience under Mr. S would be that "he was cool," "we did good music," and that "band was fun." I felt convicted by these thoughts, and the burden became hard to ignore.

In response, I began to draw from a wider range of my musical praxis, using a mixture of formal and vernacular approaches to build conceptual understanding and inspire greater creativity in musical settings starting with concert band and expanding into new offerings such as guitar class, piano lab, and a songwriting elective. Within these contexts, students located concepts such as ostinato and motif across various genres, composed music for their peers using notation software, learned how to play from lead sheets, wrote lyrics for instrumental pieces, experimented with rearranging melodic and harmonic material in rehearsal pieces, and formed student-led ensembles. The goal of this pedagogical eclecticism was to enhance my students' ability to succeed within discrete musical cultures, perceive the transcultural aspects therein, and hone their capacity "to music" (Small, 1998) in various settings. In short, I wanted us as a learning community to not just successfully inhabit, but transcend artistic denominations of genre, generation, instrumentation, and institutionalism to see ourselves as Musicians.

My ability to remix the curriculum in this way stemmed from a growing capacity and desire to navigate the dialects, accents, and colloquialisms of various genres. My access and enjoyment of different flavors in my musical endeavors made me desire similar experiences for

my students. My increased appreciation for personal intersections of identity and music making made me attuned to similar complexity at work in others. While I once yearned for a simple backstory and a linear trajectory to avoid standing out, I now realize that by bringing "all the things we are" (Dolloff, 2007) into the classroom, I was better equipped to connect to my students' complex identities, support their artistic aspirations, and provide a model of transcultural musicianship.

"Hey man, was that you playing?" Seventeen years ago, a question was posed, and it led to me casting my gaze inwards seeking to construe my own multimusical origin story. These deliberations were further expanded through classroom interactions and my continued engagement with music making. In addition to informing my pedagogy, they have given rise to a curiosity about the narratives of others with similar experiences. Today, this disposition finds itself manifest in the topic of my dissertation. The narratives of the multimusical educators in this dissertation are offered to uncover the life experiences that contribute to their multimusicality, parse the relationships between their music making contexts, and uncover the ways in which their diverse musicianship influences their pedagogy. It is my hope that these accounts will bring greater nuance to discussions surrounding accessing pathways to music education degree programs, provide higher education faculty with points for consideration when developing and evaluating curricula, and inspire music educators to leverage the full extent of their musicianship in their professional practice.

Engaging the Zeitgeist of Music and Youth

Scholars have long maintained that each era has a unique spirit, a nature or climate that sets it apart from all other epochs. In German, such a spirit is known as "Zeitgeist," from the German words Zeit, meaning "time," and Geist, meaning "spirit" or "ghost." To better frame this

study it is important to perceive what the spirit of this age might be and its relationship to the musical imagination, aspirations, and aesthetic of young people. When I began work on the proposal for this dissertation in August 2019, *Old Town Road* a hybrid country-rap song with 17 weeks at the top of the Billboard Hot 100 chart was the longest running number one single in the chart's 61-year history (Coscarelli, 2019). The piece is anchored by a trap beat from Dutch bedroom producer YoungKio, layered with samples from the industrial rock band Nine Inch Nails, features vocals by country music star Billy Ray Cyrus, and is propelled by the languorous rapping of Atlanta native, Lil Nas X. The song's rise and persistence has been attributed to its early promotion by adolescents and young adults via memes, video games, social media apps, and streaming music players (Molanphy, 2019).

I offer this observation to illustrate an artistic zeitgeist that is increasingly marked by intercultural interaction (Slobin, 1993), intermusical exchanges (Monson, 1996), and omnivorous tastes (Peterson & Kern, 1996). Representative of this milieu are musicians who have a diminished sense of a frontier between genres and who draw inspiration from diverse styles to expand their palette (Holm-Hudson, 2017; Kardos, 2018). A number of artists who engage in such cross-border work have not only attained commercial success but critical acclaim. In 2017, the MacArthur Foundation awarded their prestigious "genius grant" to Rhiannon Giddens, a classically trained opera singer whose interest in the African American string band tradition has led to artistic projects that reveal affinities between a range of musical traditions while reclaiming racialized genres (MacArthur Foundation, 2017).

The long running musical *Hamilton* by Lin-Manuel Miranda is another example of intercultural artistry. The musical presents the life of a United States (U.S.) founding father, Alexander Hamilton through sung and rapped vocals in a variety of American genres including

hip-hop, R&B, pop, soul, and traditional show tunes. The improbable juxtaposition of a pit orchestra accompanying lyrical references to golden age (pre-millennial) hip hop interspersed with razzle-dazzle show tunes garnered enthusiastic receptions by both the public at large and professional music organizations (Petridis, 2017). Since its debut in 2015, it has grossed a total of $529.3 million and continued to bring in about 3 million each month through August 2019 ("Hamilton Broadway Grosses," n.d.). In 2016, it was the recipient of the Grammy Award for Best Musical Theater Album, the Pulitzer Prize for Drama, and eleven Tony Awards (Gilbert, 2018). This inclusivity and artful integration of diverse genres have made the production compelling to a wide demography of ages, ethnicities, and socio-economic classes (Milvy, 2016, 2019; Romano & Potter, 2019).

In a similar vein, the South African based Isango Ensemble has been hailed for its work in reimagining and recontextualizing Western art music for the post-apartheid generation (Swed, 2014). Their version of Mozart's *Magic Flute* features a cast of actors drawn from Cape Town and surrounding townships, eclectically costumed, vocalizing in a myriad of languages and dialects. The orchestra is comprised of traditional marimbas, drums, and found objects with a score played from memory. A jazz trumpet channels the sound of the opera's eponymous instrument conveying the trans-Atlantic evolution of African aesthetics. The ensemble's ability to highlight universal themes through integrating different traditions aims to bridge regional class and color borders and has found resonance with international audiences (Andre, 2019).

The musical pluralism of Hamilton and the Isango Ensemble illustrate the ways in which music can simultaneously affirm and transcend temporal and spatial boundaries. These aural negotiations can be particularly resonant with the increasingly diverse face of young Americans navigating issues of cultural and inter-generational hybridity (Nilan & Feixa, 2006; U.S.

Department of Health and Human Services (HHS), n.d.). These demographic shifts are happening within a "flattened" world (Friedman, 2007) where technology affords easy access to both decades of musical sounds and the trending aesthetic (Steiner-Adair & Barker, 2013). These factors have given rise to a sort of sonic ecumenism where individuals can now curate and project complex self-identities through a dizzying array of musical affiliations (Gardner & Davis, 2013). Convergent and emergent with this changing landscape are the rise of genre-fluid ensembles such as Snarky Puppy, Roomful of Teeth, Punch Brothers, Black Violin, and Red Baraat. The musical pluralism that these groups manifest mirrors the postmodern world that young people and their teachers inhabit. A world where classical, folk, and contemporary traditions not only coexist but freely appropriate from one another, and even themselves (Humberstone, 2017).

In their introduction to a series of ethnographies of youth from across the world, Nilan and Feixa (2006) observed how young people position themselves in plural worlds to various degrees—constituting their hybridity in a range of local, regional, and global identity discourses. The authors surmised that while some identity discourses of youth might strike older generations as contradictory, they are not seen as such by the informants who pastiche a variety of sources in their creative practices. The studies in their book illustrate how young people have assumed a generative disposition by negotiating, filtering, and synthesizing from a slew of "possible selves" (Markus & Nurius, 1986). Brigette Jordan (2008) described ways in which people's experiences have been, to varying extents, "deterritorialized" by advances in digital and online technologies. The ways people pursue knowledge, make social sense of their worlds, and connect with others are less bound by geography, culture or localized identity than in past times. The constant access to distributed, multi-located sources of knowledge acquisition has become a key feature in global

youth culture and has many implications for how young people construct their musical identities (Cremata & Powell, 2017; MacDonald, Hargreaves & Miell, 2017; Pignato & Begany, 2015).

Parsing the Genres

The division of genres into the domains of formal-classical and informal-vernacular might rightfully be critiqued as a simplistic and imprecise dichotomy (Folkestad, 2006; Myers, 2007). Nevertheless, these terms serve well as a sort of descriptive shorthand for streams of musical cultures that can overlap but are often viewed (rightly or wrongly) by the public and academy as having distinctive histories, approaches, pedagogies, and contexts. For the purposes of this study, *formal-classical* music will encompass musical contexts primarily characterized by interpretive performance from standard notation of music grounded in Western European classical traditions. This would naturally include the large ensemble contexts of concert bands, orchestras, and choirs that dominate (middle and secondary) school-based music education in the United States.

Defining *vernacular music* is a challenging task as scholars have often used it alongside and interchangeably with terms such as popular, and informal to describe music/musicians found outside of schools (Adams, 2017). Despite the problematic nature of this terminology, vernacular serves as a convenient encapsulation of music that evolved and primarily 'lives' outside of formal school settings. In his exploration of hip-hop pedagogy Kruse (2014) chose to use this term because it "implies use by common (i.e., not necessarily formally schooled) people and relates to traditions of a common (i.e., similarly experienced) time and space" (p. 14). O'Flynn (2006) suggested that vernacular music offers a useful way to envision "distinct musical communities as well as more fluid networks and scenes" (p. 140). Building from Turino's (2008) notions of participatory music-making, Adams (2017) explained his conception of

vernacular musicians as "those who learn, teach, create, and perform music primarily through aural skills and participatory methods, both alone and with others, in accordance with common social, historical, and cultural contexts (locally and/or globally)" (p. 20).

Statement of the Problem

If this is the world that our students live in, then it is crucial for music educators to grasp, connect, and dialogue with it with the goal of expanding students' musical aesthetic, expressive range, and creative approaches beyond the closed loops of classical or vernacular approaches. Unfortunately, K-12 music education is ensconced in a longstanding and ongoing crisis of relevance stemming from its detachment from musical landscapes outside the classroom (Abramo, 2009; Arasi, 2006; Bowles et al., 2014; Davis, 2005; Elpus, 2015; Green, 2001). This insularity is often attributed to music teachers' narrow pathways to academic success, requirements for professional certification, mono-cultural profiles, and focus on western-classical genres (Brinckmeyer et al., 2010; Isbell, 2007; Kruse, 2015). These closed loops of professional induction and practice lead to classrooms that fail to leverage students' informal musical knowledge, celebrate connections between musical geographies, creatively integrate conservative and fluid traditions, navigate complex identities, or build capacity for lifelong musical independence (Jaffurs, 2004; Seifried, 2006; Soderman & Folkestad, 2004; Woody, 2007).

The 'academy' has not been oblivious to how the changing tides of musical tastes and production are creating new considerations for their graduates. Recognizing the magnitude of these changes and challenges, the College Music Society decided in 2013 to create a national-level Task Force on the Undergraduate Music Major (TFUMM) to consider what it means to be an educated musician in the 21st century. The ensuing report and recommendations were

structured around the three pillars of creativity, diversity and integration. TFUMM called for the uniting of "style-specific (for example jazz Hindustani, or European classical) and stylistically open approaches" that would result in positive outcomes for the study of both "conventional interpretive performance and contemporary musical exploration" (p. 18). The integration of musical traditions from a variety of geographies was projected to "expand the creative process in ways that are relevant to both traditional and contemporary music" (TFUMM, 2014, p. 58). Noting the dichotomy between the general public's interest in music and the small percentage of students who participate in formal school programs, the TFUMM cited a clear need for music educators to build learning experiences that reach larger numbers of students, particularly at the secondary level. Similarly, Schippers (2010) noted that the richness of cultural diversity presents not only new possibilities but also major challenges to music education and its school environments. He warns that ignoring the dynamics of the environment may lead to less successful education and ultimately the loss of the basis for existence of institutions.

Observing that a diverse and fluid school population has made routine expertise insufficient, Allsup (2016) stated an urgent need for an increase of music teachers' capacity to respond to the multiplicity of modalities available in order to create opportunities for their students' success. Acknowledging music teacher preparation programs can never prepare educators for all future developments, he offered that an emphasis on uncovering teacher potential and a disposition towards expanding capacity over the long-term are promising ways to help music educators move fluidly between musical worlds. In line with Allsup's (2016) vision of teacher quality, there is a need for research that encourages music educators to adapt to "what is" and "what might be" (p. 19). Such work can help them to embrace their agency and draw

from all that they are (Dolloff, 2007) in artfully balancing the forces of tradition, transformation, heritage and hybridity.

In response to these challenges, scholars have called for pedagogies that might build bridges between students' in- and out-of-school musical experiences (Rodriguez, 2004), artfully "crossfade" transitions between learning environments (Tobias, 2010), and continually "remix" curricula to balance the forces of replication and transformation (Allsup, 2014). How might these pedagogies be constructed? O'Flynn (2005) suggests that the key to fostering high quality cross-cultural connections in music education is to use an intercultural approach to examine how individuals and groups negotiate across the diversity of their musical worlds. He contrasts this with the longstanding multicultural referent which acknowledges musical pluralism, but studies it within the boundaries of its originating culture. Proposing that "musicality can be regarded as the bridge through which such differentiated cultural experiences are integrated" (p. 198), O'Flynn advances Ingrid Monson's (1996) term *intermusicality*, used to describe the phenomenon of musicians importing specific practices and nuances from one style or performance context to another. Employing an intercultural and intermusical perspective can help researchers understand how multiple norms and notions of musicking manifest within an "integrated experiential plane" (p. 199).

Purpose of this Study

Writing on the topic of balancing multiple identities in music education, Lori-Anne Dolloff (2007) advances the need for more research that investigates the dynamic between teachers' personal music making and their classroom dispositions as well as the influence of professional identity on their out-of-school artistic practices. Through understanding how multimusical teachers leverage their knowledge to create a "welcoming" (Higgins, 2012)

atmosphere of inclusiveness, we might better grasp how to prepare preservice teachers to build solid musicianship and elicit expressive musicality across familiar and unfamiliar music cultures (Elliott & Silverman, 2015). Uncovering the processes of negotiating between worlds can be helpful for music educators navigating the musically pluralistic "youthscapes" (Lipsitz, 2013) present in culturally diverse societies such as Australia, the United States, Canada, and the United Kingdom. The premise for such investigation is also bolstered by a growing body of scholarship that suggests that a music educator's personal interest and experience with a variety of musical cultures and genres can be significant factors in their desire and ability to enact curricular change (Butler, 2009; Shaw, 2016; Tobias, 2010; Vasil, 2015). In-service teachers are well positioned to translate philosophical ideals regarding intercultural competence into pedagogical reality (Campbell, 2019; Kruse, 2015). As Schippers (2010) notes, "the skills and attitude of the teacher are central to the success of cultural diversity on music education" (p. 106). Consequently, exploring how music educators with expertise in multiple genres navigate and integrate various streams of music making can inform the praxis of teachers and teacher educators interacting with students moving through 'hybrid identities and plural worlds' (Nilan & Feixa, 2006). Therefore, the purpose of this study was to explore the life stories of multimusical educators who teach in public school settings. The following research questions framed and guided this inquiry:

1. How do participants describe their pathways to multimusicality?
2. In what ways do participants portray the dynamics between their musical worlds over time?
3. How has participants' diverse musicianship influenced their classroom pedagogy?

Theoretical Framework

Estelle Jorgensen (1997) advanced that questions arising from the intersection of shifting cultural landscapes and music education necessitated a search for a new philosophy that could speak to these circumstances. Six years later she revisited this topic, offering the theoretical lens of dialectical thinking to frame the multitude of choices a music educator must consider in the course of their professional life (Jorgenson, 2003). The term dialectic comes from the ancient Greeks and refers to the back and forth of an engaging conversation, where a speaker might take an opposing side just to see where an argument might lead. Likewise, in modern terms, Jorgensen writes that the idea of the dialectic is the simultaneity of opposing ideas "where various elements and perspectives are in tension with each other, one or another coming to the fore at a particular time and place as actors might move about on stage" (Jorgensen, 2003, p. 56). A dialectical stance asks educators to consider the merits of both perspectives and how they might be incorporated together. "Things in dialectic do not always mesh tidily, or easily" (Jorgensen, 1997, p. 69).

With this perspective, I began casting for more philosophical frameworks that might underpin this study, considering the metaphors and analogies that other researchers have employed to visualize the process of connecting musical worlds—that of a bridge linking students' in- and out-of-school musical experiences (Rodriguez, 2004), or the recording studio technique of crossfading to create seamless transitions between learning environments (Tobias, 2010). While both perspectives certainly have value, they were firmly grounded within the K-12 student experience rather than that of a teacher's musical world. I also considered role-identity theory as originally proposed by McCall and Simmons (1966) and interpreted from a music education perspective by Bouij (1998, 2004). However, the notion of a music teacher's role

identities moving in lockstep with social position and expectations was deemed too limiting a lens for this inquiry. Recently, Isbell and Stanley (2016) proposed the linguistic concept of code-switching to illustrate how certain musicians can converse fluently in a host of genres and settings. However, educational linguists have long critiqued the notion of code-switching as endorsing an external viewpoint of languages as discrete systems (Garcia & Kleyn, 2016; Lewis, Jones, & Baker, 2012).

Within bilingual education, the theory of *translanguaging* created by Welsh educator Cen Williams has been offered as a clearer lens with which to understand bi/multilingualism and to maximize learning (Williams, 1996). Translanguaging theory posits the existence of an internal, singular linguistic reality which manifests in different ways according to social contexts (Baker, 2011). Garcia (2009) described translanguaging as "an approach to bilingualism that is centered, not on languages as has often been the case, but on the practices of bilinguals that are readily observable" (p. 44). Contrasting translanguaging with traditional models of bilingualism and code-switching theory, Garcia and Kleyn (2016) stated that "translanguaging refers to the deployment of a speaker's full linguistic repertoire, which does not in any way correspond to the socially and politically boundaries of named language" (p. 14).

An intriguing area of convergence lies in Huib Schippers' (2010) and Ed Sarath's (2017) conceptions of transcultural musicianship. Schippers (2010) proposed a continuum ranging from "monoculturalism" to "transculturalism" as descriptors of least to greatest tolerance for musical practice and cultures. He contrasted a monocultural focus on Western art music with a transcultural understanding of music as a pan-human expression. In between these poles, he positioned the terms multicultural (approaching diverse music as discrete systems) and

intercultural (the occasional exchange of musical ideas) while recognizing that there was likely to be fluidity between positions given the varied expectations and contexts of music education. Schippers viewed the transcultural approach to teaching as an ideal match for the richness of a multicultural society, positing that the incorporation of musical concepts and values from different cultures would increase students' lifelong musical understanding, agency, and success.

Sarath (2017) offered the notion of the "self-transcending principle ... [where] the purpose of engagement in any given domain is to render it a self-transcending gateway to the whole" (p. 9). Any effort to evaluate expertise must be viewed in terms of how well this ability "penetrates beyond its own boundaries to connect with the greater musical world and beyond" (p. 91). Sarath called for a paradigmatic shift from a splintered view of the musical landscape towards one that embraces the "richly interconnected facets of an overarching musical wholeness" (p. 94). He argued for the ascendance of a transcultural model where a core creative-musician identity blurs boundaries and powers "diverse navigation" (p. 98). In approaching the narratives of multimusical educators, this study will draw from the concepts of dialectical thinking and transcultural musicianship.

Research Design

This study employed narrative inquiry which may be understood as both a phenomenon and a method (Connelly & Clandinin, 1990; Pinnegar & Daynes, 2006). Humans often share their experiences and insights in the form of a story. Narrative researchers elicit and analyze these stories as an important source of resonant knowledge for their professional and social communities. Four participants were identified through a combination of critical case sampling and chain sampling (Patton, 2015). Data was primarily collected through four narrative interviews which were digitally recorded and subsequently transcribed. The data was analyzed

and interpreted through the processes of narrative coding (Clandinin & Connelly, 2000), restorying (Creswell, 2007), portions of Fraser's (2004) framework for analyzing narrative data, and a culminating "analysis of narratives" (Polkinghorne, 1995). Trustworthiness was addressed through member checks (Patton, 2015) by which participants were able to assess, critique, and enhance the accuracy of their narratives.

Chapter Summary

I began this chapter by sharing my personal awakening, orientation, and appreciation for the diverse musical streams in my private and professional life. Next, I presented a landscape where musical tastes and creativity are being influenced by the blurring of artistic boundaries and hierarchies. I noted the ways in which overlapping waves of global migration, changing demographics, and technological advances are forging a generation defined by "hybrid identities and plural worlds" (Nilan & Feixa, 2006). I supported my assertions by describing several critically and commercially successful musical enterprises that exemplify musical pluralism and cross-stylistic approaches. Next, I contrasted this vista with the narrower musical frames endemic to school music settings to advance the need for a transcultural approach to music pedagogy in the K-12 classroom.

I considered multiple options for theoretical frameworks, ultimately choosing to draw on the concepts of dialectical thinking and transcultural musicianship. Finally, I made the case for enhancing our understanding of these approaches by investigating how music educators with 'roots' and 'branches' in classical and vernacular worlds navigate between their personal and pedagogical musical streams. In Chapter Two, I will discuss the terminology used to convey and explore notions of diverse musicianship. This will be followed by a review of the research on music educators' struggles and successes in melding their personal and pedagogical contexts. I

end by surveying the scholarship centered on music education's longstanding concern with the connections between the musical worlds of schools, students, and popular culture.

Definitions

For clarity and consistency, recurring terms and concepts referenced in this study are defined below:

Formal-Classical Music: Music contexts and performance practice grounded in the traditions of Western European art music. Primarily manifested through interpretive performance from standard music notation in formal settings.

Dialectical: A discourse where each party gives equal consideration to the merits and limitations of their different perspectives.

Eclecticism: An approach of selecting and integrating useful aspects from different theories, contexts, and practices to aid in the navigation of plural landscapes and complex systems (Klaus, 2011).

Formal Music Education (North American Context): Institutional and teacher directed modalities of learning music with a strong emphasis on accurately reading and performing sheet music. Typically delivered via the traditional large ensemble settings of choir, band, or orchestra and sometimes accompanied by private instruction on one's primary instrument.

Informal Music Education: Primarily student directed and non-institutional modalities of learning music from a variety of sources including peer, familial, and online communities. A very strong emphasis on aural / visual reception and transmission with minimal, rudimentary, or non-standard notational schemes. Often (but not always) associated with non-classical music such as rock, folk, hip-hop, or electronica. Rehearsal

and performance settings are varied and could range from a garage band playing a gig or a bedroom producer posting their tracks online.

Intercultural: The interaction, exchanges, or engagement occurring between two or more cultures.

Multimusicality: The capacity to perform capably in several different musical cultures (Campbell, 2004).

Transcultural: "transcending the limitations or crossing the boundaries of cultures" (*The Oxford English dictionary*, http://www.oed.com/ (accessed November 7, 2019).

Transcultural musicianship: A desire and ability to perceive, appreciate, explore, and engage with conceptual and aesthetic connections across a range of musical cultures (Sarath, 2017; Schippers, 2010).

Vernacular Music: Music that evolved and primarily 'lives' outside of formal school settings. Inclusive of folk and popular musics from a variety of cultural, physical, and political geographies primarily learned through aural and participatory methods.

CHAPTER 2

Literature Review

This dissertation aimed to uncover the narratives of music educators immersed and engaged in multiple worlds of music on personal and professional levels. The research questions queried participants' pathways to multimusicality, the nature of the interaction between their artistic traditions and contexts, as well as the influence of these elements on their teaching. In this chapter, I aim to provide myself and the reader with a robust foundation that can build an understanding of how music educators describe and connect their multiple worlds of music. Thus, I begin by exploring the many terms used to conceive and investigate the phenomenon of multimusicality. Next, I examine the research and discourse dealing with the dissonant and harmonious aspects of educators' personal musicianship and professional teaching. I conclude this chapter with a survey of literature emergent from the profession's longstanding quest to bridge and blend the spaces between the musical cultures of schools, teachers, and students.

The Phenomenon of Multimusicality

Conceptual Framework

The narratives sought after in this dissertation were those of music educators whose musicianship encompasses multiple styles and genres. This section discusses the terms used to describe or conceptualize the phenomenon such as bimusicality, intermusability, intermusicality, multimusicality, and code-switching. Terminology employed to describe the fluidity of a globalized musical landscape such as glocalization, cosmopolitanism, hybridity, and

transculturalism will also be explored. In both sections, pertinent examples of research and scholarship within music education and related disciplines will be examined.

Bimusicality. Scholarship on diverse musicianship has often employed the term bimusicality to describe the phenomenon of individuals with proficiency in two musical systems. The term was devised by ethnomusicologist Mantle Hood (1960) as he reflected on how his classically trained students were acquiring greater familiarity with the musics of non-western cultures such as Balinese gamelan, Japanese gagaku, and Indian Carnatic music. His inspiration for the term came from comparing his students' musical learning with that of bilingual persons. The term has since been found useful by numerous ethnomusicologists (e.g., Adkins, 2013; Cottrell, 2007; Davis, 1987; Mendonça, 2011; Mensah, 1970; Titon, 1995; Tokita, 2014). Definitions of bimusicality have varied in the degree to which scholars connect it to ethno-cultural elements (Nettl, 2005b), levels of performance competencies (Cottrell, 2007), geographic origin (Baily, 2005), and the aesthetic distance between two genres (Rosenberg, 1995). In recent years, bimusicality has found currency with some music education researchers (e.g., Avis, 2019; Haddon, 2016; Nugent, 2018, Soto, 2018) and the following section will be focused on selected studies in that domain.

Clements (2008) advanced that bimusicality was embodied by three characteristics: (1) that it occurred on a continuum, (2) involved performance in two cultures, and, (3) evinced an understanding of the musics in their original context. She stated that an individual could be described as bimusical if all three factors were present. She also noted the caveat that a musician's performance ability and cultural understanding of both worlds could be dependent on factors beyond their control, namely the nature of their early cultural immersion. Clements posited that "[as] long as an individual has a baseline cultural awareness and minimum

performing skill, however, they may be considered bi-musical" (p. 22). Clements' perspective on the phenomenon of bimusicality was informed by her ethnographic case study of students' musical lives at a private school in Kenya where she was employed as a music teacher for twelve months. She chose this school as the site for her study because it offered instruction in both western-classical and traditional Kenyan music.

Her study was designed to examine how bimusical learning was approached in the curriculum and the extent to which students exemplified bimusicality. The data for her study was gathered through interviews, questionnaires, live and taped observations, curriculum document analysis, and her daily journal entries. Clements found that students' bimusicality at all levels was intimately connected to aspects of biculturalism. Her original conception of a clear boundary between indigenous and imported cultures was challenged by the hybridized nature of contemporary Kenyan culture she discovered. Students and teachers described their culture as being a blend of cosmopolitan and traditional elements, both of which were incorporated into their musical activities. Clements critiqued traditional views of bimusicality as being too narrow in light of complex intercultural exchanges and called for an expanded conception of both terms.

Soto's (2012) ethnographic study of bimusical identity of students in the Yakima Valley, Washington also took place in a school setting where multiple cultural streams were present. Soto's goal was to uncover the bimusical affinities and aesthetic of students as expressed through their musical expression and identities. In addition, she queried the nature of parental, communal, institutional, and media influences on students' integration of diverse identities. Soto attributed her interest in this topic to her lived experiences navigating overlapping identities in vernacular and classical music worlds. Unlike Adams, the Mexican folk music that suffused Soto's youth was not well represented in the U.S. media landscape. Not perceiving connections

between the music of her diaspora and her western-classical school music training, Soto's ties with the music of her Mexican heritage began to fade as she began pursuit of an undergraduate music education degree. However, several post-graduation encounters with world music pedagogy challenged her to explore the complexities of her own, and others' musical identities.

The site for Soto's research was a U.S. elementary school where most of the student population and surrounding community had roots in Mexico. In part, her data was gathered through observations of music classes, mariachi rehearsals, recess periods, and community events. She also conducted interviews with 67 students and some staff members. Soto found that students acknowledged a variety of sources in describing their musical identity and engagement including traditional refrains of the 'homeland', sacred music, mariachi repertoire, U.S. popular music, and English language songs from their classrooms.

Soto recognized the role of the school's music educator in helping students to develop a bimusical identity through building their own knowledge of Mexican music, drawing from both Mexican and Euro-American repertoire, and finding ways to integrate multiple language and music genres into performance contexts. In addition, Soto identified classroom teachers as positive agents for bimusical identity by incorporating songs in Spanish and English into their daily routines as well as supporting the music teacher by conducting in-class rehearsals of students' performance music. The administration valued the bilingual, bicultural nature of the school and encouraged the development of culturally responsive musical experiences and ensembles. Soto observed that students already deeply enculturated with the aesthetic of Mexican music and exposure to American popular music through the media were encountering a music curriculum largely predicated on these two worlds. As a result, students' knowledge of western-classical music theory and performance practice was extremely limited. Soto advised

curriculum planners to account not only for diverse programming and cultural relevancy, but to consider the musical styles students might already be familiar with. This would allow teachers to help students in expanding their musical capacities beyond their comfort zone.

Six years later, Soto (2018) revisited the topic of bimusicality within the Mexican American population albeit in the context of university studies. The units of analysis in her embedded case study consisted of three undergraduate music education students and two faculty specialists in Latin Music studies, all of whom identified as Mexican American. The students were members of the school's mariachi program but were also enrolled in standard classical music coursework, studio classes, and large ensembles. Soto asked participants to describe their familiarity and engagement levels with various genres and challenges faced in navigating between them, types of supports received that fostered their multimusicality, and strategies used to assure musical success. Soto's data collection was based on observations, interviews, and scrutiny of various artifacts. Her findings spoke to the variety of performance and learning strategies participants employed when moving between musical styles. Participants emphasized the salience of this point and noted the need to disseminate such knowledge to students who wished to perform at a high level in multiple genres. The challenges faced by bimusical students included faculty devaluation of mariachi music and the pressure to stop performing it. Students struggled with the different aesthetics, performance practices, and teaching styles when moving from one musical context to another. Nevertheless, all participants believed that navigating these challenges had enhanced their musicianship and expanded their professional prospects. Soto advanced that the provision of diverse musical expression for preservice teachers would not only foster multimusicality but provide a valuable model for K-12 applications.

Nugent's (2018) pathway to exploring the phenomenon of bimusicality in Ireland emerged from her lived experiences in both classical and vernacular musicianship. Using a collective case study approach, Nugent examined the perceptions, pedagogical processes, and performance practices of seven students concurrently learning Irish traditional music and classical music. Her data set included audio/video recordings of lessons and practice sessions, observations of performance contexts, and participant interviews. Echoing Clements' (2008) findings, Nugent found that bimusicality was embodied and expressed in complex ways that defied easy categorization. She offered as evidence the varying levels of involvement, membership, and facility participants evinced in both genres. Nugent described how participants used similar concepts, such as written notation in different ways, depending on the settings. Generally, participants perceived striking differences in how they learned music in classical versus traditional settings but nevertheless appreciated how knowledge from one style was beneficial in another. For instance, some students indicated that their knowledge of music theory was helpful in negotiating harmonic progressions in traditional music while the emphasis on aural acquisition in traditional music helped others memorize classical repertoire. Nugent noted that students derived a keen sense of musical agency and ownership that she credited to their sense of belonging to multiple communities of music makers.

Intermusability, intermusicality, and multimusicality. As both Clements (2008) and Nugent (2018) discovered, bimusicality is a convenient yet problematic term due in part to the complex ways in which musicians delineate or blur stylistic boundaries. Previous scholars have likewise questioned the definition of this term since it was first proffered by Mantle Hood in 1960. Lundquist (2002) for instance wondered if bimusicality had to involve two completely unrelated genres (e.g., Pakistani Qawwali and German Baroque Music) while others (Davis

1994; Mensah, 1970) believed that a person might be described as bimusical even if the musics they play are more closely connected (e.g., Rock and Jazz). Notably, Mantle Hood himself found the term to be limited when he encountered students who were proficient in more than two musical genres. Considering this, Hood contemplated the possible use of "tri-musical" and "quadri-musical", terms which nevertheless failed to gain traction.

In recent decades, a number of alternative naming schemes have been adopted. Several scholars have used the term *multimusicality* interchangeably with, or as an expansion of bimusicality. (e.g., Anderson & Campbell, 2011; Clements, 2001; Nettl, 2005a; Soto, 2018). Others have employed the term *polymusicality* in ways that were synonymous with multi- and bimusicality (e.g., Cain, Lindblom, & Walden, 2013; Cottrell, 2007; Joseph & Southcott, 2009). Critiquing what he saw as presumptions of musical fluency and genre divergence implied by the term bimusicality, Baily's (2007) portmanteau *intermusability* combined the words musical and ability. He suggested that his neologism more accurately described the process of approaching and learning a new musical style. Reflecting on the ways that individuals navigate between diverse musical settings, Ingrid Monson (1996) offered the term *intermusicality* to describe musicians' transference of learning strategies and performance practices between familiar and novel genres. O'Flynn (2005) believed that intermusicality presented itself as an "experiential plane" (p. 199) where young people's discrete musical cultures and practices might be bridged and integrated.

Drawing on Monson's (1996) and O'Flynn's (2005) notion of intermusicality, Van den Dool (2016) examined the ways in which Nepalese youth integrated aspects of familiar and foreign learning strategies to gain competence in playing western popular music. Using a case study approach, Van den Dool selected 23 young amateur musicians and three teachers from

Kathmandu to be his participants. His findings were drawn from the analysis of multiple interviews with individuals and one focus group interview. He grouped his themes into two categories. The first was "immersion", by which he meant learning music through theoretical and aural modes. The second was "blended learning" which encompassed intermusical learning exemplified by selectively combining familiar and unfamiliar music learning approaches.

Van den Dool found that his student participants did not only requisition the procedural knowledge of one style to acquire another but generated new learning schemes to facilitate this process. He cautioned against assumptions that conflated the phenomenon of globalization with the easy accessibility of new or hybrid musical styles. He attributed this to the scarcity of such music in the daily soundscape of his participants which constrained the levels of aural immersion, observation, and imitation important for musical success in a new genre. Van den Dool observed that his participants' musical identities were not leashed to discrete musical worlds but were being forged by the ways they melded different learning approaches in the face of musical challenges. Based on his study, he suggested that teachers might create a successful learning environment by strategically employing an intermusical lens to uncouple or blend pedagogies from different genres.

Code-switching. Some scholars have paralleled the phenomenon of musicians switching musical styles with that of bilingual speakers moving between linguistic contexts. Ethnomusicologist Mark Slobin (1979) appears to have been the first to make this comparison based on the work of linguist William Labov (1972) who through his research on inner-city speakers of African-American Vernacular English (AAVE) advanced the notion that each language or dialect had a set of consistent rules or "codes." Labov believed that his participants exemplified the notion of *code-switching*, as they flexibly toggled between standard English and

AAVE to better fit their contexts. Slobin posited that multimusical individuals also engaged in a similar process of code-switching to align themselves with different artistic traditions.

Hood's notions of bimusicality and Slobin's views on code-switching laid the conceptual foundation for Cottrell's (2007) research on how freelance musicians worked to sustain themselves within the complexities of London's professional music landscape. Cottrell concluded that his informants routinely code-switched as they moved between different performance settings. Economic pressures, intense competition, and an unpredictable labor market were motivating factors for musicians to acquire competency in as many 'codes' as they could. These codes could be quite nuanced, demanding an appreciation for the particularities of each musical style such as articulation, timbre, and selection of instrumental accessories such as mouthpieces. Intra-genre knowledge such the aesthetics of traditional jazz versus bebop or classical versus baroque ornamentation was deemed to be crucial. Cottrell noted that successful code-switching was not predicated on style constraints alone but accounted for a variety of non-musical features such as conventions of attire, social hierarchies, leadership structure, and behavioral norms. He found that a sophisticated level of cultural understanding was essential for garnering professional respect and future employment. Cottrell described the musicians in his study as exemplars of what he termed "local bimusicality" in contrast with traditional bimusical associations of ethnicity and culture with musical styles. He suggested that the lens of 'local bimusicality' would be beneficial for researchers wishing to study the fusion of global and local musics in urban environments.

Inspired by both linguistic and musicological conceptions of code-switching, Isbell and Stanley (2016) were curious as to its viability as a theoretical lens in music education research. On this basis, they used qualitative methods to study eleven collegiate music majors who evinced

comfort in moving between formal university ensembles and vernacular styles outside the classroom to understand how code-switching theory might be applicable. Interviews were their primary means of data collection, followed by additional naturalistic inquiry in the form of observing informants in various performance contexts. Their analyses indicated that excellent aural skills, a sensitivity to stylistic conventions, a willingness to take creative risks, and a high degree of social intelligence were the hallmarks of adept code-switching in music. Students also had vivid recollections of their music teachers as being creative music makers with multi-faceted pedagogies. Isbell and Stanley found that separating the instances of musical versus social code-switching was a challenging exercise for both themselves and their participants. Not long after this work was published, it featured heavily in Dillon's (2018) dissertation that examined the incidences of code-switching among in-service music teachers. This work is reviewed later when describing research on the musical lives of music educators.

Cosmopolitanism, Glocalization, Hybridity, and Transculturalism

The 21st century is an era marked by a surge in physical, economic, cultural, and technological global interconnectivity. While some of these exchanges have been in motion for centuries, their intensity has been greatly amplified by the spread of high speed internet (Banerjee, 2017), near saturation of the cell phone market (Moreno et al., 2019), the improved price to performance ratio of computing devices (Bulman & Fairlie, 2016), and the rise of social media (Twenge et al., 2019). These intercultural and trans-regional networks bring about various types of interactions between global and local musical cultures. Scholars have sought to capture and convey these scenes through overlapping terms such as cosmopolitanism, glocalization, hybridity, and transculturalism. Aróstegui and Ibarretxe (2016) noted that the diminished constraints of national boundaries to the formation and longevity of learning communities

necessitated new ways of thinking about the intercultural competencies of music teachers in their native Spain. They advanced the notion of *cosmopolitanism* as one way to grapple with transnational aspects of music performance and pedagogy. German sociologist, Ulrich Beck (2002) offered that cosmopolitanization refers to "the erosion of clear boundaries separating the markets, states, civilizations, cultures and not least the life-worlds of different peoples and religions, as well as the resulting worldwide situation of an involuntary confrontation with alien others" While the borders may not have vanished "they have become blurred and porous, letting through streams of information, capital and risk, and even people, though to a lesser extent (tourists can pass, migrants cannot)" (p. 68–69).

In discussing youth musical cultures, Roudometof (2019) argued against the "grand narrative" of cosmopolitanism which he believed was often conflated with transnationalism. He also noted that privileging the popular notion of globalization failed to capture the complexity of *youthscapes* (Appadurai, 1990) that are influenced by the interface between local tastes and global styles. Instead, he posited that the term *glocal* (or *glocalities*) was a better framework to view the eclectic ways that young people draw on both streams of culture. He supported his analysis by referencing studies on glocal instantiations of rock, hip-hop, and electronic music scenes in Ghana, South Korea, Hong Kong, Australia, and the United Kingdom. The genres of hip-hop and electronica were perceived as especially fertile ground for glocalization given their decentralized scenes and digital malleability.

Kertz-Welzel (2018) advanced that the mixture of global, national, regional, and local elements was creating transcultural "global childhoods" that influenced children's musical identities and cultures. Her notion of global childhood conveyed the idea that "children in different parts of the world share similar experiences of childhood" (p. 89). She discussed the

ways in which institutions, parental values, peer groups, or personal agency could provide multiple musical streams that students could absorb, mix, and channel. Her conception of transculturalism in children's musical cultures was drawn from Wolfgang Welsh's (1999) article on globalism and cultural hybridity where he argued that

> … children's abilities to merge various cultures, particularly the global and the local, are far more evolved than the respective skills that adults have. This ability to create hybrid or transcultural identities could be an example for a much-needed skill to overcome the problems of globalization. (p. 50)

To account for this reality, Kertz-Welzel (2018) noted that music educators themselves had to cultivate transcultural competencies that would help them recognize, respect, adapt, and integrate their students' musical diversity.

The Musical Lives of Music Educators

This study aimed to explore how music educators navigate the artistic intersections and divergences between their personal, professional, and pedagogical pathways. Much of the research in this area focuses on how classically trained music educators describe and connect their personal musicianship and public-school teaching (e.g., Ballantyne & Grootenboer, 2012; Bernard, 2004; Pellegrino, 2010; Seneviratne, 1995; Wilson, 1998). Calls to address barriers in access to music teacher education programs and the untapped potential of music educators with non-traditional or vernacular backgrounds have prompted examinations of the lives of such individuals (Adams, 2017; Bernard, 2012; Dillon, 2018; Kastner, 2020). A much smaller number of studies on bicultural music educators use an ethnological frame to present portraits of music educators steeped in both mariachi and classical music (Schmidt & Castañeda Lechuga, 2018; Schmidt & Smith, 2017).

Navigating Musician and Teacher Identities

Wilson (1998) employed a descriptive narrative study to investigate the experiences of eight individuals who had dual careers as public school music educators and semiprofessional or professional musicians. The main questions of the study were: a) What was the experience of being both a musician and music teacher? b) How did the participants reconcile their two careers? c) What relationships did the participants see between their musical performances and teaching? She observed each teacher in two situations—while teaching and while performing—followed by an interview after each observation. The data analysis uncovered three themes. First, conflicts of self-identity developed as participants simultaneously pursued careers in both performance and teaching. While both careers could elicit joy, they often caused adverse reactions due to the relentless nature of scheduling, practicing, and maintaining physical health. Second, teachers in the study identified parallels between their performance and teaching careers and how these convergences expanded their capacity in both worlds. Participants reported that the ability to model techniques, share 'stories from the stage', and include students in their performance moved their teaching practice towards the world of professional musicians. A third theme addressed relationships between school administrators and participants, with administrators described as viewing participants solely as teachers and discounting their musical identity.

Beijaard, Meijer, & Verloop (2004) highlighted the contextual nature of professional identity as one of the four key characteristics of teacher identity. This is convergent with previous music education research which reveals that the identities of music educators are molded through their interactions with their professional school communities. While Beijaard et al. (2004) referred to the relatively harmonious coexistence of these identities, the music

education literature indicates that there can be tension or conflict between 'musician' and 'teacher' identities (Froehlich & L'Roy, 1985; Roberts, 1991, 2007; Woodford, 2002).

Bernard (2004) used narrative inquiry to explore the dynamic between the musician and teacher identities of six U.S. elementary music teachers. For some participants, music making and music teaching occupied discrete domains. The former was given an aesthetic and emotional dimension while the latter was viewed as the communication of information to students. Other participants perceived parallels in the processes leading up to both their personal music making and music teaching. Their desire to understand the deeper structural and theoretical elements of music such as harmonic progressions, form, and motivic development guided these participants' approach to performing. In school settings, the teachers wanted to provide students with opportunities to approach and experience music with the same level of depth and sophistication. Bernard highlighted this intersection as evidence for how a teacher's experiences as a performer could inform their curricular and pedagogical approaches. She suggested that music education majors should be provided with occasions to "construct, make meaning of, and examine their musician-teacher identities" in tandem with "reconceptua[lizing] music education through the lens of identity making" (p. 182). Bernard suggested that both in-service and preservice music teachers might come to a better understanding of their "musician teacher identities" through reflective journaling of their experiences in music making and music teaching as well as extended opportunities to make and teach music collaboratively (pp. 184-189).

Bernard shared her evolving thoughts on the topic of music educators' multiple identities in the September 2005 issue of *Action, Criticism, and Theory for Music Education*. In her article, Bernard rejected the social constructivist view of identity construction through social interaction, offering instead that it occurs simultaneously at the individual, social and cultural level. She

admitted to being surprised by how her own research revealed the extent to which music making continued to be a consistent and significant refrain in the lives of music educators. Bernard perceived that these encounters with music making were "central in the way that musician teachers make meaning of who they are and what they do" (p. 13). She consequently challenged the conception of musician and teacher identities being in conflict and in need of reconciliation. Bernard concluded her piece by calling for music teacher education to be reframed to: (a) "honor…individual processes of becoming a music teacher", (b) "acknowledge the centrality of experiences of making music" and, (c) "validate the personal, individual meanings that people bring to their experiences with music" (p. 28).

Bernard's (2005) article ignited heated debates and prompted strong responses from the ranks of music education scholars. These views were expressed through a series of reaction articles in the January 2007 issue of *Action, Criticism, and Theory for Music Education.* Stephens (2007) viewed Bernard's tone as being alarmist and tenuous. He noted that the terms conflict and tension should not be conflated and that both could lead to "positive outcomes" (p. 6) as teachers navigated between identities. Roberts (2007) agreed with Stephen's positive spin on the existence of identity conflict, casting it terms of a "personal war we wage with ourselves to maintain a balance with these two identities" (p. 11) and that this struggle to balance both identities would lead to a higher quality of teaching and student outcomes. Observing that the school environment imposed logistical limitations, Roberts offered that the tensions involved in navigating dual identities were a natural result of these practical considerations rather than a sign of deep psychological distress. Roberts (2007) and Stephens (2007) both argued for the role that context plays in the salience of certain identities and the receding of others. The temporary dominance of one identity did not, in their view, diminish the value of the other.

Critiquing music education scholarship as continuing to artificially delineate between the domains of teacher and performer, Pellegrino (2010) conducted a phenomenological case study designed to explore the connections between music making and music teaching in the lives of four string teachers. Data was collected via background surveys, individual interviews, video recordings of classroom teaching (and joint reflections on the content), and a focus group session where participants were interviewed and made music. Pellegrino found that the teachers' music making experiences informed their pedagogical knowledge and were congruent with their beliefs about student motivation. Participants credited their music making outside of school with rejuvenating their enthusiasm, increasing their empathy for students, inspiring technical solutions, and sustaining their capacity for illustrating musical concepts through modeling. Music making within the classroom was viewed as contributing to teacher presence and credibility, an ability to motivate students, and the fostering of their students' affinity for music.

Noting that the identity, well-being, and effectiveness of music educators is connected to their identity as musicians, Pellegrino (2011) argued for the centering of music teacher professional development around music-making. Her article drew from theories of psychology and education that link engagement and positive identity formation to rationalize an expansion of professional development possibilities. She presented literature that associated teachers' artistic endeavors with learning outcomes as well as drawing from her previous research on intersections of music making and teaching. Synthesizing these sources Pellegrino offered suggestions for how music making might anchor professional development for music educators, including: (a) incorporating music-making in departmental and district conferences, (b) allowing music educators to obtain professional development credits for their out-of-school music making, (c) providing opportunities for music educators to reflect on and conduct research on integrating

music teaching and music making, and (d) introducing music educator 'study groups' comprised of chamber music ensembles.

Ballantyne and Grootenboer (2012) investigated how seven experienced elementary and secondary music educators defined their own identities and the interaction of these identities with, and through their pedagogy. Although all participants articulated their dual identities as teachers and musicians, their educator role was consistently discussed in relation to their musician identity. While all participants evinced a strong musician identity, their conceptions of a 'musician' was quite divergent. While some grounded their musician identity within the context of being a professional performer, a number regarded it as stemming from their affinity for recreational music-making outside the classroom. Others viewed their musicianship in school settings as contributing to their musician identity. Adding a layer of complexity, many participants saw themselves inhabiting more than one of the aforementioned conceptions. Despite, or perhaps because of the privileging of the "musician identity" as an ideal, a few teachers expressed feeling a sense of inferiority regarding their performance skills and worried about being perceived as having settled for teaching as a result. Moderating this sentiment, other participants ranked their ability to communicate and teach music as being more valuable and intrinsic to their musician identity than performance skills.

Music Educators with Non-Traditional Backgrounds

Bernard (2012) conducted a qualitative study to elicit the perspectives of seven music educators with non-traditional backgrounds. Non-traditional was defined as encompassing the playing of instruments outside the instrumentation of large western-classical ensembles or having musical specializations outside the realm of typical collegiate or K-12 environments. Although participants had insecurities about their previous training and background, they

perceived that their non-traditional expertise created new opportunities for student learning. A number of participants cited the introduction of novel repertoire and performance contexts as examples. They also felt that their connection to the musical landscape beyond institutional settings forged a closer rapport with their students. Participants drew parallels between their own musical curiosities and an openness to new artistic experiences with flexible teaching approaches. They also felt that their repeated encounters with the beginner experience in their own lives helped them relate to the challenges facing their students. Based on the results of her study, Bernard recommended that tertiary educational institutions update their curriculum to build preservice teachers' familiarity with popular and non-western music. She also called for institutions to support preservice teachers with non-traditional backgrounds by welcoming their unique expertise and helping them fulfill standard degree requirements.

Growing out of a personal grappling with contrasts between his vernacular musicianship and the western-classical focus of his undergraduate context, Adams' (2017) dissertation explored the lives of two music educators with backgrounds similar to his. His narrative based inquiry sought to describe how vernacular musicians who worked as school music educators had navigated their undergraduate requirements, and to uncover if/how their non-traditional artistry was manifest in classroom teaching contexts. Echoing Adams' own narrative, his participants disclosed that they often felt as if they were inhabiting two musical worlds, especially during their college years. They reported feeling unsupported by faculty in how much more their western-classical musicianship was valued. Adams found that participants often felt themselves to be imposters which produced significant levels of unrest and apprehension. These feelings followed them into their teaching contexts, heightened by the confluence of program, community, and professional expectations. These factors sometimes inhibited the visibility and

extent of their inclusion of vernacular music-making practices in their curriculum. Nevertheless, both participants spoke to how their musical backgrounds influenced the content and delivery of their curriculum.

These were exemplified by the nurturing of creative musicianship through a variety of projects designed to motivate out of school music making, as well as a focus on psychological safety and empathy in the classroom community to encourage experimentation. Adams recommended that universities and colleges should give equal value to musics from outside the Euro-American classical streams. He proposed that institutions could do so by reevaluating their audition processes, compulsory coursework, and ensemble requirements. Within the K-12 context, he offered suggestions on how teachers could expand their curriculum to include vernacular music making through providing opportunities for informal learning, creative music making, and aural skill development within a safe environment.

Julia Kastner (2020) also used narrative inquiry to describe the evolving professional identity of Nicole, a novice music educator who was enacting formal and informal music making in her classroom. While Nicole was well versed with classical music through her early enculturation as a clarinetist in traditional large ensembles, she acquired an interest in informal music learning and new genres of music during her undergraduate studies which was manifest in her teaching. Kastner uncovered that Nicole's move away from the clarinet in college was due to her perception that focusing on a single line instrument limited her musical and creative expression. Nicole offered the metaphor of a bruise to describe the aching dissonances between her musical worlds and revealed that these issues were somewhat salved by the encouragement of music education professors and her student teaching mentor. Kastner found that while Nicole used to worry that her interest in non-classical music would elicit negative perceptions from her

collegiate peers and faculty, as a teacher she enjoyed a sense of agency in aligning the music curriculum with her values. Nicole stated that her informal pedagogy was warmly received by her administration and parents but viewed more coolly by other music educators. She believed that her peers viewed the inclusion of popular music as pandering to students and led them to view her as less professional.

Kastner observed that Nicole employed more structured, didactic methods with elementary general music students and switched to an informal, democratic approach with her high school songwriting class. Kastner found this dichotomy to be intriguing, ascribing it to the unique challenges of first-year teaching and noting that Nicole was considering ways to blend the approaches in the future. Kastner noted that Nicole's informal approach at the high school faced several challenges due to a lack of clear sequencing, specific feedback, students' limited skills sets, and insufficient project development time. Nicole conceded that she needed to clarify for herself what skills students needed in order to engage with various projects as well as the knowledge base they should acquire through the process. Kastner concluded by calling for more research to uncover the pedagogical skills needed to foster student success through informal music learning

Dillon (2018) used the linguistic concept of code-switching as the lens through which he examined if, (and how) five music educators with experiences in multiple music genres reflected on navigating between various contexts. Data from his comparative phenomenological study was parsed into five major themes which connected perceptions of code-switching with teacher identity, childhood experiences with learning music through aural and notational means, professional performance opportunities, multi-instrumental abilities, and contemporary pedagogical approaches. Several participants noted that their awareness of (and need for)

switching had diminished over time as they gained the ability to move more fluidly between genres. The younger participants in particular, saw boundaries between their musical worlds as being porous, blended, and less binary. Dillon concluded that navigating differences between musical worlds might be better compared to moving between accents and dialects rather than switching languages altogether.

Bicultural Music Educators

Using a case study approach, Schmidt & Smith (2017) explored the experiences of a first year beginning strings teacher who was a professional mariachi performer and a classical violinist. The researchers observed his instructional goals and classroom implementations. They also identified institutional supports and hindrances that intersected with his pedagogy. Unlike the teachers in Bernard's (2012) and Adams' (2017) studies, this informant was equally comfortable with vernacular music making (as a mariachi performer) as well as performing in university-based contexts. His ease at moving between these settings prompted researchers to identify him as an adroit cultural straddler. The researchers uncovered that his teaching philosophy stemmed from positive childhood interactions with both his school orchestra and mariachi teachers. His approach to teaching evinced a strong understanding of traditional string pedagogy honed through participation in his college's community outreach program. He also cited inspiration from graduate level courses that encouraged him to build opportunities for creativity and differentiation. His fondness for and expertise in multiple genres and cultures of music encouraged him to offer a variety of musical experiences for his students that were culturally responsive, cross stylistic, and traditional. Major challenges to his vision for expanding the scope of his music program included a lack of support for after-school programming, and

classroom teachers' denial of orchestra participation as a punishment for negative student behavior.

Schmidt and Castañeda Lechuga's (2018) study also investigated the navigation of mariachi and western classical music worlds by a music educator who was conversant with both cultures. They sought to elicit their participant's experiences in navigating his undergraduate education as well as the diversity of his musical world. Their participant (Carlos) taught elementary general music and middle school orchestra while teaching and performing mariachi music in his community. In the vein of Schmidt & Smith's (2017) study on a bicultural music educator, the participant in this study is also described as a cultural straddler who is at home with multiple styles of music making. The narrative case study was informed by data collected via formal interviews, informal discussions, and the researchers' participation in the same mariachi ensemble that Carlos was a member of.

The researchers observed that Carlos had omnivorous musical tastes which they credited with helping him assimilate the diverse aspects of his life in music. They discovered that Carlos had a deep aversion to mariachi music as a child and preferred the musical styles he experienced in his high school and collegiate wind bands. Citing this finding, the researchers cautioned against automatically pairing students' racial or ethnic markers with certain musical preferences. The support of the collegiate applied (trumpet) studio and faculty was found to have been significant in helping Carlos acclimate to the stronger focus on western art music and access performance opportunities in classical venues while leveraging his mariachi expertise in formal recitals and juries. Over the course of this study, the presence and vitality of many mariachi ensembles outside institutional auspices was revealed. The researchers were convinced that their teaching had often failed to account for the full extent of their students' musical lives and

resolved to better welcome and incorporate the capacities of multimusical preservice teachers in their classrooms.

The literature discussed in the section above centers on the experiences, capacities, and challenges of music educators as they navigate issues of teacher and performer identities, formal and informal pedagogical approaches, and cross-cultural traditions. This perspective is crucial in informing the central focus of this study, that of music educators who draw from a musical well fed by multiple artistic traditions. Chapter one describes the increasing salience of musical hybridity and cultural pluralism to the artistic zeitgeist, pointing to the importance of hearing from teachers who can mirror and engage with this landscape. Understanding the ways in which our profession has grappled with the closed loops of school music can contribute to a more informed analysis and discussion of the narrative data collected. With this in mind, the following section focuses on the types of curricular initiatives and expansions undertaken to bridge the gap between the musical culture of the school and students.

Bridging the Space between Vernacular and School-Music Cultures

As students move through the stages of formal education, they can perceive a divergence between the institutional and informal worlds of music they encounter (De Vries, 2010; McPherson & Hendricks, 2010). Some scholars have suggested that school music can seem inhospitable (Higgins 2012), undemocratic (Allsup, 2003), and even uncreative (Georgii-Hemming & Westvall, 2010). Others have critiqued it for not preparing students for musical independence (Lebler, 2007) and invalidating their musical skills and affinities (McPhail, 2013a). Given the heightened significance of music for adolescents (Saarikallio, 2019) and the near constant accompaniment it provides to their lives (Williams et al., 2019), this disconnect has raised concerns for the adults involved in K-12 music education (McPherson & Hendricks, 2010;

Seifried, 2006). Unsurprisingly, there is an extensive body of music education research that interrogates the nature of the disconnect and describes attempts to bridge it.

The bulk of this literature consists of proposals, (e.g., Green, 2001, 2006, 2008) explorations, (Abramo, 2011, Cohen & Roudabush, 2008, Gardner, 2010) and evaluations (Hallam et al., 2010; O'Neill & Bespflug, 2011; Wright, 2011) of curricular innovations in school music settings via guitar-based rock and popular music. Within this body of work, a number of scholars have advanced that the relatively open-ended nature of a secondary general music class is an ideal site for a curriculum based on rock and popular music (Randles, 2012; Reimer, 2012; Thibeault, 2013; Trapp, 2012; Vasil, 2015). Several studies in this area have been conducted by individuals who played the roles of both teacher and researcher (e.g., Newsom, 1998; Butler, 2009; Buzza, 2009). In urban areas of the U.S. southwest however, mariachi education programs have surfaced as music programming that is culturally responsive to the growing Mexican American population (Sheehy, 2006). Reflecting the rapidly changing ethno-racial demographics of U.S. schools, there is a growing body of research on the design and implementation of mariachi curricula from the perspective of teachers new to the tradition (Abril, 2009), pedagogical practices of experienced instructors (Ricketts. 2013), pre-service music teacher education (Soto, 2018), cultural straddlers (Schmidt & Castañeda Lechuga, 2018), and making repertoire choices (Munguia, 2019).

While hip-hop has received far less attention in music education research, some scholars have advocated for its relevancy in classroom application and scholarly exploration (Kruse, 2016; Tobias, 2014; Williams, 2014b). Researchers have explored hip-hop's intrinsic learning practices (Kruse, 2014), intersections with various educational contexts (Söderman, 2011) and potential transferability to formal school contexts (Söderman & Folkestad, 2004; Thompson,

2012). Given the ubiquity (in North America) of the large ensemble setting, a number of researchers have investigated ways in which such contexts might be made more creative, culturally relevant, and engaging. These studies have been embedded within the contexts of concert band (Allsup, 2003; Davis, 2010; Jones, 2015; Thornton & Beitler, 2008), orchestra (Constantine, 2008; Hopkins, 2015), and choir (Colley, 2008; Shaw 2015).

Balancing Formal and Informal Pedagogies

While approaches to school music in North America have a long history of elevating western classical music and its accompanying formal methodologies, the body of literature presented above testifies to the now prominent place of informal learning and non-classical genres in the scholarly discourses of music education. While many laud the new focus on constructivist pedagogies that validate student affinities, skills, or prior learning, some scholars have called for a measured approach that seeks to balance tradition and innovation (e.g., Feichas, 2010; Hemming & Westvall, 2010; Lindgren & Ericsson, 2010; McPhail, 2013a; O'Flynn, 2006; Veblen, 2012). Increasingly, music education scholars have expressed the need for more research to be centered on hybrid models of music education that incorporate both formal and informal approaches and are inclusive of students from both domains (Carroll, 2020; Isbell, 2015; McPhail, 2019; Mercado, 2019). Studies that focus on instances of such hybrid or blended pedagogies are described below.

Colley (2008) sought out examples of alternative instrumental ensembles that were embedded components of their school's music program. She chose four ensembles as the subjects of her multiple case study which aimed to uncover the impetus for their creation, factors influencing their current and future sustainability, and the reception they received from various sectors of the learning community. The cases comprised of a middle school recorder consort, a

country and bluegrass ensemble integrated into a high school choir setting, an elementary school marimba ensemble, and a high school mariachi program. The second case is of particular relevance as it speaks to innovation within the traditional choral setting. The veteran teacher (29 years) in that case led a high school chorus of 51 students to perform music that ranged from classical and jazz to gospel and bluegrass. They were accompanied by a group of "chorus instrumentalists" who had been welcomed and integrated into the choir class. These musicians played a correspondingly broad range of instruments including the guitar, violin, banjo, and mandolin and created their own arrangements to accompany the choir on several selections each season. The well-developed aural skills of these students were credited with their success in a variety of statewide festivals and contests. Colley noted that any instrumentalist interested in playing with the choir was invited to join regardless of their formal musical skills and that the teacher adapted the repertoire to the skills and interest of the students. She observed that although the majority of the instrumentalists played and arranged music aurally, their participation in school music helped many to eventually acquire the ability to read sheet music.

The musical development of students in the Songwriting and Technology class (STC) described in Tobias' (2010) study was informed by, and interacted with their out-of-school experiences. The STC was created to "develop the knowledge and skills needed to create, record, mix, and produce original songs" (p. 36). Students were given access to, and instruction on a wide range of popular music instruments, studio recording equipment, and digital audio workstation software. Students worked individually and in groups to create, record and produce original compositions. Tobias observed that students took understandings gained from the STC and continued honing their skills at home. Their sharpened abilities were brought back into the classroom environment where guided discourses allowed students to share, and gain new

insights. Students credited the STC with forging connections between the school context and their personal musicianship. Additionally, STC students lauded the relevance of the 'real-world' skills they had gained to their professional and artistic aspirations in music. Tobias posited that the class offered students a way to move fluidly between formal and informal learning settings which led to a high level of student motivation and engagement. The STC, he concluded functioned as a middle ground where the full range of students' musical experiences, aesthetic, and aspirations were acknowledged and empowered

Steffen Incze (2013), a public-school teacher described his creation and implementation of a culturally relevant curriculum that sought to build traditional music theory and literacy skills within an electric guitar and popular music context. Specifically, he sought to synthesize two distinct music curricula, U.S. based Advanced Placement Music Theory syllabus and the U.K. based Registry of Guitar Tutors curriculum, into a new, hybrid entity. He began by performing an inventory of the elements and terminology associated with common-practice classical music and then researching ways in which these characteristics were manifested in contemporary popular music. Incze found convergences in the areas of functional harmony, scale-based melodies, tempo, and rhythmic patterns. However, he acknowledged that certain divergences in tonal conventions and performance practice were best addressed using the authentic materials of classical music. Reflecting on the introduction of the curriculum to his middle school students, Incze believed that his vision of using the electric guitar and popular music repertoire as a vehicle to teach traditional music theory was achieving initial success. He noted that because the recipients of this curriculum were students with minimal knowledge of music theory or guitar performance, further development would be necessary to make it applicable for more advanced

students. Incze called for other teachers to similarly leverage their students' large 'aural library' by seeking ways to connect it with formal or traditional artistic concepts.

McPhail's (2013a) collective case study was designed to examine how six teachers navigated the relationships between classical and popular music in school settings. Her participants were all based in New Zealand and varied in terms of professional experience and musical backgrounds. McPhail's data sources encompassed teacher and student interviews as well as classroom observations. Her findings highlighted tensions between the types of knowledge that accompanied the repertoire and practices of distinct genres. McPhail perceived that the depth of students' conceptual understanding of music corresponded with teachers' ability to discern stylistically idiosyncratic and congruent elements such as sight reading or improvisation. She noted that participants found different ways to accommodate student preferences while providing access to formalized knowledge not easily available in-home contexts. One approach was to appropriate and recontextualize concepts normally associated with one genre (e.g., classical music theory) into the production of another (e.g., guitar-based songwriting). McPhail conceded that while her data pointed to a correlation between classical music and formalized knowledge, and popular music with informal processes, she believed that these differences were not intrinsic. She anticipated that as the domains increasingly crossed paths in educational contexts, they would influence each other's modes of transmission and production. Concluding that "there is a place for both the canon and the kids" (p.18, emphasis in original), McPhail suggested that the music classroom needed to be both a dissonant environment that stimulated learning and an affirming space, responsive to student interests.

Based on two cases from her earlier study, McPhail (2013b) discussed the pedagogical approaches of two school music teachers with degrees in popular music. She noted the divergent

ways in which Lydia and Robert (her informants) taught despite the similarity in their prior musical experiences and collegiate education. While Lydia desired to expand her students' musical knowledge beyond the popular genres they preferred, her lack of experience with the materials of classical music limited her ability to do so. As a result, the technical vocabulary of her students was noticeably constrained. Robert was more successful at drawing connections between traditional music theory and popular music production, a facility that was credited to a post-secondary desire to enhance his knowledge of formal musical concepts. To some extent, he was able to transcend the boundaries of his own rock music enculturation by bridging his students' aural awareness of musical elements such as tempo with theoretical concepts such as meter. In contrast to Lydia's hands-off approach, Robert's teaching evinced clearer and long-term objectives supported by structured learning sequences. However, as with Lydia, he struggled to overcome the lacunae in his knowledge of music theory and classical music. McPhail contrasted and compared both approaches to warn against an overemphasis on informal pedagogy and knowledge that could limit the students' exposure to technical and conceptual knowledge. Echoing her previous work, McPhail advanced that it was important to avoid conflating curriculum with pedagogy when seeking to make meaningful connections between classical and vernacular genres.

Kruse's (2014) dissertation was designed to explore the social influences, learning contexts, and perceptions of schooling of experienced and novice hip-hop musicians. An area of convergence with previous research on hip-hop music education was the significance of the apprenticeship/mentorship model, the importance of direct instruction beyond observation and imitation, and need for regular solitary practice. Discussing these points, Kruse cautioned against the tendency to equate vernacular music with informal learning. Drawing on Hill's (2009)

classifications of pedagogies "with," "about," and "of" hip-hop, Kruse envisioned three ways to successfully bring hip-hop into school settings. "Hip-hop as a bridge" would aim to find conceptual connections such as form and texture between traditional school music and hip-hop such as form and texture. "Hip-hop as a lens" would explore the genre's relationship with society to develop student's ability to understand and critique sociocultural issues such as 'over-policing' or the underlying music itself. "Hip-hop as practice" would see students engaged in the production of hip-hop through writing raps, working with loops and beats, mixing and mastering tracks on a computer, and presenting live performances.

Contrasting with studies on adolescent rock bands that meet after or outside of school settings, the "Rock Ensemble" profiled by Gardner (2010) was an academic, credit-bearing high school class that met during the school day. He noted that in a departure from the norm, students in this innovative class were not dually enrolled in other traditional school ensembles and prior music experience was not required to enroll. Gardner observed that while rock bands often quickly fell apart due to personality clashes and artistic friction, the leadership and routines established by the teacher helped to avoid such obstacles. While the class operated on the types of informal learning practices that Green (2008) described (e.g., aural learning and cooperative groups), the teacher's calm demeanor, high expectations, classroom rituals, and well-structured opening activities promoted a casual yet intentional learning environment. The teacher believed that his expectations for the rock class were just as high as the ones he had for his classical ensembles, sharing that a few disruptive and disinterested students had been asked to drop the class. While the rehearsal sequence was often linear, beginning with tuning, part assignments and review, the teacher often provided space for individual experimentation or "noodling" as students tried to imitate or create new parts. The tactful balance between holding students

accountable for learning their parts at home and allowing personal practice time in class helped to sustain rehearsal momentum while avoiding student frustration. Although the course was well established and growing in popularity when he conducted the study, Gardner highlighted some early obstacles to its implementation. These included having to make a case for the relevance of the course to administrators and departmental colleagues, showing evidence of student interest in enrolling, finding time slots in a complicated school schedule, and overcoming budget limitations to purchasing sound equipment.

Curiosity regarding the intersection of formal and informal pedagogies was the driving factor behind Costes-Onishi's (2016) case study of how a classically trained music educator implemented informal learning methods in her electronic keyboard class of 14 students. The methods used were inspired by Lucy Green's (2008) research on the informal music learning processes of adolescents. Costes-Onishi's study was informed by data from a focus group interview with students, post-class debriefings with the teacher, and video recordings of teaching episodes over the span of four months. His analysis revealed that the teacher had to negotiate the "productive dissonances" between informal and formal approaches. While the methods were initially seen as being in opposition, the teacher gradually came to see them as being complementary. Her initial concerns about potential challenges such as classroom management and social loafing were belied by the success of the informal approach in promoting her students' musical creativity, ownership, and independence. At the same time, she held that the initial stages of any unit should be directed in formal and structured ways to ensure that students were equipped with adequate skills prior to free exploration. The teacher cautioned that the selection and blending of pedagogies should account for contextual factors such as institutional resources, space constraints, and group dynamics.

Influences on higher education. Responding to the impetus of educational research and issues of relevancy, a few universities in the U.S. have begun making changes to their undergraduate music education curricula. These include curricular reform to include elements of vernacular musicianship at the University of South Florida (Williams, 2014a) and negotiating a balance between creative musicianship coursework and large ensemble participation at the University of Southern Maine (Kaschub, 2014). Isbell (2015) studied the experiences of music education students enrolled in courses designed to develop their abilities in informal/vernacular musicianship. Participants generally enjoyed working in small group settings but found learning music without notation to be a challenging experience. While students in these courses perceived that their musicianship skills had improved and valued the experience, they were uncomfortable with the thought of implementing similar approaches in their future K-12 teaching.

Kladder's (2017) dissertation examined music education degree programs in two tier-1 research universities where faculty had enacted significant curricular redesign. The new curricula of both institutions aimed to integrate musicianship skills across the full gamut of coursework, encourage creative activities, nurture a diversity of musical genres, leverage technology, and support autonomous learning environments. Kladder found that divergent departmental values and institutional barriers slowed the pace of curricular change while creating a sense of divisiveness during the process. He also highlighted how individual stakeholders worked and persevered to move the process forward while defusing tensions. Kladder concluded by noting the importance of initiating and sustaining philosophical discussions between faculty members as well as supporting proposals for curricular change with relevant data.

Chapter Summary

In the opening chapter, I illustrated how notions of cultural hybridity and pluralism are influencing musical aesthetics, production, dissemination, and consumption. Revolutions in digital technology coupled with a surge in global migration have created vibrant intercultural and intermusical exchanges which can cross national, ethnic, and generational boundaries. The musical diversity that surrounds young people contrasts with the narrow constraints and scope of school music. Chapter two detailed how music education institutions and professionals have gradually realized the extent of these changes and have attempted to find ways to address them through various research studies, curricular expansions, and pedagogical innovations. In examining the phenomenon of diverse musicianship, most studies in music education focus on its manifestation within the population of school going youth. Within the body of scholarship centered on music educators, most participants are either traditionally trained teachers who have only recently been initiated into informal musical cultures or vernacular musicians grappling with the demands of classically aligned institutions.

Contemporary youthscapes (both in and out of music) are defined by blurred boundaries and blended identities. As such, the relevancy and value of music education calls for teachers and pedagogies that are equally fluid and flexible. The limited number of studies that explore the world of multimusical educators are mostly centered on the population of preservice or novice teachers. Far less research has been done on experienced, in-service teachers who identify as belonging to both classical and vernacular musical worlds. Therefore, hearing how such individuals describe their immersion, engagement, and integration of these various streams into their teaching practice can help fill this lacuna while informing college and K-12 practices. In the next chapter, I will describe the narrative research design for the study in two parts. First, I will

discuss narrative inquiry in general and in historical terms. The second section will provide details on the procedural aspects of the study, including participant selection, data collection, and narrative analysis.

CHAPTER 3

Methodology

Purpose Statement and Research Questions

The purpose of this dissertation was to explore the narratives of music educators engaged with a diversity of musical cultures. It sought to elicit their life stories in order to complement, inform, and inspire transcultural approaches to music pedagogy, performance, and scholarship. Specific research questions for this study were:

1. How do participants describe their pathways to multimusicality?
2. In what ways do participants portray the dynamics between their musical worlds over time?
3. How has participants' diverse musicianship influenced their classroom pedagogy?

Research Design

Narrative inquiry was determined to be an ideal way to gather, analyze, and present the life stories of the participants. As humans reflect on, process, and tell others about their experiences, they often do so in the form of a story (Clandinin, 2013). Narrative researchers use these stories as data, analyzing them as a source of valuable knowledge and understanding within a chronological sequence (Merriam & Tisdell, 2016; Patton, 2015). Connelly and Clandinin (1990) note that, "narrative and life go together and so the principal attraction of narrative as a method is its capacity to render life experiences, both personal and social, in relevant and meaningful ways" (p. 10). Narratives thus provide a way for readers to—in a sense—enter lived

events as the participants perceived them. Narrative inquiry is not intended to locate causality in an event, but instead to present how it was inhabited and perceived by individuals (Connelly & Clandinin, 1990). Narratives may incorporate components of time, place, and scene (Clandinin & Connelly, 1990), channeled into a plot framed by the dimensions of interaction, continuity, and situation (Clandinin & Connelly, 2000). Interaction relates to the connection between the social and personal spaces surrounding the event or experience in question. Continuity refers to an individual's perceptions of an event or experience from a chronological perspective. Situation means the location(s) where the event or experiences took place. A narrative researcher works to incorporate these varied elements to compose and convey the participant's story in a richly detailed way (Creswell, 2007).

A distinctive element of the narrative approach is that both participant and researcher voices can be clearly discerned by the reader (Clandinin & Connelly, 2000). The researcher searches for participants who have had lived experiences within the subject or phenomenon being explored and initiates a conversation with them to elicit their unique story. Within this dialogue, the researcher's voice emerges as they reflect on their own beliefs, perceptions, and narratives surrounding the topic. Narratives can help readers grasp more holistically how individuals understand their world(s), the subcultures they interact with, and the hegemonic systems surrounding them. In similar ways, participants can also learn and grow in self-understanding via the telling and retelling of their own stories. Education researchers have expressed significant interest in narrative inquiry because of its potential to uncover the types of rich, resonant, descriptive, and inclusive stories that can otherwise be obscured by other forms of research (Clandinin, 2006, 2009; Clandinin & Connelly, 2000; Connelly & Clandinin, 1990; Moen, 2006). Speaking to the multifaceted environment of a classroom, Moen (2006) suggests

that “narratives from classrooms capture both the complexity and the multivoicedness of teaching” (p. 65). This ability to grasp instances of ‘multivoicedness’ will be an important consideration given the multimusical teachers who are at the center of this dissertation work.

A Historical Overview of Narrative Inquiry

In the mid-1980s, Jerome Bruner contrasted the paradigmatic (or logico-scientific) mode with the narrative mode as the two different but complementary ways in which we construct reality and order our experiences. Bruner posited that “a good story and a well-formed argument are different natural kinds, [each one] functions differently, is structured differently, and aims at fundamentally different ways of “convincing” (1986, 11). The logico-scientific mode of thinking is meant to “convince one of their truth” (1986, 11) by using observation, hypothesis testing, formal descriptions, and categorization. The heart of the narrative approach, however, is to explore “how we come to endow experience with meaning [via] epiphanies of the ordinary” (1986, 12). Bruner saw the purpose of narratives as composing meaning—rather than objective truth—through aspects of verisimilitude or lifelikeness. The narrative mode of research was aimed at understanding the human condition through “how people tell the stories of their lives” (1987/2004, 700).

Bruner’s thoughts on the narrative mode is reflective of (and helpful in understanding) the growing interest throughout the 1980s in using it as means to understand all kinds of human experiences. Examples include Goodson’s (1980) life histories of teachers and schools, Mishler’s (1984) examination of the dialogue between doctors and patients, and Polkinghorne’s (1988) exploration of the potential of narrative scholarship to inform clinical psychology practices. As a new decade dawned, this interest coalesced into the inaugural ‘Narrative Matters’ conference in 1990 which was followed by the initial distribution of the *Journal of Narrative and Life History*

(later *Narrative Inquiry*) in 1991. In 1993, the first in a series of edited books titled *The Narrative Study of Lives* by psychologists Amia Lieblich and Ruthellen Josselson was published. Other social scientists were intrigued by the narrative approach as witnessed by sociologist, Catherine Reismann's (1993) authorship of one of the earliest books on narrative analysis titled quite simply *Narrative Analysis*.

Thomas Barone is a noted narrative researcher at Arizona State University whose work has been highly influential among narrative researchers in music education. His philosophical foundations are rooted in literary theory and literature with significant influences from an enduring professional relationship with his mentor Elliot Eisner with whom he has conducted arts-based educational research (Barone & Eisner, 2006, 2012). Barone frequently describes his (and others') work in narrative inquiry as literary or creative nonfiction (Barone, 2008) and critical storytelling (Barone, 2000). In one of his most famous works, *Touching Eternity: The Enduring Outcomes of Teaching* (2001), Barone presents the narrative mode as a potent channel to explore fundamental and essential issues in education practice and research. Barone advances that the aim of "researcher-storytellers" is "not to seek certainty about correct perspectives on educational phenomena but to raise significant questions about prevailing policy and practice that enrich an ongoing conversation" (2007, 466).

Barone (2001) gestures to the power that novelists such as Charles Dickens, Sinclair Lewis, and John Updike have summoned to draw underlying or repressed social issues into the light of public mindfulness. He uses these examples to inspire narrative researchers towards using equally artful and authentic writing based on careful investigation of critical matters. By doing so, researchers might be able "to rhetorically persuade [readers] to ask questions about important educational issues" (p. 162) while inviting them to marvel at "what has been

previously taken for granted" (p. 179). Narrative researchers can present compelling stories that can elicit the kinds of critical reflection that "results in a reconstruction of the reader's value system" (Barone, 2000, p. 214) or trouble the waters of the "educational imaginary" (Barone, 2003).

Speaking specifically to the domain of K-12 education, Barone (1992) suggests that narrative researchers can use 'critical storytelling' to "prick the consciences of readers by inviting a reexamination of the values and interests undergirding certain discourses, practices, and institutional arrangements in today's schools" (p. 143). In so doing, there is the potential to reveal the hidden lives of individuals within the learning community to each other which can embolden them to affect positive change. Stauffer (2014) offers that an early example of Barone's work, "Ways of Being at Risk: The Case of Billy Charles Barnett" (1989), points to two key elements of the narrative approach: (a) artful writing that invites the reader to enter the tensions and ambiguities of the text; and (b) a high level of detail on the setting and characters. Barone (1992) himself portrayed the configuration of the work as a "story-within-a-story-within-an-essay" (p. 143). The focus of the story is that of Billy Charles which interacts with the Barone's reflexivity and self-reflections. The essay speaks to how educators and society are implicated in Billy's narrative, and Barone contemplates on what this story means for teachers and the systems they inhabit.

Narrative Inquiry in Music Education

Music education researchers find narrative inquiry to be helpful in illustrating the depth and breadth of the stories that emerge from the music classroom. A narrative based research design allows for the emancipation and empowerment of marginalized voices in music education (Bowman, 2006; Clandinin, 2009). Other forms of inquiry can inhibit these voices by subsuming

them within broad categories and themes. Because narrative research does not seek to paint with broad brush, instead seeking to "only tell local stories as persuasively or authentically as possible" (Bowman, 2006, p. 9), it can be especially helpful in providing a deeper understanding of an individual's experiences navigating within, across, and between musical worlds. McCarthy (2007) suggested that narrative inquiry presents a valuable lens for exploring the tensions between the domains of in-school and out-of-school music, noting:

> … the disjunction that can arise between a teacher's background and training in music, and the realities of teaching the next generation who frame their stories using different technologies and values. There is potential here for complex narratives that reveal these tensions. (p. 5)

A number of authors have considered the possibilities of narrative inquiry for music education research. Stauffer and Barrett (2009) noted that narrative inquiry could help to present stories from categories of musicians not commonly found in the music education research. They observe that the growing curiosity regarding narrative inquiry within the field of music education is happening in tandem with the profession's general move away from overarching stories that subsume the diversity and complexity of musicking present in contemporary societies. In her contribution to an edited collection of essays titled, *Troubling Certainty: Narrative Possibilities for Music Education*, Clandinin (2009) devotes substantial space to pondering what 'troubling certainty' might mean at a practical level. She suggests that narrative inquiry could prompt music educators to critique dominant classroom pedagogies as

> … it calls us to disturb, to trouble, the taken-for-granted institutional narrative of music education with a starting point in the certain knowledge and skills of music so that we may shift the narrative of music education to a starting point of lives. Troubling the

> institutional narrative of music education necessarily troubles how we imagine teaching teachers to teach music, how we imagine children learning music, and how we continue to work with children, youth, and others in various vocal and instrumental ensembles. (p. 203)

As she read the other narrative accounts in the volume, Clandinin (2009) mused on the possible voices being drowned out or suppressed by dominant institutions and considered how she might be implicated as a product and member of the 'system'. She advanced that narrative research has the potential to 'trouble certainty' in the field by stimulating music educators to "answer the 'so what' and 'who cares' questions about our narrative inquiries" (p. 207). Responding to such questions could make the institutions of music education "more responsive, more inclusive of the lives of all people, regardless of who they are and how they are positioned on the landscape" (p. 208).

Music education researchers have designed narrative inquiries to explore questions of identities in music and musical identities (MacDonald, Hargreaves, & Miell, 2017), and at times present extensive narrative segments in research approaches that resemble ethnographies, single-, and multiple case studies. For example, Ferguson (2009) investigated the self-views of two music education students through a series of conversations and observations over the course of a year. She was curious about the factors that influenced her participants' views of themselves—those that were obvious to the students themselves as well as aspects that were obscured or even imperceptible. She also aimed to understand how participants' perceptions were manifested in their actions and revealed through their narratives. Ferguson's ensuing article is sequenced along the familiar lines of many case studies in music education (and other social sciences). It moves from a literature review to presenting the participant cases in narrative form. Next, an

interpretation section that appears to function as a cross-case analysis uses participant quotes as supporting data. Finally, Ferguson prompted music teacher educators to reflect on the multi-layered and developing self-perceptions of preservice teachers to better support positive student outcomes. Barrett (2009, 2011, 2012) has employed narrative inquiry in her studies of the music making of young children. She explored the ways in which children gain and express an emergent sense of selfhood through musical engagements (2009, 2011) and the budding formation of personal musical styles (2012). All three works center on narrative descriptions of her participants' musicality as expressed through extemporaneous songs and musical play. As these musical activities were taking place within the micro-cultures of families, Barrett also included the voices of family members who were present. Barrett posited that "invented song and music-making provide narrative forms and structures through which children perform and enact ways of being in their developing identity work" (2011, p. 420).

Most pertinent to this dissertation, several researchers have found narrative inquiry to be a valuable method for exploring stories of music educators who live and move between multiple worlds of music. Adams (2017) used narrative inquiry in his dissertation on vernacular musicians who found their way into school music teaching. He believed that the "artful"' aspects of the narrative approach would powerfully project participant voices, along with his own experiences and conversations surrounding the topic to a wide audience. Kastner (2020) used it in her study of a novice music educator working from formal and informal music pedagogies. Schmidt and Castañeda Lechuga (2018) also used a narrative approach when eliciting the perspectives of a new music educator conversant with both mariachi and western classical contexts. The discussion above as well as the preceding chapter offer a compelling case for the application of a narrative approach when seeking to understand how individuals tell the story of their lives. The

capacity of narrative inquiry to elicit expansive yet personal stories of musical fluidity across the lifespan made it an ideal research design for this dissertation.

Participant Selection

This study focused on the narratives of multimusical K-12 music educators who were engaged in both formal-classical and vernacular genres of music. Specifically, it sought to hear from teachers whose multimusicality emerged prior to the start of their teaching careers and who maintained an ongoing engagement with more than one musical culture through performative, creative, or pedagogical modalities. To amplify the relevance of the study for the domain of collegiate music teacher preparation, the choice was made to only consider participants who had successfully completed a music education degree and were certified to teach in public schools. Individuals in their first years of teaching tend to take on a survival mentality characterized by challenges of classroom management and curricular design which lead to self-doubt and high rates of attrition (Ingersoll & Smith 2003; Smith & Ingersoll 2004; Steffy et al., 2000). Given that these circumstances might inhibit the expression and integration of diverse musical streams, participants in this study were drawn from the ranks of teachers with at least three years of professional experience. Education researchers describe teachers in this professional stage as displaying heightened self-confidence accompanied by a shift from self-focus to student focus, an interest in greater pedagogical mastery, and a strong commitment to the profession (Eros, 2012). I found this to be true, as witnessed by the high level of rich, nuanced, and reflective narratives from the participants selected for this study.

Participants were identified through a combination of critical case sampling and chain sampling (Patton, 2002). Critical cases are “those that can make a point quite dramatically or are, for some reason, particularly important in the scheme of things” (Patton, 2002, p. 236). For the

reasons previously detailed, participants needed to fulfill the following criteria to qualify as a critical case: (a) successful completion of a music education degree with certification; (b) currently working as a public school music educator with at least three years of full-time teaching experience; (c) engagement with both classical and vernacular music prior to full time K-12 music teaching; and (d) sustained participation in multiple musical practices based on differing pedagogical and/or performative traditions. Chain sampling is "an approach for locating information-rich key informants or critical cases" (Patton, 2002, p. 237). In chain sampling, the researcher contacts well-situated people for recommendations for possible participants or other informants (i.e., others who may know a possible participant).

I initiated the process of chain sampling by reaching out to faculty members within my institution, fellow graduate students, local K-12 teachers, and my personal network to share details on this study and to seek participant recommendations. The initial music educators who were identified as possible participants were also asked to help identify other members of their professional networks who matched the study's selection criteria. Following these steps, a potential participant pool of 18 individuals was created. I contacted each person via email (Appendix A) to inform them about my interest in the area of diverse musicianship, the topic of my dissertation, and to query their willingness to be participants in the study. Through this process, four individuals who met all the criteria, expressed an interest in the topic, and noted their availability to participate were sent a follow up email (Appendix B) with more information about the research protocols along with a preliminary questionnaire (Appendix C). The questionnaire was designed to gather background information regarding their career stage, scope of current professional responsibilities in school, and the form of their musical engagements to assist me in preparing for the first interview. Initially, I had planned on having each participant

submit their responses in writing but decided that a phone call would be preferable as it allowed me to not only go over the survey questions, but to quickly clarify details and build rapport. The phone calls were recorded with participant permission and (in some instances) proved to be so informative that I occasionally drew on them in writing the narratives themselves. Quotes from these initial calls are cited as "preliminary conversations" in later chapters.

Overview of Participants

The participants' pseudonyms are Paul, Shelby, Amy, and Mateo. I offer a brief overview of them here and a full introduction in each of their chapters. "Paul" is a male music educator with 29 years of experience mostly teaching middle school concert and jazz bands. His main instruments are the saxophone and the bagpipes, both of which he began playing in childhood. He typically performs on the saxophone in classical, contemporary, and jazz settings within his community. He plays the bagpipes in a pipe band where he has the position of pipe major which entails leadership and pedagogical responsibilities. The genres of music he described being most familiar with are classical, jazz, and Celtic. "Shelby" is a female high school music educator with ten years of experience largely directing choral ensembles. She also teaches guitar, a capella arranging, and facilitates several after-school music experiences such as informal singing clubs. She is primarily a vocalist and has extensive experience with classical, jazz, funk, and pop genres. She has recorded an album featuring some of her original songs and performs with her own jazz trio as well as an eclectic array of popular music groups.

"Amy" is a female middle school orchestra teacher in her 21st year of teaching. The cello is her principal instrument and she has used it to cross a variety of musical boundaries. Along with her strong classical background, she has a longstanding interest in free improvisation as well as ongoing performance engagements with the world of Balkan music. She is also a member

of an eclectic ensemble which features instruments and styles from South Asia, Africa, and North America. “Mateo” is a classical and mariachi musician who primarily plays the violin. He is in his fourth year of teaching middle school orchestra and regularly performs with two professional mariachi ensembles. He also teaches mariachi techniques and styles to children in a community music school and recreational adult learners on a nearby college campus. He is a self-described “whiz” at using notation software to transcribe and arrange music from diverse genres for his students and fellow performers.

Data Collection Sources and Procedures

Narrative Interviews

The primary source of data was derived from four narrative interviews (Kartch, 2017). As needed, preliminary conversations pertaining to the background questionnaire were also sifted for additional context or details. The narrative interview is a way to gather people’s stories about their experiences while honoring the meanings they assign to their own stories. While narrative interviews often consist of the ‘how’, ‘why’, and ‘what’ questions endemic to qualitative research, the narrative interviewer is not simply looking for answers to questions. Neither is the interviewer a passive actor in the process, letting the story ‘just happen’ (Kartch, 2017). Rather, they are looking for ways to elicit the participant’s story by asking open ended questions based on substantial knowledge about the phenomenon or culture in focus (Anderson & Kirkpatrick, 2015; Kartch, 2017). The establishment of rapport and trust by the narrative interviewer is seen as crucial to create a safe and welcoming space for the participant’s story to fully emerge (Anderson & Kirkpatrick, 2016). Riessman (2001) described the overall process as “slow and painstaking, requiring attention to subtlety; nuances of speech, the organization of a response, relations between researcher and subject, social and historical contexts” (p. 342).

Interview Protocol and Guide

Interview questions stemmed from the three research questions and were designed to explore how participants perceived their diverse musicianship evolving, intersecting, and manifesting in personal, collegiate, and teaching contexts. The questions were worded and posed flexibly, taking into account the communication style and personality of each participant. I created an interview guide (Appendix D) to help me balance between the elements of rapport building, time constraints, and eliciting rich narratives that could shed light on the research questions. The guide contained the research questions, theoretical frameworks, concepts or elements being examined, and a list of sample interview questions for participants. The theoretical frameworks and guiding concepts helped me to craft an initial set of interview questions that promised to elicit discussion around transcultural and dialectical qualities. The constant visibility of theoretical and conceptual elements on the printed page also reminded me to listen for (and follow up on) narrative threads that spoke to transcultural navigation or dialectical interactions.

Anderson and Kirkpatrick (2016) suggested that narrative researchers may draw on semi-structured interview techniques by developing a topic or interview guide that acts as an evolving reference point to connect the conversation to the phenomenon (and research questions) being explored. Patton (2015) advocated for the use of an interview guide to provide a level of consistency in the basic lines of inquiry being conducted with multiple participants. An interview guide consists of subject areas or topics which the interviewer draws on to create prompts or questions to better understand the subject being studied. By consistently referring to my interview guide, I was able to focus on predetermined topics while being free to engage in a conversational approach that allowed for spontaneity, improvisation, and thoughtful

perspectives. The guide also acted as a checklist to ensure that all important areas of inquiry were gradually being addressed within the time constraints facing all parties. McCracken (1988) viewed the interview guide as a

> …rough travel itinerary with which to negotiate the interview. It does not specify precisely what will happen at every stage of the journey, how long each lay-over will last or where the investigator will be at any given moment, but it does establish a clear sense of direction of the journey and the ground it will eventually cover. (p. 37)

The first three interviews generally followed the sequence of the three research questions while the fourth interview was devoted to gaining additional information as needed, posing follow up questions, or clarifying details. Each interview was conducted via the *BlueJeans* and Zoom online meeting platforms. The audio and video stream of each session was recorded with participants' permission. The audio files were subsequently edited for clarity using the *Audacity* sound editing platform and sent to *Rev.com*, a professional transcription service for conversion to text.

Data Analysis and Interpretation

The topic of analysis and interpretation is a highly contested one within the narrative research community. Polkinghorne's (1995) parsing of the difference between *narrative analysis* and *analysis of narratives* presents a useful frame to understand this complex issue. When performing narrative analysis, the researcher takes the accumulated data and weaves it into a story or a plot. An analysis of narratives on the other hand is more aligned to the logico-scientific mode and generates "descriptions of themes that hold across the stories or in taxonomies of types of stories, characters, or settings" (p. 12). Polkinghorne offered that an "analysis of narratives moves from stories to common elements, and narrative analysis from elements to stories" (p. 12).

Researchers might conduct a narrative analysis through multiple readings of participants' stories and the process of writing and rewriting a narrative. As they move through these iterations, their increasingly detailed understanding leads to a high level of richness and complexity in the finalized text. Keats (2009) described this iterative process as "writing-as-analysis". In his discussion of models of narrative analysis, Mishler (1995) offered that "we do not find stories; we make stories" (p. 117), adding that narrative researchers

> … retell our respondents' accounts through our analytic redescriptions. We too are storytellers and through our concepts and methods – our research strategies, data samples, transcriptions, procedures, specifications of narrative units and structures, and interpretive perspectives – we construct the story and its meaning. In this sense, the story is always coauthored, either directly in the process of an interviewer eliciting an account or indirectly through our representing and thus transforming others' texts and discourse. (pp. 117-118)

Clandinin and Connelly (2000) recommended that narrative researchers should code field texts to make sense of narrative elements such as plots, characters, and intersections. Creswell (2007) suggested that narrative researchers should "restory" the collected data to produce a more linear or concise account of a participant's experiences. To aid in interpreting individual transcripts, Fraser (2004) suggested that researchers should separate or "disaggregate long chunks of talk into specific stories, or segments of narratives" (p. 189). As I read and reread each transcript, I constructed story sections through a process of open coding (Creswell, 2007). These sections assisted me in cataloging and coding participants' responses across multiple interviews towards the goal of restorying their experiences. In Vivo coding (Saldaña, 2013) based on words or short phrases in the participants' own language were used to minimize my influence and

'power' as a researcher (Riessman, 1993) so that participant voices and perceptions might be honored.

Within his framework for analyzing narrative data, Fraser (2004) recommended that researchers "scan stories for different domains of experience … to unearth insights about how people interact with different dimensions of their environments" (p. 191). To accomplish this, I analyzed the ways in which participants' narratives reflected how their identities were amplified, inhibited, or ignored from personal and structural aspects. This process resulted in the four chapters that follow this one which are "restoried" (Clandinin & Connelly, 2000) narrative accounts of each participant set within their personal, social, and historical contexts (Creswell and Poth, 2016). I concluded each participant's chapter with a summary to better encapsulate individual stories within the research questions. Thus, chapters four, five, six, and seven may be construed as "academic narratives of individual stories" (Fraser, 2004, p. 186).

In chapter eight, I sought to ascertain the "commonalities and differences that exist among and between participants" (Fraser, 2003, p. 194) through looking across the narratives for cross-cutting themes and connecting them to the extant literature. This "analysis of narratives" (Polkinghorne, 1995) helped me to better interpret salient connections between common thematic elements in light of the theoretical frameworks, literature base, and conceptual foundations of this inquiry. As I looked between stories, I attuned myself to look for transcultural musical knowledge, concepts, or practices such as aural skills or symbolic representation that might be interpreted as "self-transcending gateway(s) to the whole" (Sarath, 2017, p. 9). Additionally, I sought to bring complexity and nuance to this chapter by looking at participants' experiences and recollections through a dialectical lens that assisted in highlighting areas of tension or ambiguity. These endeavors added new layers of understanding about the dynamics,

practices, and pedagogy of multimusical individuals which informed the implications and suggestions for future research offered in the final chapter.

Trustworthiness and Ethical Considerations

Margaret Barrett and Sandra Stauffer have offered four assessment rubrics or markers by which the trustworthiness of narrative research might be assessed (Barrett & Stauffer, 2012; Stauffer & Barrett, 2009). Stauffer (2014) described these "intertwined and inseparable" qualities as "respect, responsibility, rigor, and resiliency" (p. 18). To ensure that these elements were present in this research, I engaged research participants in *member checking* which is described by Lincoln and Guba (1986) as:

> The process of continuous, informal testing of information by solidifying reactions of respondents to the investigator's reconstruction of what he or she has been told or otherwise found out and to the constructions offered by other respondents or sources, and a terminal, formal testing of the final care report with a representative sample of stakeholders. (p. 77)

Prior to each interview, I reviewed the recordings and/or transcripts from the most recent conversation. I offered participants a brief recapitulation of our last session and asked them if my impression or details were accurate, incomplete, or incorrect. I was then able to recalibrate my questions and the emerging narratives based on this feedback. Each participant also received a copy of their chapter three months in advance of this submission allowing them to review the final work and offer any corrections if needed. Member checking helped me to create an accurate portrayal of participants' lives in music by inviting participants to confirm or deny the accuracy and interpretations of the narrative data. In so doing, the credibility of the ensuing study was enhanced (Creswell & Miller, 2000; Lincoln & Guba, 1986; Stake, 1995). Throughout the

research process, I consistently consulted the transcripts and recordings to confirm that each findings chapter was convergent with "the stories told, as well as the objectives of the research" (Fraser, 2004, p. 196). I also shared details of my analysis and interpretive process with my dissertation chair who helped me to review, refine, and rethink each iteration of this work.

The University of Michigan's Institutional Review Board evaluated an application for this study and approved it with an exempt designation on May 28, 2020. Participants were informed about the process, procedure, and approximate timeframe for each interview prior to data collection. They consented to the recording of each interview and were reassured that their identities would be anonymized through the use of pseudonyms. Participants were offered a chance to accept, reject, or select their own pseudonyms. To provide an additional layer of anonymity, the names of all individuals, institutions, ensembles, or organizations have been disguised, either by changing them or through the use of more generic descriptors. To address the "ethics of interpretation" (Kim, 2015), I assured participant confidentiality even if it diminished some of the data's richness. I remained cognizant that elements of participant's stories might not be static, staying attuned to moments of ambiguity, subversion, and transformation. Tom Barone (2007) stated that for narrative inquiry to be ethical, the researcher must attempt to explore the relationship between the participant's life and the hierarchies that empower or constrain them. Thus, I worked to balance and blend the personal stories and political aspects of my participants' narratives so that the resulting dissertation was socially conscious and potentially emancipatory without sinking into "tedious and self-defeating didacticism" (Barone, 2007, p. 458). My goal in all this was to craft a text that honored the life experiences of each participant, the essential questions of this study, and the perspective of the reader.

Limitations and Significance of Study

Results from the small number of participants typical in narrative research may not be broadly applied to all music educators in all contexts. However, the narratives of the four music educators who participated in this study encapsulated aspects of "ambiguity, uncertainty, complexity and dynamism of individual, group, and organizational phenomena" (Mitchell & Egudo, 2003, p. 5). The way that individual stories are constructed and narrated are often embedded in aspects of participants' generational consciousness (Andrews, 2002). Some of these elements might not have the same resonance or evoke direct parallels for younger readers. However, such accounts can offer a valuable historical perspective on the evolving ways in which music is encountered, taught, learned, consumed, and performed. Participants' stories have the potential to help us appreciate what is "hidden, unnoticed, unrecorded, or 'just personal' in mainstream history" (Squire et al., 2010, p. 111) and in so doing help us recognize, explore, and nurture the full extent of teachers' musicianship. Such stories can be also used as a means of "transforming individual experience into a collective experience" (Squire et al., 2010, p. 90). The diverse musicianship of the participants might therefore transcend the private sphere and become a part of our overarching social and political understanding of musical pathways. Finally, the dissemination of the study may offer a forum for music education practitioners and scholars to discuss the text and to pose innovative directions for practice and research.

CHAPTER 4

Paul's Story

Meet Paul

Paul is a male music educator in a small city in the upper Midwestern United States where he primarily teaches middle school concert and jazz band. He has been teaching for 29 years, all spent at the same school although he regularly assists with the high school marching band. In recent years, he has also taught some classes at the local high school which he described as a temporary situation while the search for a new 'head director' was ongoing. Paul's primary instrument in classical, jazz, and school settings is the saxophone although like many band directors, he is also proficient at other concert band instruments. When modeling for his students, he favors the soprano saxophone because its key of Bb allows for easy transposition of other instrument parts. He clarified this point by noting that trumpet and clarinet parts are also in Bb and most other tunings could be matched by moving up a whole step sometimes in conjunction with changing the clef.

Outside of school settings, Paul plays alto saxophone in a horn section for contemporary-style services at his church. While the music in these services spans the genres of jazz, pop, and fusion, he described it as closely resembling a 'jazz gig'. Occasionally, when the repertoire calls for it, Paul also plays saxophone with a professional orchestra from his hometown. The bagpipes play a major role in Paul's musical life and his involvement with the instrument and the accompanying world of the pipe band goes back decades. He is currently the pipe major (music

leader) of a local, award winning pipe band where the membership has elected him to the position every year for the past 27 years. His pipe band is a fixture of hometown parades and public concerts as well as regional and international pipe band competitions. Early music is another area of interest for Paul, although he is not as actively engaged with this area compared to classical, jazz, and Celtic-folk bagpipe music. Nevertheless, he has in the past enjoyed playing Medieval, Renaissance and Baroque music on a maple recorder that—with a wide grin—he described as a 'real instrument.'

Although Paul enjoys each of his musical worlds equally, he recognized that he felt more secure when playing certain genres. Western-classical music was where he felt most confident followed by jazz, and then Celtic-folk styles as manifest in the pipe band setting. He noted that his comfort level was mostly a function of time he spent working with a particular genre and not indicative of his interest. "Whatever I'm playing right now, I am in love with this music. So, when I'm doing Pipe Band that's all that exists. When I'm doing jazz, I'm all in" (Preliminary Conversation).

The Opening of Musical Pathways in Childhood

Music in the Life of the Family and the Community

Paul described his childhood home as being saturated with music. He vividly remembered listening to a record of classical music warhorses such as Beethoven's Fifth Symphony and Bach's Jesu, Joy of Man's Desiring. However, it was the 8-tracks and records of 1970s era singer-songwriters such as John Denver, Gordon Lightfoot and Jim Croce that were the mainstay of his musical 'diet', recalling that "we were always, all of us, all three of us singing in the home along with those singer-songwriters" (Interview 1). Paul's parents were amateur musicians and he shared how intrigued he was by his father's guitar playing and

creativity. “I was always interested when he would pull out his guitar and start to play. And he would improvise silly lyrics to real simple folk tunes that usually involved me” (Interview 1).

Music-making was a consistent feature of Paul’s childhood across seasons and locations, including the many summers his family spent on their sailboat. He described how the lack of space on such excursions led his father to select a far more lightweight instrument. “[He] would play the harmonica. And my mom also had a recorder that she would play. I think she felt since my dad was playing harmonica that she would do something musical” (Interview 1). While both of Paul’s parents enjoyed music, he recognized that his father benefited from a stronger grounding in formal-classical musical skills and performing experiences relative to his mother. “My mom had played the clarinet in school briefly, like two weeks. My dad on the other hand ... played tuba and sousaphone all the way through high school [and] reads music” (Interview 1). Music had been a lifelong pursuit for both of Paul’s parents with his father continuing to hone the skills he developed in school settings and his mother restarting her abbreviated musical training.

> My dad continues to be involved in music...he's played the tuba in community bands and whatnot. He now, he has an upright bass that he likes to mess around with. I think my mom was feeling a little left out and is in her second year of piano lessons now (Interview 1).

Earliest encounters with the bagpipes. While American folk-rock music was the sonic wallpaper inside Paul’s childhood home, his Scottish immigrant next-door neighbors were the source of his first exposure to bagpipe music. “I would often hear bagpipe music coming from next door. Not that either of them played, but they had some recordings. And that always interested me (Interview 1). His early interest in the bagpipes was further piqued by the bagpipe

band he heard on Memorial Day parades in the lakeside town his family typically spent their summer in. “And as a little guy...I remember loving the sound and even the visual of that and making a connection between that and our next-door neighbors (Interview 1).

Musical Education during the School-Age Years

Elementary and middle school. Paul was able to recall his earliest school-music experiences in great detail, noting that while he had the benefit of dedicated music teachers in elementary school, music was integrated into the general classroom context as well. Paul remembered his first music teacher, Mr. Teal, as an unconventional individual who typically sported "a real big turtleneck and blazer or leisure suit jacket” accessorized with “lots of turquoise jewelry, like rings and a medallion” (Interview 1). Paul contrasted Mr. Teal’s relaxed approach to teaching with the far more structured curriculum and teaching style of his second music teacher in upper elementary. He described the subsequent teacher, Mr. Jessup, as “... kind of an old school task master. [He] had us sitting at tables and we had to sit up tall and we had our music books on our desks” (Interview 1).

Nevertheless, Paul credited Mr. Jessup with providing his first public performance opportunity in the form of singing in a Christmas pageant. Paul also commended Mr. Jessup for pushing him towards musical excellence despite his recalcitrant attitude.

> I was incensed that I had to hold hands with this little girl and so I remember trying to kind of throw a wrench into his plans and in rehearsals I would sing it really bad and he wouldn't let me get away with it. He knew what I was trying to do, and he knew I could do better. He made me sing it well. (Interview 1)

Discovering the saxophone. Fifth grade marked a pivotal shift in Paul’s music education as he was provided with the opportunity to join the school band program. His visual and sonic

familiarity with the saxophone from a household record album made the instrument stand out among the various instrument options.

> We had an 8-track of Boots Randolph, you know, the Yakety Sax guy. There's a picture of the saxophone on the eight track and I remember connecting that picture to the poster of all the band instruments. (Interview 1).

Paul noted that his parents' support was key to his early success and engagement on the saxophone. His parents took different tacks in encouraging him—from his dad's monetary incentives to his mother's attentive listening.

> My dad was always making little wagers with me. It was kind of the, "Okay, if you can play Mary Had a Little Lamb with no mistakes, I'll give you a quarter." So, then I would try it and he would always ask me, "Double or nothing?". My mom was supportive as well but in a different way. She just liked to hear my playing. Any time I could play something that she recognized, she always appreciated that. (Interview 1)

Spurred on by his parents, Paul's initial enthusiasm for saxophone only grew stronger he progressed rapidly. He soon began to outpace his peers and as a seventh grader found himself seated amongst more experienced students. Paul's new section mates were somewhat chagrined at his presence but that did not seem to faze him very much.

> I was in the middle of the eighth graders and those turkeys made my life miserable because the seventh-grade upstart was moving in on their territory. But then, in eighth grade I was given some solo opportunities in the band. The band director in eighth grade had me play a solo kind of out in front of the band. I can probably still play it, it was called the Petite Polka. (Interview 1)

Recognizing his potential, Paul's middle school band director provided more soloistic performance opportunities 'in-house' and at the state level. With each small success, Paul's nascent self-identity of being a musician deepened and his confidence blossomed. It was kind of leading me to believe that, 'Hey, this is something you can do!'" (Interview 1).

High school 'reality check'. The end of middle school coincided with a major move by Paul's family to a new city. Looking to reestablish a sense of social connection and to continue making music, he enrolled in the high school band program. However, the musical affirmation he anticipated was not immediately forthcoming. Instead, his growing pride in his saxophone abilities was crushed when he was placed into the second-tier band. He realized that the relatively small size of the previous music program had caused certain gaps in his knowledge to be glossed over.

> Based on my experience and my answers to some basic music theory questions which were incorrect, I was placed in the middle band...and what I found very quickly was that I had simply been a big fish in a very small pond. (Interview 1)

Only adding to the sting of being 'downgraded', was his band director's candid assessment of Paul's tone quality. "She [the band director] actually told me that: 'You're doing a great job. You're doing a lot of things really well, but you sound terrible'" (Interview 1). Paul implemented her suggestions for an embouchure and equipment change and rallied forward again. "I got my act together...upped my game and actually auditioned at the end of the semester into the top band (Interview 1).

Despite his wounded confidence, Paul had an immense appreciation for the way his band director celebrated what he wryly termed his 'peripheral pursuits'. A particular incident had stayed sharp in Paul's mind through the intervening decades. In his freshman year, Paul's band

director had programmed a piece that featured a pipe tune that Paul recognized. When he mentioned this to her, she asked if he would like to play the portion on his bagpipes so that the audience could hear it in its original form. Paul happily obliged and found the experience to be a welcome salve for his wounded confidence at feeling inadequate on saxophone in his initial semesters of high school. "It was a pretty easy thing for her to do. But what a treasure! What do you call it? A watershed kind of experience" (Interview 2). It was around this time that Paul was introduced to a person who would become his 'musical hero', Dean Schaffer. He encountered Mr. Schaffer's playing via a recording his band director gave him as a model for characteristic saxophone tone quality. His befuddlement at the assertively contemporary music was leavened with wonder as he began to appreciate the cohesion and coordination between the musicians.

> I just remember thinking, "What is this?" It didn't sound at all like what I thought the saxophone sounded like. But I was sucked right in [by] the beauty and control and the sound of the saxophone quartet ... all playing together with vibrato, in tune, with a wide dynamic range and colors. Oh my gosh, unbelievable. (Interview 1)

Not long after this experience, Paul was able to hear his musical hero playing similar music in a live performance. He was inspired by Schaffer's performance on a concerto for saxophone and orchestra even as he struggled to understand the jarringly different sounds of contemporary art music. "It was a far cry from the singer-songwriter stuff that I had grown up hearing at home and a far cry from the Dixieland Blues and Petite Polka of the year prior" (Interview 1). Many years would pass before Paul encountered Dean Schaffer again, but this inspirational and 'ear opening' early encounter seemed to have encouraged a sense of openness to new sounds while reenergizing Paul's pursuit of excellence on the saxophone.

"I couldn't get enough of it": Learning the bagpipes. While Paul's passage into high school was initially tarnished by a deflated sense of his saxophone prowess it also glowed bright as his first season of learning the bagpipes. His initial forays began in the summer before starting high school and were made possible by a family friend named Dennis. Dennis had recently begun learning the bagpipes and willingly shared his rudimentary skills with an enthralled Paul.

> I was fascinated because I had always been drawn in by the sound and look of the bagpipe band. It was kind of a dream come true! Like here's someone I know who actually has started in with the bagpipes. (Interview 2)

Noting Paul's fascination with the bagpipes, Dennis investigated ways that Paul could pursue serious study of the instrument. He discovered that there was an active bagpipe band in the city that Paul's family was about to move to. Paul wasted no time in making use of this resource.

> So, as we were getting settled in [the new city], one of the first things I did was to reach out to this guy named Harry who was one of the instructors with the pipe band at that time. And Harry took me on as a beginning student. (Interview 2)

Paul's new bagpipe teacher, Harry, worked as an engineer and his professional disposition informed his teaching style. While Paul described Harry's musicianship as underwhelming, he appreciated the highly systematic and precise approach that built a solid foundation for further study. "He would not accept anything that wasn't absolutely according to the book. It had to be perfect" (Interview 2).

Paul credited the musical skills he had acquired via the school band program with easing the transition to this new instrument. His fingering dexterity from playing the saxophone proved to translate well to playing melodies on the chanter pipe. This early success coupled with his

passion for the instrument made the draw of the bagpipes irresistible. Chuckling as he reminisced, Paul described the heady days of this new musical era.

> When I wasn't doing homework, I was practicing bagpipes and practiced chanter and reading about bagpipes, and I just couldn't get enough. It was an entire year and some change of kind of obsession with bagpipes. I remember ... cassette tapes of bagpipe bands and bagpipe tunes ... I just gobbled it all up. I couldn't get enough of it. (Interview 2)

Paul's frequent use of the word "obsession" when discussing the bagpipes elicited memories of the ebb and flow of my own instrumental passions. Reminiscing out loud, I gestured to the French horn as an example of adolescent infatuation and to the piano as a case of rekindled love. Wondering if this might be a point of resonance, I asked Paul about the place of the saxophone in this new dynamic. As he formulated his thoughts, Paul reminded me that all this was taking place at the same time that his saxophone playing was assessed as needing substantial remediation. He then expressed that while he still was committed to playing and improving his skills on the saxophone, it took on the aspect of an obligation and not one of "obsession".

> I kind of viewed saxophone as schoolwork in a sense. I loved it and I did it, but that was school, and bagpipes was for fun. I was obsessive about the bagpipes, and that carried through ninth grade. (Interview 2)

Casting ahead in the timeline, Paul painted a picture of how these prevailing winds would change direction in the years to come. He noted that starting in his sophomore year, the saxophone began to increasingly fill his musical horizon and would loom large throughout his college and early professional years.

> It's not that I didn't play the pipes during that time, but pipes was something I did in very small doses. And what I really did was saxophone, during my later high school

years and certainly during college. I mean, I just didn't have time to invest in pipes, and I wasn't as interested at that time. (Interview 2)

Complementary Music Worlds in Adolescence and Young Adulthood

Paul reflected that while the level of passion he poured into each musical world might have ebbed and flowed over time, they complemented each other well. The music literacy skills he had learned in school music classes proved especially conducive in the early stages of learning the bagpipes. Being able to read music helped Paul to quickly identify characteristic melodic sequences at sight which sped up the learning process. This ability set him apart from his fellow pipers, and they marveled at it. “I could pick up the practice chanter and put a piece of music on the table and sight read it...that was considered [by other pipers] like ‘wow! (Interview 2). Paul was careful to note that the knowledge flowed in the other direction as well, citing various instances where learning the bagpipes improved his saxophone playing. He credited the bagpipes’ construction with introducing him to the phenomenon of tuning and associated techniques.

The drones, the pipes that stick over your shoulder, have to be tuned carefully to the tonic note on the chanter. And this whole notion of adjusting until the sound is true, until the beats go away, you can really hear that easily on bagpipes. (Interview 2)

Paul also found that the bagpipe melodies offered a welcome scaffolding to decipher the increasingly complex rhythms he was beginning to encounter in school band repertoire. He admitted that reading intermittent dotted rhythms in band music particular often stumped him and he had to rely on imitating the students around him to keep up. Dotted rhythmic figures were inescapable in bagpipe music, it was awash with them. The abundance and consistency of these patterns from song to song built up his familiarity and confidence with reading and playing such

patterns in other genres. “For example, a dotted eighth sixteenth - that rhythm is all over pipe music, and a dotted quarter-eighth. Dotted rhythms really didn't make sense to me until I came at it from the piping end” (Interview 2).

As our conversation continued, we delved into the degree that a preferred genre or instrument might accelerate musical learning. I disclosed how my own ‘obsession’ with the horn in high school improved my musicianship in a way that childhood piano lessons did not. Paul seemed to resonate with this notion and volunteered that his desire to master the bagpipes and play familiar pieces made practicing the instrument a far more attractive proposition.

> There was a strong motivation to make sense out of what I had been hearing for years and what it looked like on the page. But the motivation was definitely my desire to ... I mean, I had a much stronger ... let's say my desire to learn to play *Scotland the Brave* was much stronger than my desire to play the second alto-sax part on the march correctly. (Interview 2)

“The Infinite Hard Drive”: Diverse Musicianship as a Music Major

After high school, Paul applied and was accepted into a midwestern university within a track that allowed him to combine a saxophone performance degree with instrumental teaching certification. The considerable time required for classical music study and performance left Paul with less time for the bagpipes. Nevertheless, he did not shy away from showcasing his bagpiping abilities when he had the chance. As a freshman music major, he successfully auditioned on the bagpipes to be a part of an annual concert that showcased a range of student performances. Because such a wide swatch of the music school was involved with the concert, his bagpiping interests were made visible to many students and faculty. Even during his summers working at a summer arts camp, he set aside time to keep playing the bagpipe on the weekends

Not only was his multimusicality recognized, but it was also celebrated and invigorated by a figure who loomed large in Paul's life during this time—his applied professor, Dean Schaffer. Paul mused that while some teachers might have seen the bagpipes as a distraction from the 'real' work of honing his saxophone skills, this was not the case in his situation. Professor Schaffer cheered on Paul's bagpipe endeavors and evinced a great curiosity about various aspects of bagpipe playing techniques and notation. Professor Schaffer's curiosity about unfamiliar music sometimes entailed a hands-on approach where he was in the unusual role of novice. Paul dredged up a memory and marveled at the mental image of his revered saxophone professor learning the bagpipes from him.

> I wish, I wish, I wish at that time we had cameras on phones. I would love to have snapped the picture of Dean actually making the bagpipes work because he got it, and he could get a sound going. (Interview 2)

Motioning to the outsize role an applied instructor plays in the life of music majors, Paul mused that his bagpiping side might have withered in the light of a less supportive teacher. "It would have been very easy to have had that part of me crushed because you just so totally buy into what your private teacher is telling you to do" (Interview 2).

Beyond the bagpipes and saxophone binary, Paul credited his applied saxophone professor for fostering a comprehensive approach to expand students' musicianship beyond the narrow pursuit of interpreting sheet music. This consisted of studying recordings to extract stylistic elements and extensive imitation exercises in lessons. "Dean always talked about the infinitely sized hard drive that is our brain, and the more musical information you can load onto your hard drive, the better you're going to be" (Interview 2). Paul's applied professor's philosophy was in alignment with the music education department. He noted that entrance to the

music education program was contingent on meeting the minimum standards of melodic and rhythmic pattern recognition and reproduction. “The thought was, if you don't have good enough ears to be able to copy back simple patterns, you had no business teaching in music” (Interview 2).

Paul recognized that by drawing from both the folk and classical traditions, he was able to overcome the limitations of printed notation and play more expressively. He explained that relying only on the printed page without attending to the oral tradition would limit the sophistication of the performance within and beyond classical music “Notation is a very infantile language. It's just a page of hints. Okay, you're going to play a pavane. It's so much in the aural tradition” (Interview 2). Paul’s immersion in both classical and bagpipe music meant that his aural vocabulary was expanding exponentially during his college years. “My hard drive just continued to get more and more full of different styles” (Interview 2).

Post-College Interactions Between Teaching and Personal Musicianship

Each world sharpening the other. After completing his degree, Paul began a career as a middle school band teacher at the school where he still works today. Even as he learned the craft of teaching, he remained dedicated to developing as a multi-musical performer. Paul’s ongoing musical learning made him especially reflective about his responsibilities as a music educator. He noted that his personal practice sessions could often yield new insight on effective practice strategies that he would share with his students. “Even though I'm 50 I'm still learning new ways to practice and still learning new things about technique (Interview 3).

Being immersed in different musical communities not only heightened Paul’s overall musicianship, it also helped him see the process of musical learning from his students’ perspective. “Trying to wrap my brain and my heart and my technique around those [classical,

jazz and pipe band] conventions also is pretty humbling and it's a good reminder of where the kids are at" (Interview 2). Paul also appreciated his diverse musical engagements for granting a greater sense of authenticity when communicating learning strategies to his band students. "It keeps it real for me as a player. And I can talk with the students about what I'm working on and how I'm working on it" (Interview 3).

Paul observed a positive relationship between his active music-making and his empathy with anxious students. He noted that students who were apprehensive before a concert would sometimes ask if he had ever experienced performance anxiety. Paul's significant performance experience allowed him to allay their concerns and help students reframe feelings of nervousness into a sense of eager anticipation. At times, he found it helpful to share with students about times where he was filled with dread before a performance, and how it correlated to a lack of personal preparation. Conversations around such matters could be both empowering and persuasive for his students.

The rituals and discipline of being a performer informed Paul's rehearsal strategies and philosophy. As he engaged in the process of sight reading, grappled with difficult passages, and embraced the sensation of playing for a live audience, Paul felt a sense of kinship with his students which translated into more effective rehearsal strategies. "It puts me in situations that I put my students" (Interview 4). Working to translate personal practice strategies to classroom settings formed a positive feedback loop that deepened his understanding of various musical concepts-- "Until you have to teach it, you don't really know it'" (Interview 4).

Interpretive constraints and possibilities. The somewhat ambiguous nature of notation in bagpiping, folk, and jazz made Paul attentive to the importance of attending to aural traditions when interpreting music. "The swing style is so much like pipe music in the fact that it's mostly,

it's kind of derived of an aural tradition" (Interview 3). To clarify his point, he offered the example of learning to play the 'strathspey' (a Scottish dance form) on bagpipes. While the sheet music for this genre would look fairly simple to a classical musician, many rhythmic figures were not actually played as written. He explained that the dynamic constraints of the bagpipes had encouraged the evolution and dissemination of a complex rhythmic vocabulary. "I mean, the instrument's either on or it's off. So, in order to create interpretation, you have to hold certain notes longer than others" (Interview 3). Paul explained that there was a clear body of performance practice built around which beats of each measure should be emphasized.

We both laughed when Paul noted that his elevated view of bagpipe music had been summarily dismissed by practitioners steeped in its traditions: "And I will tell some of my bag pipe mentors, 'This is a really sophisticated art form. And they're like, 'No, it's just folk music'" (Interview 3). He attributed this divergent view to different musical enculturations. "The difference is they grew up hearing it and playing it. And for me coming in and trying to learn it is really something" (Interview 3). The focus on rhythm and note value as the primary means for expression on the bagpipes encouraged Paul to explore its possibilities in other music settings. He recognized that his penchant for manipulating note lengths on the saxophone was an interpretive inclination that clearly 'bled over' from the bagpipe world.

This sensitivity to the expressive qualities of articulation also manifested in Paul's public-school teaching.

> One of the things I have in my teaching bag is...trying to find notes that the students can linger on ... to provide emphasis and direction and just try to make a little bit more sense out of a jumble of notes. (Interview 3)

"We are what we eat": Teaching Informed by a Diverse Musical Diet

The Celtic roots and repertoire of pipe bands informed Paul's approach to teaching this genre of music in school band. When working with wind band arrangements of Irish and Scottish folk songs, he was able to identify and reference the authentic style and setting "Because of my background in Celtic music, I know where to look for the sources, for those tunes" (Interview 4). At times, he would draw from a tangible encounter with a melody, such as a piece suggested by one of his school band students that was built on a melody that Paul regularly played on the bagpipes. Nodding to the relative youthfulness of the concert band genre, Paul underscored the importance of providing students with historic perspectives for the often–derivative music they performed. Paul's inclination for 'going to the source' sprang from his pipe band enculturation but was not limited solely to Celtic music. He shared instances of drawing from disparate genres such as country and minimalism to help his middle school students understand the lineage of their pieces. Straddling multiple streams of music enabled Paul to find meaning, satisfaction, and edification when encountering a diverse array of genres.

> My favorite kind of music is whatever I'm listening to at the time. If I'm listening to Beethoven, I am amazed at the artistry and the innovation and the genius that is Beethoven. If I'm listening to Metallica, it's the energy and just the power of that music. If I'm listening to Ladysmith Black Mambazo, South African, I weep because of the sincerity and you can hear the love in that music. And if I'm listening to a pipe band, I want to listen to more pipe bands. (Interview 4)

Paul believed that his omnivorous musical diet was not only personally enriching but that it fortified his relationships with students. "I mean we are what we eat, right? So, I would like to think that that informs my teaching ... my interactions with the students ... it builds just

appreciation for culture of all kinds" (Interview 4). He also desired students to be inspired by his example to explore artistic and cultural expressions outside and beyond the scope of his classroom. "I hope that rubs off on them, moving down the road as they develop their own tastes in music and food and society..." (Interview 4). Paul illustrated this hope as he reminisced about a memorable gift from an alumnus.

> His family vacationed in the UK and he brought me a stone from the shore of Loch Ness. That's one of the coolest gifts I've ever received. And so, the kids remember that I have these diverse interests and they appreciate that. (Interview 4)

He stressed that his students were not merely accepting or respectful of his personal musical endeavors but were keenly interested. "A week doesn't go by where I'm asked by a student, 'When are you going to bring your bagpipes in again?'" (Interview 4). Paul quipped that his band students were also inspired by his ability on more prosaic instruments. "Recorders are one of my instruments. And so, when I go to demonstrate, I'll play something because I want them to know that it's actually a legit instrument. And they're just slack-jawed, like, 'No way'" (Interview 4).

"They think it's magic": Perspectives on Expectations, Consistency, and Quality

Paul had complex thoughts and feelings on the dynamic between various musical settings and his expectations. He described a typical interaction between him and the other jazz musicians in church; "We'll be getting really tough with each other on, "Okay now, that's staccato, it's not marcato. This is marcato, this is staccato. There has to be a difference" (Interview 4). He felt convinced that he did not always hold his students to similarly high expectations. "Why are you being picky with your buddy in the horn section at church but you're letting students get away with mispronouncing these articulations" (Interview 4). From another perspective, Paul lamented that he sometimes failed to apply his expectations for students to his

own practice sessions. While he often chastised his students for warming up without intention, he admitted that he was not always quite so disciplined when he was alone with his instrument. “And then I’m here at home and I need to practice a little bit ... and I realize after 10 minutes, you’re just ‘dinkin’ around” (Interview 4). These realizations helped Paul aim for consistent application of his standards for himself and others. “Why are my expectations of you so high, but it's okay for me to just waste time when I pull out my instrument? And it keeps me honest in both directions” (Interview 4).

Paul’ leadership roles as a pipe major and a school band director required him to pay significant attention to the structure and goals of the rehearsal process. Notwithstanding the different contexts, Paul believed that musicians in both domains should always work towards performing at the level of the most discerning listener. “I prepare as if there's going to be somebody there who knows the difference” (Interview 3). He worked to instill that attitude within members of the pipe band as well his school band students. Paul warned his students to avoid conflating a supportive audience with a superlative performance.

> Your parents are going to be proud of you because you sat there, and you didn't pick your nose and you're wearing your new dress and they just can't believe what we do. They think it's magic. But we know the difference and we have to do the absolute best we can. (Interview 3)

Paul reflected on a personal encounter with two highly respected conductors from the band and orchestral worlds that confirmed his stance on meticulous preparation and attentive performance. The setting was a cocktail party at an upscale venue where the host had invited him to play the bagpipes in the courtyard. As was his habit, he carefully warmed up, tuned, and

dressed for the event. As he was playing, the door to the restaurant swung open and out walked the aforementioned pair of illustrious conductors.

> They came over, we talked for a little while and I told them about how I always perform as if there's somebody out there that knows the difference. And that day, had I not tuned carefully, they would have certainly noticed the difference! (Interview 3)

"A book club where nobody can read": Musical Literacy and Independent Musicianship

Fostering independent musicianship was a cornerstone of Paul's teaching philosophy and he believed that it was a crucial part of his responsibility as a music educator. Thus, his teaching strategies with his school band students were designed to strengthen their capacity to (re)engage with music across their lifespan. Paul offered a scenario where a student going into a non-music profession would likely set their instrument aside after high school to focus on their college education and acquiring a job. Once they had established themselves professionally, they might have a desire to delve back into music making.

> Then [they] come back and play in a community band when they're in their 30s or 40s ... we want them to be able to survive in that. We want them to know key signatures and time signatures and we want them to be able to sight read or play for their own enjoyment. Grab a book of movie themes from the music school or go on Smart Music and find whatever and just play for fun. (Interview 3)

This perspective did not easily translate into pipe band contexts which Paul described as less focused on musical independence. Choosing his words carefully, he offered that in this respect the school band and pipe band domains were markedly different because "in the pipe band world, there isn't much emphasis on creating self-sufficient musicians" (Interview 3). To

illuminate this difference, Paul offered a glimpse of his constructivist approach with his school band if he heard students playing an incorrect rhythm.

> First thing, I'll play it like they're playing it and they have to figure out what I'm doing wrong. And then we've got to do the math and figure it out and then, "Okay. So, how's this going to sound?" (Interview 3)

Paul drew a contrast with how the same issue would be addressed in his pipe band where the low level of music literacy necessitated a rote approach.

> If there's a wrong rhythm, then, "No, guys. It goes like this. No. Okay. I play, you play." And they go back and forth. And there are a lot of pipers and a lot, a lot, a lot of pipe band drummers whose musical literacy skills are very limited, very limited. (Interview 3)

The limited ability of the pipe band musicians to decipher music notation, their reliance on rote teaching, and the intricate rhythms required often narrowed a rehearsal's focus to remediation and repetition. The musicians' poor reading skills contributed to inaccurate rhythms being reinforced in their personal practice time. When the ensemble convened for a full rehearsal, Paul was forced to spend a majority of the time rectifying these errors. He had tried to address this issue by posting recordings on the band's website that could be played back at slow and performance tempos. Paul was ambivalent about the efficacy of this resource because he found himself having to still devote a lot of time to correcting mistakes. He conceded that the rhythmic complexity of pipe band music was at least partially responsible for the rehearsal challenges. "Because of the what I would call sophistication of all the different musical idioms, it's a lot of work to get a group of 10, 15 pipers all playing a strathspey the same way" (Interview 3).

Paul confided that he was sometimes tempted to utilize the rote approach in school but generally avoided it due to its negative impact on his students' progress towards independent musicianship.

> There are times in school where I really want to just grab an instrument and say, "No, it goes like this," because that would save time. It would save time today, but that would waste lots of time down the road. (Interview 3)

Conversely, he shared that it would be edifying to delve into elements of music theory in pipe band: "I just want to take 10 minutes and talk about how the rhythm is actually counted and all that" (Interview 3). Paul ruefully acknowledged that the entrenched ensemble tradition posed a formidable hurdle. He noted that for many members it was not only an issue of limited music literacy but an actual aversion to playing from sheet music. "It's like hosting a book club and nobody can read" (Interview 3).

"Sitting in the pub lifting pints": The Phenomenon of Competition in Two Worlds

Culture(s) of competition. Paul noted major differences in how the professional classical and pipe band worlds viewed competition. He saw competition as central to all levels of pipe band music whereas in the professional classical world it was mostly limited to advancing the careers of less established artists.

> And in the classical music world...they're not like: "Oh, Yo-Yo Ma won the international cello competition again." I mean he's way, waaaaaay past that! But ... Stuart Liddell, who's pipe major of one of my favorite pipe bands, he's still competing with people at his level. (Interview 3)

Paul conceded that while competition was indeed a significant part of many school music programs it could be accompanied by an aggressive, longstanding rivalry that was unusual in the

more convivial pipe band contexts. Speaking to the latter, Paul noted that "[they] might be fierce competitors against one another. But after the contest, they'll be sitting in the pub lifting pints, telling stories, and [offering] big hugs (Interview 3). The corners of his lips turned up as he described the scene of these post-contest gatherings. "Drinking and smoking and dirty jokes and foul language are a huge part of the pipe band world. And so that's slightly incompatible with teaching public school. (Interview 3)

Another area of divergence was the relative lack of attention given to visual elements in pipe band contests versus its elevated importance in school (and other youth-oriented) marching bands. Addressing the former, Paul noted that beyond appearing in "proper highland dress", there were no other required or graded visual elements. While the musicians would typically play in an inward facing circle, he clarified that this was to help them hear each other better and not in fact a requirement. He contrasted this with school band or drum corps competitions. "If the band was supposed to be in a circle and it wasn't a really good circle, then that would be reflected in the scores [but] in the pipe band world, there is no visual judge" (Interview 3). Stressing the extent of this difference, Paul drolly mused that "If you had somebody show up in jeans in your pipe band, you'd probably get disqualified" (Interview 3).

Paul also observed an inverse relationship in the judging protocols of each setting as he spoke to the movements towards and away from consensus-based adjudication. He noted that the panel of judges at state-wide instrumental ensemble contests would normally talk to each other after listening to each ensemble with the aim of arriving at a unified decision. Paul remarked that in recent years, there had been an effort to bypass the consultative step so that dominant personalities of individual judges did not sway the rest of the panel. On the other hand, judges in pipe band contests who had been historically barred from consulting with each other were under

pressure to migrate to a more consultative system. Paul remarked that regardless of the turn towards discrete or consultative judging, the adjudication results could still be skewed by singular perspectives.

> Both in the pipe band world and in the concert band world, the judging is still quite subjective. If there's something about your performance that irritates a judge, even if it's one thing, if there's something that kind of sticks in their craw, you're going to hear about it in the marks for sure. (Interview 3)

Notwithstanding the differences between evaluation components, there was some overlap in the criteria used to judge pipe bands and school ensembles. Categories of tone quality, tuning, interpretation, rhythm, tempo had parallels in both settings.

Trends, tradition, and subjectivity. As we discussed a pipe band championship video that Paul had shared with me, he explained how the evolutionary arc of the genre somewhat paralleled those of American marching band traditions. He began with the trends within the drum corps of pipe bands, specifically the elaborate stick-swinging chorography of the 'midsection' (i.e. the tenor and bass drums). He noted that these movements were called 'flourishing' and that while they had long been a feature of the percussion section, in recent decades they had increased in sophistication and prominence. "And now, you're not anybody unless you're all over the place with the flourishing!" (Interview 4). The 'flourishing' served as a useful way to enhance an audience's experience despite its relatively minor regard by competition judges. "I think it's quite helpful because otherwise, there's very little to look at when you're listening to a pipe band ... I think it helps the listener appreciate the music better" (Interview 4).

Paul also pointed out that much like conventional American marching bands decades ago,

competitive pipe bands were gradually abandoning their longstanding use of unpitched tenor and bass drums for the more tonal approach.

> They [tenor and bass drums] have specific pitches, like a marching band bass drum line. Those drums are tuned so that they favor pitches from the pipe corps, and that hasn't always been the case. (Interview 4)

Despite recent convergences between pipe bands and contemporary marching band worlds, the idiosyncrasies of each context could be challenging to understand by individuals from the other. Paul revealed that he had shared the same video guiding our discussion with a colleague involved with drum corps international (DCI), a U.S. based drum and bugle corps. His colleague was perplexed with the pipe band's minimal attention to marching cohesion and formation. With the preface that "as far as competitive pipe band, it's all about the music,"Paul amusedly shared a portion of their exchange.

> I showed him that same video ... he's like, "These are the world champions? Look at their lines, nobody's paying attention to the lines. It's wrong." He's like, "It's a marching art and yet the lines don't matter?" And then when they formed up, he'd say, "Is that supposed to be a circle? They're not even in the middle of the painted circles. It's like it doesn't matter or something." (Interview 4)

Memorable Convergences of Musical Worlds

Professional and school jazz bands combine. Paul first encountered live jazz music as a seventh grader when a professional big band came to perform at his school. He was captivated by their performance and so enthralled by one piece in particular, *A String of Pearls*, that he worked to learn it on his own. This experience was the catalyst for Paul's life-long affinity and enthusiastic participation in jazz genres. Remarkably, both the ensemble and that singular piece

were to merge back into Paul's life many decades later when well into his second decade of teaching, he was invited to play with a newly formed big band. At the first rehearsal, it quickly dawned on him that most of the members were from the same big band that had visited his middle school and spurred his interest in jazz. From this reunion sprang another homecoming of sorts when Paul's middle school band students combined forces with his big band and played the piece that began his journey into jazz. The scene was a benefit concert for the local school system. The big band conductor asked if Paul would like to have his middle school jazz band open for them. Paul's students played several pieces on their own when a thought suddenly came to his mind "I said, 'Hey, we've got this real simple arrangement of *String of Pearls.* Could we combine?'" (Interview 3). Paul marveled at how multiple threads of his musical life were being woven together in this moment.

> And so, here's the big band that I heard in seventh grade sharing the stage with my students playing the song that got me hooked on big band music and with me leading the performance. It was just, it was like, "Whoa!" I'd been teaching a very long time and had not brought those two worlds together before. (Interview 3)

Bagpipe and school bands unite. Over the years, Paul's multi-musicality had forged many points of connection to his wider community. "I think that being involved in these other musical adventures has put me in front of the community more than I would have [as a band director]" (Interview 4). He shared a memory of what he termed a "peak life experience" when his bagpipe and school band worlds tangibly intersected on a high school football field. Paul described the event as an annual 'Patriot Game' which (in addition to a sporting event) functioned as a way for the community to honor military veterans and first responders lost in the line of duty. Paul worked to forge his pipe band and the local high school bands into a massive

300-member ensemble that performed a stirring arrangement of *Amazing Grace.* Clearly moved at the memory, he vividly conjured the scene.

> It started with a solo pipe, and then the rest of the pipers came in with the woodwinds from the high school marching band; it built and built and built and built. And it was an interesting collision of my two worlds because here's my pipe band playing with my former students and the other high school band from town in the stadium full of a lot of high school kids. And of course, I was dressed out in my pipe band uniform. (Interview 3)

Paul portrayed this 'meeting of worlds' as a transcendent scene with such deep personal significance that he was compelled to share his experience with a wider circle. "I posted the video of it on Facebook and said, "My musical worlds don't often collide. But when they do, this is what can happen." (Interview 3)

"Like oxygen to me": Authenticity in the Face of Ambivalence

While students, colleagues, and community members overwhelmingly affirmed Paul's multi-musicality, reactions from fellow music educators could be more ambivalent. Summarizing their commentary as "You got to focus more and do band," he ventured that his out-of-school pursuits might be perceived as mere diversion at best and, at worst, a distraction. "And I've wrestled with that a little bit, because I certainly want to be good for my students, I want to do my best by them" (Interview 4). Although such intimations troubled him, Paul believed that his musical breadth was inextricably part of his persona and any departure from it would be disingenuous.

> It would be like taking a finger away and expecting you to continue to do what you do without that element of your personality. It's part of who I am. Giving my students and my colleagues an honest version of me, that's the best I can do. (Interview 4)

In emphasizing the importance of ardently pursuing musical passions outside of teaching, Paul expanded on an analogy by Stephen Covey in his popular self-help book, *The 7 Habits of Highly Effective People.*

> About feeding yourself and change coming from the inside out ... like in the plane, you're supposed to put your own oxygen mask on first, so that you can help kids with their oxygen mask. You're no good dead ... and in so many ways, these other musical things are oxygen to me. (Interview 4)

Conclusion

"Roots to Quilt": Introspection on the Interview Process

Paul valued the insight he was gaining on his intersecting musical streams and was grateful that our conversations were helping him to trace how his "kind of odd musical roots are converging to create the quilt that is me as a musician (Interview 3). In this closing section, I will summarize Paul's narrative according to the three research questions: How do participants describe their pathways to multimusicality? In what ways do participants portray the dynamics between their musical worlds over time? How has participants' diverse musicianship influenced their classroom pedagogy?

Pathways to Multimusicality

Paul's pathways to multimusicality began early in life via his parents' responsive listening to recorded music and their amateur music making in the home and elsewhere. The school music program was the avenue for his discovery of his first major instrument, the

saxophone. His experiences in the school band program gave him early training in classical music and stoked his interest in jazz. Another musical track emerged when he began learning the bagpipes the summer before high school. Throughout high school, his multimusical identity remained strong, bolstered by supportive teachers such as his band director who invited him to play both the saxophone and the bagpipes at a concert. As a music major, his multimusicality was invigorated by his applied professor who took a keen interest in Paul's saxophone skills and pipe band experience. As a music educator, he found affirmation of his multimusicality in concerts that united his pipe band and school band worlds and on occasion his professional and school jazz bands. Despite facing intimations at times that his out-of-school musical pursuits were a distraction, Paul firmly believed that they made him a more effective music educator.

Dynamics between Worlds of Music

Paul was able to tease out numerous ways in which experiences or expertise gleaned in one musical world benefited another. His music literacy skills gained in school enabled rapid progress on the bagpipes and raised him to a leadership role as 'pipe major'. The dynamic constraints and complex rhythms of pipe band music heightened his technical and expressive capacity in classical settings. Paul was able to offer an insider's view of the role, importance, and manifestation of competition within pipe band, classical, and school band domains. He perceived how movements in one (e.g., consensus-based adjudication) could mirror or diverge from the other. He also could appreciate how subjectivity played heavily into assessment of ensemble quality and the importance of understanding what each musical tradition valued. Paul recognized that there were also ways in which trends in one musical world might eventually be picked up by another, even though it might take decades to manifest (e.g., the turn towards tonal bass drums in marching band and pipe bands). As he engaged musically with a variety of ensembles, Paul was

aware that he sometimes had higher standards for some groups than he did for others. This led him to examine his own practice habits, teaching, and communication with the goal of bringing more consistency and quality to all settings.

Multimusical Streams in the Classroom

Paul's ongoing renewal of his performer identity in various genres informed his school band instruction. For example, he was able to recognize and empathize with students' performance anxiety and offer advice for how to moderate such feelings based on his personal performance experience. Grappling with learning music for personal performances translated into additional rehearsal strategies in school that were bolstered by an air of authenticity. The heightened attention to articulation in pipe band music helped Paul highlight its capacity for expressive playing in school. The rich aural traditions of pipe band music made instances of folk music in band repertoire stand out to Paul. He endeavored to make connections to the source material and to use it to assist with rhythmic interpretation and style. Paul routinely shared about his various musical worlds with his students and had, on occasion, played his bagpipes for them. He did this intentionally to broaden their curiosity and knowledge about music from outside the school band setting. The over-reliance (in Paul's estimation) on rote learning among adult pipe band members informed his philosophy of lifespan musicianship. Observing how musical literacy limited the capacity of pipe band members led him to emphasize the importance of understanding and deciphering notation for musical independence.

CHAPTER 5

Shelby's Story

Meet Shelby

Shelby is a female high school music educator in a small city in the upper Midwestern United States. She is in her tenth year of teaching and had been at her current school for seven years. Prior to the high school, Shelby taught elementary and middle school music. Shelby's main focus is in the choral area where she directs beginning, intermediate, and advanced choirs along with courses in guitar and a cappella arranging. She also facilitates a host of extracurricular music experiences for her students including a mixed voice a cappella ensemble, a treble a capella group, and an informal men's singing club. Shelby has a strong grounding in formal-classical music as evinced by her undergraduate degree in music education (with voice as her applied instrument) and a master's in choral conducting. She also has a longstanding engagement with vernacular genres such as pop, rock, R&B, and jazz. Her interest in these areas has gradually widened her musical capacity into areas such as songwriting and studio recording.

Shelby's primary instrument in both her pedagogical and performance worlds is her voice. In the classroom, she uses it extensively to model and demonstrate musical concepts. In her out-of-school endeavors, Shelby uses her voice to channel an eclectic range of genres. In typical years, she performs regularly with her own jazz trio and occasionally as a guest vocalist with funk and rock bands. A few years ago, Shelby released her debut album which featured

several original songs. In our very first conversation Shelby reflectively mused on how her multi-musicality might intersect with her goals for students.

> I'm trying to provide the foundation so that you can explore what you really want to learn. And if we're fixed mostly and so dependent on the typical ensemble format to use our instrument, then of course it's going to be really hard to play or do other things later in life. We want to be, I guess, more of a stepping-stone, how they're going to use that instrument with music that they want to do (Preliminary Conversation).

The Opening of Musical Pathways in Childhood and Early Adolescence

"Different songs for each letter": Early Familial Influences

Shelby's earliest memories of making music centered around her family. Her parents were serious amateur musicians who enthusiastically integrated music making into mundane and major aspects of family life. While Shelby's parents' singing capacity allowed them to 'music' together, she recognized that they also had specific skills and roles that contributed to her musical affinities.

> My mom has a lovely singing voice, and she taught me the basics of piano and got me started with that, and then my dad is a great guitar player, also really nice voice, great harmonizer. He's always the leader whenever more family gets together. (Interview 1)

Shelby reached further back in history to describe her parents' musical enculturation. She painted an image of formal lessons and faith-based music in her mother's family and contrasted it with the informal and secular expressions of her father's side.

> My mom was kind of the main musical person in her family, but they [her family] were more involved in the church. I think she played the organ and took some more formal

> lessons growing up. Then my dad...I think a lot of it he learned by ear...definitely more of an aural learner. (Interview 1)

Chuckling, Shelby reminisced about her musically skilled paternal grandmother who was playfully teased for her habit of transforming everyday conversations into song. “My grandmother, everybody would make fun of her. You'd say a phrase, and she'd just go right into a song. She just always was singing. She used to sing with big bands” (Interview 1).

Shelby had joyful memories of extended bouts of singing in the car with her mother and laughed as she described the scene. “We would go through the alphabet and have a different song for each letter. Her voice would always be hoarse when we would get to a place!” (Interview 1). Recorded music also featured strongly in Shelby’s early musical formation. Musicals in particular enthralled her and provided an initial frame of reference to evaluate singing quality.

> [I] watched all of the Rodgers and Hammerstein musicals. I watched Sound of Music every time I went to my grandmother’s, and it’s so long! [laughing]... hearing that older style vocal model really, I think influenced what I thought of as singing. (Interview 1)

Some musicals exerted a particularly strong impact on the musical life of the entire family and inspired them to recreate the music at home. Shelby described *Phantom of the Opera* as “the big family musical” clarifying that her parents had a collection of sheet music from the show and that when she was growing up, it was “played from all the time.” The rock records her father played, gave Shelby a familiarity with the sounds of classic rock

> My dad's a big classic rock guy, a rock and roller. [I remember] hearing a lot of these records when I was little and then not until high school realizing, “Oh my God, my dad has all this cool music!" and not processing that when I was little. (Interview 1)

Shelby's recollection conjured up a more recent memory for me which I shared with her. It was of my father-in-law's recent —and laborious—restoration of an old record player on which he was jubilantly channeling the sounds of his youth such as the Allman Brothers. I reflected out loud that the digitization of music made the tangible and visual aspects of a record especially memorable, a thought that elicited an immediate "Yes" and "Definitely" from Shelby. She added that her father had also played similar pieces in his own rock band. "Yeah, definitely the Allman Brothers. He was in bands growing up. He was in different Rock and Roll Bands... that was part of what he did" (Interview 1).

In addition to making and listening to music at home, Shelby's parents took her to venues where she could enjoy professional level performances. Remarkably, the very first concert she remembered attending was focused on a genre neither one of her parents was grounded in—funk. "The earliest concert I remember with them, they actually took me to a James Brown concert when I was pretty small." She effusively added "...yeah, it's like the coolest first concert!" (Interview 1). To my expressions of admiration, she acknowledged the providence of her musical upbringing but moderated this sentiment by noting that it wasn't a prerequisite to artistic excellence. "I always tell [my] students, amazing musicians don't always have musical families. It's not like you have to" (Interview 1).

While Shelby's parents provided a nurturing environment for musical expression and enjoyment, her early forays into playing the piano were mostly fueled by her vast stores of intrinsic motivation. Balancing on the rudiments of piano fingering techniques from her mother and the basics of note reading from school music classes, she made significant early progress on her own.

> My mom got me started, but the books she gave me, she learned [from], they were just finger numbers. I think it was just from my elementary music that I taught myself how to read music. I think I got up to Moonlight Sonata on my own and then finally took lessons, because I had no technique. (Interview 1)

Music Education Outside the Home During the K-12 Years

Inspirational Music Teachers and Experiences in School

Shelby was aware of her musical abilities throughout elementary school and she eagerly anticipated and accepted opportunities to sing solos. However, as she stepped over the middle school threshold, her confidence stumbled.

> I would just get up and sing solos or not care...then as soon as middle school hit, all of a sudden, I would not sing for anybody. I got very, very nervous and it took me quite a few years to get over that. (Interview 1)

She clarified that although she was shying away from the spotlight, she still enjoyed singing and the large ensemble setting offered a safe space to do so. “So, I think that's in part why choir was so great, because I could sing fully, but it wasn't by myself. Not only did Shelby enjoy the group context of singing with a choir, her enthusiasm was also motivated by the teachers who led her ensembles. She recalled being inspired by the relatability of her first female choral director.

> She was a young, female teacher, and she started a choir. Before that, we had had an older male teacher who was great. But I remember seeing a young woman with such a beautiful voice as my teacher. I remember that was a different experience, learning music from someone like that. (Interview 1)

Even as Shelby struggled with anxiety around solo singing, her love of choral singing was increased exponentially by way of a subsequent teacher who she introduced with a drawn out "Amaaazing."

> He was just a master middle school choir teacher. He just was really influential. I remember he taught us about multiple intelligences. I mean, he would do all these other really interesting things. He really solidified my love of music and approaching it at a higher level. Really opened up my mind to what a musician could do and could be. That time really solidified my choir love. (Interview 1)

Bolstered by a succession of capable music teachers —including inspirational young female role models – Shelby's identity as a "choir person" was strengthened and sustained through her secondary education. "I had a wonderful high school choir teacher as well, and she retired my senior year. So, again, in my last year, I had a much younger female teacher come in who also did a fabulous job" (Interview 1).

Milestones in Vocal Confidence and Music Educator Aspirations

Shelby's formal music education also took place outside of the school's choral setting. Beginning in middle school, she took private piano lessons which was by all accounts a very enjoyable experience. However, Shelby initially shied away from vocal lessons due to her dread of the attendant solo recitals. Finally, in her sophomore year of high school, she steeled herself and enrolled in private voice lessons. The personal attention seemed to have made a striking difference in Shelby's confidence when, despite lingering nervousness, she accepted a principal part in the school musical. Her resolve was evident as she described this turning point.

> My junior year, I finally was like, "Okay, I'm going to sing in front of people," because I had to. So, I had a leading role. It was my junior and senior year. Became a lot more

involved with theater and just singing in choir. I feel like I was more comfortable leading. (Interview 1)

While Shelby's musicianship skills and confidence had been steadily growing through positive school music experiences, her desire to be a music educator only surfaced in her senior year of high school. Shelby offered two pathways to this realization. The first was a realization that she enjoyed making music but did not desire the pressure of a solo career. "I knew I wanted to make music, and I didn't have that drive of like, "Oh my god, I have to be on all the stages!" (Interview 1).

The second, which she bracketed as a "pretty important moment" was when she encountered a female professor of music education at a 'Vocal Arts Day' event hosted by a local university. This individual was next in the series of inspirational female music teachers that had fostered Shelby's emerging music educator aspirations. The experience of seeing someone who resembled her take on a masterful, leadership role helped Shelby envision a similar career for herself.

> Seeing her, I remember just being like, "Whoa, I could do this." Again, just the power of being able to see yourself, like, "I could do that," or "I would like to do that." I mean, I think we all have a teacher like that ... a catalyst, like, "That's how I want to be. That was a powerful moment that really made me think about doing that, the idea of being a conductor and leading. (Interview 1)

"It doesn't always have to happen at school": Vernacular Music Making with Peers

Even as Shelby was increasingly established and confident in the world of formal-classical music in school and private lessons, she was also drawn to the rock band scene of her

peers. The creative aspects and social opportunities associated with these groups was appealing, as were the gender dynamics.

> Most of my friends, a good chunk of my friends, especially guy friends, were in bands. That was always the scene I was drawn to, people making music. Partly too I think I was interested in the boys that were doing that. (Interview 1)

As she approached her final year of high school, Shelby grew more familiar with the spontaneous and relaxed aspects of music making she was seeing her friends engage in. Fortified with guitar lessons from her classic-rock loving father, she started playing in social music gatherings. As she grew more comfortable in these settings, she began to experiment with improvising and creating music in pop and rock styles.

> The idea of jamming, I started to test the waters of that. Some of my friends that would get together and just play or make up stuff, song-write. I started playing guitar with [them]. That would often be a social thing we wanted to go do. (Interview 1)

Describing herself as "obsessed" with musical cultures from previous decades, Shelby found that her 'music friend group' presented the ideal medium for discovering and channeling popular music of recent vintage such as grunge. While some of her rock band coterie were also members of the school band, there were several who were not. As someone with a strong grounding in the classical choral world, Shelby was impressed by their musical capacity.

> It made me realize that not everybody is in an ensemble at school, but they can still be very musical, very interested in different instruments. It doesn't always have to happen at school. (Interview 1)

Her friends' sophisticated recording skills and the seeming nonchalance that accompanied it contributed to Shelby's appreciation for the musical knowledge base to be found outside of school settings.

> They weren't just pressing record. They were doing some pretty advanced stuff...just the idea "Oh yeah, he has a record, or he has a CD." It wasn't this big thing. It was just like, "Yeah, he made that in his basement." (Interview 1)

Shelby's description of moving back and forth between the contexts of 'jam band' and school choir led me to contemplate my own pathways between classical and contemporary music. I reflected that while the surface expressions could be starkly different, they were often anchored by the similar underlying concepts or skills (e.g., functional harmonic progressions or air support for wind instruments). Voicing my inner monologue, I asked Shelby if she could identify any similarities between her musical worlds. She responded that as an adolescent she was not as aware of genre-specific vocal techniques. This actually seemed to lower her inhibitions to enter new music worlds.

> I think I didn't probably separate vocal technique as much as I would now. I was just kind of just singing. I mean, certainly there's certain styles, like your choir voice, but I don't think they were as different in my mind as they would have been later when I did more classical study. It was like, "I'm just singing." (Interview 1)

Social Circles and Musical Fluidity: The College Years

Deepening of Formal Music Knowledge

After high school, Shelby enrolled in a music education degree program at a large Midwestern university. Despite her many years in school music programs, Shelby felt that her

classical music knowledge was limited and valued the opportunity to expand it through coursework and exposure to different ensembles.

> I think it just totally opened up my musical world even further. I didn't know a lot about classical music. Like, my friend sitting next to me here is in the orchestra program and I am learning about what they do. I learned a lot really fast! (Interview 1)

Even as Shelby's musical landscaping was blooming profusely, the constraints of college caused her serious piano pursuits to languish. After a valiant try, the piano quietly retreated to an informal space as the responsibilities of vocal lessons and ensemble requirements increased. She cited the lack of suitable practice rooms, restrictions around receiving private lessons, and lack of time as the major factors.

The theme and salience of social circles as a key component to musical discovery continued into Shelby's college experience. "I tried to see a lot of music and ...just go check stuff out. That was really cool, just being around tons of different musicians" (Interview 1). A key difference was that living away from home allowed her a deeper level of engagement with novel cultures and expressions of music.

> I loved the idea of being a musician, of being in a music school and being around [musicians]. I lived with mostly jazz musicians and was always really tight with them. I loved learning about jazz. That was a style I knew nothing about. (Interview 1)

Exploring Extra-Institutional Opportunities

Shelby's vocal range, confidence, and stamina benefitted from the rigor and consistency that came with majoring in music. Despite relishing the opportunity to develop her classical musical skills and notwithstanding the intensity of the degree program, the allure of vernacular music remained bright. After an initial period of settling in, Shelby's music making ventured off-

campus once more around her sophomore year when she began performing with her non-music major friends. "...[T]hey had bands, and I could come and sing harmonies or start singing solo. In music school, I didn't spend time on any of that [pop music] repertoire... but it brought up my confidence" (Interview 1). Shelby believed that her musical fluidity was a direct result of the longstanding and intentional connections she had forged with members and spaces of the creative community. The words 'social' and 'friendship' were generously peppered into her reflections on evolving as a musician.

> I mean, the overarching theme .... really has a lot to do with my peers and the people that I've developed friendships, and I think in part because I often seek people out. I loved socially going to see people play music and being in the scene. I was one of the people that's often at shows and knows a lot of musicians and bands. So, I think a lot of it might just be the social choices I've made—or have been lucky–to have friendships with people that have different experiences. (Interview 1)

Studio Professor Affirmation

Although enrolled in a highly selective and rigorous music program, Shelby felt that her status as a music education major helped her avoid being trapped in narrow artistic pathways or expectations. This diminished pressure allowed Shelby the freedom to experiment with different genres and ensembles in ways that her performance track peers were not able to do. "Some studios at any school the professor might set more limitations on what music you're allowed to do. I know some people aren't allowed to do an a cappella group..." (Interview 1). The nurturing disposition of Shelby's applied studio teacher was a key component to the sense of validation and encouragement that fueled her musical explorations. Despite not always being familiar with

the genres that intrigued Shelby, her applied teacher was not fazed. She went outside the boundaries of her training, adapting her pedagogy to better support Shelby's aspirations.

> My teacher was so open. She just was perfect for me, because she really embraced all the things I wanted to try and always expressed a ton of interest in what else I was doing. She figured out ways to help me learn, even though it was a very different style. (Interview 1)

Shelby appreciated that her teacher not only affirmed her in private but supported her creativity in public performances. "I remember I did an original song at my senior recital, and she was totally cool with that" (Interview 1).

Shelby admitted that as an undergraduate, it felt audacious to be composing music when she was surrounded by composition 'specialists'. This concern around being presumptuous, amplified by cultures of self-criticism and self-improvement wrapped a potent restraint around her creative musicianship.

> We're just always just tearing into ourselves. You're always focusing on what you need to do better. I mean, it's tough on you. So, the idea of composition, sometimes I felt like, "Oh, I don't know enough," or "Who am I to write a song? I haven't studied and done this." (Interview 1)

Multimusicality in Student Teaching

Despite these anxieties, Shelby was becoming increasingly familiar with the process and product of songwriting through members of her popular music circle. This, in turn gave her an appreciation for its pedagogical potential when she began student teaching. Realizing that there were a number of budding songwriters among the students in her placement, she helped them develop their pieces and created a context to celebrate their creativity.

> I put together a little song writer's concert and there just happened to be quite a few kids into song writing at that time. That was in 2009. And I coached each of them on their songs and we made this ... it was like a little open-mic type of show. (Interview 2)

While Shelby's music education professors at the time were thoroughly impressed by her project, she remembered being rather blasé about their reception. Shelby noted that this was due to her immersion in the vernacular music scene where performing one's own music was a typical practice. Nevertheless, when she realized how unique her approach was in school-music settings it sparked an interest in pursuing it further.

> I remember my professors just thinking that was so neat. But to me in a way it was like, "well yeah, it's just like this is what all these people I know do all the time at coffee houses or whatever." But, in some ways I thought, "Hey, this is sort of ... could be sort of my thing." A direction I can pursue ... just like how we can do more with song writers and this, not just the traditional ensemble set up. (Interview 2)

The friction between amateurism and perfectionism. The notion that formal music study could inhibit creativity was a topic that Shelby frequently returned to. Gently prodding at her own self-consciousness, she drew a contrast between the quest for perfection in the university setting and the embrace of amateurism in vernacular music.

> I think of so many artists that they just don't even really care what people think, and even when they've had barely any musical training, but they just will share it. I wonder sometimes, is it music school or is it just me? [sigh] ... where you feel like you would need to know so much more in order to do that. (Interview 1)

Shelby admiringly spoke about the willingness of some vernacular musicians to take on the mantle of novice and unabashedly present from a place of enthusiastic amateurism. "They'll just

put themselves out there even as they're learning or figuring something out musically" (Interview 1).

Over the years, Shelby had embraced the gutsy attitude she saw in her vernacular music friends and was able to reorient her perception of quality away from formal-classical norms. "Sometimes it's that letting go of making music that is not so perfected and intensely rehearsed. I think that's another type of gear shift. Like, "Okay, I'm just going to go out there" (Interview 1). Nevertheless, Shelby still struggled with intrusive thoughts of being a dilettante or impostor in genres she had not formally studied such as jazz. "I don't really like to call myself [a jazz singer] ... It's like you feel like you should have taken a class on this or put in this many hour to be allowed to perform it" (Interview 1). This friction between unabashed amateurism and restrictive traditions of practice would continue to play out in Shelby's personal musicianship and pedagogy for years to come.

Post-College Trajectory into the Music Education Profession

Lessons from the 'Gap Year'

Shelby's immediate trajectory following graduation was atypical as she did not immediately move into a K-12 music position. Instead, for a year, she divided her time between directing a community children's choir, teaching private lessons, and performing with several popular music bands. She believed that this pause had provided her with opportunity to keep expanding her musical capacity and gain teaching experience without the expectations facing a first-year public school teacher. She appreciated the space she had to experiment, apply, and teach novel (to her) vocal techniques in a relatively low stakes environment. In a way, this 'permission' to be a novice was inspired by the serious amateurs Shelby encountered during this

time. Their lifelong pursuit of performance opportunities and skill development despite not being professional musicians intrigued Shelby.

> I knew all these people in the music scene because of bands I was in and just all of the people out there that are ... we might kind of call amateur musicians that don't play gigs for money or anything but are very passionate about music. They want to take lessons. They want to get better. They might play a few gigs here or there locally. And I just thought that was really interesting... (Interview 1)

Impressed by the musical flexibility she observed in the amateur musician community, Shelby began to reimagine the traditional applied lesson as a site for comprehensive musicianship.

> [For] some of those students, I really looked forward to each lesson ... just thinking about songs and song writing. It was a vocal lesson, but I could connect different elements musically together and sometimes on the instruments they were using. I could give them some more advice with piano or guitar. (Interview 2)

Embodying Multimusical Branches in the Classroom

Following her 'gap year', Shelby began her career as a full-time music educator in earnest; first in an elementary and middle school setting for three years and then at the high school level where she has been for the past seven years. Shelby's multi-musicality is mirrored in the eclecticism of her current teaching portfolio which included guitar, songwriting, arranging, and multiple choirs. She disclosed that having to constrain her teaching to a singular context would feel stifling.

> I haven't been just locked into the more traditional choral ensemble. I'm really glad that it's been that way. I think I would struggle as one of those teachers that does six choirs a

day and that's it. It's just nice to ... use a different side of my musicianship, since I do experience that and explore in a variety of ways. (Interview 3)

“I'm not just telling them to do it”: Guitar and Songwriting

Shelby’s facility with the guitar in particular made it an ideal vessel for transporting students into popular music streams that were otherwise challenging to traverse from choral contexts.

> Guitar has certainly allowed me to... tap into some of those experiences with all the popular music I grew up listening to...I love teaching them about different guitars and movements in music and how it's affected culture .... we don't always really get a chance to share [about] larger pop music movements or things like that in a choir class. (Interview 3)

Her guitar class also functioned as a nurturing bed for creative collaborations between students in the form of small bands and—in the advanced class—songwriting. These activities, in many ways, mirrored those of the popular music groups Shelby had performed with. She felt well prepared to mentor such groups because of her diverse musical experiences and appreciated being able periodically to include her own work as a model and inspiration for students. In doing so, she hoped that students would observe alignment between her goals for them and her personal engagement in creative musicianship. Speaking on the subject of songwriting, she noted: “They know it's something that I do. I'm not just telling them to do it, and I don't really do it myself” (Interview 3). At times, Shelby’s students were so taken with the original compositions she shared in class, that they wanted to integrate them into their creative projects. “I had a student this summer ask me for one of my song charts. Like from my album. She's like, "I really want to learn your song. Do you have sheet music? Yeah. It was sweet” (Interview 3).

Shelby was touched by students' interest in her work and gratified at the way it could reinforce a sense of creative community, which she vividly evoked through the following scene from a recent choir camp.

> We did a lip sync battle...the last song, one of the senior boys was like, "It's a surprise. I don't want to tell anybody what song it is." But, he said, "It's appropriate. Don't worry." So, I trusted him. The song starts, and it's my song! He lip-synced my recording. All the kids were singing it. It started a dance party. It was the cutest thing ever. It was very, very sweet. (Interview 3)

Tapping into the vernacular musician network. In addition to rock and pop music styles, the guitar was also a conduit to jazz styles. While Shelby routinely performed jazz standards outside of school, she did not see herself as a jazz 'expert' particularly in the instrumental realm. Nevertheless, she worked hard to build students' familiarity with the structure and sounds of the genre which occasionally involved tapping into her sizable network of local musicians. She described how students were able to experience the lively interaction between a jazz guitar and vocalist when a guest artist visited her classroom.

> I brought in a jazz guitarist [and] it was just like, "Hey, let's play something for the kids." It was like a standard, but they hadn't really gotten to hear me sing that way with a real guitarist, you know. (Interview 3)

In addition to their physical presence in the classroom, Shelby's circle of vernacular musicians also acted as a sort of informal advisory board as she planned her curriculum. Recently, she had solicited their ideas for diversifying the genre, gender, and geographic origins of the 'great guitarists' she profiled in her introductory guitar class.

> I've really been thinking this summer about how I want to reshape this list ... I want to make sure there's representation. I want to get beyond just American-style popular music. So, that's been really helpful to get somebody that really understands the guitar world, to call on musician friends and be able to talk through stuff. (Interview 3)

Multimusicality Informing School-Based Vocal and Choral Contexts

Improvisation. While Shelby did not see herself as an authority on jazz, she was adept and confident with improvising and worked to build the same confidence in her students. Towards this end, she made heavy use of a technique called 'Circle Singing', developed by the genre-bending improvisational vocalist, Bobby McFerrin. Shelby described circle singing as a "completely free improv" context where singers sit or stand in a circle and co-create a piece, layer by layer. She emphasized its spontaneous aspect noting that "you go out on stage, [and] you don't know what you're going to do" (Preliminary Conversation). She first became interested in this technique through a performance at her state music education conference and found it so intriguing that she enrolled in a week-long training workshop to be trained in its use. A typical classroom application was to invite students to contribute brief ostinato patterns which would gradually be taken up by other members of the circle. Over time, these ostinato layers would take on the shape of intersecting loops. The process could be continually extended by various means including adding words or vocal percussion.

Shelby's struggle to overcome her creative inhibitions and self-consciousness in her college years informed the high risk, high reward musical experiences she created for her present-day students.

> I wish I had been more comfortable just improvising or just doing that and figuring it out. So, I sometimes put them [students] in an uncomfortable position but normalize it as

> much as I can. Circle singing really helps me with that, or open mics, just like, "Hey, get up and share something! No big deal." (Interview 1)

She observed that circle singing was one of her students' favorite improvisational exercises and felt that by being in the circle herself brought with it the benefits of a flattened hierarchy which nurtured free expression and community. "I don't feel like I'm just locked in the conductor stand. I love to be in it and make music with them as well and kind of jam with our voices" (Interview 3).

Popular music collaboration. When working with students who were especially shy, Shelby sought to moderate their inhibition by offering to perform with them. She shared a recent example of collaborating with a student who was typically wary of performing on stage. Together, they performed the student's arrangement of a pop song at the high school 'cabaret show' with Shelby harmonizing and accompanying her. The student was so encouraged by the experience that she subsequently decided to share her own arrangement of a piece to commemorate the anniversary of Aretha Franklin's death on social media.

> She made this whole arrangement herself with harmonies...one of Aretha Franklin's songs. I was like, "Whoa!" She sounded really good, and it was just more creative than I ever heard her before. But yeah, she brought up that moment with us performing together...and I think that was really meaningful for her. (Interview 3)

Translating instrumental techniques to vocal concepts. Even though Shelby had a strong identity as a vocalist in her performance and teaching contexts, her longstanding involvement in genres such as funk, R&B, and cover bands had also given her an understanding of how instruments were employed in such settings. She was able to use this familiarity to render instrumental idioms to stimulate creative exercises with student vocalists.

> Like when I'm creating a circle song or a vocal improv game, sometimes I'll tell them to imagine that this part is like the drum or this part is like the bass player. This is the keyboard player, and this is what the guitar player [does] and using your voice to express that. Sometimes I'll build circle song groups that are very normal groups like that you'd find in a band, but I'm just kind of trying to translate them through the voice. (Interview 3)

In addition to improvised music, Shelby's experiences of performing with non-classical instrumentalists also informed her pedagogical approach to more structured projects such as songwriting and arranging. She was able to envision how instrumental parts might complement a composition and advise students accordingly.

> I can vaguely describe like, "This is what I would want an instrumentalist to do here, there," and yeah. In some ways I feel like that affects a cappella arranging I do or the way we might shape arrangements in class or sometimes the way I describe arrangements to kids in class or help them work through the process. (Interview 3)

She also applied her knowledge to help students adapt the wide tonal and dynamic range of popular music groups to the limited palette of their school setting.

> Something that's tricky, too, is how when somebody's doing an a cappella arrangement, or ...there are guitars and voices and that's really all they have. It's like sometimes trying to help them hear what's happening in a recording or original recording and thinking about the presence of the bass, or the drums, or notice what this rhythm instrument is doing, so how are we going to try and do that with what we have. (Interview 3)

The influence of studio time on pedagogy. Inspired by her time in the recording studio, Shelby developed a philosophical classroom outlook that she called the "producer mindset"

(Interview 2). She described it as teaching that seeks to elicit and develop musical elements rather than direct students to accurately convey a prescribed performance. While the recent push for all teachers to adopt the role of facilitator might be warily regarded by ensemble directors, Shelby welcomed it, exclaiming: ""I think wow! That works really well with music!" (Interview 2). Shelby saw herself prominently using this approach when working with students in her a cappella arranging class. Gesturing to the typical format of small group projects, she described her approach as centered on posing questions to stimulate and support musical independence, "...to walk around and observe and [ask students] 'what if you think about this?' And then you try to disappear into the background!" (Interview 2).

Shelby's appreciation for the power of creative collaboration in music education was strengthened by the "magical" experience of recording her debut album in her fifth year of teaching public school. Being in the nexus of the process gave her an insider's view of the dynamic, open-ended practices of the studio instrumentalists working with her. In particular, hearing her original pieces evolve and transform as the weeks went by was revealing and rewarding.

> I wrote charts and I wrote the basic harmony, but they just took it to all of these amazing new levels. That was really special to just have this general vision but to be working with professional musicians that took the songs in totally different directions...or just expanded [them]. (Interview 2)

She wistfully shared that the facilitator-producer stance was hard to maintain consistently due to the reality of working with young, developing musicians in a choral setting.

> It's like what we really wish we could do as teachers all the time, it's difficult to do obviously if you have a concert in a couple days and you're just like, "Hey, we need to fix this note." We can't explore this and that. (Interview 2)

Contextual assumptions and expectations. Shelby mused about the extent to her own assumptions or expectations rather than the ensemble context governed the learning environment. When moving from a cappella class to choir rehearsal she would often sometimes ask herself "How am I acting differently as a teacher?" (Interview 2). Shelby acknowledged that while she was not immune to the allure of the "quest for efficiency" (Interview 2), at times this impetus sprang from the group members themselves. "A lot of kids and some professional musicians would be like..." she affected a brusque tone, 'Just tell us what you want, and we'll get it done'" (Interview 2). Her tack was to skew more towards a democratic, collective rehearsal style at the early stages of preparing a concert program when time pressure had not reared its head.

> I try and have that [facilitator/producer] mindset with the ensemble especially when we have time in the earlier stages. It's like "How do we want to shape this? What are we going for?" And trying to give the control to the singers and to really just try and make sure it feels collective even though they know there's just something I really want [laughing]. (Interview 2)

Songwriting and Democratic Teaching

Referring to her non-classical streams of popular music, songwriting, and jazz, Shelby observed these genres often had a distributed leadership style that she compared to democracy. This notion of music as a microcosm of democracy had compelled Shelby towards creative collaboration even in the earliest stages of her teaching career at the elementary and middle

school level. She found that the contexts of songwriting were a fertile ground to foster a democratic approach in school music. Shelby's realization emerged from her first teaching job where she had the entire class collaborate to write a song for their Spring concert. She reveled in the opportunity to bring songwriting into a school setting despite initially struggling with adapting it to her classroom context.

> I just remember being so energized and so excited about it, to just make music with the kids and have their own distinct [class] song. And I loved having that guide a lot of our learning but ... I was really trying to figure out how to do it in a class setting, because it's hard. (Interview 2)

Notwithstanding the early challenges, Shelby quickly became comfortable with guiding students through songwriting projects. She credited her confidence to her facility for extemporaneous music making which helped her illustrate and develop her students' melodic and harmonic ideas. Shelby wondered aloud about the extent to which music educators with more traditional backgrounds would be able to successfully implement similar songwriting initiatives. "Well, does that work for just me or certain music teachers that are comfortable with improvising and just sort of making stuff up on the spot like that?" (Interview 2). She mused that it would be hard to replicate her approach with other music educators unless they were already comfortable with improvising in their personal music making

"Okay, Miss Choir Teacher, what do you think?": Intersections of Identity

Formal Training and Pedagogical Knowledge in Vernacular Ensembles

Honed through college level coursework and routinely applied in her role as a choral music educator, Shelby's knowledge of music theory proved beneficial in her popular music enterprises. It gave her the ability to audiate musical solutions, communicate precisely with her

adult band members, and modify vocal harmonies as needed. She discussed this intersection in the context of her participation in a Pink Floyd cover band.

> There's rotating singers. So, somebody would be used to singing a certain part, and then "Oh, now we have three singers!" We've got to figure out [how] to change our parts. A new singer [just] came in and you know the lower harmonies. "Okay, so I should do the high harmonies?" When the full band would have harmonies, they would sometimes look to me like, "Okay, Miss Choir Teacher, what do you think?" And, I would get to sort of, [chuckling] flex that choir director knowledge. (Interview 2)

In popular music settings, Shelby's formal training was useful in helping her to swiftly identify challenges facing her fellow vocalists and efficiently solve them. Although her formal-classical knowledge was appreciated by vernacular musicians —unless she was officially leading —Shelby often demurred an authoritative posture to avoid coming across as pedantic or superior.

> It's like I don't want to be too music teachery. I have to hold myself back sometimes when people are singing *Happy Birthday* and I'm like, "Oh, I got to *not* tell everybody [laughing] to try and fix things. (Interview 2, emphasis in original)

Navigating issues of modesty, deference, and legitimacy. Shelby recognized that her day-to-day role of a music educator necessitated a managerial stance that could be hard to shrug off in non-school settings. "Sometimes I realize I'm so used to being the one in control musically. I have to check myself sometimes in other situations" (Interview 2). At times, the choice to downplay her professional background was made easier by her inexperience with the tools and technology of popular music.

> I often feel in a lot of the bands like the person that knows the least ... I feel like I knew nothing about microphones and sound. Actually running a gig. How a band works on

stage...I really never said anything unless somebody asked. I'm not going to be like, "Oh, you're a little out of tune there." Nothing like that. (Interview 2)

Working with veteran vernacular musicians often left Shelby feeling diffident about her self-described modest skillset. However, she wryly shared that her bandmates were in turn, deferential to her classical background.

With different groups I was in, [they] are literally professional musicians. That is their job. And ...I think of that as like, “oh my god, I'm not going to ever tell you anything. This is what you do professionally.” But they'll still be like, “oh, well you read music and have the music degree.” So there's like both of us we're looking at each other's knowledge and skillset beyond our own in a certain way. “Oh, you're the *real* musician” which is kind of funny to me. (Interview 2)

Membership in a community choir. Shelby reflected on these matters from the perspective of being a member of a local community choir. The opportunity to retreat from the podium and re-enter the choir context was both musically fulfilling and a respite from bureaucratic aspects of teaching. She spoke effusively about the luxury of simply being an ensemble member and not having to plan a rehearsal or bear the weight of the final performance.

Obviously, you're doing the best job you can. But in that, it was very clear. I am not the conductor. I am not the one. There were quite a few conductors in there, and I was learning. That was so refreshing because you spend all day where *you're* the one that kind of has to organize. (Interview 2, emphasis in original)

While singing in a community choir was an enjoyable and educational experience, the relatively rigid, conductor -driven environment stood in stark contrast to the looser, collaborative approach Shelby experienced in her vernacular music groups. Nevertheless, she observed that the

mild exasperations sometimes evoked by the staid rehearsals helped her relate to her students' perspectives. "Just remembering that feeling of when you're getting antsy or when you get frustrated ... like, "God, they keep ... I just want to sing this part. They keep stopping us to fix it" (Interview 2).

"Having to Hustle": Bringing the Business of Music into Music Education

Shelby's performance experience with rock and funk bands as well as her own jazz trio gave her more than a passing familiarity with the music business. Gesturing to the interconnected areas of marketing, contracts, and payroll, she recognized that these lay outside the expertise and inclination of many music educators. While her full-time teaching job meant that she was not reliant on such commercial aspects for financial stability, Shelby had a high regard for musicians for whom it played a crucial role "That aspect of being a performer and having to hustle...people that make that work, I have so much respect for because that's ... I've never had to do that at that level" (Interview 2).

Even as Shelby spoke to the importance of music educators building an understanding of this world, she conceded that it was hard to muster much enthusiasm or passion for it. She advanced that she (and most music educators) decide to pursue profession in teaching because they both enjoy working with young people and desire to keep making music in some capacity. She conceded that navigating finances such as fundraising were a part of music education but that they were much more fraught in the commercial music world. Shelby added that the inclination by some to romanticize popular music worlds could minimize the gritty work that underpinned its glossy veneer.

> The first time I was a band leader and had to really pay everybody, man, it just is not ... it's not fun. It's not glamorous. You have to try to [balance] the business aspect and

> promotion... the intricacies of putting out a record and social media. That's something I struggle with because I'm like, "I just want to make the music." (Interview 2)

In discussing this lack of interest in business matters, Shelby posited that music educators—including herself—sought fulfillment through pursuing the ideals of vocation rather than affluence.

> The business of sort of making music, I think, a lot of classical musicians, especially those that go into music teaching, may not have to deal with. Because we'll just play in community orchestras or community bands or community choirs. I mean, most of us get into teaching because we're not super concerned about making a lot of money. (Interview 2)

Fostering student understanding of the music business. Despite her coolness towards the business of music, Shelby saw learning about it as a practical matter and one with which her students needed authentic encounters. She saw the ability to promote an event as a valuable life skill that would transfer to a variety of professional pathways. “These are really great skills for kids to learn because so many jobs are going to have some element of “hey, we're trying to encourage you to come to this event!” (Interview 2). Seeing her a cappella ensemble as an ideal test bed, Shelby floated the idea of the students putting together a paying gig on their own while she relegated herself to advisor status. The students were receptive to the idea, located a local performance venue, planned and rehearsed the set during the school year, and performed the show in the summer. Shelby was pleased with the outcome and struck by how her students’ interactions offered glimpses of her own musical milestones. Seeing the kids navigate how to split up the money with each other.... That was kind of interesting because some people couldn't

make it, or some people had to leave early. But it was also funny just to see ...like I remember that feeling of the first time you actually make money when you're making music. (Interview 2)

This experiment in fostering business acumen among her students took place around Shelby's third year of teaching. Heartened by this initial success, she had since encouraged her choir student leaders to enact marketing campaigns for their performances, aimed at the wider school community. While all parties gamely went along with these initiatives, concerns about such promotions being misconstrued as self-aggrandizement sometimes left her students feeling uncomfortable. Shelby admitted to feeling a similar awkwardness when publicizing her own shows.

> So that of putting on a show of promotion, I've tried to, with my little choir council, we try to do more to promote, especially certain events we do that are fundraisers but it's those principles of promotion, getting people to a gig. And I still feel weird promoting myself sometimes online. Like hey, I've got a show. You should pay money to come see me. It's a weird feeling. And kids also feel strange telling their friends the same thing. (Interview 2)

"She has a gig.": The Place of Students in a Teacher's Musical Endeavors

While Shelby enjoyed leveraging her diverse music skills in school settings, she found it especially meaningful when students could glimpse the source of this knowledge base via her live performances. Shelby described seeing and interacting with students at her gigs with superlative laden phrases such as "the coolest feeling in the world" and "one of the most magical feelings" (Interview 2). Students who were able to witness Shelby in live performance settings were particularly receptive to her teaching because, she mused, "it legitimizes you in a way" (Interview 2). The presence of supportive students at her performances encouraged Shelby to

invite audience participation. She observed—with some humor—that the process of involving the audience often foregrounded her teaching identity.

> We really know how to teach a song. And if I've done moments with call and response or to encourage the audience to sing along in some way, it's like immediately the Miss Price thing comes in [laughing]. [At] my album release show I did this one song with some call and responses. I knew I had a bunch of kids there. So, I'm like, "Well, I got to get them singing." My ability to encourage the crowd to sing or to break down something [helped]. I think I even jokingly did solfege at that show. (Interview 2)

Students' awareness of Shelby's active musicianship also helped reify concepts such as vocal health in general and in relation to classroom management.

> I'll just be like, "Guys, I have a gig. I can't keep asking you to be quiet. I can't really sing today." And I remember one of the first times doing that and people would be misbehaving and one of these guys would be like [laughing], "Dude. Shut up. She has a gig." (Interview 2)

"Is anybody in a band?": Generational Divides between Teacher and Student

From the vantage of her present-day role as a music educator, Shelby saw herself and her generation coming of age during the last gasp of the rock band era. She saw it as a time where active, collaborative musicianship in physical settings was celebrated. She contrasted that culture of music with the more individualistic and consumer centric stance of contemporary society.

> I was at the end of kind of the grunge, alternative era, I guess. That [rock band] was part of the culture still, and I got it right before it sort of changed—the idea of garage bands or just bands. There are so few [now] because people maybe have so much music to

consume, or a lot more kids might be into computer-based music and making beats. (Interview 1)

Living in an era where ease of access to powerful recording technology was juxtaposed with the diminishing cachet of rock-based bands struck Shelby as ironic and somewhat baffling. She was especially frustrated by her students' reticence to independently make music with their peers.

> It's just not in the culture the way it was. I'm always just asking kids, "Is anybody in a band?" ... They just don't seem as interested. And it may just be my community, but specifically the idea of playing instruments, because now so much can be done on a computer by yourself. (Interview 1)

Shelby's bemusement at her students' apathy sprang from the centrality of music as a socializing agent throughout her adolescence. She noted that most social events were centered around music listening or music making. "I was a little more on the sidelines, still pretty shy about it. But it was either getting together to jam or we were going to go see a show" (Interview 1). This immersion in the cultural contexts of the vernacular music scene built a strong sense of rapport between Shelby and her peers that persists to the present. She included them among her oldest group of friends and related her typical response when questions arose about how they knew each other, "Oh, it's from this band that we all hung out with!" She quickly added, "I don't know if that's typical for everybody, but most of my friends are involved in music in some way or have been" (Interview 1).

The Anxiety and Embrace of Impromptu Musicking

Shelby's visibility as a music educator and active performer in various styles often resulted in spontaneous invitations to make music on non-school stages and public spaces. Navigating personal and social expectations around these situations evoked complex and

contradictory feelings that she had long grappled with. Shelby depicted the context of an open mic or jam session as she described this dynamic.

> But especially as a singer. It's like kind of embarrassing if you're not willing to just contribute in some way and like, oh, you're a music teacher and musician. Sing something. Jump up here. And I've had moments where I'm intimidated and I'm like, "No, no, no", because I think of that band as like real musicians. What am I going to do [when I] get up there? (Interview 2)

She quickly pivoted to note at times, there was an inherent desire to add her voice to the group, describing it as “the rush of .... just jumping out of your seat, like, oh my God, I want to be a part of this!” (Interview 2).

The notion of improvised and impromptu performances as a universal aspect of being a “real musician” was shaped through hometown and international jam sessions. Shelby shared about attending a concert in Haiti when suddenly she was called up to join the band. Despite her deep trepidation, she sportingly participated. The experience left her with a profound impression of how this dynamic represented the norm, rather than the exception for those who identify as musicians.

> I was really kind of nervous about it because I'm like, "Oh my god. I'm with all these real musicians...but I thought that was really powerful, this idea of like everybody has to share their gift. And having to get over myself and my like, “I haven't been practicing, I don't have a chart!” (Interview 2)

These experiences compelled Shelby to ensure that her pedagogy intentionally supported her expectations around extemporaneous music making through activities such as ‘open mic’ events and circle singing experiences.

> That expectation of them [students] to get out of their comfort zone and to jump up and share. I purposefully teach that in some ways because it's a skill I wish I had when I was younger and it's a skill I sometimes wish I had when I get hung up or nervous or afraid. (Interview 2)

In so doing, Shelby hoped that her students' readiness to engage in such contexts would help them evade similar strains of self-doubt. In other words, she wanted her students to internalize and boldly live out their identity as musicians who were eager to share their work.

Multimusicality Forging Connections to the Wider School Community

Over time, Shelby's musical connections had extended to encompass a wide array of the school community including her non-departmental colleagues, administrators, parents and alumni. She was heartened when she spied parents in attendance at her shows and touched when they invited her to sing with family members at graduation parties. A particularly meaningful example of tangible support took place at what Shelby described as an outdoor, city sponsored 'Summerfest' concert series.

> I was there with my live band, and all of my administrators were there. They helped me. I used the stage they had been using for a pep rally. They helped me with some of the sound. They were so cool. Putting it on social media like, "Ms. Price dah dah dah!" They were just the best. They were so, so awesome about it. (Interview 3)

Such support was the fruit of Shelby's intentionality in seeking to understand her colleagues' musical affinities first rather than expecting them to find common ground in her ensemble repertoire. Taking on a mock-patrician tone she conjured an unlikely question about an English Renaissance composer; "Oh, are you singing any [Thomas] Tallis this semester?" (Interview 3). Shelby felt that building an awareness of her colleagues' musical tastes was a

channel to better understand them. “What music people like really teaches me...it gives me cool insight into who they are” (Interview 3). It also served her to evade a fear of being typecast as a “stereotypical, uptight choir teacher that only likes classical music” (Interview 3).

“Growing together”: Connecting Personal Insights to Pedagogical Directions

Shelby’s connection to her former students, especially those who pursued a career in music was the source of insight into her own musical pathways and pedagogy. She reflected on a recent conversation with one such alumna who was now enrolled in a music education degree program. Shelby highlighted some of the guidance she had provided the student, noting that it was equally applicable to all aspiring music educators.

> I'm like, "Just take advantage of as many things as you can. Like, you'll never think you're going to have to teach band [because] you think you're going to be a high school choir teacher and that's the thing you're going to do." And all these other opportunities, especially with the university, with music from other parts of the world. (Interview 4)

Shelby’s advice was partially born of her regret around missing opportunities to expand her knowledge of non-western and non-classical music during her undergraduate education. Despite her self-described, limited exposure to non-western music domains, over the years Shelby had developed a slightly iconoclastic view around the prevailing structures of music education. She was particularly taken with the idea of music theory being redefined as “Harmonic Practices of 17th Century Musicians”, a phrase she had encountered in an online video series. Shelby advanced that being cognizant of the boundaries of western-classical music theory and history could help her widen the scope of her multi-musicality beyond performance.

She hoped that this expanded perspective would also inform her teaching. “I've been thinking about that [the classical hierarchy] partly because I want to broaden that, everything

about how I present music to my students" (Interview 4). One pathway towards this broadening her pedagogical scope involved seeking transcultural musical concepts that could be used to understand and evaluate a multitude of genres.

> I just talked about tension and release. I made that one of the main things. And continuity, discontinuity. I talked to the kids a lot about the idea of energy, we are building energy or we're maintaining it, or we're taking it away. So those really broad ideas, not just dynamics, tempo, but just shaping music bigger, with form. And we're analyzing, finding ways to analyze pop music, the music that they know.

As Shelby reflected on the ways her multimusicality manifested in school contexts, she recalled a revealing moment that took place in a college music education seminar. On one occasion, Shelby and her peers were prompted to draw a picture that represented their aspirational music educator selves. She embodied herself as a tree with many branches which she explained, represented her goal of connecting to as many people as possible through music.

> I mean, I think that .... that's why I'm a music teacher. I love music, and it's one of the best ways for me to really feel like I connect to people. I'm able to do that the most through teaching. I mean, so it's just kind of this idea of branches. It's all just still connected, but being able to tie them all to the same ... I guess I would be the trunk [laughing]...and it would all still be part of the same thing. Growing together. (Interview 3)

Conclusion

Trunk to Branches: Connecting to Others through Music

As revealed in her metaphor of herself as a musical tree trunk with branches that represented other people, Shelby's narrative is veined with a rich sense of music as an agent of

socialization and bonding. It tunnels through impromptu music making at family gatherings, choral singing in school, playing in rock bands with friends, and collaborations with professional instrumentalists. As a music educator it emerges in a variety of ways including group improvisation, collaborative song writing, student-led marketing efforts, and deep community connections. As this chapter moves to a close, I provide a condensed review of Shelby's narrative according to the research questions: How do participants describe their pathways to multimusicality? In what ways do participants portray the dynamics between their musical worlds over time? How has participants' diverse musicianship influenced their classroom pedagogy?

Pathways to Multimusicality

From an early age, Shelby was exposed to music making as a normal aspect of family life. Music making was not restricted to formalized events but manifested in everyday activities such as improvising lyrics in the car and transforming home-bound conversations into songs. With classical piano melodies flowing from her mother's fingers and Rock guitar riffs bursting from her father's records, Shelby's childhood was colored by the sounds of two worlds. Shelby's parents also taught her the foundations of piano and guitar technique, instruments that continue to empower her classical and vernacular music endeavors. In her parents, Shelby witnessed avid musicians who could play and enjoy music together despite emerging from distinct traditions. Not only did the family make music together at home, they also attended concerts by professional artists. These formative experiences seem to have fired a burgeoning appreciation for music as a means of social bonding. Later, the school system offered her opportunities to make music with her peers in a choral setting, which she embraced. The ensemble setting allowed her to keep making music without the pressure of solo performance. The presence of

masterful female choir teachers was particularly inspiring. Their relative youth made them relatable and their confident leadership evoked a desire to become a music educator herself.

Dynamics between Worlds of Music

As an adolescent, Shelby moved between the world of school-based choral music and the jam-band scenes of her peers. During this time, she gained a deep appreciation for the musical skills, technical knowledge, and camaraderie that could be found in vernacular settings. It is noteworthy that despite the many attractions of the rock band landscape, Shelby's enthusiasm for classical-choral music did not wane. Arguably, this was as much a function of her wide musical interests as it was the inspiring influence of her female choir teachers.

Shelby treasured her time as a music major both for the opportunity to deepen her vocal music skills as well as the chance to expand her musical horizons through social interactions with instrumentalists of all stripes. All the while, Shelby continued to engage with the world of vernacular music beyond the college classroom by performing with various bands.

The social circles she sought out became hothouses of musical fluidity. Shelby's studio professor affirmed her wide-ranging interests and retooled her lessons to better reflect her aspirations. This validation was very meaningful and in Shelby's eyes, not the norm amongst other applied teachers. Nevertheless, Shelby felt a sense of friction between the embrace of amateurism that she saw in her vernacular music circles and the celebration of technical perfection in the school of music. This friction did not quash her creativity, rather it motivated her to go outside her comfort zone even if it meant being a novice. Still, an occasional veil of self-consciousness descends when she compares herself to musicians 'schooled' in non-classical traditions. Shelby's classical music education has proven to be useful in her post-college popular music endeavors. Her knowledge of music theory in particular provides her with the tools to

quickly diagnose voicing issues and offer harmonic solutions. Shelby remains ambivalent about her expertise, citing a mutual deference between the band members' respect for her formal background and her high regard for their musicianship.

Multimusical Streams in the Classroom

The variety of classes that Shelby provides her high school students bear witness to her wide-ranging musicianship. These classes include choir, guitar, songwriting, and a capella arranging. Her personal engagement with these worlds outside of school walls imbues her teaching with a sense of authenticity which students find interesting and motivating. On occasion, Shelby is able to tap into her network of vernacular musicians to inform her curriculum and to illustrate concepts from the 'real world' for her students. As an adept improviser who has not always felt confident in her abilities, Shelby helps her students overcome their inhibitions towards spontaneous musicking through ensemble techniques such as 'circle singing'. Years of collaborating with instrumentalists provide her with insight into rock band textures that she mines for analogies to encourage creative vocal exploration. The hours spent in the recording studio as she made her album gave her an appreciation for collaborative creativity in the classroom. It informs her democratic teaching style, striving to ask questions and offer suggestions instead of issuing directions. Finally, Shelby's encounters with the business of music have convinced her that it is important for students to build their understanding of it through taking the lead in marketing, promoting and fundraising for their school concerts.

CHAPTER 6

Amy's Story

Meet Amy

Amy is a female middle school music educator in a small city in the upper Midwestern United States. She is in her 21st year of teaching and has been at her current school for 18 years. Amy's teaching load consists of three string orchestras with each ensemble organized by grade level. Her primary instrument is the cello, but she is comfortable playing (and demonstrating) on the violin, viola, and double bass. She quipped in our first meeting that "I tend to just use the instrument that's closest to me" (Preliminary Conversation). Amy went into teaching with a bachelor's degree in (cello) performance and a masters's degree in music education. Both degrees were awarded by a music program within a major research university. Amy's active music making has persisted beyond her college years and teaching contexts. At various times, she has immersed herself in a diversity of musical streams that run through a local community orchestra, traditional Balkan music groups, and a trans-cultural ensemble. In recent years, she has also waded into the world of free improvisation, with forays into digital mediation such as playing with looper pedals.

Of all these genres, Amy is especially enthralled with Balkan folk music because of its hybrid nature which she described as layers of South Asian and Middle Eastern improvisation over Western harmonic structures. Despite billing herself as an "interested novice" (Preliminary Conversation), she has had significant exposure to this musical landscape through playing a type

of urban-folk music from Greece called *rebetiko* on the violin and performing on a bowed string instrument called the *gadulka* in Bulgarian music. Another major part of her musical expression takes place within a music group whose membership hails from a variety of traditions. Amy, who plays cello in the group, described the performance style as an eclectic fusion of traditional West-African, South-Indian classical, and American jazz music.

Musical Experiences in Childhood and Adolescence

"There was music around me all the time": Early Memories at Home and School

With a mother and grandmother who were both public school music educators, Amy benefitted from structured music instruction from a very young age. Her grandmother, a choir director nurtured a love of singing while her mother taught her the fundamentals of violin and piano playing using the aural-centric Suzuki method. Amy fondly reminisced that "there was music around me all the time" (Interview 1). These early, encouraging encounters with music in the family were amplified by a number of significant adults as she entered the contexts of formal schooling. She described her elementary music teacher as "this really happy fun guy" and her first orchestra teacher as "really wonderful" (Interview 1). She became involved with the school's orchestra program at an unusually early age courtesy of her mother, who was eager to see Amy develop her budding violin skills. While students typically began participating in school ensembles in the 6th grade, Amy found herself the sole third grader in the group, or as she put it "the little baby kid in the orchestra" (Interview 1). Clearly no worse for the wear, Amy's involvement in orchestra continued unbroken through middle and high school albeit with a switch to the cello. While she valued her experiences in high school orchestra, she noted that it was an "absolutely straight ahead, traditional program" adding that the repertoire was

accordingly constrained. “We didn’t even do any music that wasn’t in the European classical canon” (Interview 1).

Free Improvisation and Jazz Enter the Stage: Musical Scenes in High School

During her high school years, Amy was concurrently enrolled in an auditioned youth orchestra under the aegis of a local university. This second ensemble, while very traditional in scope, was a steppingstone to Amy’s first significant encounter with improvisational techniques. One day, during the course of a rehearsal, a visiting graduate student invited the orchestra members to be a part of a new, experimental class. The class would be focused on free improvisation—not jazz, she emphasized—and would meet before orchestra rehearsals, and participation was free. Amy was baffled that only a few of her peers chose to enroll with her despite what she perceived as the compelling subject and convenience of the class. “It was so weird that there weren't a lot of kids in it. It was just like, maybe eight of us” (Interview 1). Amy described typical class sessions as “understand[ing] sound in the moment, and how to manipulate it; to create things spontaneously as a group” (Interview 1). Gradually, a tight bond began to be woven between some members of the small cohort, and soon an independent sub-group was spawned that played in a free-improv style together for many years (Interview 1). I will refer to this splinter group elsewhere by the pseudonym ‘Yellow Moon Quintet’ or the acronym YMQ.

Pausing to note that while she remained competitive in the classical orchestra world during this time, her introduction to free improvisation had fanned her interest in other avenues of creative expression. Thus, when she learned that a dual enrollment program would allow her to play cello in another high school’s thriving jazz program, she leaped at the opportunity. Much to her delight, she discovered that there were other orchestral string players who had found their way to the program. Two such individuals, a cellist and a violinist were a part of Amy’s jazz

combo. Amy credited the director of the jazz program for how he welcomed and accommodated individuals who played instruments not traditionally found in jazz. She praised him for teaching all instruments with equity and not watering down the material or lowering his expectations for the string players.

> He taught us jazz just like he taught everybody else jazz. There was no change in the curriculum. Some of the songs we did were a little different, maybe a little bit more string friendly. But we learned all the bebop licks just along with everybody else. And we learned to improvise. It was just, the jazz band experience. (Interview 1)

Amy found the group to also be a hospitable space for female instrumentalists, a demographic she portrayed as underrepresented and sidelined in jazz contexts. "The jazz world can tend to be pretty male, macho driven. So, it was really nice to have that door being opened and being invited in" (Interview 1). Another music leader who had an impact on Amy's perception of creative musicianship was the conductor of her fine arts summer-camp orchestra. While the ensemble itself hewed to classical norms, during one season, the conductor programmed a piece that he had composed. Amy's ears were piqued by the contemporary sounds of the piece, but she was especially captivated by the notions of being a composer and writing music that her conductor shared with the group.

Similarities and Contrasts between Music Making Contexts

Amy perceived stark contrasts between her classical and jazz contexts during high school. She described orchestra as a unilateral, competitive hierarchy where the conductor's interpretation of the repertoire was paramount, the musicians strove to execute the leader's vision, and students vied against each other for prominent part assignments. Amy described herself as an intrepid navigator of this landscape: "I really thrived in that environment. I liked

competing for my chair" (Interview 1). While the jazz setting also had a major performance component, it was leavened with generous attention to applied music theory to extend students' improvisational capacity. "I remember learning how to walk a bassline with him [the jazz band teacher], how to read chord changes. And then how to take those chord changes and improvise based on those chord changes" (Interview 1). The nurturing of musical independence in jazz band was also a departure from what Amy portrayed as a prescriptive approach in orchestra. In her jazz band, risk taking was not only tolerated, but encouraged. The relaxed, supportive environment moderated students' occasional trepidation around improvising. Amy also drew a distinction between the stance of the music directors in each setting. While the orchestra's conductor piloted the entire rehearsal from his podium, the jazz band director did not always station himself at the 'helm'. Rather, there was an expectation for students to gradually take ownership of the rehearsal and their own learning.

> It was like, "Here are all these tools and skills you need. Now go fly." There was a lot of just like, "Now go ahead and do that." We also didn't have rehearsals where our teacher was in the front directing us with what to do. (Interview 1)

While there was more overlap between Amy's jazz band and the free improvisation group, the latter had certain unique aspects that set it apart from all other contexts. In the free-improvisation setting, there was an absence of an implied hierarchy of physical positioning vis-à-vis the educator and their students. Amy evoked a characteristic scene from her free-improvisation setting.

> Our teacher there didn't even sit... I think a lot about how the teacher sits in relation to the musicians. So, he wouldn't even sit... He put us in a circle, and he would sort of be in the circle with us, or not be in the circle. But there wasn't a hierarchy. (Interview 1)

Another distinctive component of the free improvisation class was the emphasis on a framework that Amy described as 'interpersonal processing'. Her teacher's primary modality was helping students expand their musical self-awareness through posing fundamental questions and fostering discussions around them. "It was more like: "How do you make music without music on a page? What is music? What can you make if you just have these building blocks?" (Interview 1). Substantial time was also devoted to reflecting and reacting to personal and peer contributions. Amy conceded that while similar moments might surface in other contexts, the free-improvisation setting entailed a profound dive to the depths of meaning and volition.

> In orchestra, there's no interpersonal processing. You just do it, you know? And in jazz there might be a little bit of processing. Like, talking about somebody's solo or some encouraging. But with free improv, there's a lot of interpersonal processing about symbolism, what you thought you might have wanted to say. It's just very different. (Interview 1)

Notwithstanding her adaptation to the aforementioned novel environments in high school, Amy noted that traditional-classical experiences dominated her musical education due to her precocious entry into the school orchestra program.

The College Years

"A profound impact": Finding Joy and Meaning in an Unorthodox Ensemble

Honed through these consistent and intense experiences, Amy's cello abilities opened the door to pursuing an undergraduate music performance degree at a local university. Despite the strong classical leanings of the music school, Amy found that there were pockets of innovation that drew her attention. One such 'pocket' was a free-improvisation centered ensemble which I will designate as the Free Improvisation Ensemble (largely referred to from this point on by the

acronym - FIE). Amy noted that one of her criteria for selecting an institution was the availability of performance opportunities for string players beyond the usual cast of orchestral and chamber music groups. While some schools on her shortlist had contemporary ensembles, the iconoclastic nature of the FIE made it stand out from the competition and thus steered Amy to enroll in its associated university.

Amy would repeatedly reference the FIE as she reminisced about her musical landscape in college. It was a source of consistent joy throughout her long tenure as a member. “I was a very happy participant of that group, and I participated for many, many years” (Interview 1). It soon became apparent that this ensemble was not simply the site of fond memories—it clearly was—but that it had left indelible imprints on her musical imagination. Amy declared that “it had a profound, profound impact on me” (Interview 1). Some of the group’s activities hearkened back to the free-improvisation class that Amy had signed up for in high school. Some key differences were that the college ensemble’s membership was larger and more diverse, embracing non-orchestral instrumentalists, vocalists and even artists from other disciplines. Amy described some of the activities underneath the ‘big tent’ of the FIE.

> It was like, 30 of us, all kinds of instrumentation. And our teacher was interested in improvisation from a free standpoint. Not necessarily within a tradition. But then he also was teaching us some improvisation in particular... Anyway, it was mostly focused on free improvisation, and this idea of, what are the building blocks of music? What are the parameters that you can work within? (Interview 1)

“Why are you wasting your time?”: Divergent Narratives of Value and Validation

Despite the Free Improvisation Ensemble being such a meaningful part of Amy’s musical development, she recalled the ensemble being met with studied indifference or even casual

derision by other members of the music school. “I just felt there was a lot of disdain for this group even existing. From professors, from other students, from... just a lot of, ‘Why are you wasting your time? That's fruitless’” (Interview 1). This specter of condescension haunted Amy throughout her college years but failed to dampen her enthusiasm for her unorthodox musical pursuits.

> So, it was sort of a constant storyline of me being at [my university], was this, "I'm doing something different, and maybe I..." This message of, "Why would you spend your time doing that?" But I didn't care. I did it anyways. You know? I loved it so much. (Interview 1)

What seemed to rankle the most was not being able to get official ensemble credit for being in the FIE, despite what she viewed as its superior level of music education when compared to the symphony orchestra. “I felt like we were learning on such a deeper level how to listen, and be courageous, and interpret, than we ever did in orchestra. And yet I couldn't count that as credit” (Interview 1). Amy clarified that while the FIE credit would appear on a participant’s transcript; it could not be counted towards fulfilling the required number of ensemble credits. These could only be fulfilled through enrollment in the ‘legacy’ large ensembles such as concert bands, orchestras, and choirs. This situation struck Amy as deeply biased and her frustration with the double standards remained profound despite the intervening decades.

> You know, there are value judgements on ... on what's legitimate and what's not legitimate. Right? It sends a message of what's valued and what's prioritized. But I just made time for it. (Interview 1)

Despite feeling invalidated by the university’s stance on the issue of ‘acceptable’ music major ensembles, Amy deepened her engagement with the FIE, and began adding other creative

endeavors such as partnering with composition students to premier their work, collaborating with a class in the dance department, and playing with YMQ, the free-improvisation string quintet she had formed with her friends in high school. Occasionally, she also contributed to the music in Taizé services at a local church. Amy explained that the Taizé tradition originated in a French religious community and their services emphasized a type of meditative music centered on melodic ostinatos with words from the scripture. Amy noted that she was invited to play by the church's music director who happened to also be a faculty member in the school of music, though not one she had formally studied with.

> There's these different lines that you can choose from that fit over this repetitive chant. And you can play what's there. What he [director] liked to do, what we all liked to do, was improvise our own parts to go with it. It's very cool. It's very cool, beautiful music. And it's like, interchangeable. So, everything's written out, but you can choose what to play...I loved doing that. (Interview 1)

Navigating Success in Welcoming and Exclusionary Contexts

As Amy traversed through each performance setting, fellow musicians would often point out interesting new trails for her to investigate. It was partly thanks to this 'snowball' effect that she accumulated experience in multiple streams of music making in her college years. "Like, I was sort of the person people would go to, to say, 'Oh, she'd be interested in doing something different.' You know?" (Interview 1).

While Amy was able to shrug off much of the negative reactions to her expansive musical landscape, they were not so easily dismissed when they came directly from her applied cello professor. Amy's professor regarded her forays into improvisation and contemporary music as a mere distraction from the 'real' work of being a performance major. The friction between

expectations, interests, and lived reality became so oppressive that Amy requested a transfer to another professor's studio.

> There was tension because there was an expectation that I should be practicing more, and this other ensemble was just sort of a waste of my time. It wasn't helping me become a better musician even though I knew it was. I actually ended up switching studios, in part because of that. My own interests weren't being really acknowledged as valid. (Interview 1)

Amy attributed the devaluation of her non-classical experiences by some faculty members to a matter of intellectual laziness. She remarked that they were quick to disparage the value of certain endeavors despite never entering and observing the contexts for themselves. "They don't know what it is ... but they don't investigate. They're not curious enough about it. They just know that it's different" (Interview 1).

Intimations that Amy's musical development would be sidetracked by her exploration of experimental and contemporary pathways were unequivocally dispelled by her stellar performance on the classical mainline. She was consistently designated a principal cellist in the top orchestra and was very competitive within her applied studio. While her excellent classical performance presented an unassailable reality, another type of unwelcome commentary emerged, one that expressed incredulity about why she was sullying her high rank by consorting with less 'serious' musicians. "Like, 'Why would you, as somebody who's so, like, top chair in the orchestra...' It was sort of seen as something that people did who weren't as competitive, musically" (Interview 1).

While most of these unwelcome sentiments flowed from individuals on the classical track, this did not mean that she felt fully welcome in other contexts. The jazz scene for instance

was not the warm, eclectic haven that she had encountered in high school. While her involvement with jazz would prove to be relatively limited, she found out that it could be just as parochial as the orchestral setting. "[It was] very male dominant, very gendered. Very traditional, horns only. In high school I didn't get that, but I did experience that as a female cellist when I was in college" (Interview 1).

Despite the fact that many individuals in the FIE hailed from the jazz world, Amy applauded how its director was intentional about welcoming musicians from other musical traditions with roots within, and outside the Western world.

> So, the fact that I wasn't a jazz major is, I think, significant, beautiful, subversive act of the teacher, for the FIE. It was open to everybody. It wasn't open just to jazz majors ... I remember there being poets. You know? Like, anything, anybody can be a part of this. (Interview 1)

Amy framed the act of throwing the gates wide open as a revolution against the boundary lines between musicians who were encouraged to enter the improvisational space and those who could only peer in. "This question of, who gets to improvise? Who has societal permission? Who's being invited? It might be, like, 'You have permission, but we're not inviting you in'" (Interview 1).

An appreciation for the ways in which the teaching could allow for a broader definition of musicianship led Amy back to her alma mater to pursue a master's degree in music education. She mused that the music education world provided a way to expand the conception of musicianship beyond the metrics of performance technique and interpretation. Amy noted that although teaching had not directly enhanced her own playing skills, the ways in which the music classroom could be a wellspring of community was far more meaningful.

> I feel like teaching is just has such a broader, expansive, definition of what musicianship is. For me, musicianship is so much about the joy you have in playing and the way that you connect with other human beings through sound. That there's this communal, collaborative experience that you're doing together through sound, through sharing. (Interview 1)

Considering Diverse Musical Contexts from a Pedagogical Perspective

Perhaps unsurprisingly, Amy did not believe that that there were any practical demarcations between music teaching and musicianship. Each became inextricably wrapped in the other in the moments a teacher encountered their students. Amy described this phenomenon through the language of intercultural connection.

> I have a certain cultural connection to certain music that I grew up with ... and another student might have a different cultural connection. Then both of those people come to people and share those experiences together and create a whole new cultural experience together in the culture of the classroom. So, to me, teaching music is about curating the possibility of making music together. (Interview 1)

As Amy continued to reflect on teaching as a broadening of musicianship, a theme of transformative collaborative questioning took shape. Reminiscent of the foundational questions on musical structures that animated the free improvisation classes of her young adulthood, she mused; “It begs the question, what is a good musician? What is musicianship? Teaching requires that you ask that question. At least for me it does” (Interview 1).

Amy floated the idea that some of the normative values and practices of U.S. music classrooms were a direct result of the nation’s colonial legacy. Her attentiveness to these issues stemmed in part from exchanges amongst members of a music education discussion group that

she was participating in. Fueled by the group's recent conversations, she unleashed a fusillade of key questions; "What is it that we're teaching and why are we teaching this? And what is the narrative that we're trying to keep teaching our students by how we're teaching and what we're teaching?" (Interview 1).

Amy's questioning of music education orthodoxy was informed by the adaptability and flexibility required to move into, and between her various music scenes. She offered the example of her fusion music ensemble where her deep well of western-classical music knowledge was valuable, but not sufficient to collaborate with her counterparts from the South Indian classical (Carnatic) tradition.

> ...they're [Carnatic musicians] not working from charts, they're working from just their mental map of the piece...and they're thinking about it in a very different structure, their mind around structure or even rhythm is just so different. So how they think of the rhythm in terms of *tala* [i.e. metrical cycle] ...which part of the pattern they're in and they've got this whole sort of mental map of the rhythm. (Interview 2)

Amy was impressed by the way in which the director of her fusion music group differentiated between the various geographies represented in the group. He did not push the Carnatic (i.e. South Indian classical) or the West African music cohorts towards notation or expect the western classical instrumentalists to understand Carnatic metric cycles. Rather, he communicated his artistic vision using the 'home language' of each musical tradition by providing written charts to establish each piece's structure and direction without constraining the improvisatory impetus of the non-western musicians. While describing her director as an adept 'translator' between traditions, the sheet music he provided could only be adequately realized by drawing from Amy's storehouse of vernacular and improvisational contexts.

> All of the music is charted out...so that way is very Western in the approach, [but] you have to play it in such a way that you're not just reading through a rhythm the way you would do playing a Dvořák concerto. It doesn't necessarily fit in western notation. It's sort of similar if you've ever tried to transcribe something that's more soulful or has like back beats or syncopation. [It] looks really complicated on the page. But if you know the music, you can feel where it's supposed to be. So, the notation system doesn't match the music because the notation system comes from a certain tradition. (Interview 2)

In a similar fashion, playing in her Balkan music community required Amy to leverage her formal-classical, jazz, and improvisational skills. Jazz in particular was a useful analogue for Amy as she described the provision of charts in Balkan music groups that had chord changes and notated melody akin to 'lead sheets' (colloquially known as 'Fake Books or Real Books'). As with jazz, the song sequence also included portions of unwritten improvisation created by the performer in response to the main theme.

Even as Amy reveled in novel music scenes, she was often struck by how alike certain landscapes could be. She offered the example of playing in a crossover group who played both Klezmer (i.e. Jewish instrumental folk music) and Palestinian-Arab music. She remarked on the unexpected similarity between the songs of two nations with such a fraught relationship. For Amy, the concept of 'flexibility' seemed to be the key to perceiving connections between apparently dissimilar contexts. For her, it manifested as a general openness to learning within unfamiliar musical pedagogy and performing outside her zone of comfort. "You need to be able to be open and humble and not think you know anything when you are studying something that's outside of your training" (Interview 2). More specifically, Amy described three pathways to learning music that were essential for the flexible musician; learning music via aural means

alone, working with a teacher from a different tradition, and the ability to sight-read notated music. She offered a glimpse of her experiences of learning Balkan music where all three pedagogical pathways were valid, valuable, and sometimes combined.

> [In] one class the Albanian teacher gives us the charts. And so, people are learning by ear but they're also reading the chart. He sort of provides both. And then the other class that I go to, the Greek violin class, she doesn't provide charts at all. We're learning it entirely by ear. So, she'll chunk it out for us and play a little bit at a time and then we'll learn that and add it to it. (Interview 2)

For all of Amy's openness and flexibility, it was not always easy to acquire the idioms of music from cultures that she had encountered later in life. Navigating the intricate and initially ambiguous ornamentation common in Carnatic and Balkan music could be an elusive exercise. However, the flippant responses to her questions on interpreting such gestures could be far more vexing.

> The teachers don't necessarily think that you don't know that because they've grown up with Bulgarian music, they know all the ornaments and the ornaments are just part of what they do. So, when you ask questions about ornamentation, they just sort of blow you off like, "Oh, you'll get it eventually. You're a beginner, you don't need to know all of that." (Interview 2)

Nevertheless, the process of negotiating such challenges renewed her appreciation for ear training and aural skills as a way to construct meaning in unfamiliar soundscapes. Reflecting on these matters led to her reprising her questions on the accepted conventions of music education.

> We're spending so much time teaching kids how to read music...why aren't we spending all this time teaching kids how to listen and play back what they hear? That's the

challenge for us now...to be thinking through how we are helping kids access music from different places. (Interview 2)

Manifestations of Multimusicality in the Classroom

Amy's straddling of diverse musical expressions filtered into her middle school orchestra teaching in a number of ways. Remarking that she did not perceive the string ensemble as an exclusively western-classical phenomenon, Amy shared that she had introduced her students to repertoire from other genres that featured bowed strings. An example of this was an arrangement of a Tango piece that Amy's students had prepared and performed. The typical Tango sextet with its complement of two violins made this a good example of bowed strings in non-classical contexts. Not only did Amy introduce her students to the distinct style and rhythms of the Tango, she also offered them a taste of the authentic —partner and social dance —context for this genre of music.

> I had a friend come in and do a tango dancing lesson with them. And then he came to the concert, and he invited a bunch of this friends who were tango dancers. And when we performed that piece, they got up and did the tango while we were playing, in the audience. (Interview 3)

Her appreciation for the ways in which music and kinesthetics were entwined led Amy to teach students the dances from other cultures as well. The way in which movement could physically imprint complex rhythms and meters was deemed especially beneficial. "I've done some Balkan Music, and I've taught my students the music. And that music's challenging, because it's odd metered, so it helps to learn the dances, so you can feel the skips that happen in the music" (Interview 3).

While Amy's pedagogical approach could be described as interdisciplinary, she mused that many of her practices, such as pairing movement with music, were common features in elementary music classrooms. Searching for the right words, she shuffled through "rift" and "canyon" to describe the sudden onset of rigidity that accompanied the transition to middle school.

> It's like, elementary music [there's] movement, and improv, and composing, and you're dancing. Dalcroze, and you're doing Kodály. And then you get to middle school, and it's like, now you must play in an ensemble, and you need to do these things. So, there's a sort of rigidity that comes at them, to learn the skills to play well in a performing ensemble. (Interview 3)

She quickly added that she was not opposed to ensuring that students were equipped with the skills and discipline to work together as an ensemble. What concerned her more was that students would have a desire and a place to make music in their post-K-12 life. Amy wondered if the reason why so many students fell away from actively making music was the lack of continuity between the musical culture they encountered in school and the ones they encountered elsewhere. She saw the dilution or loss of distinct dance-music traditions in U.S. schools and the overall culture as part of the challenge.

> I'm this European mutt person that grew up here and goes back so many generations. I've got some Swedish background, but I don't know any Swedish music. What is the culture that I'm a part of? What are the cultural things that make me? In the Balkan community, people get together, and they dance...you go to a wedding, and there's dancing happening. You go to an event, there's happening. Here, not so much. (Interview 3)

Highlighting Musical Worlds as a Path to Relationship Building in the Classroom

Amy's efforts to embed her students within their repertoire's authentic settings was an outgrowth of her desire for them to dig deeper into the roots and purpose of the music they played.

> At our concerts ... kids will present about the piece. They'll speak about it, and they maybe have a little bit of a speech that they do. I don't really think do enough, but they're engaged and thinking about where the music comes from or who wrote it or why they might have written it. (Interview 3)

She also encouraged students to bring a similar depth of reflectiveness to their personal, non-ensemble sonic landscapes. "[A] project we're doing right now is called music of my life. And it's like they're presenting about songs that are important to them, music that they like, as middle schoolers what they identify with" (Interview 3). By eliciting such personal narratives, Amy was able to gain a more holistic view of her students' musical landscape outside of school settings. In a similar fashion, Amy's sharing about her personal music endeavors offered students a more complex view of who she was. Occasionally, the music scenes she was in resonated with the cultural roots of her students. Amy recalled some excited responses when she talked about her experiences playing Balkan music.

> I'll say, "yeah, I play Balkan Music". Or I went to Bulgaria one summer. I was telling the kids about when I did, and this one kid was so excited. He said, "I'm Bulgarian!" And then this other time, I was telling my students about this [Macedonian] performance artist Tony, and he was like, "I'm from Macedonia! I have Macedonia background!" (Interview 3)

Amy valued being able to connect with her students' home cultures through music. By virtue of her diverse musical landscape, these connections could be also be reinforced by intersections outside of school settings. "Last year...I played an Indian music festival in Cleveland. And there were two students, one former student and one current student, that were singing at that festival" (Interview 3). Recognizing that a number of her orchestra students were also studying various forms of non-western music, Amy envisioned a future learning community where students could collaborate using instruments from their cultural background. She pictured a "Global Music Citizens Club" where "the kid who plays her Chinese erhu, [is] playing with the kid who's doing Carnatic singing, learning each other's songs. (Interview 3). While she left open the possibility that this group could eventually coalesce, Amy was conflicted about relegating 'world' music to an after-school activity. "That would be so cool, but then I thought, well, why don't I just do that in my class? I'm like, why does it have to be an extra club? Why am I not including that in what we're doing?" (Interview 3).

"...I *am* working on scales!": Uncovering Transcultural Structures of Music

Part of Amy's ambivalence seemed to derive from her quest to decouple perceptions of quality from repertoire type. She observed that when music from vernacular traditions was performed in institutional settings, it was often regarded as a lowbrow frill to round out the core program and undeserving of the meticulous preparation afforded to more 'serious' works. She advanced that the lack of attention given to the non-classical repertoire manifested in sloppy performances that only reinforced the 'low quality' of such pieces. This phenomenon was of great concern to Amy as she believed it obscured the high level of skill and expertise that some vernacular music demanded. She believed that all music could benefit from the application of high standards towards its performance noting that: "In my mind, whatever music I'm doing isn't

extra music, or it's not something we're doing on the side. We're doing it as part of our whole curriculum. Everything we're doing is kind of the whole curriculum" (Interview 3).

Amy's comprehensive view of the music curriculum meant that she was attentive to aspects of music that transcended elevated canons or isolated genres of music. Her experiences with jazz and free-improvisation groups had demonstrated that a keen understanding of the fundamental structures of music from one tradition could open doors to a multitude of genres. She highlighted the scale as a concept that could be found in traditions ranging from the Arabic 'Maqam' to the Indian 'Raga'. The transferability of the western scale system to other contexts made learning it a cornerstone of her teaching.

> I'm not just working on scales. But you know what? I *am* working on scales! I know, from when I was the jazz ensemble, in high school, you have to know all your scales and all keys, to be able play any other kind of music. (Interview 3)

Amy acknowledged that the exact definition, syntax, or expression of a 'scale' could be very different in music that originated outside the western world. She was also cautious about eroding the distinctiveness of various cultures, noting that she did not wish to convey a hackneyed notion of music as a "universal language." Nevertheless, she advanced that simply knowing that other systems of pitch relationships existed could help her students make sense of novel soundscapes. With an eye to providing windows into other musical traditions, Amy noted that instrumentation could be a limiting factor. She illustrated this by playing a recording of Roma music which prominently featured percussion alongside string and wind instruments. Amy observed that the restricted palate of school-orchestras posed a challenge to performing this type of repertoire.

> One of the things that I would like to do more of is [to] have more opportunities for percussion in my group. The band has a percussion section. Why does the orchestra not have a percussion section? [laughing]... I feel like I'm still sort of discovering how to make it happen in my classroom. (Interview 3)

Fostering an Expansive Taste Palate Through Composition

Amy often drew on the metaphor of food when discussing her musical goals for students. "If I were a parent and I had children, I would make sure that they eat a lot of different kinds of food" (Interview 4). In Amy's view, mounting a successful campaign for acquiring new tastes was contingent on the teacher leading from the front. With a wry chuckle, she stated: "If you want something to be happening in your classroom, you have to be doing it yourself" (Interview 4). Amy emphasized that it was "super important" that students leave her classroom with an understanding that western-classical music was only one of many sophisticated musical traditions. She conceded that gaining a complete understanding of any one world of music was beyond the scope of K-12 music education. However, she hoped that the intermittent servings of unfamiliar cuisines would whet their appetite for adventurous musical engagements later in life.

Amy sought to impart this curiosity —at the very least, "non-resistance"— by encouraging her students to bracket their judgement when experiencing new music and to instead, focus on the components they perceived. One way to push her students' listening envelopes was to expose them to aleatoric composition approaches that generated unexpected melodic motifs. Amy described doing this via a computer program called 'Typatone' which transformed student typed text into melodies. When students shared their 'typatone' pieces with the class, not all their classmates responded positively to the unusual timbre and unpredictable sequences. Amy responded by reminding her students that "We're not asking you to tell us if you

like it or not. What are the musical elements that you're hearing?" (Interview 4). The way that Amy framed her questions was in line with her mission to moderate what she termed "auditory stereotypes" such as a particular scale sounding "Egyptian" (Interview 4).

Aside from the purely electronic medium, Amy also had her students compose music for their own school orchestra instruments. In this, she felt encouraged by the increased acceptance for creative endeavors in K-12 settings, an embrace she did not sense in her early years on the job. "Things are *way* more open than when I first started teaching. There's so much more openness to improvisation and composition than there was" (Interview 3, emphasis ….). She noted that while having ensemble students compose was no longer an alien concept and even "normal", her approach was distinctive for the amount of flexibility she afforded her students. Indicating the rigid boundaries that girded other teachers' composition assignments, Amy speculated that her open-ended approach was influenced by her positive experiences within fluid musical structures.

> And my composing projects are pretty different...they're [students] not working with certain restrictions. They're working in a very open way. I think that comes from my background. I've seen other people do composition projects where they'll say, okay, this is eight measures, and you have to be in D Major. (Interview 3)

Bowed Strings as Part of Geographic and Historical Continuums

Amy wanted her students to not only play repertoire from diverse traditions but to also understand that the violin family was one of the many branches of bowed string instruments that have emerged through time across the globe. On occasion, she was able to tap the diverse musical network she had cultivated over the years to provide an international perspective for her students. A memorable experience was having a Nigerian musician visit her school where in

addition to showcasing his own playing, he invited students to participate in some hands-on activities. These activities entailed playing a selection of traditional African instruments including several spike-tube fiddles from Uganda. “I will bring in guest artists, like my friend who came from Nigeria, who was here doing a residency at [a local]-university. He ... had brought a dozen of these string bowed instruments called ‘endingidi’ from Uganda. He came to my classroom with me, and he let the kids play them!” (Interview 3).

This type of experiential learning aligned with the ‘sound before symbol’ approach that Amy encountered outside of western-classical music. She remarked that wading into new musical traditions through the path of formal analysis placed unnecessary barriers to full immersion. “Take the music that I do with the Balkan Music, but there are people who are studying it and studying theory of it. But it's not essential to know the theory, in order to understand how to do it” (Interview 3). Amy also decried the western-classical emphasis on ‘correct’ technique when it distracted from appreciating the musical artistry on display. She offered the example of a Bruce Molsky, a celebrated fiddler whose remarkable expertise belied his eccentric bow hold.

> He learned by ear... from being on people's porches. And his bow hand is the craziest bow hand you've ever seen, how he holds up this kind of weird thing that he does. But his music is amazing. Yeah, why is the bow hand so important? Why are we not focusing on that, the music itself? (Interview 3)

Reflecting on such matters, Amy suggested that preservice music teachers would benefit from taking a class on global music pedagogy that would introduce them to a number of non-western European classical traditions. She felt that current course requirements in ‘world’ music were too limited or academic in scope and that prospective teachers needed a practical approach

that could be implemented in their classroom. Amy acknowledged that while such a class might not be able to offer an authentic immersion into each tradition, it would temper the current paradigm in tertiary music institutions which Amy described as "very, very Eurocentric" (Interview 4).

Amy mused that while she could easily philosophize about reimagining music education to encompass a more diverse scope of experiences, the practical implementation of these ideas was far more challenging. In some respects, Amy felt that the performance-centric context of being a school orchestra director limited the extent to which she was able to leverage her multimusicality. She observed that the interruption of regular ensemble activities due to the novel coronavirus pandemic of 2020-2021 had provided some breathing room to consider new ways of approaching and evaluating her students' education in music. "And I wonder, actually, with this forced virtual learning, that we're going to be doing more [of] this stuff that I wanted to do, that I haven't figured out how to get happening" (Interview 3). She expressed appreciation for the conversations we had around her multimusicality in various settings and remarked on the ways in which our time reflecting together had encouraged and inspired her.

> It's been really enlivening for me to talk about it. It's so easy to get down in the trenches and build be discouraged and forget my vision of what... The inner workings of my own personal vision and desires are around music, so it's been great for me to be able to talk about it and rekindle some of those passions. (Interview 4)

Conclusion

Staying Musically Hungry: Stoking and Feeding an Appetite for New Flavors

In our final interview, Amy described fostering multimusicality in culinary terms, drawing an analogy between its cultivation and the process of raising adventurous eaters. While

she was speaking from a pedagogical stance, Amy's lived experience speaks to her lifelong appetite to partake of and participate in diverse musical settings. I will now parse the ingredients of her narrative through the sieve of the three research questions: How do participants describe their pathways to multimusicality? In what ways do participants portray the dynamics between their musical worlds over time? How has participants' diverse musicianship influenced their classroom pedagogy?

Pathways to Multimusicality

Amy's musical journey began in the home via the tutelage of her mother and grandmother. It continued to be developed through her positive encounters with school music. Her precocious entry into the orchestral setting led her towards an instrumental track and the cello emerged as her primary instrument. Her exposure to improvisatory styles in high school captured her imagination and inspired her to pursue these modalities throughout her high school, collegiate, and post-collegiate years. Despite this fascination, she continued to participate and excel in the classical-orchestral world which provided her with institutional access and professional viability.

Dynamics between Worlds of Music

Amy perceived major contrasts between the competitive orchestral setting and the more collaborative jazz environment. Nevertheless, she not only enjoyed but excelled in both worlds. The distinctions between classical and jazz ensembles appear somewhat muted when held up against free improvisation settings with their deconstructed rehearsal process. In her college years, Amy's involvement with multiple music streams elicited negative commentary from her classical music peers and even her applied studio professor. Her commitment to the Free Improvisation Ensemble (FIE) in particular was regarded as a waste of her 'talent' and time.

From an institutional standpoint, Amy was frustrated by the lack of standing that the FIE had when it came to fulfilling ensemble credit requirements. Despite these unfortunate perceptions, Amy not only continued but expanded the scope of her musical horizons. Her experience with classical, jazz, and free improvisation provided her with a deep well of musical style and syntax that aided navigation of contexts ranging from Klezmer to Balkan music. Amy believed that her musical flexibility derived from the ability to learn music aurally, working with teachers from unfamiliar traditions, and developing a high degree of literacy in standard western notation.

Multimusical Streams in the Classroom

Amy does not let the classical associations of her primary instrument (the cello) limit her own musical diversity. This approach manifests in her transcultural approach to the school orchestra. Examples include introducing her students to global iterations of the bowed instrument archetype such as the tango sextet and Ugandan spike-tube fiddle. Amy's students benefit from her grasp of how various music styles are used in their original context. Opportunities to learn the social and partner dances associated with certain genres presents a vivid manifestation of her holistic teaching style. Amy's participation in musical traditions beyond western classical art music attunes her to the diverse musical traditions of her students. When students sense that their home music cultures have value in Amy's classroom, it increases the rapport they feel with her. It also gives her additional avenues for relationship building in settings outside of school, such as Indian or Balkan music festivals in her community. Amy believed a strong understanding of the framework underlying one tradition of music had helped her bridge the gap to new genres. Thus, she worked hard to inculcate her students with fluency in music fundamentals such as scales and pitch relationships. Finally, Amy's love for free improvisation informs the way she designs student composition projects to encourage openness to unconventional forms and timbres.

CHAPTER 7

Mateo's Story

Meet Mateo

Mateo is a male music educator living in a midsize city in the southwestern United States. His primary instrument is the violin on which he comfortably navigates both classical and mariachi styles. He has an undergraduate degree in violin performance and a master's in music education with teacher certification. He is going into his fourth year of public-school teaching. While his primary employment is as an orchestra teacher in a public middle school, he also teaches mariachi in a free, community musical school for low-income youth. In addition to his work with school-age children, Mateo also works with an older set of students in his capacity as co-director of a mariachi ensemble at a local university. The ensemble consists of both college students as well as adult community members and meets once a week to learn mariachi techniques and repertoire. Although the majority of his teaching takes place in group contexts, he sometimes provides private violin lessons to members of a professional mariachi group.

Mateo's instrumental expertise encompasses both the bowed string instruments of the classical European orchestra (e.g., viola and cello) as well as those found in a traditional mariachi ensemble such as the *guitarrón* and *vihuela.* Concurrent with his teaching and directing enterprises, Mateo also maintains an active performance schedule as a member of two mariachi ensembles. Mateo is also a skilled arranger and a self-described 'whizz' on Finale (music notation software). He arranges music for the ensembles he teaches as the professional groups he

plays with. His arranging skills have allowed him to present the same repertoire at varying complexity levels according to his students' abilities. It has also been an invaluable tool in his predilection for 'translating' rock and pop music into the mariachi context. He noted that this was an important part of helping his group to connect with audiences outside of the Mexican American demographic.

"I want to do that!": Musical encounters and aspirations in early childhood

Mateo's musical eclecticism was on display in our first interview where the sounds of his guitar playing filtered in before he emerged into view. The genre he was incongruously engaged with was early 90s country music in the form of 'Friends in Low Places' as performed by Garth Brooks. "I have it mostly figured out" he quipped as he experimented with different voicings "I thought they did 'E' like this, but it's easier if you do 'E' like that. Sound better at least" (Interview 1). As a fellow guitar player (albeit an amateur), I remarked that the design of the guitar lent itself well to such explorations. Mateo nodded and shared that he regretted not studying jazz guitar techniques earlier in life so that he could figure out the 'weird' chord shapes associated with jazz harmony.

Mateo's earliest memories of music making were marked by this vein of curiosity and self-initiative. He recalled the precise moment when he made the decision to learn the violin. The scene was a mariachi performance that Mateo, then aged six, was attending with his parents. What caught his attention was seeing a slightly older boy on stage with the band. Mateo was transfixed as he saw him play the violin, sing, and dance alongside the adults. Before the show ended, Mateo turned to his parents and breathlessly stated "I want to do that, I want to do that!"

Somehow, Mateo's grandmother caught wind of his desire and surprised him with a violin one day. His excitement was quickly overwhelmed by nervousness and he could not bring

himself to open the box. His mother and grandmother looked on in astonishment as Mateo sat mutely on the floor, not eagerly rushing to extricate the violin as they anticipated. After some urging, Mateo carefully opened the case but was still hesitant to pick the violin up.

> I'm looking at it, at the violin and I was so scared to touch it. So, so scared to touch it because I didn't want to break it and even then, it was something sacred. I didn't want to hurt it. (Interview 1)

Mateo eventually worked up the courage to touch and hold the violin. Observing his increasing comfort level, his parents enrolled him in a mariachi youth group. Unfortunately, the politics and personalities of the group posed certain challenges, and Mateo's parents decided that it would be better to form their own mariachi training organization which continues to thrive.

Mateo's parents were not active musicians but had played consistently in their high school band program, his father on trombone and his mother on clarinet. Mateo described them as supportive but not forceful about his directions in music. They did, however, pose many questions as various musical interests cropped up, "Oh, okay, so you want to do this. How are you going to do that though? ...Why this all of a sudden?" (Interview 1). They showed their support in many tangible ways in his childhood, driving Mateo to rehearsals, gigs, and lessons. He fondly recalled that at least one of his parents would always attend his recitals.

Finding Success in and Thorough Music in Elementary School

Mateo's music education also took place in school settings where in fourth grade, he joined the school band program on trumpet and enjoyed the experience. However, outside of the music room, things were not going quite so well. Mateo's teachers were concerned about his academic skills and repeatedly voiced their concerns to his parents. "They actually thought I had a learning disability" (Interview 1). His grandfather, who was a retired schoolteacher and

principal disagreed with this assessment. “They’re not understanding the way his brain is working” he told Mateo’s parents, who pulled him out of the school after fourth grade and placed him into a different school system.

At his new school, Mateo’s homeroom teacher was Mr. Enriquez, an individual he described as “the most amazing elementary teacher!” Mr. Enriquez carefully observed Mateo for a few weeks and came to the realization that music was the key to helping him focus. He met with Mateo’s parents and shared his findings with them, namely that Mateo did not have a learning disability and that if he was allowed to hum while he worked, he was much more focused and confident. Mr. Enriquez asked Mateo’s parents if they had noticed him humming as he worked, which they had but without connecting it to his learning style and academic achievement. Mateo laughed as he recalled his mother being quizzical about this habit "You’re always humming. You’re always humming something. Well, what are you humming?" (Interview 1). He responded to her by saying that he was humming the music he heard in his head. With his academic progress back on track, Mateo began investigating musical opportunities in his new school. This time around, he joined the orchestra program where he initially selected the violin since he already had some knowledge of it through his mariachi youth program. Faced with an ocean of violins, his orchestra teacher encouraged students to consider other instruments to balance out the group. After having a chance to hold and hear the cello, Mateo elected to play it instead. A few months in, the neck on his cello suddenly broke and Mateo had to play violin while it was out of commission. This short-term solution became permanent and he never returned to the cello throughout his school years.

Mateo found that his early mariachi training gave him a distinct advantage over his peers in elementary school orchestra. His abilities had progressed considerably beyond the types of

simple open-string etudes and first-position songs the group was working on. Mateo's orchestra teacher, noting his advanced instrumental abilities, would take him with her on recruiting jaunts around the school. They would play some duets together and Mateo would invariably play some of his mariachi repertoire which amazed both the younger students and his peers. To their queries of "How do you do that!?", Mateo would breezily respond by simply stating "I play mariachi music" (Interview 1).

"That's what I do": Embracing the Musician Identity in Middle and High School

In middle school, Mateo continued to thrive musically and found himself playing with the eighth-grade orchestra as a seventh grader. By eighth grade, his burgeoning classical violin skills caused him to be appointed concert master of the ensemble. Mariachi continued to be a major part of Mateo's musical life outside of school. Around this time, the mariachi academy that his parents created spawned a new 'gigging group' and Mateo asked his parents if he could be a part of it. They gave him their blessing, despite the fact that Mateo would be the only non-high school age student in the group. Flush with money from these first gigs, Mateo enjoyed being generous with his peers. He described their incredulous faces as he pulled out a stack of twenty-dollar bills and bought multiple boxes of pizza for all his friends. To their questions about the source of this 'wealth', he replied with some satisfaction, "I play gigs, I play mariachi music, that's what I do" (Interview 1).

The confidence, satisfaction, and social affirmation that accompanied Mateo's musical endeavors made him eager to seek opportunities to increase both his performance skills and theoretical understanding. In his first year of high school, he promptly enrolled in orchestra. Casting around for another course to fill out his schedule, he decided he would sign up for an advanced placement music theory class. When he was informed that this course was not

available at his high school, he tried to sign up for a second period of orchestra which was deemed impossible. Nevertheless, Mateo's orchestra teacher (Mr. Allan) recognized his thirst for knowledge and cautioned him against abandoning classical music study for the comfort and conviviality of the mariachi scene. This advice, as Mateo remembered it was irreverent, trenchant and yet, avuncular.

> He's like, "Oh, these Mariachi guys. Oh, yeah, you're going to have a good time drinking tequila and go down to Mexico. ... You've got to study classical music. You've got to know what you're doing and know why you're doing it." (Interview 1)

Mateo's natural curiosity did not seem to require much encouragement as he incessantly asked Mr. Allan to explain musical terminology that he had encountered elsewhere. After trying to explain what counterpoint was one day, the beleaguered Mr. Allan decided that Mateo might be better served by reading about these concepts for himself. He loaned Mateo a dusty pile of his decades-old college music theory texts whose complex language and content Mateo found hard to decipher. "I'm like, 'This book, it's going to take me five years to read'" (Interview 1). Despite Mr. Allan's good intentions, Mateo was frustrated. In desperation, he turned to the internet and typed 'what is music theory' into a search engine. As he gamely followed the trail of hyperlinks from website to website, he became a self-described music theory autodidact.

> That's where I learned my music theory. I learned chord structures, I learned scales, whole steps, half steps, blah, blah, blah. The chord progressions, how is minor sixth related? What is a relative minor? It was like, for me, the internet was the place to go to get the answers because I didn't have that [AP Music theory] course. I didn't have anything. (Interview 1).

Tequila and Shenanigans: Precocious Professionalism and Familial Caution

Even as Mateo was eagerly inhaling broad swathes of classical music theory and practice, his mariachi identity not only persisted but flourished. By his junior year, Mateo was a member of two professional mariachi groups and leading a very different life from his school-orchestra peers. He described a boisterous and exciting scene where he often played three concerts a weekend with adults who were far older than he was.

> It was so fun ...it's like, I'm a junior in high school hanging out with all of these guys that are 30, 40 years old. Of course, I'm a high schooler, so I'm not drinking. I was always the DD (designated driver), driving while they're doing their shenanigans. So of course, they loved having me along and I was quick at learning music. (Interview 1)

Mateo's parents were not blind to the risks that their son faced in the mariachi world but did not discourage him from pursuing it. They did caution him to stay away from drugs, inebriated driving, and stay vigilant around the new people and places he was encountering. Mateo acknowledged the dangers that he had faced in playing mariachi gigs. He described one such encounter where he spied huge quantities of tequila in a client's shed. "... you're like, 'Oh, well, how did you get all this?' 'Oh, yeah. Well, I sell drugs.' What?' It's like, you want to finish the gig really fast and get out of there" (Interview 1). The cultural divergence between the Mateo's classical and mariachi contexts might be seen in stark relief as he quoted a mentor who told him:

> *Mijo* [son], in Mariachi music there's always going to be drugs, women, and money... These are the three things that you have to make decisions on and decide for yourself who you want to be. (Interview 1)

While Mateo's parents might have been supportive of his mariachi involvement, their extended family and friends were appalled at his choice of musical genre and professional trajectory. They were incredulous that his parents 'allowed' him to be involved in a business that would leave him destitute, exclaiming "You're going to die of hunger. You need a real job. What's a real job that you're going to do? Being a musician's not a real job" (Interview 1).

Compartmentalizing Classical and Mariachi Music

I wondered out loud if his relatives' reactions might have been far more muted if Mateo had been ardently or exclusively pursuing classical music. He mused that he had wondered the same thing but that it never seemed like an option for him, noting that the orchestra programs in his K-12 years did not rise to the levels of rigor or sophistication that would have created a reliable bridge to a career in classical music. When he realized that he had only been playing simplified arrangements of 'real' music, frustration overcame him - "I wanted to play the classical stuff, the actual music [but] it wasn't a thing" (Interview 1). Somewhat ruefully, he stated that until his senior year of high school "being a classical musician just was never an option because it was never brought up" (Interview 1). As I began to ask Mateo if his mariachi companions were aware of his fascination with classical music theory and performance, he interjected that he never disclosed this 'other side' of his musicianship with them. He saw both the classical and mariachi worlds as distinct entities with the members of each group having only vague notions about the other. "My mariachi friends and colleagues when I was in high school and middle school weren't going to my orchestra concerts. My orchestra concert people weren't going to my mariachi shows and stuff" (Interview 1).

In fact, Mateo kept his orchestral and mariachi worlds so compartmentalized when he did see some of his fellow high school students at a mariachi concert, he felt acutely self-conscious

despite all his experience and expertise. “I was so nervous and embarrassed, like oh my God, they're going to know” (Interview 1). Mateo noted that because each world measured musicianship so differently, he found it difficult at that time to see how they might intersect. As much as Mateo enjoyed playing mariachi music, he sometimes chaffed at the high value the tradition placed on building repertoire over understanding the underlying structures of music.

> They [older mariachi musicians] were saying, “Ah, just learn more songs. If you want to be good, you've got to learn a bunch of songs...” It's like, okay, I could do that, but I also want to maximize my potential by knowing what I'm doing and why I'm doing it.

In his senior year of high school, Mateo realized that he had completed so many of the required courses that he had extra time in his schedule. He asked if he could now take the music theory class that eluded him as a freshman. This time, much to his delight, the answer was yes. Every afternoon, Mateo would drive to another high school to take this long-awaited theory class, which was taught by the band director. Mateo described him as “badass” for his experiential learning approach which fostered connections between theory and performance.

> We were learning about blues notes and he was like, "All right. I'll grab a piano; you guys grab your instruments” He would just jam out on these notes and he'd let us experience his music theory through that. Through us doing it. So, I learnt a lot with him! (Interview 1)

Resonant Journeys towards the College Audition

Despite his years of teaching himself music theory and the excellent instruction he received in the high school theory class, Mateo never did take the Advanced Placement theory exam due to feeling nervous. “I got scared. I was like, what if I don’t do good” (Interview 1). Despite the limited scope and rigor of his school orchestra program, his perennial struggles with

music theory, and the limited view of a career in music posed by certain family members, Mateo decided to major in music and began applying to various universities. Because he had stopped taking violin lessons in his junior year, he was left to prepare for auditions on his own. Bereft of a private teacher, he turned back to a stalwart resource, the internet. He chose a selection of solo repertoire and orchestral excerpts and learned the pieces "all by myself" with the aid of video tutorials on YouTube.

Mateo's self-taught approach bore striking resemblance to my own trajectory into collegiate music studies as I did not have a horn teacher at the time. I shared with him my own journey of ordering a book of orchestral excerpts off the (then relatively primitive) internet, buying recordings of music to learn my solos, and recording my audition in our living room on cassette tape. I shook my head at just how amateurish it all seemed now. Mateo interjected, musing that these experiences were a 'beautiful' illustration of the quest to learn. He noted that even if you did not have the early advantages that others had, one's own willpower could yield a positive result "... you can accomplish anything if you approach it with curiosity, dedication and a solid work ethic" (Interview 1).

Lost in Theory and Found in Mariachi: Navigating Musical Worlds in College

Mateo's theory prowess was evident when the results of his college music school entrance exam came back. He discovered that his high scores exempted him from taking the first two years of the theory sequence. His academic advisor noted that he would only have to take two upper level theory courses to satisfy the degree requirements. Even though he did not have to take first- and second-year theory coursework, Mateo was curious about what his peers were learning in these classes. What they told him began to feed a nagging suspicion that he might not have been as prepared for higher level theory as his scores and advisor seemed to indicate.

Mateo's concern was validated when he walked into his first college theory class at the upper level where the directions, content, and terminology almost immediately grounded him. "They're like, 'All right, so now we're going to analyze this Bach partita, or whatever, this Bach piano suite. Just take the first 20 measures and write in your analysis' and I'm sitting there like, huh? What's that?" (Interview 1). He approached the instructor and explained his situation of being utterly lost and nervous despite testing out of the first two years of theory. The instructor was unperturbed and directed Mateo to review the first two pages of the class textbook and to approach him should further questions arise.

In contrast to his anxieties around the demands of academic music, the mariachi worlds offered a sense of solace, comfort and confidence. He recalled a milestone moment of being placed in a leadership position is one of his mariachi groups when the director was called away to another assignment. "Mateo, Mickey - you're going to do all the counting...you're going to get everyone going." Mateo reminisced that while he was slightly nervous at his unexpected role, it was nowhere near the level of unease he might have felt in his college music contexts. Contrasting the nerve-racking experience of playing a classical violin concerto, he remarked that playing or even leading mariachi felt natural. "It's what I do" he stated again, and not for the last time. Mateo's curious disposition and self-described "thirst for knowledge" came into play during this time as he worked to pave over the gaps in his education. He unabashedly sought out help from his faculty members, peers, and the internet.

Interactions Between Musical Worlds in Young Adulthood

Despite the self-described compartmentalization of his mariachi and classical music worlds, Mateo was cognizant of how they could complement each other. The advanced training in music theory that Mateo was receiving in his college classroom made him stand out in

mariachi settings for his adaptability and flexibility. He described this in terms of being able to quickly change a song's key to fit the range or preference of the featured vocalist, an exercise that could cause some of his childhood mariachi peers to stumble.

> They'd be like, "What? No. I only know how to play it in A..." I'd try to explain like, it's the same song. Like, if you started on A, you're starting on D now...The melody is the same, you just play different sharps (Interview 2).

In addition to his ease with transposition, Mateo's understanding of functional harmony gave him the ability to learn parts in addition to his own. This flexibility made him a valuable and welcome addition to various mariachi groups. He recalled some seasoned mariachi musicians being astonished at how quickly he was learning the repertoire and musical layers. At the time, Mateo casually shrugged off their questions with a mild "It's just what I do." He has since realized that it was not mere intuition that he was leveraging but the internalization and application of theoretical concepts such as tonic-dominant relationships. The intersection of aural and analytical skills also helped Mateo establish rapport and engender trust when playing with new people or new groups. He offered the context of playing with an unfamiliar violinist whom he encouraged to enjoy exploring *adornos* [improvised ornaments and embellishments] while Mateo inferred the underlying melody from carefully listening to the other ensemble members.

> In my head, or in my body really ... you're listening to the guitars and it's, 'Okay, there's one in the key of G, that's tonic. Okay. Oh, we're going to go to five [chord]. Okay, so the melody is going to have to [humming melodic snippet] to walk some way to the five.' (Interview 2)

The detailed performance directions and labeling systems used in classical music spheres also provided Mateo with new ways of analyzing his mariachi music making. He believed it

helped him translate generalized directions about feeling and emotion into specific techniques. Offering the example of channeling a sad song, he explained:

> Well, I'm going to add a little bit more bow weight here, and I'm going to vibrato more to compensate for the weight of the bow to get a rougher sound so I can get more overtones out of my violin. (Interview 2)

This analytical ability helped Mateo build a higher level of efficiency in mariachi rehearsals. In situations where the group was learning a piece by ear, members would sometimes play an approximation of what they heard and be thrown by slight (but annoying) deviations between the recording and their own performance. Before a laborious trial and error approach was employed, Mateo was able to provide a correction and a rationale.

> They're like, "It sounds kind of right, but it's not really right." And I'm like, "Well, if you look at what key we're in and the progression that we're using and what the bass is doing, you have to use this chord." (Interview 2)

Mateo volunteered that while he might have been able to arrive at similar insights without the benefit of classical music theory, the process would have been far longer and consequently restricted his access to and participation with the many mariachi groups in his orbit.

“You don’t really like this music, do you?”: Deepening Classical Connections

While Mateo was able to find beneficial mariachi applications for his classical music theory skills, he was not very interested in the repertoire associated with it. As a music major, he played his assigned music dutifully but dispassionately until he encountered two classical violinists who helped him shift his perspective. Mateo described them as his “orchestral mentors” (Interview 2). First was Dr. Jay, a visiting violin professor who upon hearing Mateo play a baroque piece bluntly advanced that, “You don’t really like this music, do you?” Mateo,

caught off guard, quickly but unconvincingly responded by saying of course he did and that it was “fine.” At a subsequent lesson, Mateo played a piece from a different era, a Samuel Barber concerto. After he played, his professor reiterated her initial supposition that Mateo did not care for classical music in general. This time, Mateo admitted that “it’s not really my thing” but he understood that he had to learn the genre as part of his education. She advised him that it was in his best interest to move beyond a conception of classical music as virtuous drudgery but to seek out the beauty of each piece and find ways to make it relatable to himself. Her candid assessment was convincing which in turn made her counsel memorable. “It kind of stuck to me because I'd never really, up to that point I'd never really been called out” (Interview 2).

Mateo mused what Dr. Jay was asking him to do was in fact the natural approach in mariachi. He explained that because mariachi music had such a strong vocal element, the lyrics of the songs explicitly guided the instrumental style. He contrasted this with the types of clinical nomenclature in classical instrumental music which initially deadened their resonance for him.

> You take a mariachi song, like *Volver Volver* which means - return, return, come back, come back. As you’re singing, you can express yourself in a different way...you can show the frustration of it, right? And then, when you're playing classical music, it's like...Mozart, K219. ...just another number and another series of notes that mean nothing. It sounds nice. Yeah. But like what's behind it? (Interview 2).

The second mentor was Ray, a member of a visiting resident string quartet with whom Mateo scheduled a lesson. He was asked to bring a piece of his choice and he selected a Bach partita which in spite of his ambivalence regarding classical music, he rather liked. Emphasizing this point, he vocalized the main theme for my benefit. When Mateo was done playing, Ray leaned back and remarked that while Mateo’s technical proficiency was admirable, there was a

clear lack of connection between him and the music. Ray began to paint a picture of Bach as a full-fledged person including the myriad professional, familial, and health challenges he faced. As he described the world of Bach, Ray demonstrated how to infuse these feelings of joy and loss into the performance. Mateo was enthralled by the notion of channeling a narrative or storyline into his interpretation and began experimenting with this approach in his practice sessions. Excited by how this approach was transforming his playing, Mateo decided to share the product of his work with his collegiate violin studio class for their feedback. Before he played, Mateo informed the group that he had been working to "find the character in the music" and invited his peers to suggest various emotions that he would evoke as he performed a Bach partita. They responded enthusiastically, volunteering a gamut of moods. Their encouraging feedback confirmed Mateo's new approach to populating his classical music playing with characters, emotions, and narratives that resembled those in mariachi. "It finally clicked in my head and it clicked for me. And it really, instrumentally that's when I took a big leap forward in my playing" (Interview 2).

Ironically, Mateo's heightened expressiveness was not always well received by his applied teachers who took issue with what they deemed his anachronistic technique in music from the Baroque and early Classical eras. Mateo explained that he was chided for being overly effusive and informed that his interpretation was not period correct. These rebukes flew in the face of Mateo's efforts to better personalize and express classical music and left him fuming. "[It] really pissed me off, and I know it's a strong word, but I used to hate when I would play something and be told, 'No, you can't do that slide' or 'You can't do that style of bow technique'"(Interview 2). As a result, Mateo found himself increasingly drawn into the Romantic era of classical music which seemed to better suit his dramatic technique and interpretation.

Venturing beyond Classical and Mariachi Music in College

Throughout his college years, Mateo was not only discovering new connections between the worlds of mariachi and classical music, he was also encountering other musical traditions. He found jazz to be particularly fascinating because of the centrality of improvisation, an aspect that he did not perceive as prominent in the genres he was most familiar with. His curiosity led him to keenly observe jazz department performances and relentlessly pepper the musicians with questions on jazz theory and song structure afterwards. Contemporary classical music was another stream that Mateo embraced during this time. He described playing a piece that was written for recorded whale calls and orchestra. While the experience was not quite as heavily improvised as jazz, there was an element of chance and a general looseness that Mateo found very appealing. Mateo remarked that while contemporary classical music could be challenging to listen to, he appreciated the ways in which it employed vibration and texture as compositional material. He grinned as he shared a vignette, brought to life with vocal impressions of the whale calls.

> I'd play second violin up in the front...And he'd [the conductor] be like, "All right, guys, when you hear the ‘eeeeeeee’ and then right after that you're going to hear the ‘uuuuuuhhhh’, that's when you guys got to play.’ And then he'd hit the recording and then you'd [on the violin] be like ‘eeeeeeeee.’” (Interview 2)

Beyond the confines of the classroom and concert hall, Mateo found himself in a bustling metropolitan music scene with a diversity of sounds and scenes that were not a part of his self-described provincial background. He attended rock music concerts, wandered across drum circles, and encountered street musicians from other hemispheres. The city that the university was in was a mere 40 minutes from the southern border and Mateo relished the ease of driving

into Mexico to experience even more musical scenes. He carefully noted that while Mariachi music was tightly associated with Mexico, it was only one of many genres with roots in the country. His many jaunts across the border introduced him to the rollicking *Banda* (Brass Band) scene and the "fricking awesome" stylings of *Reggae Mexicano* (Mexican Reggae). Through the multiple worlds he encountered on, and off campus during this time, Mateo felt a warm sense of musical kindship with the larger world; a feeling which sometimes eluded him as a child. "'Oh, this is where I belong.' It's like people who actually can talk about music and can share, and I could learn from" (Interview 2).

The Influences of a Music Teaching Career on Overall Musicianship

Following his undergraduate performance degree, Mateo decided to pursue teacher certification via a graduate music education program and eventually began teaching middle school orchestra. Despite his extensive and varied performing experiences, it was through public school teaching that Mateo found the most growth in his musical communication and collaboration skills. He remarked, with some astonishment, on the ability and eagerness of some students to take responsibility for their education when invited to partner in planning each step of the learning process. He swiftly cycled through a sampling of questions he often posed to students: "How do you guys think you should learn this? Like, should we? Should we just like dive straight into it, or should we just like review some steps and then let you do it? Should there be a product?" (Interview 2).

Over time, Mateo's engagement with constructivist inspired approaches in the classroom began to change the tenor of his interactions with professional musicians. Dialogue instead of didacticism became a natural direction. He noted that before his teaching career, he would have no qualms about pointing out issues with a fellow mariachi musician's playing and promptly

prescribing the solution. He contrasted this with his current, more facilitative approach. “Now it's more like, ‘Hey, have you considered maybe trying this? Here's what I do. See if it works for you...’” (Interview 2). The student-centric, independent learning environment of Mateo’s classroom influenced the structure, pace, and even repertoire of the mariachi ensemble he led. Mateo described encouraging ensemble members to suggest pieces they wanted to learn, regardless of genre and to chart out some pathways to realizing them within mariachi context. The resulting rehearsals of such pieces were marked by intense collaboration on crafting each part of the arrangement from the introduction to harmonization. This, as Mateo would often remind me, was a marked departure from the ‘cover band’ approach that girded most mariachi ensembles. In such groups, adherence to the minute details of a studio recording and attempting to faithfully reproduce it were cornerstones of the rehearsal process.

Mateo’s positive experience with subverting the traditional mariachi model encouraged him to explore alternative ensemble formats when the Coronavirus-19 pandemic swept through the United States. He decided to eschew the full complement of musicians for a duo which included himself on guitar and a lone trumpet player. Mateo also mixed in a bevy of country songs by George Strait and Toby Keith among others into their potential set-list which he felt suited the stripped-down instrumentation better than full throated mariachi ballads. In our second interview, he reflected that transforming the mariachi group so drastically would never have occurred to him before. The combination of his music education experiences, and the pressures of the pandemic seemed to have evoked new expressive avenues despite the uncertainty that lay ahead.

Confluences of Musical Structure and Pedagogy in Two Worlds

Mateo's weekly (daily in some cases) navigation between the domains of mariachi and school-based classical settings helped him appreciate how his approach to teaching in both worlds could be remarkably similar. A key point was his propensity to avoid being 'the conductor' and to instead play along with the ensemble with pauses to model parts, pose questions, and offer suggestions. Mateo found this to be helpful in building independent musicianship in both mariachi and school orchestra contexts. He offered an example of having individual students in his community-based mariachi class start pieces without his visual cues which helped them to develop a heightened sense of musical communication with each other.

> "Okay, Myra's going to start the song. Now, Andrea's going to start the song." And I rotate so everyone is doing a part of something because they don't know how to start a song. How do you start a song? You can't just, "Okay, go." They [learn how to] with their breath, their motion. (Interview 3)

He noted that many of the mariachi ensemble students also took private classical violin lessons. Mateo's experience in both genres helped him highlight similarities and divergences between the contexts by playing the same pieces in both styles. Even so, Mateo saw the differences as being superficial rather than foundational. Even stolid structural elements such as form could be a source of intersection between the genres. For instance, grasping sonata-allegro form allowed him to draw comparisons to the form of a ranchera (a rural folk genre) and to experiment with borrowing the structure of one genre to convey another. He drew a comparison to linguistics, remarking that the contrasts were more akin to speaking English with different accents rather than learning a new language. Mateo took pains to emphasize that the same

techniques and terminology were present in both classical and mariachi music, sometimes under the same labels. It was the inflections and emphases that made all the difference.

> With mariachi music, [we] use open strings instead of four fingers. You can use more bow, weight bow, more weight in your bow rather than a lighter weight that you would do technically in classical music. You would use more bow, faster bow in mariachi music than you would in classical music. (Interview 3)

Mateo hearkened back to his two classical mentors in college who encouraged him to seek emotional connections to classical repertoire as a means to heightening his engagement with the genre. His realization that his mariachi experience had in fact primed him to successfully do this marked a milestone in his overall musicianship. Mateo strove to bring this concept to his own students hoping that it would do for them, what it did for him. “I always bring that back to students and to my teaching...if you're going to play something, what character are you taking, what emotion?” (Interview 3). He described the fruitful marriage of the two worlds in his playing and teaching with the phrase “feelings from mariachi and tools from classical” (Interview 3).

Addressing the latter, Mateo believed that limited technical skill and poor musical literacy were two elements that constrained those who only trained and performed within the traditional scope of mariachi music. “I hate bringing it up, but I have to; they don't have the techniques to further express themselves or to play to unlock that next level. They've [only] got a certain amount of colors to work with” (Interview 2). He observed that without a structured regime of technical exercises, many mariachi musicians found it difficult to play at very fast tempos and not being able to read music could make their acquisition of new repertoire a laborious process. “Their learning is a lot slower. Can they do it? Certainly. Of course, without a doubt. But it's just going to take longer” (Interview 3). In the professional groups he played with,

ensemble members would often press Mateo for tips on technique when they heard him play. Mateo would try to offer pointers such as dexterity exercises from his classical training.

Despite Mateo's occasional critiques of institutional classical music, he pointed out that in some ways, mariachi was even more conservative than classical music. He described the tradition as hearkening to the past, specifically music that was composed in the mid-20th century. He contrasted this with the growing appreciation and inclusion of improvisation and composition in university music curricula. He conceded that while there were seemingly new mariachi pieces being published for high school programs, they were not original pieces but rather arrangements or reharmonizations of old pieces. "It's just the old songs made new with a new face lift essentially. In the mariachi world, we're not writing new things. We're not creating new things. We're re-imagining old things" (Interview 3). Mateo noted that part of the challenge in creating original or innovative pieces for mariachi ensembles had to do with the audience expectations for mostly traditional repertoire with the occasional pop song arrangement. Groups that strayed from this formula were essentially risking their livelihoods.

'Figure out the rest": Classroom Manifestations of Multi-Musicality

Mateo's experiences as a mariachi musician made him especially aware of the need to connect with audience tastes and preference. His music theory knowledge and facility with arranging were skills that he regularly employed to make his professional ensembles successful at doing so. In K-12 settings, this awareness and skill was applied to his teaching, albeit with a layer of pedagogical purpose. For instance, if the students wanted to learn a piece of popular music, Mateo was able to listen to the recording, extract each musical layer, scale it for the grade level, transcribe the music, consider what concepts or skills could be unpacked as he taught the piece, and plan a teaching sequence. He offered the example of using Camilla Cabello's 2018 hit,

Havana to teach his string orchestra students minor tonality and second position low notes while improving their aural skills. He briefly described how he introduced the piece to the class.

> I'd play the piano chords and say, "Okay, let's sing it first" So, they'd sing it, and then, [I'd say] "Here are the notes that we use." We'd play those notes, then I say, "Your first note's F. Play the song, go." (Interview 3)

Some students were able to combine their aural and fingerboard knowledge to convincingly recreate the melodies. A few were less successful, applying the correct rhythm to the wrong notes. Mateo described even the latter as a "wonderful moment" because he could compliment struggling students on their bowing and rhythmic sense while encouraging them to experiment with different pitches with their left hand. Once students acquired a good sense of the main themes, Mateo would hand out his arrangement of the sheet music and students would learn the rest of the parts. Mateo described this type of teaching as pseudo mariachi but with the adequate supports to encourage musical independence while accounting for students' cognitive development stages. "I'm a fan of scaffolding the learning process by keeping them in their zone of proximal development ... 'Here's what you need to know. There's all your tools. Now go make it'" (Interview 4).

Mateo's curiosity and persistent quest for knowledge helped him overcome various musical challenges throughout his life, and especially in his college years. He sought to impart a similar disposition to his students believing that it would be similarly beneficial for their future success. "I always tell my students ... 'the best thing you can do for yourself is just to be curious and want to know something and ask questions'" (Interview 1). He also spoke about exhorting his students to persistently ask questions without being self-conscious. "Now is not the time to be shy!" he told his students when they were face to face with professional artists at a mariachi

conference. Occasionally, Mateo would walk the students up to the artist in question, introduce himself, and inform them that Pedro or Yasmi had a question for them. When students posed questions to him, he would ask if they had done some prior research on the topic. Echoing his autodidactic experience with music theory, he directed them to query an internet search engine before seeking an answer from him.

Just as Mateo found ways to carve out a channel between the emotional wellspring of mariachi and the dry (to his ears) lakebed of classical music, he was attuned to the possibilities of bridging gaps between student and school music worlds. This disposition came into play when a perennially popular *cumbia* song called *La Chona* became a viral trend on social media. Students in Mateo's school began playing snippets from the song at random moments to prank their teachers. When they tried it in his classroom, Mateo's reaction stunned them. Instead of being irate or irritable, Mateo grabbed his viola and started playing along with the recording while dancing around the room. "I was like, 'Oh, yeah, no, no, no, turn it up, turn it up, turn it up'" (Interview 4). His students' shock turned to intrigue and curiosity. They wanted to know if he could teach them how to play the song. Mateo acquiesced and soon had drafted out an arrangement for his orchestra students. Mateo explained the learning process as one of 'reconstruction', where the class collaboratively worked to figure out the melody and bass lines aurally and then applying this knowledge to their instruments. Mateo shared a sample of questions he posed to guide students towards grasping the various layers. "What's the bass structure of it? What's keeping the heart of the song, the pulse of the song going? Can you hum it?" At times Mateo would offer specific guidance such as the starting note before encouraging students to "figure out the rest" (Interview 4).

Their version of *La Chona* made its way into the concert program where Mateo gleefully

shared the story behind the performance, noting that there was room in the orchestra for many types of music. The audiences' response was very positive, with parents sharing how much they enjoyed the unexpected inclusion of such music in a school orchestra concert. "You can learn a lot from any song, really" Mateo reflected. He added that his experiences in a range of genres had reinforced a sense that while the organizational schemes could be different, the notes and tools were the same. He credited this perspective with giving him an openness to highlighting non-classical repertoire in orchestral contexts.

Aural skills factored large into Mateo's teaching approach. He described it as a process of "opening up the ears" and "making the vibrations real" where students internalized a song's main elements as they sang or hummed various parts from it. "If you can sing it, you can play it", he emphatically stated. The foregrounding of singing and aural skills seemed to emanate from Mateo's roots in the mariachi tradition where all members, including the instrumentalists, were expected to sing and harmonize at times.

Building Innovation Credits by Excelling Within the Traditional Ensemble Context

He felt that his agency to stretch and bend the large ensemble context was connected to the way he had proven his groups capable of excelling by traditional standards. He believed that when his administrators, students, and parents saw that he could 'deliver' a high-quality experience within the existing system, they were far more inclined to give him space to innovate and break the norm. "Okay, we showed them that we could do this. Now let's do something else!" (Interview 4). He offered an example of encouraging his students to wring out the intense emotional heft of an introductory chord to a piece by leveraging both his technical skill and narrative mindset. Drawing inspiration from a video of Gustavo Dudamel working with the Los Angeles Philharmonic, Mateo echoed his impassioned directive to play a singular chord "...like

you're stabbing your heart!" He shared this video excerpt with his students and showed them how to channel this feeling on their instruments. His orchestra took the piece to a music festival and their hard work paid off when he cued the downbeat "This big, minor, marcato, solid chord....it was loud, massive. It rung for frickin' ever. The sound was just great" (Interview 4). The audience and adjudicators' reactions were overwhelmingly positive and thus helped to build Mateo's credibility.

Mateo's holistic view of music - unconstrained by boundaries of ensemble, instrument, and genre made him broadminded about his musical aspirations for students after middle school. While he did desire his students to sustain their engagement with music, he saw being in orchestra as only one of many possibilities. Mateo routinely told his students that it was okay if orchestra lost its luster for them in high school. While he did strongly encourage them to consider continuing to refine their instrument skills in orchestra, it was more important to him that they keep making music whether it was in a guitar class or on the marching band drum line. Mateo's mariachi experiences and his Spanish language skills helped him establish rapport with the large Latino population in his school. Being able to provide musical directions in both English and Spanish gave him the ability to successfully accommodate students from the settled population as well as recent arrivals from Mexico. "I'll give the instruction in English, and then in the same breath, I'll turn around and say it in Spanish, or I'll say it in Spanish and then halfway through flip to English" (Interview 4).

It's a chip on my shoulder": Finding Time for School-Day Mariachi

While his influence of mariachi music was clear in Mateo's pedagogy and philosophy, he lamented that he had not been able to create a mariachi class that could be offered during the school day. He had previously formed after school mariachi 'clubs' but found them to be

unwieldy because of bus schedules, sports activities, faculty meetings. Despite his frustration, he had channeled his expertise into helping a high school colleague get his mariachi program set up. Noting that the high school program had its beginnings as an after-school club and was now integrated into the teacher's regular schedule, Mateo shared his hope that this would be the case for him as well. The resources and money were available, it was a matter of having enough time in his teaching schedule to offer a new ensemble.

Mateo admitted that the lack of a mariachi program at his school was a "chip on my shoulder". As he talked it became clear that that the same engagements that gave him the desire and ability to build a school mariachi program were partly responsible for his time deficit. He noted that in addition to his public-school job, he attended weekly professional ensemble rehearsals and gigs, directed a university-based mariachi class, and taught children mariachi at a local community music school. "So, I have four jobs" he sighed. "If only we could add another day of the week or another few hours to a day..." he trailed off.

"You're not going to offend the culture...": Encouraging New Musical Experiences

Perking up a little, Mateo remarked that he was glad that more music teachers were open to considering new program offerings, such as mariachi. Even though he had not been able to establish a program at his own school, Mateo was engaged in conversations with several teachers about how to form mariachi ensembles or play music from the genre in their existing string orchestras. He observed that this openness was often accompanied by anxiety about perceptions of cultural appropriation, a concern that Mateo did not share. "I think we all want to be told that it's okay to do something, but my perspective is just do it. You're not going to offend the culture by playing their music" (Interview 4). He shared that the teacher could always make adjustments

and enhancements after trying it out. It was better, he felt, to provide the experience even if it was not perfect rather than to shy away out of fear.

His reference to perfectionism alluded to a second concern that teachers shared about exploring new music education pathways—the inhibiting pressure of having to compete with the innovative programs they saw featured on social media. Mateo noted that what often got glossed over in these highly curated posts was the reality of struggle, failure, hard work, and time it took to build and sustain these offerings.

> All those Facebook groups ... "My kids did this. My kids are doing that. Look at how awesome they are, look how great they are!" But the reality is, when you do anything, it requires time and it requires that space to really grow (Interview 4).

Mateo clarified that he was not referring only to starting mariachi programs, but to any new program beyond the traditional large ensemble context, citing composition and songwriting as examples. Even though the first season of a novel offering might not appear outwardly successful, it was the underlying knowledge and application thereof that Mateo was most interested in. "What's brewing underneath it? What are the kids learning and how are they using that? What can they do with that?" (Interview 4).

"The Salad Bowl": Surface Variations and Underlying Cohesion Across Genres

Mateo offered the analogy of a salad to encapsulate how multi-musicianship was manifested in his teaching. The bed of lettuce was akin to the orchestra, but the spices, ingredients, and dressing were contributed in collaboration by the teacher and students. No matter what the exact ingredient layers were or the way they were combined, it was still recognizably a salad just as music in all its permutations could still be perceived as music.

Just as the variations on the theme of salad were seemingly endless, Mateo hoped that his curiosity and excitement would continually renew his teaching and give him innovative pathways as he moved through the years. “I think one of the worst things that could happen for an educator is to stay stagnant...I think once the monotony sets in, I think that's called retirement time” (Interview 4). Mateo celebrated the fact that his endeavors and aspirations were made easier by the fact that music was an infinitely malleable medium, one that could be shaped in many ways without losing cohesion. “It really is all just music” he concluded (Interview 4).

Conclusion

Variations on a Theme of Salad: A Life of Musical Curiosity and Initiative

Mateo’s multimusicality is not only a result of his wide-eyed curiosity but his initiative towards making sense of unfamiliar concepts and styles. This combination of wonderment and determination is evident from his childhood decision to learn the violin after watching a mariachi performance to his self-taught approach to music theory in high school. During his college years, it emerged in his quest towards more expressive classical performances by mapping his recital music to mariachi-esque storylines. It manifested in his teaching style which encouraged discovery-based learning as a path towards musical independence. In this conclusion, I will summarize Mateo’s life in music through the three research questions: How do participants describe their pathways to multimusicality? In what ways do participants portray the dynamics between their musical worlds over time? How has participants’ diverse musicianship influenced their classroom pedagogy?

Pathways to Multimusicality

Mateo’s romance with music is remarkable because of the precise nature of its conception which happened at a mariachi concert he attended as a six-year old. The violin played

by a young boy captured his heart and Mateo passionately expressed his desire to pursue it to his parents. His parents supported his interest by providing him with an instrument, enrolling him in a mariachi training ensemble, and cheering him on at recitals. While they were not active musicians, they could relate to his interest because of their high school participation in band. Mateo's intrinsic musicality was also recognized early on by observant elementary school teachers. This included a classroom teacher who noticed that Mateo's supposed 'learning disability' dissipated if he was allowed to hum while he worked, and the music teacher who invited Mateo to play with her on recruiting jaunts for the orchestra. In his middle school years, the combination of mariachi and classical training gave Mateo an edge over his peers in school and provided access to leadership positions such as concertmaster. Concurrently, Mateo's advanced playing ability allowed him to start 'gigging' with a mariachi group where he was the youngest member. His confidence was boosted both by the musical and social affirmation that came with these precocious endeavors. With this confidence, it was becoming clear that music was not just what he did, but who he was.

Mateo's high school years saw his curiosity expand beyond performance into the realm of music theory. His deep desire to understand the underlying structures of his art form combined with the resources of the internet led Mateo down the path of the auto-didact. Without a private violin teacher, the internet would continue to play a major role in his self-education from music theory, finding repertoire for music school auditions and eventually, filling in the holes of his uneven preparation for college level coursework. Mateo consistently fed both streams of his musicality by delving deeper into the waters of classical and mariachi performance with equal vigor. A music theory class in his senior year was especially memorable for the instructor's

hands-on approach to the subject. This integration of theory and practice would prove to be significant in aiding Mateo's future endeavor as performer, arranger, and educator.

Dynamics between Worlds of Music

For a time, Mateo's musical worlds grew in self-contained bubbles. He moved between them but did believe that they intersected in any meaningful way. Occasionally, the space between worlds actually grew wider when anxiety around advanced music theory and solo classical recitals reared up. These anxieties were nowhere to be found in Mateo's mariachi contexts, where his musicianship was praised by ensemble members. Eventually, Mateo realized the ways in which each world complemented and sharpened the other. Classical music theory provided him with the ability to quickly identify keys, transpose music, and harmonize instrumental parts which improved his efficiency as a performer and leader in mariachi contexts. His narrow view of classical music as technically sophisticated but emotionally stark was broadened by two 'orchestral mentors' who urged him to create his own points of resonance.

And so, it was that the rich storylines that populated mariachi lyrics inspired Mateo to seed his assigned classical repertoire with characters and narratives that enhanced the expressivity of his playing. As he did so, Mateo began to discover parallels between the emotional content of mariachi music and the dramatic weight of the Romantic era. This realization encouraged the exploration of classical playing techniques in mariachi music and vice versa. In his vibrant college town, Mateo found connections not just between, but beyond mariachi and classical music. His exposure to genres ranging from contemporary art music to rock bands gave him a sense of belonging to a wider world of music. This transcultural identity as a musician would manifest in his eclectic and even iconoclastic approach to music making and teaching

The struggle to tend his classical side has yielded much fruit in Mateo's post-college years. His formal-classical grounding has provided him with a level of technical dexterity, speed, and musical literacy that surpasses individuals who were trained solely in the mariachi tradition. He notes that many mariachi musicians have found his technical skills to be so remarkable that they often request playing tips which Mateo obligingly provides. Teaching public school music is helping Mateo to develop a more collaborative and patient approach when working with professional performers. The influence of classroom approaches based on constructivism also found purchase in his work with the adults in his mariachi ensembles. It manifests in posing invitations to members to suggest pieces from any genre and collectively working to translate it to the mariachi context. Finally, the impetus within school-based music education as a whole towards raising the profile of improvisation, composition, and contemporary genres helped Mateo identify ways in which the mariachi tradition could evolve.

Multimusical Streams in the Classroom

Mateo's work to make personal connections beyond classical and mariachi landscapes seems to have inspired his desire to bridge the gap between his students' music worlds. He is finding ways to integrate music from non-school sources into school orchestra contexts by drawing on the full range of his musicianship. For instance, his mariachi experiences with their emphasis on aurality coupled with a grounding in classical music theory intersect with students' musical tastes. His keen aural skills allow him to quickly replicate the major themes in pop music whereas his theoretical knowledge provide conceptual terminology for the underlying structures. With these skills, Mateo does not have to rely solely on rote teaching or notation reading to help students acquire new repertoire. Mirroring his approach in mariachi contexts, Mateo works to help students deconstruct and reconstitute song schema using a combination of

their aural, technical, and reading skills. His teaching sequences which involve singing and humming new patterns prior to playing bear the hallmarks of the mariachi tradition where instrumentalists are also expected to sing. Mateo is a bilingual individual with enculturation in both the English-speaking classical music world and the Spanish-dominant Mariachi scene. Consequently, he is familiar with musical terminology in both languages. This has helped him to build rapport and communicate effectively with the many Hispanic students and families in his school who are more comfortable with speaking Spanish. Finally, Mateo's journey to multi-musicality was shepherded by his curious mind and the resources of the internet. He nurtures the same disposition in his students, encouraging them to confidently pose questions to musicians they encounter and pursue the answers on their own before seeking his assistance. Ultimately, his goal is to help students become independent musicians who can—just as he has—be successful in a variety of settings across their lifespan.

CHAPTER 8

Analysis and Discussion of Cross-Cutting Themes

The Journey Thus Far

The purpose of this chapter is to highlight and discuss notable themes that run across the findings of this research. The four preceding chapters hew closely to Creswell and Poth's (2016) description of narrative study as being "the story of individuals unfolding in a chronology of their experiences, set within their personal, social, and historical context, and including the important themes in those lived experiences" (p. 20). Within each chapter, I sought out "patterns, narrative threads, tensions, and themes either within or across an individual's experience and in the social setting" (Clandinin & Connelly, 2000, p. 132), with a small scale "narrative analysis" tying the loop at the ends (Polkinghorne, 1995). Keats (2009) advised narrative researchers to also look across the various texts to construct "a richer and more complex understanding of participants' experiences and [generate] new perspectives and knowledge (p. 182). Echoing Keats, Herrera-Pastor at al. (2017) suggested that more insight could emerge from the "crossing [of] stories" (p. 296). Accordingly, in this chapter, I will analyze and "re-present" (Cobley, 2014, p. 14) the findings via a gallery of cross-cutting themes while making connections to the relevant literature. The 'tour' will largely follow the outline of the research questions discussing, in order, participants' pathways to multimusicality, dynamics between their musical worlds, and pedagogical manifestations in school settings.

Imagined Portraits

At this point, we have journeyed with a series of individuals who are K-12 music educators with multimusical interests, skills, and engagements. Participants' stories emerged from an array of family dynamics, musical encounters, social circles, significant adults, teaching contexts, and performance worlds. While honoring their unique pathways in music, there is an opportunity to refine our understanding of this topic by examining thematic parallels or intersections between narratives. The ensuing "analysis of narratives" (Polkinghorn, 1995) and discussion does not intend to quash the "multivoicedness" (Moen, 2006, p. 65) of participants but aims to explore "themes that hold across stories" (Creswell & Poth, 2016, p. 54). Before we enter this space, a brief glance at participants' "imagined portraits" (Jackett, 2012, para. 8) might be a welcome aide-mémoire. Here we have Paul, his bagpipes tucked under an arm, saxophone strap swinging as he enters his middle school band room. Next, we see Shelby doing a 'mic-check' at an open air 'gig' while waving to her choir students in the crowd. Peering into Amy's orchestra room, she appears to be playing a Balkan folk tune as her students gamely dance to the asymmetrical meter. Finally, we glimpse Mateo helping to tune his students' violins, in the corner hangs an elaborate charro suit ready for the evening's mariachi performance.

Pathways to Multimusicality

The first research question of this dissertation is focused on how music educators describe their pathways to multimusicality. Although the narratives of participants in the present study reveal distinctive trajectories, parallels in the underlying conditions and currents that propelled their journeys are noteworthy. I will discuss the arc of their pathways through the contexts of family, community, K-12 schools, significant adults, third spaces, curiosity, and the college years.

Family and Home Pathways

Participants embarked on their musical journeys in early childhood, portraying their immediate families as variously igniting, feeding, or fanning a sense of musical curiosity. Each participant offered a variation on the theme of recorded and live music saturating their childhood household. Paul and Shelby shared especially vivid memories of musicking as a family within and beyond their home. Participants also spoke about how their parents invested time, energy, and finances in ways that fostered and affirmed their musical interests. Examples included providing instruments, individual or group lessons, and positive motivation.

The important role that parents play in children's musical development is discussed throughout the extensive body of scholarship on the topic. Researchers have found that parents are positively involved in shaping children's musicianship from the aspects of identity (Barrett, 2011, 2012; McPherson, 2009), performance skills (Creech & Hallam 2011; McPherson et al., 2012), and persistence (Evans, 2016; McPherson & Davidson, 2006). Amplifying this theme, it was clear that within all their households, music was much more than mere sonic wallpaper. Rather, it was an intentional subject of conversation, a medium of interaction between family members, and a recreational pursuit. This seems to have nurtured a musical disposition that yielded lifelong benefits, echoing previous studies that highlight connections between children's musical growth, familial conversations about the subject (Ilari, 2013; Young, 2018), and the emotional climate of the home (McPherson, 2009).

The salience of family members in the formation of multimusical affinity or capacity might be seen in the results of Soto's (2012) ethnographic study which highlighted family members as major 'agents of influence' in the formation of bimusical identity among elementary school students. The family-centered musicking that participants recalled are also similar to

Turino's (2008) description of participatory cultures where music acts as a type of social glue, connecting individuals to each other. The notion of music as a bonding agent was a theme that ran through the twelve families in Davidson and Borthwick's (2002) study on children's self-identity as musicians. They found that musical group identity was forged through transgenerational and ongoing family 'scripts' that closely parallel the stories in this study. It might be that participants' association with music as a social agent heighted the appeal of group-based music making later in life

Community Pathways

The direction of Paul, Mateo, and Shelby's musical pathways were influenced by childhood encounters with music in the wider community. Paul's interest in the bagpipes was spurred by the recordings wafting from his neighbor's house and pipe bands marching in Memorial Day parades. Mateo fell in love with the violin at a mariachi concert he attended with his parents. Shelby's attraction to vernacular music was fed by a variety of live concerts her family sought out. Such musical vignettes might be viewed through the lens of informal learning which may occur "anywhere, in any order, with or without sequence, agency or guidance" (Higgins & Willingham, 2017, p. 32). The communal context in which these encounters took place meshes with the social nature of informal learning which may result in unintended learning, unintentional outcomes, and personal revelations (Varvarigou et al., 2021).

For Paul and Mateo, early exposure to certain musical traditions evoked a desire to acquire the skills needed to engage with such contexts. Paul's desire to learn the bagpipes led him to voluntarily seek out mentors who could guide his learning in a process of informal learning which Mok (2011) operationalized as "a kind of learning which is relatively systematic and (but not necessarily) pre-planned, with a clear intention on the part of the learner and teacher

to accomplish a particular learning task" (p. 13). Paul and Mateo's musical aspirations in childhood inspired them to take action to move towards envisioned 'possible selves' (Markus & Nurius, 1986). Possible selves contain goals, plans, and roadmaps (Oyserman et al., 2004), elements exemplified in Paul's precocious steps towards learning the bagpipes.

School and Teacher Motivated Pathways

Possible musical selves. Participants' "possible musical selves" (Creech et al., 2020, p 15) were also shaped by early and sustained connections with school-based music education tracing back to their elementary years. Scholarship on lifelong musicianship indicates that school music is a significant influence on students' embrace of possible musical selves (e.g., Elliott & Silverman, 2015; Lamont, 2011; Pitts, 2009, 2012). Creech, Hallam, Varvarigo, et al. (2014) who have written extensively about the musical engagement of older adults note how their research reveals "time and again stories demonstrating the ways that lifelong musical possible selves have been shaped by early musical experiences in primary school contexts" (p. 43). For participants, school was a place for discovery of new instruments, genres, and performance contexts that were not present or readily available at home. It was where Paul first laid his hands on a saxophone, Mateo marveled at the mysteries of music theory, Shelby found a love for choral singing, and where Amy first played with a string orchestra and discovered jazz improvisation. For all of them, school-based music education provided a firm grounding for literacy in western-classical music. Elliott and Silverman's (2015) statement that "musical possible selves acquire value (salience) and become life goals "(p. 456) through elementary school music seems to only apply in part because participants had the benefit of both home and school influences. Stephanie Pitts's (2009) study on the roots and pathways of lifelong musicianship regarded the subset of such respondents as "the most fortunate" (p. 252) as they could draw from a wider range of

resources. Within the school environment, she highlighted the long-term positive impact of music teachers who provided her respondents with mentoring, opportunities, and recognition.

Significant teachers. Pitts (2009) also highlighted the long-term positive impact of music teachers who provided her respondents with mentoring, opportunities, and recognition. Participants in the present study spoke about their K-12 teachers in similar terms. Mateo's elementary classroom teacher recognized that if allowed expression, his musical disposition would lead to academic success. As a result, Mateo was free to embrace the world of the school orchestra where he learned how to integrate his burgeoning violin skills in a classical ensemble context, acquire literacy with standard notation, and eventually take an inspiring course in applied music theory. A high school jazz educator created a welcoming environment for students like Amy who played non-traditional jazz instruments. Amy spoke warmly about how the teacher integrated her and other string players into the jazz band setting with equity despite their orchestral backgrounds. She noted that he created a hospitable environment for female instrumentalists, a demographic underrepresented in the jazz world.

The strong influence of music teachers on participants' professional pathways is congruent with the research base on factors that inspire a career in music education. Analogous findings have been uncovered in research that queries preservice (Bright, 2006; Gillespie & Hamann, 1999; Madsen & Kelly, 2002) and in-service (Gardner, 2010; Pellegrino & Millican, 2014; Rickels et al., 2019) music educators. The themes of affirmation, rapport, and hospitality are often found in the ways that aspiring music educators describe their ensemble directors (Rickels et al. 2010; Robison et al., 2021). Paul and Shelby directly credited their middle and high school music teachers as giving them confidence in their musical abilities and inspiring their professional aspirations. Paul's band directors recognized his potential and gave him

opportunities to shine as a soloist which deepened his confidence and self-identity as a musician. Decades later, he could still recall the name of his very first solo piece, testifying to the impact of his director's decision to feature him. Paul treasured the time that a high school band director celebrated his bagpipe pursuits by inviting him to play them at a band concert. Shelby's middle and high school choirs were led by a succession of excellent female directors who inspired her desire to become a music educator. While it would be inaccurate to say that participants' passion for music was solely derived from their director's influence, we might arrive at the same conclusion that Madsen and Kelly (2002) did when they examined data on the career decisions of music education majors. Namely, that, "the power of music, when combined with a genuine respect and appreciation of a music teacher, culminates in the decision to emulate that teacher" (p. 330).

Third Space Pathways

Each participant described learning and making music in 'third-space' settings outside their childhood home or school music classroom. These third spaces could be construed as concrete places, psychological states, or a combination of the two. The notion of a third space, typically used in tandem with hybridity, is often found in educational research on culturally and linguistically diverse students (Gutierrez et al., 2001; Moje et al., 2004; Pennycook, 2001). Researchers see it as distinct from the home (first space) or formal classroom (second space) and have used the third space lens to investigate a wide variety of subjects. These include, bilingual education (Flores & García, 2013), art education (Timm-Bottos & Reilly, 2015), popular music (Hafner, 2013), and digital media (Olson, 2015).

Translanguaging as a lens into the third space. In recent years, a number of researchers have suggested that the classroom itself can become a third space through the use of

translanguaging pedagogy (Kayi-Aydar & Green-Eneix, 2019; Martin-Beltrán, 2014; Wei, 2018). Translanguaging happens when individuals make full use of their multilinguistic and symbolic resources to convey and construct meaning in social contexts (Canagarajah, 2011; García & Leiva, 2014). Within this linguistic third space, students can bring together "different dimensions of their personal history, experience, and environment; their attitude, belief, and ideology; their cognitive and physical capacity, into one coordinated and meaningful performance" (Wei, 2018, p. 23). Collectively, the literature on third spaces conclude that they play a positive role through fostering creativity, changing social dynamics, developing literacies, integrating identities, and building knowledge. These dynamics might be seen in how 'third spaces' provided a site for participants' musical discovery and expansion outside the existing school or familial hierarchies. For example, Paul eagerly inhaled the fundamentals of bagpipes through a succession of private teachers and through playing in pipe bands. Mateo's mariachi enculturation arrived via his precocious membership in professional ensembles.

The relaxed and communal aspects of third spaces encouraged musical deconstruction or recontextualization of knowledge in significant ways. We might see this in how rock band jam sessions gave Shelby an appreciation for her peers' vernacular music skills. Amy was drawn into the world of free improvisation via an experimental class where the teacher's prompts to deconstruct music making practices fired her imagination. Scholars describe the third space as being fluid, ambiguous, and liminal in ways that encourage sociocultural (Bhabha, 1994) and artistic hybridity (Staikidis, 2006; Wilson, 2008). Participants' immersion in such contexts might have gifted them with a sense of musical hybridity that was not constrained by their instruments or initial training. In other words, being multimusical was not necessarily synonymous with being a multi-instrumentalist, and often manifested as a desire to bring one's voice or instrument

into new contexts. This is best exemplified by Amy who stuck with the cello as she moved between the starkly different contexts of school orchestra, jazz band, and free improvisation.

Curiosity Blazed Pathways

Although aspects of social and physical geographies beyond their control shaped the musical options available to participants, their drive to embrace certain possibilities was marked by what William James (1890/2018) described as "metaphysical wonder" and "scientific curiosity" (p. 430). These curiosities surrounded Paul's 'obsession' with the bagpipes as well as his drive to make sense of contemporary saxophone music. We see them glimmer into being as Mateo watched a mariachi concert at age six and years later, in his quest to conquer the complexities of music theory. They are manifest in Shelby's youthful passion for covering popular music and they beckoned a cello playing Amy to utilize her instrument in unfamiliar contexts.

In his now classic text, *The Principles of Psychology*, James (1890/2018) wrote that these reactions stem from "the philosophic brain respond[ing] to an inconsistency or a gap in its knowledge, just as the musical brain responds to a discord in what it hears" (p. 430). Decades later, Daniel Berlyne (1960) further delineated curiosity into two types: diversive and specific. The former entails a disposition that takes risks and seeks adventure. The latter applies when an individual chooses to explore a specific problem or object with the intent of understanding it. In both cases, he concluded that curiosity is stirred through external stimuli that pose conflict, uncertainty, novelty, and complexity. In this study, participants recalled a sense of wonderment and adventure at the inception of certain musical pathways as well as a scientific and specific curiosity that helped them develop their interests over time.

Significance of the College Years

Jane Kroger (2007) notes that the college years are a time of significant personal growth where individuals partake in "examining, exploring, developing, and later consolidating competencies and values" (p. 109). The exponential growth of participants' personal musicianship during their college years lends credence to her statement. The two major influences on them were their applied faculty members and sociocultural dynamics.

Studio professor influence. Paul and Shelby found their multimusicality was validated by their respective applied professors who expressed great curiosity for their vernacular music pursuits. Each instructor went beyond verbal affirmation and was willing to take on the mantle of a novice to better understand their students' wider musical landscape. Paul's studio professor took a hands-on approach in learning some bagpipe fundamentals whereas Shelby's voice teacher researched ways to work within vernacular music styles. Both Paul and Shelby suggested that without this nurturing disposition, their non-classical branches might have withered away when faced with the pressures of majoring in music. Within collegiate music programs, researchers have gestured to the importance of the relationship between students and their applied professors. Music majors often perceive them as having high levels of status, consider them to be role models, and wish to emulate them (Bouij, 1998; Isbell, 2008; Roberts, 1991). While Paul and Shelby's experience closely mirrors such findings, Amy and Mateo's described their studio professors in terms that were far less glowing. Amy felt that her cello professor took a dim view of her interest in free improvisation and the escalating friction compelled her to transfer to another studio. Mateo flashed with anger as he recalled how his attempt to draw from the expressive techniques of mariachi was met with denigrating commentary from his applied teacher.

Sociocultural dynamics. Studio professors might loom large in the consciousness of music majors, but their sway needs to be seen as only one component of the broader cultures within and beyond the music school. Other dimensions of influence reported by music majors include ensemble directors, other music faculty, performance opportunities, teaching opportunities, peer groups, social circles, and cultural dynamics (Austin, Isbell, & Russell, 2010; Haston & Russell, 2012; Isbell, 2008). For participants in this study, such dimensions could support their multimusicality in ways that studio professors could (or would) not. When Paul was able to play his bagpipes at a major university concert, his non-classical side immediately became apparent and appreciated by many in the school of music. Shelby's wide-ranging social circles provided her with opportunities to grow her knowledge of classical instrumental music as well as develop her vernacular music skills by singing in several bands. Notwithstanding the ambivalence of his violin professor, Mateo realized that his efforts to infuse emotion into his classical playing had paid off when members of his studio applauded him. The proximity of his university to the southern border also exposed him to new musical cultures beyond classical and mariachi. Amy's involvement with a variety of improvisation-centric groups, in and off-campus helped her creative musicianship to thrive in the face of negative reactions.

Music education scholars have critiqued tertiary institutions for elevating a narrow range of performance skills which hinders students without a strong classical background from accessing (or persisting in) music degree programs (e.g., Colley, 2009; Elpus, 2015; Fitzpatrick et al., 2014). The dominance of western art music and the large ensemble in higher education has also been seen to limit the scope of students' musical worlds (Springer & Gooding, 2013; Wang & Humphreys, 2009). Adams (2017) advanced that this situation generates a "self-perpetuating cycle" (p. 18) wherein alumni project their constraints on the next generation of music educators.

Acknowledging that participants' formal-classical skills played a crucial role in their college journey, their multimusical pathways continued to expand or multiply during this time. In reading their stories, we see quite the contrast to Kruse's (2015) description of music education majors in his study as emerging from, and working within a homogeneity of skills and experiences. To what might we attribute these divergences? It seems that our participants had the benefit of musicking households, supportive communities, and invested teachers. These elements poured into their stores of musical curiosity and agency and kept the multimusical streams flowing in times of transition.

Dynamics between Musical Streams

Synchronic and Diachronic Dialectics

The second research question driving this dissertation focuses on how participants portray the dynamics between their musical worlds over time. The multiple threads of experience, contexts, and communities that flowed into participants' musicianship manifest as a "web of interaction" (Froehlich, 2009). By centering each participant within their 'web', it becomes clear that their musicianship grew not merely through engaging with different genres, but in how they integrated skills gleaned from both formal and informal pedagogies. Folkstead (2006) described this interaction between formal and informal learning as taking place in a dialectic way (p. 143). Estelle Jorgensen (2003) saw the dialectical stance as one that makes meaning out of multiple, possibly contradictory, ideas and approaches. The concepts of synchronic (present) and diachronic(historical) interaction have long been used in the field of linguistics where they are often regarded as complementary (Aristar, 1991; Koerner, 1973/2013). As such they provide a helpful canvas to portray participants' musical dialectic which happened at specific moments as well as over longer period of time.

Paul spoke about how the rhythmic complexity of pipe band music aided his ability to decipher similar rhythms in advanced concert band music. Engaging with the latter gave him an appreciation for the sophistication of the former. The dynamic constraints of the bagpipes necessitated the use of varied articulation to convey expression which evoked new interpretive possibilities on the saxophone. Mateo viewed his classical-formal training as providing him with the technical and theoretical skills that make him an efficient performer and leader in mariachi contexts. His immersion in the narrative tilt of mariachi music helped him imagine similar storylines in classical violin repertoire which made playing the latter a more fulfilling and expressive experience. Seeing a connection between the emotional weight of mariachi and Romantic-era music inspired him to experiment with mixing and matching playing techniques. Shelby's formal study of classical music has proven valuable in popular music settings. The development of her aural and theory skills helps her arrive at clear and precise musical solutions especially as it pertains to vocal harmony. At the same time, the eagerness to improvise that she observed in vernacular music circles has encouraged her to explore new genres and take musical risks. In such settings, the reciprocity of respect, deference, and admiration between Shelby and her bandmates complexified her perspective of how 'real' musicianship is construed.

Amy attributed her ability to access a wide range of her current music worlds, even those where she sees herself as a novice, to her integration of skills gained from various streams of music. Her familiarity with lead sheets from her education in jazz helped her to make sense of chord charts in Balkan music. In the Indian-Fusion ensemble, her formal-classical background provided sight reading and ear-training skills she relied on to follow the director's musical vision. Her wide-ranging knowledge of ornamentation in classical, jazz, and free improvisation made her sensitive to their idiosyncratic expression in genres of 'world-music. The transcultural

relationship between live music and dance have been reified for Amy via her experiences performing in diverse genres. This realization has influenced her perspective on the cultural and pedagogical importance of linking movement to music

Applying translanguaging and transcultural concepts. Navigating the dialectic between musical worlds has enhanced participants' musicianship despite, or perhaps because of, the tensions that periodically rear up. Previous music scholarship indicates the presence of similar dynamics in the musical lives of children (Kertz-Welzel, 2018; Knudsen, 2021), adolescents (Roudometof, 2019; Van den Dool, 2016), music majors (Brewer, 2014; Isbell & Stanley, 2016); and music educators (Abramo & Austin, 2014; Adams, 2017; Kastner, 2020). Research involving professional musicians has found that intercultural synthesis is not uncommon (Campbell et al., 2014; Monson 1996) even when tensions arise between classical training and vernacular styles (Hill, 2022). The concept of translanguaging provides a helpful lens to view this dynamic. In its original sense it is "a process of making meaning, shaping experiences, gaining understanding and knowledge through the use of two languages'' (Baker, 2011, p. 288). When this lens is reshaped for a musical landscape, we can see how participants are making meaning, shaping experiences, and gaining understanding through dynamically integrating multiple music streams. These cross-cutting streams create a river that offers a range of expression and possibilities beyond that offered by discrete genres. In the process, it strengthens participants' place within their communities of practice and elicits a transcultural approach to musicianship that "blurs boundaries and powers diverse navigation" (Sarath, 2017, p. 98). Proposing a global approach to music theory, Hijleh (2016) stated that musicians must be able to "apprehend musical universals as they are manifested in musical localities" (p. 9). His assertion might be applied to music education contexts in general and this study in particular.

Accordingly, this next section unpacks how participants' conception of 'universal' musical elements manifests in the locality of the classroom.

Pedagogical Manifestations of Multimusicality

One way to interpret the scene evoked by the title of this work is that of multimusical streams intersecting within the educator and gushing out into the classroom. The final research question conveys this imagery in plainer language, namely, how has participants' diverse musicianship influenced their classroom pedagogy. Looking across narratives revealed teaching practices and philosophies flowing from springs of powerful knowledge, transcultural expression, lifespan engagement, intermusical networks. After delving into each of the aforementioned areas, I move to rockier terrain to discuss issues that cause participants to stumble as they balance "all the things [they] are" (Dolloff, 2007) in the classroom.

Powerful Knowledge

Participants' approach to teaching evinced their grasp of musical concepts that transcended the boundaries of the styles or genres that they were involved with. This 'powerful knowledge' was often shaped by an awareness of the musical challenges in their own lives and that of their peers. The term 'powerful knowledge' stems from the field of education and has been used to discuss political versus critical knowledge (Young, 2009), sociological and curricular concepts (Young & Muller, 2013), teaching geography (Maude, 2016), history education (Ormond, 2014) and physics (Yates & Millar, 2016). Powerful knowledge emerges when integration of specialized and differentiated concepts generates a deeper level of understanding (Young & Muller, 2013). It encourages abstract and critical ways of thinking that allow individuals to explain the present world, predict outcomes, and imagine alternative realities (Bernstein, 2000; Maude, 2016). This knowledge might emerge and be important in a particular

context, but it attains ‘power’ when its value transcends boundaries (Rata, 2012), gaining mobility and thus transferability to new “musical ecologies” (Watkins, 2011, p. 405). McPhail (2018) suggested that the concept of powerful knowledge could provide a “fresh way of considering what school music may have to offer in such a noisy and musically heterogeneous world” (p. 525). He saw it as knowledge that enables individuals to make the shift from personal or subjective experience to a larger epistemic consciousness. He offered as an example “the ‘meta-concept’ of tonality ... a generative concept that is utilized in many cultures across the globe (p. 530). The findings of this study thus intersect with McPhail’s evolving thoughts on foundational (2013a), epistemic (2018), and powerful (2019) knowledge in music education. It also responds, affirmatively, to the question that has driven his recent scholarship “Can we identify ‘powerful music knowledge’ for the praxis of conceptualization for students in the twenty-first century?” (McPhail, 2018, p. 193) To wit, the domains of powerful knowledge shared by participants might be unspooled as the boundary crossing threads of formal music literacy, aural skills, and expression.

Musical literacy and symbolic representation. The ways in which an overdependency on rote learning could constrain the musical capacity of pipe band members led Paul to ensure that his school band students had strong music reading skills to help them become musically independent. To this end, he used constructivist techniques, collaborating with students to diagnose and work out musical challenges even when the immediacy of rote teaching appealed to him. As Amy moved between classical, jazz, Balkan and fusion genres, she found that certain musical fundamentals such as scales and key signatures had a high degree of transferability that proved helpful. Thus, she worked to ensure that her orchestra students were similarly conversant with these basic structures as a foundation for success across various genres. Mateo’s hard-won

music theory skills prompted his appreciation for how it gave him an edge over his more aural-centric mariachi colleagues while helping him to create effective arrangements. Flowing from this realization, his teaching style entailed processes of disassembling and reconstituting student selected pop songs to build theoretical understanding through playing. Reconciling the dissonance of being regarded as an expert while feeling like a novice in vernacular music settings grew Shelby's awareness of the complexity undergirding some popular music. This was reflected in her openness to teaching music theory through popular music analysis.

McPhail (2019) discussed how musical scope could be constrained by what he termed "pedagogical populism" in K-12 schools where a push for 'relevancy' was diminishing student conceptual understanding of musical structures. His research revealed that without access to the 'powerful knowledge' of music (e.g., music theory), students' performance skills became too context specific and their ability to cross boundaries was impeded. Supporting McPhail's (2013, 2018, 2019) arguments, the 'boundary-crossing' professional musicians in Hill's (2022) study emphasized the importance of formal harmonic knowledge in their creative and collaborative music making. The present study seems to support both researchers' conclusions on the positive value of formal music literacy. Participants' value for the skills of reading notated music, assimilating scale systems, and analyzing harmonic progressions can also be discussed within Swanwick's (1994) conceptualization of musical knowledge. Swanwick advanced that symbolic forms such as those found in music provide humans with the capacity to reflect on the past, examine the present, and speculate about the unknown from multiple perspectives. Symbolic representation allows the initial exploration and intuitive assimilation of sensory data (such as sound) to be analyzed, expanded, and applied to different context. Shelby, Amy, and Mateo's

integration of formal and creative music skills exemplify how the dialectic tension between intuition and analysis can lead to a "systematic extension of musical possibilities" (p. 87).

Aural skills. Aural skills play such a crucial role in participants' out-of-school musical worlds that they feel moved to integrate it into their teaching contexts. Paul believed that all music from Renaissance dances and Jazz Standards to Celtic strathspeys have an attendant aural tradition that is crucial to grasp even when notation is available. Thus, in the classroom, he highlighted sections of concert band music that drew upon specific stylistic traditions and played recordings of the source material to helps students develop a better sense of rhythmic and articulation nuances. Amy's recognition that similar concepts could be expressed very differently across genres spilled out in the way she guided students in critiquing their peers' compositions. She urged students to listen deeply to unearth the musical elements that undergird unfamiliar or unusual works instead of relying on "auditory stereotypes" (interview 4). Observing how the vernacular instrumentalists in her band transformed simple song sketches into complex products gave Shelby insight into the ways that individual parts retained their character even when mixed down. In the classroom, Shelby reversed engineered this process as she engaged her students in guided listening exercises where they worked to isolate musical layers in recordings that they then adapted to their acapella arrangements. Mateo's classroom pedagogy bore imprints of his enculturation in the mariachi landscape where oral/aural learning was the norm and the boundaries between instrumentalist and vocalists were porous. When learning new music, he had his orchestra students audiate, vocalize, and label major components before they attempted to play it or reference the sheet music.

In her review of research on music reading, Gudmundsdottir (2010) concluded that when the visual symbols of music (such as western staff notation) are approached with a typology of

aural labels, students have access to more strategies to solve musical challenges. In the field of music teacher education, Colley (2009) said that programs should "cease regarding music literacy as superior to aurality in conceptions of musicianship" (p. 66). Similar rationales infused participants' discussions on fostering music literacy through both visual (i.e., written notation) and aural skills. Mateo and Shelby's classroom approaches also bear notable correspondence to Creech, Varvarigou, and Hallam's (2020) advice for fostering lifespan musicianship, namely, "an integrated approach that blends aural and notational approaches with flexible choice in repertoire and instruments [that]can make music learning an inclusive experience (p. 125). Richardson (2004) regarded aural skills as a key to "multimusical competencies" (p. 69) because it "pushes us beyond the symbol-based, visual translation process to one based solely on aural acuity and aural memory" (p. 70). She directed this statement at music educators who, as this study's participants did, sought to engage with genres other than the western European art music.

Other researchers have also found aural skills to be a powerful engine in driving multimusical navigation. Bennett (1980/2017) described a classical pianist who began his rock band career by playing from sheet music but began relying more on his aural skills when the limitations of written music became apparent. The music majors in Isbell and Stanley's (2016) study elevated aural skills as the linchpin of their ability to 'code switch' between formal and vernacular ensemble settings. Their skills manifested as an ability to quickly assimilate, analyze, anticipate, and respond to their soundscape. Hill (2022) discussed how aural skills acquired early in life helped the professional musicians in his study pivot between musical styles in adulthood.

Participants' adaptable and confident aural skills would likely be lauded by music theorists (Taggart, 2005), doctoral students (McGinnis, 2017), cooperating teachers (Cole, 2014), music teacher educators (Isbell, 2016), and proponents of vernacular music in school settings

(Woody, 2007). However, their valuation of aural skills presents a contrast to that of their preservice counterparts who might be ambivalent about aural skills because they do not see a connection between the context of a required 'academic' course and their future classrooms (Buonviri, 2015). Participants might have avoided this attitude by virtue of being immersed in musical worlds where their aural skills were being concurrently developed and applied.

Expression as a Transcultural Artifact

Constraints and creativity. Participants' approach to fostering expressive musicking in the classroom bore hallmarks of their diverse musical streams. For instance, the limited dynamic range of the bagpipes necessitated an emphasis on articulation as an expressive tool. Paul brought this appreciation for the expressive potential of articulation into the classroom where he highlighted its power to give shape and direction to musical phrases. The notion of artistic expression emerging from 'real world' limitations is not a novel idea. In fact, Sternberg & Kaufman (2010) suggested that "the most creative individuals are those who can be very original and yet work within the constraints of the construct" (p. 468). Stokes (2005) provides examples from fields as disparate as architecture and fashion to support her claim that there was a dynamic relationship between degrees of constraint and levels of creativity. In her chapter on music, she discussed how composing under structural, stylistic, or contextual constraints led composers such as Debussy, Stravinsky, Schoenberg, and Ives towards creating radically original work.

Movement and dance. Amy has had a long history of collaborating with dancers stretching from her college years to ongoing Balkan music worlds. These experiences have helped her recognize the ways in which musical expression is heightened in the presence of movement. This awareness has led her to teach or show students dances that correspond to their repertoire. She believed that embodying the music would help students become more

comfortable and confident when navigating complex meters. Engaging with music through movement is not only a pathway to powerful knowledge, it is also a transcultural phenomenon. The entwining of music and dance may be seen in a diversity of geographies including pan-African (Blacking, 1967/1995; Nketia, 1973), Indian (Post 1989), Nepalese (Van den Dool, 2016), south-east Asian (Wong, 1991; Clendinning, 2019), Scottish, (Garrison, 1985), and Irish (Nugent, 2018). Globally, the mental maps that inform expressive musical performance are inextricable from the body and bodily movement (Davidson, 2009). Within the classroom, Amy's use of dance can be seen as an 'embodied pedagogical interaction' in shared space which fosters musical synchrony, sensitivity, spontaneity, and collaboration (Sutela, Kivijärvi, & Anttila, 2021). Finally, the kinesthetic nature of dance also necessitates modes of non-verbal communication such as gesture, touch, and eye contact which could enhance the rapport between the members of Amy' classroom community (Sutela, Ojala, & Kielinen, 2021).

Communication through metaphor. Shelby's collaborations across a wide range of genres have widened the scope and vocabulary of musical expression which manifested in her communication with students. She provided direction via transcultural musical concepts such as tension and shape in tandem with specific terminology (e.g., dynamics or tempo) to broaden students' interpretive flexibility and range. Mateo's 'orchestra mentors' in college had helped him find a deeper resonance with classical music through the use of creative imagination. Mateo's familiarity with the narratives of Mariachi music aided this effort which also led to a significant improvement in his playing. This imaginative approach to interpretation was also present in the classroom as he offered rich metaphors to evoke the appropriate emotional energy of a musical moment. The use of metaphors as a pedagogical tool has a long and rich tradition in western-classical contexts (Walton, 1994). However, it is also a transcultural phenomenon that

may be found in the teaching of classical and vernacular musics across the world (Schippers, 2006). Schippers cautioned that employing metaphors requires a sensitivity to students' frame of reference to avoid being perceived as overly simplistic or obscure. Nevertheless, he concluded that teachers who successfully use metaphorical language moved students' musical comprehension from concrete to abstract domains. Through this process, they would join musicians from a host of times and spaces in "celebrating the intangibles in music" (p. 214). In his exploration of transcultural music education, Tan (2012) found that both traditional Chinese and European teachers offer rich yet ambiguous metaphors that helped student performances "take on new dimensions" (p. 143). More recently, Hickey (2015) observed that the "free-improvisation pedagogues" in her study were fond of using similarly expansive, non-standard lexicons to communicate with their students. Their vocabulary often eschewed standard music terms for a vocabulary of metaphors, textures, and intensity among others.

Fostering Lifespan Engagement

Creech, Varvarigou, and Hallam (2020) argued that music teachers need to position themselves as role models for lifelong musicianship, inspiring students to imagine and reflect on their future musical selves. Individuals who continue making music into young adulthood consistently refer to music teachers who personally modeled continued engagement through their status as community musicians while presenting a broad spectrum of engagement opportunities including, but not limited to, traditional ensembles (Bowles, Dobbs, & Jensen, 2014). This section explores the ways in which participants fostered such dispositions among students by drawing on their diverse music worlds. All participants had opportunities to collaborate with adult musicians outside of school settings. Participants were inspired by the ardent pursuit of music by such individuals to nurture their students' capacity for lifelong music making in a

diversity of contexts. Such efforts were often informed by the factors that they perceived as suppressing or empowering the musicianship of others and themselves.

Independent musicianship and lifewide models. Paul placed a premium on reading skills which he believed would help his students play their band instruments independently or with an ensemble beyond the years of formal schooling. Amy exposed students to variety of music and dance traditions hoping to spark excitement for string performance settings beyond the school orchestra. Shelby created performance contexts such as open-mics and circle singing to develop her students' confidence with vocal improvisation. She also created opportunities for her students to become familiar with aspects of the music business through taking on leadership roles, fundraising, and marketing. Mateo encouraged his students to approach music with a persistent curiosity and uninhabited questioning to open up new artistic pathways beyond his tutelage. Participants also functioned as models of "lifewide" (Jones, 2009) engagement when they revealed details about their musical endeavors in class or were featured in local performances attended by members of the school community. Jones' conception of lifewide musicianship is apropos because participants do not only offer the possibility of a school-centric pathway but embody a range of musical scenarios that students might emulate. In so doing, they acted as a "map that shows learners the possible terrain and destinations" (Beach, 2012, p. 599). The skills that participants aimed to develop in their students were meant to support their ability to engage with music without the direction of a teacher. Hallam and Bautista (2012) elevated such abilities above all others because they enabled students to become "independent and autonomous" (p. 667). Finally, participants' reflections on teaching for musical independence are resonant with Beach's (2012) call for teachers to "support [students] on their own musical journeys" (p. 599).

Placing the School within Intermusical Networks

Bridging the gap. Participants' multimusicality had been forged not only through their immersion in discrete communities of practice but in cutting channels between them. The significant memories, milestones, and insights that emerge from these intersections make them intentional about helping to build bridges between the musical community of the classroom and that of the world beyond. These endeavors seem designed to promote, among students, a sense of membership in a cosmopolitan fraternity of musicians. Participants linked these networks in variety of way, most often by simply talking about their musical engagements which they believed helped them to develop student rapport and receptivity. Paul and Shelby reified their outside worlds in the classroom by performing for their students. Amy did so by inviting a guest artist to conduct a workshop on African string instruments. While not typical, there were times that Amy and Shelby's students were also able to attend their out-of-school performances. They spoke about such encounters as positive influences on aspects of classroom rapport and receptivity. These experiences might be seen helping to bridge the gap between school music and the "hidden music" (Finnegan, 1989) of the community. Concurrently, they help to illustrate the permeable borders between international and localized traditions of music, what Jorgenson (1997) starkly delineates as "great" and 'little" traditions. She cautioned that merely accommodating or balancing a panoply of multiple traditions may lead to a shallow, possibly tokenistic curriculum. The ideal, though laded with exertion, is a symbiotic approach that "includes both great and little musical traditions and seeking out what is special, distinctive, meaningful, and within the powers of students to realize successfully" (p. 77).

Creative collaboration. Participants used creative collaborations as a means to making meaningful connections between individuals and communities. Mateo led his students in

collectively deconstructing and reconstituting songs that appealed to them. Paul organized performance partnerships between his jazz, pipe, and school bands. Amy's students collaborated with each other in composition projects and with dancers from the tango community. Shelby collaborated with students as they worked on popular music arrangements and by performing with them as needed. Interaction between members of the learning community was valorized by Freire (1970) as a potent generator of knowledge. In particular, he saw the dialogical partnership between teachers and students as allowing both parties to learn with, and from each other. When participants built and worked within such collaborative frameworks, they helped to transform the classroom environment from a closed or "imposed" musical space (Juntunen et al., 2014) to 'imaginary spaces' replete with windows to the world and mirrors to the self (Oliver-Rotger 2003; Sturm, 2008). This transformation through collaboration perhaps poses an answer to the central question of education, at least as Giroux (1988) sees it "How can we make schooling meaningful so as to make it critical and how can we make it critical so as to make it emancipatory?" (p. 2).

Renewing social capital. Participants collaborative dispositions were also apparent in the ways that they connected to significant adults within the school community. For instance, Mateo's inclusion of popular Latin-American music in a school orchestra concert was a pleasant and much appreciated surprise to the many Hispanic parents in attendance. Shelby sought to know more about her colleagues' musical tastes as part of her process of relationship building. The intersection of bagpipe and school band worlds during a special memorial service so moved Paul that he shared a video of the performance accompanied with a poignant message on social media. Dewey (1938/1997) viewed the teacher as the "most mature member" (p. 40) of their classroom community. Participants in this study not only embraced this role within the music

classroom, they also expanded their purview to encompass a wider demographic. This process might contribute to the development of 'social capital', which Putnam (2001) described as "connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them" (p. 19). Putnam warned that levels of social capital had been steadily falling as individuals in modern society became increasingly alienated and disconnected from each other. Wright (2012) suggested that music could offer a potent avenue for replenishing social capital, "a way of reaching outside individual identities and co-constructing new shared ones: a new sensation of 'we'" (p. 13). Her approach entailed building "inclusion, enhancement, and participation" (p. 13) aspects which are revealed in participants' communal and collaborative approach to music teaching. As participants forged an atmosphere of reciprocal trust and group identity, all members of the classroom community could potentially benefit from rising levels of social capital.

Feedback loop. Over the course of our conversations, it became clear that participants' out-of-school music endeavors had a significant influence on their teaching. For Mateo and Paul, the inverse was also true. Mateo shared that his time in the classroom had gradually made him less prescriptive and more collaborative when working with mariachi groups. Paul disclosed that his high standards for students reminded him to be more disciplined in his personal practice regiment**.** O'Flynn (2005) posited that exploring the dialectic of intercultural music education called for an "intermusical" perspective which he described as "a framework by which we might profile and interpret the musical backgrounds of teachers, students, their parents and other community members" where musical practices are connected to "practices and conceptions of music in the communities and societies concerned" (p. 199). This expansive perspective allows

us to place participants' classrooms within the complex mesh of "translocal scenes" (Bennett & Peterson, 2004) and "intercultural networks" (Slobin, 1993).

Challenge and Tensions

Abramo and Reynolds (2015) stated that a willingness to dig deeper into areas of tension is a key trait of creative pedagogues. Such individuals are comfortable with discomfort and are open to reflecting on areas of conflict and insecurity. As they puzzle over unformed thoughts and insecurities, they experiment with a variety of strategies that can lead to deeper and more complex knowledge. Contrasting this disposition with that of "cognitive closure" (p. 41) which entails rapid, unequivocal answers, they suggested that teachers who are comfortable with ambiguity foster "dialogic relationships" (p. 42) with students which lead to shared discoveries. These dispositions can be seen within the narratives of participants, all of whom perceived areas of stress between their multimusical personas and classroom pedagogy. These included tensions that emanated from, and between, the following aspects: musical range, professional aspirations, collegial ambivalence, and institutional expectations. Negotiating these fractures, though distressing, could lead to valuable personal insight and professional conviction.

Paul was dismayed by music educators who suggested that his pipe band involvement was diluting his ability to concentrate on teaching. He countered the waves of self-doubt by recognizing it was precisely these types of multimusical endeavors that enlivened him and by extension, his work with school bands. While Mateo did not cite collegial ambivalence about his out-of-school musicking, he ruefully conceded that the same engagements that gave him the potential to bring mariachi into the school day had also reduced the time he had to make it a formal course offering. Nevertheless, he sought to contribute his knowledge in support of other music educators who were creating mariachi programs. Amy felt convicted by the dissonance

between her longing for more curricular reform and the pressures of fulfilling expectations around teaching orchestra. She expressed a cautious optimism that the restrictions on traditional ensemble teaching during the Covid-19 pandemic might in fact provide more room for pedagogical experimentation. Shelby perceived that her limited knowledge of non-western musics placed limitations on her musical range and consequently, the breadth of her teaching. Her urging for aspiring music educators to gain familiarity with music from other geographies was born from this insight.

While much has been written about the tensions between performer and teacher identities (e.g., Austin, Isbell, & Russell, 2012; Bernard, 2005; Bouij, 2006; Dolloff, 2006; Roberts, 2007; Scheib, 2004), there is a counterpoint in the research that has uncovered the desire that current and aspirational music teachers have to integrate 'both sides' of their personas (Brewer, 2009; Dust, 2006; Isbell, 2008; Jorgensen, 2008; Wilson, 1998). Pellegrino's (2010) research on the "complex duality" at the intersection of music making and teaching in string teachers concluded that "music making helped bring participants' personal (past and present) and professional lives together" (p. 304). She noted that while they faced challenges in finding time, energy, or social circles to sustain their personal music making, reflecting on such stressors heightened their personal, musical, and pedagogical awareness. The challenges and tensions that accompanied participants in this study offered discernments in similar areas. Such findings, among others, may be seen as answering Pellegrino's call to investigate how music educators from other (non-string exclusive) teaching contexts perceive the meaning and value of their intersectional music making. Recent scholarship on in-service music educators who perform outside of the classroom context are informed by participants from singular contexts such as band (Matthews, 2014) or strings (Pellegrino & Russell, 2015). While Millican and Pellegrino's (2017) research on the

topic had a broader demographic that included both band and string teachers, they identified a need for future studies to include even more voices such as that of chorus directors and multi-instrumentalists. This study helps, in a small way, to meet this need as it has been informed by individuals who teach in band, orchestra, and choral settings. Their musicianship also represents aspects of 'multi-instrumentalism' (Huovinen & Frostenson Lööv, 2021) and that of the 'hybrid singer' (Rosenberg & LeBorgne, 2019).

Conclusion

Being immersed in the dialectic between musical worlds helped participants conceive of their musicianship as a singular reality woven out of many threads. Each participant viewed this reality from different angles, as seen in the metaphors that they used to evoke their musical landscape. Paul envisioned his life in music as parts of a quilt coming together. Shelby drew on the image of a tree with many branches to convey how music enabled social connections. Amy compared the fostering of musical curiosity to the cultivation of adventurous eaters while Mateo used a salad bowl metaphor to describe conceptual cohesion amidst musical variety. These perspectives influenced their teaching philosophies and pedagogical applications which found different expressions depending on the trajectory of their musical streams. What all participants have in common, however, is a sense of ethical responsibility to provide their students with an epistemic foundation that enables lifespan, independent, and transcultural musicianship.

CHAPTER 9

Recapitulation, Implications, and Recommendations

In this dissertation, I set out to explore the life stories of multimusical educators who teach in public school settings. Chapter one offered personal, professional, scholarly, and global perspectives to identify a need to engage with the zeitgeist of hybrid identities and plural worlds (Nilan & Feixa, 2006). Chapter two began with a deeper dive into the terminology, empirical research, and scholarly discourse around the phenomenon of multimusicality. An additional area of review was literature centered on the topic of bridging the gap between institutional and student music worlds. In chapter three, I outlined the research methodology which consisted of critical case and chain sampling that provided me with four participants. Data was gathered through an initial questionnaire, a preliminary conversation and four narrative interviews. An interview guide helped to strike a balance between the flexibility and directionality of our meetings. The interview data was recorded and transcribed.

Subsequently, I read the transcripts multiple times to find codes and help me "restory" (Clandinin & Connelly, 2000) participants' life stories, experiences, pedagogical practices and philosophies. Following the process of narrative analysis (Polkinghorne, 1995) participants' stories (i.e., the findings) were presented as four self-contained, chronological, and coherent chapters that balanced personal dimensions with the objectives of the research at hand. In the previous chapter, I discussed the findings in terms of cross-cutting themes that connect to the research questions, theoretical framework, and conceptual underpinnings of this study. In doing

so, I drew from the extant literature that seemed relevant or pertinent to the present findings.

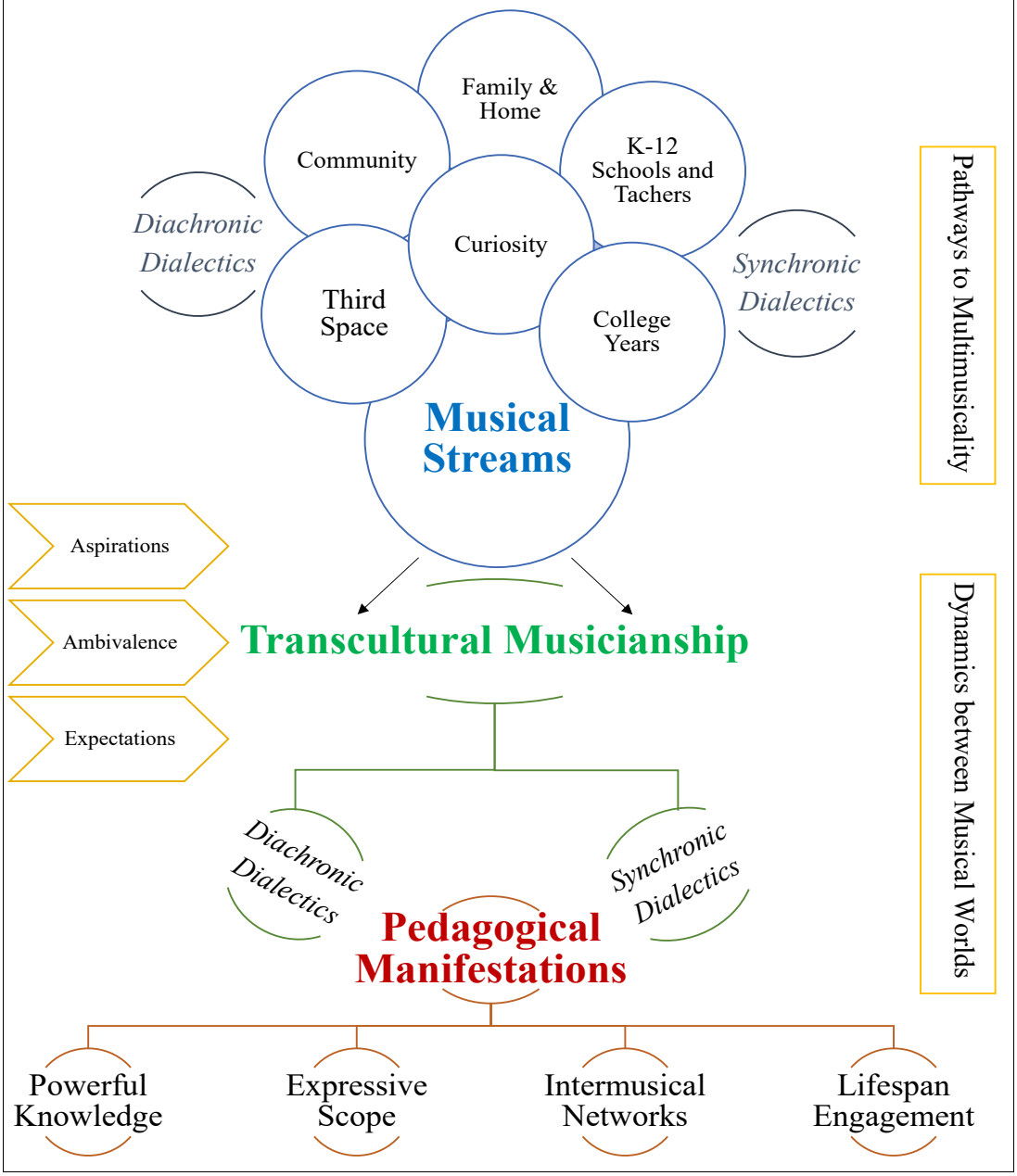
Visual Synthesis of Narratives

A visual synthesis of the aforementioned components is offered to provide a holistic sense of the study (see Figure 1). The figure illustrates the sources, contexts, and intersections of participants' musical streams as they flow through time and space into a central lake of transcultural musicianship. The location of 'family and home' at the pinnacle of the cascade denotes the significance of parents and the household in fostering participants' incipient musicality. Curiosity's role as the engine that broadens and motivates new artistic ventures assures it a central location within the musical streams. The comingling of musical influences from early childhood into young adulthood is symbolized by overlapping circles, none of which exists in isolation.

The tensions felt by participants are denoted by the directional banners that float across from the pathways and dynamics between musical worlds. This placement represents how the friction between various domains sparked valuable insights regarding fundamental or transcendent elements of music regardless of genre. The diachronic and synchronic interactions then pour out into the classroom where they take shape as pedagogies founded on powerful knowledge and wide expressive scope. Channels to other musical networks are forged in the process, fostering their students' desire and ability to make music across the lifespan. Each category of pedagogical manifestation is simultaneously distinct, connected, and porous. This speaks to the holistic conception and open approaches to musicking evinced by participants. It also speaks to the mutual influences of personal, professional, and teaching contexts on each other. In this final chapter, I begin by considering the implications of the findings for K-12 and

tertiary music education contexts. The chapter ends with suggestions for future research to help deepen or expand our understanding of nurturing multimusicality in educational settings.

Figure 1. Visual Synthesis of Multimusical Educator Narratives



Implication for K-12 Music Educators

Family, Home, and Community Pathways

A key finding of this inquiry is the early and important role that parents, home environment, and the community play in the cultivation of possible musical selves. Music educators could view this as a source of comfort, realizing that their responsibility for a student's musical development might be shared with a network of supportive and interested parents. In so doing, they can take on the mantle of a "high involvement teacher" (Hulsebosch, 1991), seeing parents as an integral asset whose knowledge and skills are welcomed into the learning community. Identifying parents' musical assets through a formal survey or casual conversations would generate a list of musician-parents. Such individuals could perform with their children at school events to model and inspire other families towards home musical engagement. It might also trigger interest for parents with latent musical abilities to seek out or create music groups within the community. The formation of parent-teacher-community bands on campus could offer an accessible and comfortable space for this purpose. In a similar vein, programming community events where parents, caregivers, and students learn a shared repertoire of songs could increase the likelihood of intergenerational music making at home. Families could be encouraged to record and share their at-home musical moments with the wider community as a recruiting tool that communicates the bonding and rapport building that comes with group music making.

School and teacher supported pathways. While participants had rich musical lives at home, the school setting gave them exposure, education, and experience in musical arenas that were not available or replicable in the home environment. The theme of school as a place of discovery should guide music educators as they consider how (and if) they might remix the classroom (Allsup, 2016). Elliott and Silverman (2017) noted that welcoming and initiating

students into a tradition of practice could provide them with a rich bed to nurture future explorations. They cautioned against conflating "tradition with traditionalism" (p. 147), urging music teachers to uphold their responsibility to provide students with the fundamental skills needed to participate in a slew of music making endeavors. Accordingly, music educators should consider how their pedagogy complements rather than replicates students' out-of-school music worlds. Perceiving the music classroom as a living tradition can aid teachers to reimagine rather than replace traditional contexts such as large ensembles, jazz bands, and theory classes as engines that can empower and expand students' possible musical selves.

Participants valued how their musical potential and interests were recognized and honored by their teachers. This contributed to their sense of confidence and professional aspirations. While teachers can certainly look for ways to integrate students' extended capacities within school music contexts as Paul's band director did, leveraging the potential of third spaces as discussed in the previous chapter could aid this process. Music educators might request permission to observe à la Jaffurs (2004), the places and spaces of student music making outside of familial or school contexts. As a result, they could gain a holistic view of students' musicianship and find ways to affirm their abilities in the classroom or on stage. Music educators might also create third space dynamics within the physical school building in the form of loosely structured, collaborative, and student-centered "educational laboratories" (Allsup & Westerlund, 2012). Within such spaces, students would be invited to draw on their preferred musical cultures or instruments to embark on bounded, intersectional, or eclectic musical collaborations. The relaxed, fluid nature of the third space can lead to "imaginative encounters between what is and what might be" (Allsup & Westerlund, 2012, p. 144). In this way, music educators become

"ethical teachers-as-mentors" (Elliott & Silverman, 2017, p. 42) who co-construct new musical pathways and possibilities with/for their students.

Curiosity was a powerful current that variously accompanied, deepened, or carved out participants diverse musical interests. Teachers would be well served to tap into the power of curiosity as a means to encourage students to engage "with, through, and beyond" (Shieh & Allsup, 2016, p. 32) their current musical worlds. We might take our cue from this study's participants whose musical hybridity was not always contingent on switching instruments Thus, teachers might showcase "strange ways of knowing" (Allsup, 2016, p. 107) familiar instruments in unfamiliar contexts as a means to spur curiosity and enhance the relevance of 'school knowledge' beyond its walls. For example, introducing concert band members to the sounds of Red Baraat, a hip-hop and funk influenced band that combines the instrumentation of New Orleans jazz bands with North Indian bhangra could make wind players curious about using their instruments in other fusion, or 'world' music settings. Finally, music educators should openly share their own musical interest, learning, and engagements with students to model lifelong musical curiosity. Teachers can do so by initiating conversations about musical discoveries, sharing compositions or works in progress, and building collaborations between the school and the wider musical community.

Implications for Music Teacher Education

Interdepartmental Collaboration

Applied faculty members featured prominently in participants' recollections of their college experience in ways that fortified or denigrated their multimusicality. While the "factional differences" (Fallin & Garrison, 2005, p. 46) between performance and music education departments may not diminish collegiality, a lack of collaboration may limit the diversity or

depth of preservice teachers' musical pathways. Parkes' (2009) critique of applied studio teachers as limited in their ability to differentiate for individual students due to the constraints of their "support, training, or education" (p. 69) might be just as applicable to music teacher educators enmeshed within their own "self-perpetuating cycles" (Lind & McKoy, 2016, p. 136). The limitations of each domain may be moderated through departmental partnership and curricular alignment towards inculcating the 'powerful knowledge' of music and encouraging the straddling of musical boundaries. Writing on the subject of interdisciplinary curricula in music, Burton (2001) advanced that they should be designed to "establish thought patterns or mind-sets that lead [students] to look for linkages and connective relationships across all areas of learning" (p.20).

While faculty focused on attaining tenure might be swept up by institutional expectations around scholarly and creative activities, it bears noting that the domain of collegial collaboration is considered a relatively important factor in promotion dossiers, especially within baccalaureate colleges (Abeles & Doyle, 2018). Music teacher educators seeking interdepartmental collaboration might draw attention to this detail to illustrate how working together can lead to positive outcomes for all parties. Given the myriad demands on the time and energy of faculty members, such awareness can help to make collaboration a consistent professional theme rather than an occasional gesture of goodwill.

The national standards for music education (National Association for Music Education, 2014) which entails the artistic processes of creating, performing, and responding offer a foundation for such connections. Music education professors could initiate an informal dialogue with applied faculty about their teaching philosophies and goals while sharing details about state or national standards that preservice teachers are working with. Gesturing to areas of

convergence with the standards articulated by the National Association of Schools of Music (NASM) for all professional degrees in music (e.g., creating original work) would make the conversation even more inclusive. This type of sensitive and respectful dialogue across departments of music is "vital to effecting meaningful change" (McKoy et al., 2009, p. 63). To be truly student-centric however, subsequent conversations should be a triad between the studio professor, music education faculty, and their (shared) preservice teacher. In this meeting, students might disclose the full extent of their musical worlds at present, musical pathways that intrigue them, and how their particular skill sets and interest might find expression in the music classroom. As faculty stakeholders gain a holistic view, they can move forward in examining how their individual experiences, expertise, and networks might come together in support of the student in question. In all this, music education faculty members should be mindful that their applied and conducting colleagues also value and embrace their role as teachers (Parkes et al., 2015), even if they see their responsibilities vis-à-vis students in a different light. Divergences in pedagogical perspectives might have as much to do with personal philosophy as they do with academic enculturation, professional pressures, and institutional expectations. Being sensitive to such factors can help to engender the mutual trust, respect, and rapport needed to make multimusicality a celebrated feature of collegiate music study.

Admission and induction. This collaborative, student-centered process should begin early on, before students begin their music education coursework and ideally during the admissions process itself. While music education faculty typically screen students wishing to pursue teaching certification, this is a process that usually takes place in a student's sophomore year, after they have run a gauntlet of barriers to music degree admission (Payne & Ward, 2020). The initial admission process however, centers on a performance audition which seldom includes

music education faculty (Royston & Springer, 2017). These dynamics mean that aspiring music educators with expertise in non-western art music might not have a faculty advocate 'in the room' to acknowledge or affirm the value of such diverse musicianship in K-12 settings. This could discourage students from sharing or exploring their wider musical interests with faculty or their peers, diminishing the quality of intermusical interactions in higher education.

While the presence of multimusical educators in K-12 settings as represented by this study's participants should be celebrated, their ability to persist through college music study should not be seen as a clear vindication of institutional openness. Given the barriers to access or limited support facing vernacular and/or culturally diverse musicians in higher education, music education faculty should be cognizant of those not fully welcomed or allowed into music degree tracks (Adams, 2017; Elpus, 2015; Elpus & Abril, 2011; Fitzpatrick, Henninger, & Taylor, 2014). Koza's (2008) blunt evaluation still rings true and bears further rumination.

> Stringent and restrictive notions of what constitutes musical competence, together with narrow definitions of legitimate musical knowledge, shut out potential teachers from already underrepresented culture groups and are tying the hands of teacher educators at a time when greater diversity, both perspectival and corporeal, is needed in the music teaching pool. (p. 146)

If we, as music education faculty are serious about avoiding the "substantial dichotomy" (Schippers, 2010, p. 36) between intention and implementation in our field, our hands must be free to usher in preservice teachers who exemplify 'hybrid identities and plural worlds' (Nilan & Feixa, 2006). Thus, music education faculty members should serve on school of music admissions committees or participate in prescreening procedures so that they can highlight promising aspects of an applicant that might not be apparent during traditional audition

processes. Specifically, the inclusion of an interview component led by music teacher educators as part of the initial music admission process can be an effective means to provide this perspective and promote successful degree navigation (Royston& Springer, 2017). Finally, inviting school/college of education colleagues to partner with music faculty in screening applicants would bolster the limited K-12 teaching perspectives among the admissions committee.

It is prudent to acknowledge that in many institutions, the fluctuating needs of individual studios (e.g., bassoon) can strongly influence admissions standards (Payne & Ward, 2020). One might surmise that this dynamic is also applicable to the large ensembles (e.g., symphonic band) where applicants are competing for a limited number of slots. While consistent ensemble participation is a standard requirement for undergraduate students majoring in music, NASM does not specify what types of ensembles are permissible. They merely state that ensembles should promote "growth in artistry, technical skills, collaborative competence, and knowledge of repertory" (NASM, 2021, p. 96). Thus, the provision of alternative or eclectic ensembles such as the free improvisation ensemble that Amy participated in might help to open institutional access to preservice teachers with a diverse range of musical skills and interests. Such ensembles could also function as a third space for students with a more formal-classical background to explore new techniques, timbres, and repertoire.

The flexibility of the approaches described above might make them more adaptable to the complex landscape of higher education where sweeping proposals for reform (e.g., comprehensive musicianship) have repeatedly stumbled (Eng, 2022; Mark & Madura, 2014; Thornton et al., 2004). Focusing on the assets and needs of each student helps institutions to avoid creating an unsustainable "omnibus" (Groulx, 2016, p. 14) approach to music education

that stacks course requirements (not to mention, time and expense) on students to fill perceived gaps in the curriculum. The dynamic balance between student agency, faculty expertise, and professional preparation also precludes preservice teachers from becoming overspecialized to the point of inflexibility.

Sowing Multimusical Seeds

Thus far I have been suggesting ways to widen the net, so that the profession might advance through welcoming multimusical individuals into teacher certification programs. However, we should now consider the population of preservice teachers whose musical involvement is more narrowly focused. How might we help broaden the scope of their musical interests, knowledge, and engagement during their college years to the benefit of their future students? The findings that speak to the salience of powerful knowledge in the pedagogy of multimusical teachers can act as a guide. Music teacher educators should engage students in thinking about what types of powerful knowledge about music are best poised to offer them (and their future students) access to various communities of practice. The findings of this and previous studies around the importance of both formal music literacy and aural skills for musical independence and flexibility should inform but not constrain these conversations. Faculty and students should be challenged to consider other types of symbolic representations relevant to contemporary music worlds such as guitar tablature, chord charts, lead sheets, and data visualizations in digital audio workstations.

Music teacher educators should inspire preservice teachers to look at musical concepts such as ornamentation, tonality, texture, phrasing, meter, and scale systems through a transcultural lens. When using western-European solfège and rhythm syllables, faculty members could gesture to the existence of similar systems in other musical cultures such as the

solmization designations of Indian classical music (*Sargam*) or the rhythm syllables used to verbalize jazz articulation. The goal should not be construed as an attempt to 'cover' all of the world's musics, but as an approach that motivates preservice teachers to seek out such connections for themselves. Faculty should then channel students' widened curiosity and perspectives into action through project-based learning experiences.

Project-based learning (PBL) is a form of instruction that captures student interest through generative questions based on real-life challenges. This curiosity then motivates students towards collaboratively investigating solutions towards the creation of a product, presentation, or event (Kokotsaki, Menzies, & Wiggins, 2016). From a music education perspective, the artifact might take the shape of a high school band rehearsal sequence, middle school composition projects, or elementary music lesson plans. A hypothetical project might ask students to design a lesson or unit plan that draws from different music genres (e.g., classical, rock, and pop) to teach, reinforce, or expand the concept of ostinato. I imagine a student drawing on a diverse playlist perhaps featuring *Boléro* by Maurice Ravel, *Baba O'Riley* by Pete Townshend, and *Driver's License* by U.S pop singer Olivia Rodrigo. The lesson plan should be enacted in a peer teaching segment that includes active music making with primary or secondary [or classroom] instruments. Opportunities to further experience and experiment with the concept(s) through creative work such as composition or improvisation would be well placed as closing or follow-up activities.

The use of formal music skills to sift through a diverse range of music for pedagogical potential can help preservice teachers appreciate the transferability of academic knowledge to a variety of contexts. This collaborative approach between members of the college classroom community can help to broaden the range of pedagogical approaches available to each person.

Such dialogical interactions can also help cultivate "omnivorous tastes" (Peterson & Kern, 1996) and "open-earedness" (Hargreaves, 1982) that allow faculty and preservice teachers to become attuned to other pathways of musical development. Faculty seeking further inspiration on melding academic music study with creative musicianship approaches might find Sarath's (2013) textbook on teaching music theory through improvisation to be a most helpful resource.

Fostering musical interactions. The dialectics between participants' musical worlds gave them an appreciation for the idiosyncrasies and the intersections between musical streams which informed their pedagogy. Given the demands on their time, it might not be possible for all preservice teachers to access or maintain such a diverse musical landscape in college. However, such a dialectical stance could still be fostered by eliciting perspectives from musicians working in vernacular, folk, or other (non-western) classical traditions. It would also be important to hear from artist-teachers who exemplify multimusicality, especially those who work in K-12 settings. Such individuals might be invited to speak to the class on the subject of their musical pathways so that insights on trans-cultural musicianship and pedagogy can be collaboratively explored. Whenever possible, music education faculty should encourage guests to illustrate their talks with music making so that it moves into the realm of an 'informance.'

Informances are typically associated with elementary general music teaching where their use has been suggested as a means to educate parents and other members of the school community about what and how students learn. This usually entails a presentation of typical classroom activities (Anderson, 1992). In contrast to a formal concert where the emphasis is on a well-tuned final product, informances are designed to showcase the hidden aspects of incremental skill development, curricular goals, and teaching style (Nowmos, 2010). In the same way that informances offer parents of K-12 students a chance to "lift the hood" (Reese, 2009)

and glimpse the process underlying the product, so too can preservice teachers benefit from the perspectives informances offer. The faculty member and their students should be participants not just observers in these events. Rather, the hosting faculty should inquire if there might be opportunities for the class to make music with the guest as a way to better embody the creative possibilities being demonstrated.

While perhaps unreasonable to expect such encounters to inevitably lead to multimusicality, they provide valuable opportunities for newcomers to actively engage with the authentic practices of unfamiliar traditions within supportive learning environments. Wenger (1998) described such experiences as constituting "legitimate peripheral participation" (p. 100) which can support both the learning process and a sense of belonging to multiple communities of practice. Through this type of exposure, students stand to gain a wider range of perspectives and dialectical interaction that draw them towards entering or integrating "multimusical constellations" (McArton, 2020, p. 1).

The findings of this study speak to how the stories of multimusical educators represent "narratives of versatility" (Huovinen & Frostenson Lööv, 2021, p. 386). This versatility emerged from participants' navigation between musical worlds and their integration of various streams of practice. It gave them an adaptability and openness to new ways of listening, learning, understanding, and expressing music in ways that could transcend discrete traditions of practice. In a similar fashion, the exploration and enactment of the strategies discussed above may help to foster preservice teachers' artistic imagination while providing them with the tools and techniques needed to realize more expansive musical goals.

Suggestions for Future Research

One of the prominent themes through this work has been that of insight emerging from interaction between participants' musical worlds. Future research should seek to enhance such perspectives by employing focus group interviews of musically diverse teachers that can "allow for the proliferation of multiple meanings and perspectives" (Kamberelis & Dimitriadis, 2005, p 904). Not only is focus group research a natural fit for the eminently interactive domain of music education (Eros, 2014), it may also create a mutual support structure between participants whose multimusicality coincides with a sense of professional isolation.

All the participants in this study taught at the middle or high school level where a bulk of their time was spent working within traditional large ensemble settings. To better understand how multimusical approaches manifest in other classroom contexts, related inquiries should include educators primarily working within elementary and secondary general music settings. While the sampling strategy for this study did not include age as a criterion, the significance of internet access for Mateo's musical development suggests that his relative youthfulness might be indicative of generational differences between educators. It would be interesting to compare the findings of this study with one that seeks the perspectives of multimusical teachers below the age of 40. Such informants might well fit the designation of digital natives (Prensky, 2001) or the Net Generation (Tapscott, 1999).

My conversations with Paul and Mateo revealed that their pedagogical philosophy and practice in K-12 settings was influenced by their teaching responsibilities within other learning communities. For Paul, it came with the role of being the leader of a bagpipe band and in Mateo's case, it was through his work with novice mariachi musicians in community music settings. Our understanding of hybrid or transcultural music pedagogy would be greatly

improved by research centered on those who are concurrently engaged with teaching music in contrasting contexts (e.g., institutional and community, formal and vernacular, professional and voluntary, secular and sacred, school-age and senior adults). By inviting discourse from this subset of our profession, we can uncover more details on how pedagogy is shaped by the "complex social landscape of shared practices, boundaries, peripheries, overlaps, connections, and encounters" between communities of practice (Wenger, 1998, p. 118).

Along these lines, the scope of multimusical educators might also be extended to include the ranks of the professoriate. As vividly seen in Shelby's and Amy's stories, music education faculty are but one of many significant influences on preservice teachers. Thus, if the goal is to uncover innovative pathways that empower trans-stylistic teaching and learning in music, the investigative scope needs to extend beyond the music education department and incorporate the voices of other members of the faculty network (e.g., performing arts technology, ethnomusicology, aural skills, and ensemble directors). Institutions that have comprehensively revised their music degree curricula to become more integrated or diverse offer a promising context for such explorations (Reinhert, 2018).

A number of studies (including the present work) have explored the phenomenon of multimusicality across a wide demographic range such as school age children (Soto, 2012), college music majors (Isbell & Stanley, 2016), professional performers (Hill, 2022) and K-12 teachers (Adams, 2017). This body of research would further benefit from a specific focus on preservice teachers with diverse musical backgrounds and skills. Inquires of this nature also offer the potential of longitudinal examination should the participant pool be revisited post-graduation. For instance, a follow-up study could be conducted to uncover novice teachers' evolving

thoughts on the dynamics between academic preparation, professional induction, multimusicality, and classroom pedagogy.

Conclusion

I would like to lead into these final paragraphs by quoting from a poem by the Indian poet Rabindranath Tagore. I was drawn to its vivid imagery that conveys my feelings of wonder and joy in the breadth of artistic expression that we, as music educators can connect to.

> On the seashore of endless worlds, children meet.
>
> The infinite sky is motionless overhead and the restless water is boisterous.
>
> On the seashore of endless worlds the children meet with shouts and dances. (1912/2006, p.254)

Reflecting on the unique intersections of multimusical worlds evoked an interest in hearing and sharing the stories of kindred souls upon this seashore. In dwelling with these narratives, I have developed an even greater appreciation for the conceptual, pedagogical, and artistic knowledge that springs up in the space between worlds. In truth, this space should not be construed as a void but viewed as a verdant 'land between rivers' marked by complexity and innovation. As this work has traveled through musical avenues that span cultural divides and connect people to each other, I hope that it will inspire others to embark on similar adventures. Before journeying forward dear reader, I invite you to turn back and survey the pathways that delivered you to this harbor. Then, contemplate your reflection in the waters and slowly raise your eyes to the city that lies ahead. Keen your ears to the "distant playing of music and the sound of dancing feet" (Dickens, 1857/1982. p. 196). Seek also the counsel and companionship of fellow sojourners who stand at your side. What hidden complexities, intersecting streams, and dormant interests might allow you to understand and speak into the glorious uproar ahead? How

might your story be added to the annals of musician-travelers such as those depicted in this work? Now, hasten with gladness to the city where you can partake in the sharing of songs, the celebration of difference, and the weaving together of a beloved community.

APPENDICES

APPENDIX A

Template for Initial Email to Potential Participants

Good afternoon _____

My name is Anand Sukumaran and I am a PhD candidate at the University of Michigan.

The focus of my dissertation is on music educators with diverse musical abilities and I am currently putting together a list of potential participants. _____ suggested that your musical and teaching experiences could make you a good match for the participant profile of this work.

I am providing some details about the study and my own profile below. If this topic catches your interest, please let me know. It would be great to feature your narrative and insights as part of this dissertation!

I am reachable anytime at this email address (anandraj@umich.edu). If you prefer to chat on the phone, my number is 309-750-4006, and I am available anytime between 12pm - 6pm most days.

Sincerely,
Anand

Summary of Study

Title: Many Streams, One River: Multimusical Educators in the K-12 Music Classroom

Purpose: To explore the life stories of multimusical educators who teach in K-12 settings.

Participant Selection Criteria:

1. Currently working as a school-based music educator with at least three years of full-time teaching experience.
2. Engagement with both formal-classical (e.g., orchestra, concert band, choir) and vernacular (e.g., folk, rock, gospel) music prior to full- time K-12 music teaching
3. Ongoing participation in multiple musical practices based on differing pedagogical and/or performative traditions with at least one setting being a non-academic environment.

Research Questions:

1. How do participants describe their pathways to multimusicality?
2. In what ways do participants portray the dynamics between their musical worlds over time?
3. How has participants' diverse musicianship influenced their classroom pedagogy?

Primary source of data:

- Individual Interviews

Researcher Profile

Prior to starting my doctoral work, I spent 10 years teaching band, guitar, piano lab, and songwriting in the Chicago Public Schools. I enjoy playing French horn, guitar, and piano in a variety of styles including classical and popular music genres. I have a longstanding interest in composing with digital/electronic media and my cognate (secondary focus) area while at UM is in performing arts technology.

APPENDIX B

Template for Follow-up Email to Participants

Hi _____

It's great to hear from you! I am so glad that you are willing to be a participant in this study. Your voice will help give this work a higher level of richness and complexity to benefit current and aspiring music educators!

The next step for potential participants is responding to a preliminary questionnaire (attached for your review) which we can do over the phone. Could you let me know what would be a good time for us to chat? I am pretty flexible, and weekends are an option as well. The main part of the study entails four interviews with each participant which we would do via video conferencing. I anticipate that the timeframe for each conversation would be around 45 minutes.

After collecting, analyzing, and writing up the interview data, I will share your featured chapter with you so that you can look it over and verify its accuracy. You will be given a pseudonym to ensure your anonymity in the final publication.

Do let me know if you have any other questions!

Sincerely,
Anand

APPENDIX C

Preliminary Questionnaire

1. Name: _____

_____

2. Current School 3. Location 4. Years of Employment

5. How many years have you worked as a full-time music educator in K-12 settings? _____

6. What age/grade levels do you work with currently? _____

7. What music classes/ensembles do you teach, direct, coach, or facilitate at your school?

_____

8. Other than conducting, in what ways do you demonstrate, model, accompany, or otherwise make music with your students?

_____

9. What instrument(s) do you typically use when you demonstrate or model for students?

_____

10. Are you engaged with music in any way outside of your official school responsibilities? ____

a) If yes – Could you describe these contexts? (including your role, setting, instruments played, style/genre…etc.)

_____

11. In [or with] what genres / styles / contexts do you feel most comfortable creating or performing?

_____

12. Were any of these contexts a part of your musical life prior to your teaching career?

_____

13. Are there any styles / genres / instruments / creative modes that you have become engaged with (or begun learning) more recently? (within the past 2 years) _____

a) If yes – Could you describe them? _____

14. What were the primary contexts / modes of music making for you in college?

_____

APPENDIX D

Interview Guide

Research Question 1	**Narrative Elements Sought**		**Sample Questions**
	Longstanding /Ongoing	Historical/Chronological	
How do music educators describe their pathways to multimusicality?	Informants will be asked about how the following domains might have influenced, inspired, or expanded their current capacity to engage in multiple genres of music: - Home Culture • Familial • Parents • Diaspora • Faith / Religion • Ethnic Heritage - Significant Adults - Peer Groups - Affinity Groups - Physical Geography - Schooling • Formal / Informal School-Based Experiences - Technology • Internet • Social Media • Digital Tools - Personal Interest • Artistic Aspirations - Preservice Education - Professional Teaching	Informants will be asked to share a chronological narrative that provides insight into the types, development, and range of their musical worlds from childhood to the present. The following stages will be queried: - Childhood • Kindergarten - Elementary School - Early Adolescence • Middle School-High School Sophomore - Late Adolescence • High School Junior-Senior - Young Adulthood • Undergraduate education - Professional Teaching • Novice (years 1-2) • Intermediate (years 3-4) • Experienced (year 5 onwards)	<u>Opening Question</u> Could you walk me through a 'bird's eye view' of all the ways in which you engage with music at present? <u>'Pathways' Questions</u> 1) Could you tell me about your earliest memories of experiencing music? 2) What musical tradition(s) were you surrounded by in your childhood home? 3) Could you tell me about your experiences with music learning/making during your K-12 education? 4) Were there other contexts where you were experiencing/expressing music as you grew older? If so, could you describe that 'scene'? 5) How was the musicking in these different contexts similar and/or complementary? In what ways were they discrete? 6) What type of impact did college have on your growth as a diverse musician? (similar question regarding the novice and intermediate stage of teaching) 7) What was your subsequent trajectory and engagement with music like in college? 8) What factors do you believe supported or challenged your engagement with these multiple genres/styles in the past? How do you see them at play at present?

Research Question 2	**Theoretical Framework**	**Sample Questions**
In what ways do participants portray the dynamics between their musical worlds over time?	Dialectic thinking • Considering the merits of opposing perspectives and how they might be integrated (Jorgensen, 2003) Transcultural Musicianship. • Incorporation of musical concepts and values from different cultures (Schippers, 2010) • Using concepts/abilities acquired in one musical tradition as a gateway to engagement with other musical worlds (Sarath, 2017)	In what ways are your various musical contexts similar? • What do you see as major differences between them? How have these similarities and differences informed your musicianship? • In what ways might these similarities/differences exist only at superficial level? • In what ways might they be 'hard wired'? What types of conceptual, structural, and procedural knowledge is needed to succeed in each musical world? What do you see as areas of convergence between the knowledge/skills base needed for each genre? • What aspects of vocal/instrumental techniques and aesthetic sensibilities do you see as transferable and/or beneficial across genres? • In what ways (and to what extent) have you incorporated the musical concepts and skills of one context into another? How have your experiences in one tradition connected to your approach to another? • In what ways has your engagement in both classical music and vernacular music making influenced your overall musical expressivity and creativity?

Research Question 3	**Guiding Concepts & Underlying Questions**	**Sample Questions**
How has participants' diverse musicianship influenced their classroom pedagogy?	Eclecticism: An approach of selecting and integrating useful aspects from different theories, contexts, and practices to aid in the navigation of plural landscapes and complex systems (Klaus, 2011) How do multi-musical teachers adapt to 'what is' and 'what might be'? (Allsup, 2016) What types of pedagogies might build bridges between students' in- and out-of-school musical experiences (Rodriguez, 2004) How might we 'crossfade' transitions between learning environments (Tobias, 2010) In what ways are multi-musical teachers 'remixing' curricula to balance the forces of replication and transformation (Allsup, 2014) How are intercultural (O'Flynn, 2005) and intermusical (Monson, 1996) approaches present in a multi-musical teacher's pedagogy?	In what ways do you see your multi-musicality influencing the way you teach? • Have there been particular approaches, concepts, or techniques from your diverse musical practice that you have 'imported' or integrated into your teaching approach? (Could you tell me more?) What do you believe led to positive outcomes? Could you share with me about cases that are more challenging (past or ongoing)? • In what contexts might I see these approaches exemplified? What would it look/sound like? • Are there settings (e.g., orchestra) where it might be present but subtler? How so? • What metaphors might you use to describe the ways in which your diverse musicianship makes connections between the musical worlds your students might be encountering? In what ways has being multi-musical influenced your perspective on balancing tradition/heritage and innovation/transformation in your classroom? Has it affected / changed your expectations or goals for students? • What types of experiences or opportunities do your students have as a result of your familiarity/engagement with multiple world of music? • How have elements of your learning community (i.e. students, colleagues, administrators, parents, and community members) responded to elements of hybridity/intermusicality that you bring to the classroom?

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