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UNDERGRADUATE LEARNING FROM AMATEUR MUSICKING:

RETHINKING THE MUSIC ACADEMY'S DEEP-GENDERED HIDDEN CURRICULUM

THROUGH NARRATIVE INQUIRY

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A DISSERTATION APPROVED FOR THE
DEPARTMENT OF EDUCATIONAL LEADERSHIP AND POLICY STUDIES

BY

Dr. Susan Laird, Chair

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Dedication

For Cody Ponder

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Abstract

U.S. higher education supports a deep-gendered view of art (Korsmeyer, 2004) perpetuated through the music academy's cultivation of the individual artist for professional, competitive Western classical musicianship (Campbell, 2017; Kingsbury, 2001). This (White) "masculine" aim (Jorgensen, 2003) reflects "productive processes of society" associated with the public sphere of work, competition, and intellect (Martin, 1994) and devalues home musicianship and music for everyday living as "feminine," including those culturally diverse "reproductive processes" that teach virtues such as care and generosity, along with culturally diverse musics that support informal, collaborative amateur musicianship. Recognizing gender's intersectionality (Collins, 2016; Crenshaw, 1989), this study applies the label "deep-CF" to describe the latter musical values, in contrast to the dominant music-curricular values, here labeled "deep-WM." Premised upon Christopher Small's theory of "musicking" (1998) and Martin's theory of "education as encounter" (2011), this study theorizes *amateur musicking* as deep-CF hidden curriculum (Martin, 1976). Deep-WM miseducation devalues amateur musicking (Dewey, 1934) and neglects those "musical hungers" (Laird, 2008) for knowledge, identity, and value that diverse students seek to satisfy through amateur musicking as they navigate "culture-crossings" (Martin, 2000) between home and world.

This hidden curriculum inquiry is a narrative inquiry (Clandinin and Connelly, 2000; 2013) that responds to Jorgensen's call to research spaces where people come together to learn music as a "social, practical, musical, and political endeavor" (2009). The study gathers undergraduates' stories about nourishment of their epistemological, ontological, and axiological learning in two elective-curricular ensembles (Jazz Choir and Steel Drum Band)

and one co-curricular ensemble (Gospel Choir) at the University of Oklahoma in 2017. Undergraduates' stories testify that these campus amateur musicking communities offer everyday musicalities, value altruism over egotism, develop culturally curious individuals, require independent musicianship, and provide respite from the daily pressures of academic life (Duchan, 2012; Green, 2001; Regelski, 2005; 2007). These ensembles' deep-CF pedagogies reflect shared African Diaspora cultural values of communal, participatory music-making that incorporates physical movement, bold timbres, and improvisation (Burnim, 2015; Floyd, 1995; Maultsby, 1995). Students learned that music is a socially constructed cultural phenomenon and functional social action that can express individual and collective identities to unify people in a common cause (Rice, 2014, Slobin, 1993).

This curriculum inquiry's thesis is that amateur musicking is a kind of collaborative self-education that responds to students' musical hungers for knowledge, identity, connection and service. Its pedagogies are nourishing rather than perfectionist, diverse in character, contingent on cultural aesthetics, kind of group, curricular status, etc., sometimes enacting a transformative pedagogy (Greene, 1995) that educates students for democratic civic actions serving the common good (Woodford, 2005; Elliot et al., 2016). The study concludes with a proposal to establish Centers for Amateur Musicking, an administrative innovation in higher education involving partnerships among music, education, and student affairs to value and develop culturally diverse campus amateur musicking communities inside and outside the formal curriculum.

Prelude: Tuning In

This hidden curriculum inquiry stems from my personal discovery of amateur music-making and from professional student affairs experiences that exposed me to undergraduate amateur music-making communities. Students' lives are often hectic with academic, co-curricular, family, and work obligations, yet the students I studied made time weekly to create music with peers. Through face-to-face interviews and ensemble observations, I gained insight into the value that group amateur music-making has in these students' lives. Their stories about music-making describe their hunger[1] for and love of music and music-making. Carlos, a sophomore engineering major and member of the OU Gospel Choir, reflects a common sentiment in explaining some individuals' inherent drive toward musical engagement.

> *I think music is necessary because everybody relates to it different… it's so individual. You and I could listen to the same song and interpret it in completely different ways. It comes from you within because your experiences and your past shape the way you take everything.*[2]

By studying people who engage musically through playful collaboration within collegiate amateur music-making communities at the University of Oklahoma (OU), my narrative and theoretical inquiring sheds light on the human need for music and music-making as well as what is learned by students. Participation in such groups allows students to affirm, explore, and celebrate various values and relationships with, in, and through culturally diverse music.

Establishing My Inquiry's Key

Long before this inquiry, I began a self-reflexive inner dialogue about formal music's impact on developing my Western classical musicianship, leadership skills, and overall

being. Reading Deanne Bogdan's 2008 American Education Studies Association's Kneller conference lecture entitled "Betwixt and Between" helped me contextualize my outsider station within collegiate Western classical music studies.[3] Bodgan's title represents the suspension she feels within her scholarship and teaching between literature, music, and philosophy of education studies. I am also a "bridger" in scholarship and teaching between student affairs, music, and philosophy of education studies.

Bodgan and I were both resistant to the professionalism of our undergraduate music studies, instead finding ourselves pulled to musical amateurism and, ultimately, the interdisciplinary world of educational studies. While Bogdan's formal musical studies were centered in studio performance as a bachelor of arts "with the music option" and liberal studies, I pursued a bachelor of musical arts that required a three-year music theory, history, and applied music curriculum course sequence closely aligned with performance and education majors. This allowed me to develop a secondary emphasis, and, like Bogdan, I selected the liberal arts. I discovered amateur music-making through my private clarinet students' engagement with music for pleasure and social engagement. In Bogdan's terms, this was a "reeducating of my musical imagination"[4] about the reasons I enjoy playing the clarinet; it also created new intergenerational opportunities. Bogdan's metaphorical use of a three-movement sonata to develop her essay inspired my development of this three-part dissertation about collegiate amateur music-making.

Early in this project, as I struggled to find focus for my research, my mother pointed out that music-making in itself might not be my primary reason for engaging with music.[5] Rather, it may be the social relationships formed through musical creation that appealed to me. Mom recalled a brief conversation we had had one evening when I was in the ninth

grade. She was asked by a local news reporter to be interviewed as a parent of a public school music student. Preparing for the interview, Mom came to me and simply asked, "Johnnie-Margaret, why do you participate in band?" She said my response, "Leadership," seemed like a non sequitur at first. But my band experiences were about leadership as much as music-making, encompassing activities ranging from taking attendance as a band officer to conducting the band as a drum major. Our band directors relied on the student-elected leadership team to build consensus and camaraderie within the ensemble, whether the task was designing a t-shirt or performing at a local community function. Through the various roles I played within band leadership, I learned how to work with others around a common purpose, music-making.

Perhaps it is not surprising that my musical experiences have been about leadership as much as music, because becoming a musician was never exactly my choice. I never chose to enroll in band class; like so many who enroll in classical music studies, I did so because my parents required it. I chose to learn to play the clarinet not because I was irresistibly drawn to it but because it fit on the back of my bike, because Benny Goodman sounded cool on my father's radio, and because it did not require me to hold up my hands as flute players did. I was a reluctant clarinetist. I started clarinet lessons because my parents gave me the phone number of Jim Meiller, an area high school band director and freelance clarinetist, and expected that I would follow through on setting up lessons. But they did not expect that school music would initiate my leadership involvement, that I would run for office and, over the years, serve as the band's vice president, president, and drum major.

Band members and, later, orchestra members became my trusted friends and ultimately a community that connected me to the school. Music-making helped me develop

an identity as a musician and a class leader. The various school music communities became my daily support system. Our directors cared about us both as musicians and as growing adolescents. Through elective and elected leadership opportunities, we had the opportunity through school music to have our voices and needs heard, and we had input on everything from choosing musical selections to developing social events. Typical music-making experiences, such as school concerts and solo opportunities were central to my experience of public-school music education. But music-making was not the only thing I learned.[6] My various school musical encounters taught me musical knowledge as well as experiencing music as a social activity for everyday playing and singing that can incorporate all who want to be involved. Unfortunately, these supportive communal experiences led by professional musician-educators did not continue after I transitioned to college as a music major.

My college music-making curricular experiences were primarily prescriptive and directed by specialized music professionals with a focus on perfection.[7] Social interactions with fellow students consisted mainly of obligations to perform in each other's recitals or study together for upcoming theory exams (known as "theory barriers") that required aural and written mastery of Western European classical music[8] (WECM) harmonic structures. Musical virtuosity and perfection became the aim, and relationships with others became competitive rather than supportive.[9] Ultimately, the supportive music communities I had known through the public school music curriculum became redefined as professional competition within the Academy[10] as leadership opportunities narrowed to ensemble directing. Instead, I found supportive communities within the various non-musical co-curricular communities that I joined on campus during my undergraduate years.

I would be remiss and untruthful if I did not acknowledge that my clarinet instructor and my woodwind chamber ensemble coach both took the time to care about me and guide my musical and personal development. These instructors knew that my degree program was the bachelor of musical arts, that allows students to combine their studies with other self-selected academic interest such as business, science, or the humanities. Yet neither of these instructors discussed ways to keep music-making in my daily life after graduation. I now understand that my musical studies were grounded in a conservatory model based in a hierarchical and competitive curriculum focused on the study of WECM theory, history, and performance.[11] During and after college, this left me longing for music-making communities that prioritized supportive, collaborative relationships over perfection and competition.

Years later, after I became a graduate student in my current degree program, my frequent animated talk of my clarinet students and ongoing musical engagements prompted my caring and encouraging doctoral academic mentors to suggest studying amateur music-making's broader educative value. How did this eventually lead me to an educational inquiry about amateur music-making among undergraduates? First, reflecting on and analyzing my lived experiences as an undergraduate music major and campus leader that spanned coordinating Union and Residence Life programming to serving as Greek Panhellenic recruitment chair and chapter president, led to my Ph.D. focus on collegiate amateur music practices.[12] Second, in my work as a student support professional, my undergraduates' joyful engagement in various campus amateur music experiences prompted me to inquire further into the educational value of such practices.

Sophomore engineering major and Jazz Choir alto singer Reagan described her reason for electing to participate: because "it's a little family…we go in there and we see

each other and we laugh and hang out." Reagan further explained that making time for Jazz Choir is not a sacrifice but a necessity, as it provides her a weekly space to be musically creative and relax with her peers. Music education junior Kennedy echoes Reagan's musical reasons for participating in the elective School of Music Steel Drum Band. "There's definitely an ensemble aspect [with Steel Drum Band] and you go through rehearsal and everything, but playing, it's joyful is what it is." These insights—gained through conversations with my student affairs colleagues and from the experiences that students like Reagan and Kennedy shared with me—led to my discovery of the under-studied area of elective-curricular and co-curricular collegiate amateur music-making communities.

I recognize that I am not detached from my inquiry, as I engage in community amateur music-making myself.[13] Thus, I must acknowledge my positionality as an inquirer and the personal and professional connections that shape my work. As part of this project, I intentionally recognized and recorded my reactions while observing elective-curricular and co-curricular amateur musicking[14] communities, interviewing participants, and synthesizing my findings. Engaging in narrative inquiry within my hidden curriculum inquiry required self-reflexivity that has led me to discover the genesis of my musical cravings—love of music and musicking for personal, not professional, reasons.

Discovering Meaningful Music-Making

My lived experiences as an undergraduate music major at OU and now as a higher education administrator at the same institution are intertwining stories that frame this dissertation's line of narrative and theoretical inquiry.[15] The music curriculum I studied focused on WECM with degree options that would lead me to become either a professional musician or a music educator. My sixteen years of formal[16] music school education

curriculum offered little instruction in the popular musical styles that I listened to on my car radio and even less opportunity to develop as anything other than a classical musician. Deep conflicts within me arose regarding the virtuosic classical musical skills I was developing and my everyday popular musical interests.[17] When I graduated in 1999 with a Musical Arts degree, I was unaware of amateur musicking opportunities and could not foresee that they would fulfill what Susan Laird labels a musical hunger[18] and drive my future musical involvement.[19] During and after college, I struggled to understand how I could value multiple musical styles while specializing in WECM. I began taking ethnomusicology courses in spring 2014, which helped me resolve this conflict because they reframed music as a cultural practice, not solely a professional endeavor.[20]

Another persistent struggle regarding music's everyday value in my life surfaced through my work as a student affairs professional. I began to wonder why universities support students' involvement in intramural sports but not in amateur music ensembles or other amateur artistic endeavors. On multiple occasions, my colleagues expressed open resistance to encouraging student participation and engagement in any kind of music experiences. My student affairs colleagues' assumptions that amateur musicking is not a co-curricular practice shed light on the current state of miseducation about amateur music in higher education: the common sentiment is that individuals' musical abilities are unimportant, musicking has little or no intrinsic value, and musical amateurism is a trivial pursuit.[21] Such attitudes contribute to the devaluation of music for everyday living.

I found my personal and professional dilemmas to engage in amateur musicking and develop instituation support for music's everyday value frustrating and disorienting. But they led me to deploy both my musicianship as a classically trained clarinetist and my advocacy

as a student affairs professional to support amateur musicking among college students. This has shown me that the typical music curriculum in higher education is limiting because it is based so heavily on WECM professional practices and values. It does not encourage students to practice and enjoy other musical styles, particularly those such as African derived music that are often undervalued in WECM culture, or to engage in music in a supportive, noncompetitive way.[22]

Campus Musicking Today

The OU School of Music (SoM) is a traditional audition-based entry conservatory-style undergraduate program primarily focused on WECM performance and education studies. Undergraduates typically spend their mornings in music theory and history courses, whereas afternoons consist of required and elective applied ensembles in the students' major, such as orchestra, wind ensemble, jazz band, and choir. Weekly lessons and chamber ensemble rehearsals also are part of the mix. Although the curriculum focuses on WECM for professional practice, other musical styles are found among today's OU undergraduates. At about 5 PM most days, the SoM shifts from professional music studies to professional public performances and provides classroom space for amateur musicking ensembles. Some of these ensembles are sponsored by SofM – such as the Balkan Ensemble and Native American Flute, and others are registered student organizations recognized by OU Student Affairs.

My research focuses on three amateur musicking communities at OU: two SofM elective-curricular ensembles (Steel Drum Band and Singing Sooners Jazz Choir) and one co-curricular registered student organization (Gospel Choir). They do not represent all identified amateur musicking ensembles at OU. I interviewed the three ensembles' conductors as well as two undergraduate students from each group. My inquiry focuses on

the musicians' experiences within each group. I aim to broaden understanding of what a person may learn through amateur musical engagement in hopes of adding to education theory about nonprofessional, informal music practices and thereby influencing higher education institutional support of amateur musicking.

In order to theorize about amateur musicking's educative value for students, I needed to learn why, where and how students engage. I decided to study undergraduates at OU, an historically white public institution, who participate in amateur musicking to learn more about the meaning, roll and educational value it holds in their everyday lives. I recognize that collegiate amateur musicking practices may organize and function differently at other higher education institutions: community colleges, historically Black institutions, and women's colleges, to name a few. Observing collegians sing and play within amateur musicking communities led me to choose narrative inquiry methods in order to directly learn their reasons for participating. My one-on-one conversations with students while also observing their amateur musicking communities allowed me to wonder about the following:

- What is learned through amateur musicking participation?
- Who chooses to participate in amateur musicking? Why?
- How do students learn about collegiate amateur musicking communities?
- What music genres do students learn, engage in or re-create?
- What does, and what can, group amateur musicking contribute to an individual's collegiate education learning experiences?
- Where and when do undergraduate students elect to engage in amateur musicking?
- What relationships do students learn to develop with themselves, with music, and with others through their amateur musicking?

- What identity intersections occur through amateur musicking?
- Do amateur musicking experiences help students gain a sense of belonging at the university? If so, how?

Learning from Students

I chose to conduct narrative inquiry in this project to obtain direct insight into students' reasons for feeding their musical hungers through amateur musicking communities. Musical hunger is more than a desire to make music. It is a desire that is loaded with a sense that music is somehow vital for everyday living, self-development and social connection. Narrative inquiry methods allow me to explore the individual relationships that undergraduates believe they develop with music, self, and others through amateur musicking. Examining who is participating in undergraduate amateur musicking communities, as well as where they are doing so, when, and with whom, will provide insight into how students come to learn a particular musical style and why they choose to take part in musicking.[23] Carlos explains what he thinks is the overarching commitment and motivation of students who voluntarily participate in an amateur music ensemble.

> *It's like that time you cut out the week to just let it all go because the music, it does something. It takes over and it's much more than a surface feeling. That's my favorite thing about music. It resonates with your entire being.*

The love of musicking, not academic or professional gain, is what Carlos believes Gospel Choir student singers seek to experience. Love of musicking, expressed in a variety of ways, is a similar ostinato (a repeated musical phrase) that links the nine musician interviews I recorded for my inquiry. Jane Roland Martin would recognize Carlos' encounters[24] with informal music in an amateur collegiate ensemble raise essential questions for educators.

Why don't musical experiences on Sunday at church fulfill Carlos's needs? Why does Carlos prioritize his participation in Gospel Choir when it does not benefit him financially or award him college credit? How does singing help him manage his stress? What is the "feeling" he experiences only within the Gospel Choir rehearsals, and why does he need it? What kinds of learning encounters does Carlos experience through amateur musicking? Understanding collegians non-professional musical hungers and commitment to amateur musicking may provide insight for educators into culturally diverse pedagogical methods and musical offerings that promote lifelong musicking.

Situating Myself as Musician and Educator

The first time I remember experiencing a feeling only knowable through music-making was at the age of five in Ms. Todd's piano studio. I remember sitting behind her massive grand piano as she gently took my right hand, placing my thumb on middle C. Striking the key and hearing its tone felt both magical and natural.[25] Like learning to read, learning to play the piano and read music opened up an entirely new way for me to express and engage my emotions and imagination.[26]

Throughout my elementary years, my formal music education continued with twice-weekly school music classes and weekly church choir rehearsals. I added clarinet lessons in sixth grade and started learning to play the saxophone in eighth grade. Anytime the opportunity to learn a new band instrument arose, I was the first to sign up. My secondary public education music curriculum was rich in music-making opportunities—band, orchestra, pit orchestra, marching band, chamber ensembles, and solos—and this led me to participate in statewide instrumental ensembles. School music became more than a subject of intellectual pursuit for me. The various school music ensembles I participated in were

supportive communities that valued members' skill and commitment.[27] My school instrumental music teachers helped me develop not only a Western classical musicality and general music intelligence, but also provided a variety of leadership opportunities.[28] High school music was both an elective-curricular and a co-curricular experience for me.

My collegiate formal music training, on the other hand, is easily summarized as a curriculum focused on developing my WECM musical skills and instilling in me the expectations of virtuosity and competition through clarinet playing.[29] I was not encouraged through my music courses to think about or study any music other than Western classical music, narrowed down to a canon of exemplar pieces.[30] Nor were collaboration and care a part of the curriculum's overarching ethos.[31] I recall no class discussions regarding music as culture,[32] and my courses never addressed how to engage my musical knowledge and skill for amateur musicking.

Kennedy, a cellist by training, credits her music education courses for opening her to the idea of playing another instrument, specifically outside of the WECM tradition. "Orchestral music I've played for years and years and years, and [steel drumming] is just something that's new and that is a little bit exciting. You get to just let loose, that's probably the biggest thing. It's not super, super hard, but it's still a challenge just being in an ensemble [Steel Drum Band] where that's not my primary instrument." Kennedy further explained the cultural exchange value in her amteaur musicking participation,

> *It's very important culturally because really it's not American music and it's not a Western culture. [Steel panning] does come from the South American area down in Trinidad and Tobago, but it's not something that is normalized or that we see every day here.*

Through participating in the Steel Drum Band, Kennedy has learned a new musicality and a new instrument that broadens her musical knowledge, as both a musician and as a future educator, and re-ignites her joy in musicking.

The undergraduate music curriculum I experienced within the Academy constituted miseducation about what it means to be a musician. The available degree options focused on performance, music education, or musical arts.[33] The first two degree options train professional musicians for specific occupations within the field of music: classical music performer and teacher. A bachelor of musical arts (BMA) degree, on the other hand, is similar to a performance degree, but without a junior recital or composition class, with elective courses being directed to a second selected "major" outside the SofM. My choice to pursue the BMA option allowed me to continue studying the clarinet, which I love, and receive a scholarship while also exploring other subjects and interests, particularly philosophy and journalism – which led to writing arts reviews for student paper and later, The Norman Transcript. Because I was a BMA student, my professors were aware that I was not aiming for a career in classical music performance, and yet I rarely received guidance or encouragement regarding academic or professional goals beyond performance or music education, let alone outside the field of music. Neither my music professors nor the Student Affairs advisors encouraged me to apply my musical knowledge to engage in musical journalism, philosophy and musical arts, or music as cultural studies

My interest in music and my hunger for musicking do not stem from an understanding of musical structures or some performative ideal.[34] How chords progress and musical keys modulate is not what I hear when playing the clarinet. I hear and feel an emotion and meaning being expressed as I reinterpret the notes, rhythms, articulations, and

dynamics of a written score. When playing with others, I hear and feel how my musical line fits into a larger musical sound. I want to understand music's historical origins, think about its social meanings, and participate and make relationships through amateur musical events. Sitting through a formal WECM performance often seems alienating to me. I desire musical playing and listening that engage and interact with the audience, as found in many popular, African American, and folk public music performances. I desire to be a part of music-making, as player, singer or listener, that is for personal fulfillment and community engagement.

When entering the Academy, I followed my high school identity as a clarinetist and a music scholarship to become a music major, but I already knew I was skeptical about becoming a professional musician or band director. By the end of my first year of college, I began to feel like an impostor[35] as my colleagues became more focused on the performance or education aspects of their education. I began to question pursuing a music degree. Did I lack talent, discipline, dedication? How could I appreciate both WECM and current Top 40 hits? Why didn't my musical performance skills in one musical genre—classical—transfer to pop or country music? What role was music going to play in my life after graduation?

At that time of my undergraduate years (1995-1999), I was unaware of the disciplines of musicology and ethnomusicology even though OU first hired ethnomusicologists during my academic studies.[36] This might be because music culture courses were not required for my BMA, or it might be due to my own lack of curiosity and inquiry. I also was unaware of active amateur musicianship and the lifelong practice of community music.[37] My musical identity and my curricular understanding were tied to clarinet performance and institutional ensembles, such as band and orchestra.[38] As far as I knew, the only professional roles for

musicians were as performers, school band directors, military service and college music professors, all of which were grounded in a WECM aesthetic, and none of which appealed to me as a professional direction. After my senior recital, I remember packing away my clarinet and declaring, "I am done playing the clarinet."

Unexpected Returns

As a first-year undergraduate, Carlos originally joined the OU Gospel Choir at the encouragement of friends, but he did not initially feel very committed to the group. But he experienced an unexpected rekindling of his love for gospel music during the summer after his first year of college, when he escorted his grandmother to their home church one Sunday.

> *I was like, "Grandma, the choir's off key." She was like, "I know." We joined in. We started singing a song and it was just, the feeling and the emotion wrapped up in the song, even though it was not the greatest of sound, it was just so much emotion there that you forget about everything else that's going on. That's your focus at the time. Then it just clicked for me, it was like, "I love this."*[39]

When Carlos returned to OU for his second year, he prioritized his weekly commitment to the OU Gospel Choir.

Like Carlos, I experienced unexpected events—returning to Norman to care for my mother during cancer treatments and unforeseen bills needing to be paid —that led me back to music. I am the proud owner and instructor of the 19 year-old McConnell Music Studio. Working with my students brought back the joy of musicking that I lost during my college years. Teaching lessons reminds me that there are a variety of reasons why students elect to participate in music: parental requirements, peer involvement, interest in a particular instrument, school identity, and many others. Attempting to resolve the conflict I experienced

between my formal classical music education and my amateur musical interests ultimately led me to develop a private lesson curriculum, grounded in co-educational musical experiences for lifelong musicianship, for clarinetists in grades six through 12.

Our studio is framed around the traditional weekly student-teacher lesson, a structure grounded in WECM. However, I want my students to become engaged, reflective learners as they play and practice the clarinet. For this reason, many of our activities diverge from the WECM virtuosic model. During lessons, we engage in Socratic questioning regarding their performance. Our curriculum includes participating in regional honor band auditions, solo contests, group master classes, chamber ensembles, and summer camps. We also convene as a musical community for an annual holiday spaghetti dinner, which concludes with playing chamber holiday tunes for their families, and we present a spring formal public solo studio recital featuring prepared solos. I believe, and teach, that musicking is a communal activity and should be a lifelong pursuit. I am intentional in promoting amateur musicking opportunities with all of my graduating students, in addition to encouraging amateur musicking participation among the undergraduates I supervise and mentor as part of my fulltime Student Affairs work at OU.

Developing Amateur Communities

Today, my academic advocacy centers on being a self-selected community music organizer for clarinetists. Utilizing facilities and music libraries donated by Norman Public Schools and OU, I co-founded the Norman-area Clarinet Choir Camp (NCCC) with an OU doctoral graduate student in 2011 to serve clarinetists ranging in age from 12 to over 70 years. The annual week-long music camp meets daily for two and a half hours with a free Friday public concert. I promote, organize, and select music for the week's events which

include: coached chamber ensembles, a youth and adult choir, and a couple pieces for a combined choir. There is a forty-five dollar registration, which is waived if preventing participation, to pay our conductors who are area college professors and OU clarinet graduate students. No audition is required to participate, just a request to have at least one year of experience playing the clarinet. Typically, the NCCC Friday concert features a couple of pieces by our youth and adult choir selections with a final combined choir piece.

My work with NCCC is applying my current avocational musical practices and professional music instruction experiences to examine amateur musicking within my professional student affairs landscape. If amateur musicking is to gain traction as a worthwhile collegiate activity for all, it must be taught, developed, and supported within existing elective-curricular and co-curricular musical education structures by amateurs and professionals alike. Established music communities, both professional and amateur, encourage sustained learning and engagement with our music craft.[40] Roger Mantie and Lynn Tucker, former band directors and conductors of community music ensembles, identified a gap between "school music teaching and learning practices, and lifelong engagement with active music-making." Interviewing community musicians, Mantie and Tucker's 2008 study found participants do not recall school music educators encouraging continued musical participation.[41] Carlos does not remember his school band director encouraging post-high school participation. In fact, his discovery of the OU Gospel Choir was through peer introduction, not teacher or church recommendation. I am grateful to the band directors I had in high school, who provided an annual district-wide summer band and encouraged our participation in OU's summer community band. Both experiences laid the foundation for me to conceive of a regional inter-generational clarinet choir where my studio's graduated

clarinetists can continue playing while also providing a supportive and challenging ensemble experience for my younger students.

One of my goals in forming the NCCC was to satisfy local community clarinetists' musical hungers for ensemble opportunities to play. NCCC is an intergenerational ensemble that brings together professional and amateur clarinetists. The participating adults, both amateur and professional, model for younger clarinetists that musicianship can be lifelong, either for personal pleasure or as a career. My lived experiences as a formally trained WECM clarinetist provided an education in musicianship. Coordinating and leading an annual music camp fulfills my loves of teaching and playing clarinet and of being in community with fellow musicians. Music-making for me is a communal endeavor for self-expression. My inquiry aims to expand our understanding of the various reasons collegians seek and participate in diverse cultural amateur musicking communities so as to learn from their told experiences and encounters and my observations. Such learning from undergraduate amateur musicking may provide us new pedagogies for elective-curricular and co-curricular communities that responds to students' various musical hungers for new musical knowledge, identities and community.

Movement One: Amateur Musicking – A Hidden Curriculum

> *The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life.*[42]
>
> Christopher Small, *Musicking*

Few scholars have researched the educative roles that amateur musicking plays in overall collegiate learning and, more specifically, in collegians' ways of knowing, being, and experiencing music for everyday living. Since colonial days, the undergraduate student experience has included music-making.[43] Early college music groups were "beyond, outside of, or outside the scope of the curriculum," laying the foundation for what would become student co-curricular activities.[44] Harvard's white male students formed a drum and bugle corps during the Revolutionary War. This was followed in 1786 by Harvard's first documented musical society, the Singing Club, which focused on psalmody with some instrumentation.[45] Like undergraduate white male students at Yale, 18th-century Harvard collegians organized their own choral groups for both religious purposes and pleasure.[46]

Collegians have routinely established co-curricular music-making groups around music of personal interest. During the 19th century, undergraduates gradually incorporated more secular music and instrumental ensembles into their music-making.[47] Glee clubs became a staple on college campuses and often gained wide community praise, as in the case of the Fisk Jublilee Singers (1871), an a cappella group at Fisk University, a historically Black institution.[48] W. J. Baltzell, writing at the turn of the 20th century, theorized that the

positive publicity generated by Glee Clubs may have helped swing opinion in favor of music's curricular value.[49] American higher education gradually incorporated formal music curriculum throughout the 19th-century.[50] Students attending women's and historically Black colleges and universities (HBCUs) were also engaged in developing co-curricular amateur musicking opportunities from their first entry into higher education.[51] Yet - amateur musicking has remained of marginalized status in higher education and university schools of music. Why?

Amateur Musicking Communities

I classify today's collegiate amateur musicking communities into three categories based on the ensemble's membership and course credit status: co-curricular, elective-curricular, and independent. Co-curricular amateur musicking communities are registered campus organizations that students establish to serve specific musical interests and needs outside the formal classroom. Elective-curricular amateur musicking communities are credit-bearing ensembles and private instruction under the direction of a music professional appointed by the institution. Independent amateur musicking communities are composed of individuals who make music in venues that are neither registered campus organization nor credit-bearing courses. All three kinds of amateur musicking communities are found at the University of Oklahoma (OU), an historically public white institution.[52]

My hidden curriculum inquiry studies one co-curricular ensemble, Gospel Choir, and two elective-curricular ensembles, Steel Drum Band and Jazz Choir. The study does not include the "independent" category because no independent collegiate musicians were available during the fall semester of 2017, when I conducted my field research. This inquiry

focuses on undergraduates who self-select to participate in campus amateur musicking co-curricular or elective-curricular communities. The study's aim is to shed light on the potential of such amateur ensembles to contribute valuable learning opportunities, skills and personal development to students that goes beyond strict musical learning. I aim to inspire rethinking the place of amateur musicking in higher education.

Today's collegiate organized amateur music-making spaces are often based in modern popular and global musical preferences, not Western European classical music (WECM).[53] Student-directed music-making at OU ranges from impromptu playing on public pianos in the student union and residences halls to student organizations of many varieties. The student-founded Music is Medicine and OU Gospel Choir are two organizations open to all students. Both student groups center their activities around music-making for improving the everyday quality of life of their members and those with whom they sing and play through learning encounters that expand their musical knowledge and musicianship. Kemi Sogunro, co-founder and director of the OU Gospel, explains how the co-curricular ensemble does more than simply help student learn to sing religious music.

> *I know, for me, [the Gospel Choir] played a big part [in my collegiate experience] because this is one of the organizations that I stayed a part of since my freshman year. This is a place where [students] feel welcome to come because it is such a big campus, and you can feel all alone because I know I had a lot of moments where I felt like that as a freshman. Just in being able to come here and know that you have a family here, I believe that is the best thing about Gospel Choir.*

Ms. Sogunro's reflection explains that her Gospel Choir experiences provided community support throughout her collegiate years. Her experiences illustrate how an amateur musicking ensemble provides students a sense of community more not merely a space for musical engagement.

Musical engagement is an active part of daily life at OU. Many students sing, play, and listen for professional and nonprofessional reasons. Except for open-membership student organizations, most elective-curricular ensembles are audition-based and limited to students with previous WECM training. Any OU student may audition for an SofM major or elective-ensemble. The school's marching band—named "The Pride of Oklahoma," or simply "The Pride" for short—is OU's largest elective-curricular ensemble with 75% of its players majoring in fields outside of music.[54] Music education majors are the only students required to participate in The Pride for two semesters. The 300+ member ensemble's primary role is to rally campus spirit at football games in the fall, with smaller "pep bands" performing throughout the year at other athletic and campus-wide events. The Pride is a visible symbol of how music-making brings students together as singers, players and listeners. Not to mention its broader reach in serving as a uniting symbol of the University.

My study reveals that student-led and institutionally supported amateur musicking communities provide students the opportunity to engage with music that directly connects to their everyday values of musical expression, creativity and spirituality. Music education senior Kennedy explains the value participating in the elective-curricular Steel Drum Band has for her.

> *I wouldn't ever stop if I could…I love playing and I love being in [Steel Drum Band] and laughing every time with all the people that are there during rehearsal. It's just*

amazing fun…It's a great mix of having fun and really learning something.

Kennedy's reflection expresses the joy of ensemble experiences that engages the body in dance and requires interaction between various musical elements of playing, dancing, and collaboration. It also raises a question that may challenge educators: What makes Kennedy's steel drumming experience more "fun" than her other musical activities? Additional questions surface through Kennedy's reflection about amateur musicking's value for other collegians about what learning is fostered through participation.

What is Amateur Musicking?

Researchers across disciplines provide evidence of music-making within all known cultures, past and present. We also know that, in some cultures, there is no title for someone who performs music.[55] Music educator and ethnomusicologist Patricia Sheehan Campbell explains that "in every culture and community, people think and act musically; they sing, play, dance to music, and consume music as listeners. They identify personally and collectively with particular musical instruments, styles, and forms."[56] This suggests that, in these cultures, music-making is seen as a natural part of life, an activity that all people engage in, rather than the domain of a specialist.

In the West, the etymology of "musician" dates back to the 14th-century Old French "musicien," one skilled in music. Today's *Oxford English Dictionary* (OED) lists three commonly used definitions for musician in English.

1. A person talented in the art of music.
2. A person who performs, esp. on a musical instrument; a professional performer of music.

3. In extended use: a person or thing likened to a musician; esp. a songbird.[57]

Each definition classifies a musician in this Western cultural sense as based on a single concept: ability, performance, or metaphor. Definition 1 does not specify a level of talent, but we can assume that a person should have advanced musical skills to be called a musician. Definition 2 does not limit performance to professional venues, suggesting that amateurs are included in the definition. Definition 3 reminds us that the term "musician" is often used symbolically. None of the OED entries suggests that being called a musician depends upon a person's sex, level of dedication, social affiliation, or knowledge of a specific style of music.

Amateurism

Amateur music-making has historically had a central role in many communities' musical life and cultural self-expression across differences of race, sex, or ethnicity.[58] The creative act of playing or singing, not performance, is the domain of communal music-making.[59] Early European professional musicians, such as Johann Sebastian Bach (1685–1750), served as patrons of nobility and the church filling many roles, such as composers, performers, and conductors.[60] Their compositions supported community events such as religious observances and national public celebrations. Professional and amateur musicians at that time often worked together: Early WECM composers relied on amateurs to perform their compositions, and amateurs relied on early professional musicians for instruction.

Music educator Thomas Regelski explains early WECM musicians provided "private entertainments in the homes of the aristocrats and nobility, and the public encountered such music only occasionally in various pubic ceremonies."[61] Leopold and Anna Marie Mozart's shuttling of their children, Wolfgang Amadeus and Maria Anna, about Europe in the 1760s giving private salon concerts for pay is an example of early WECM concerts. Regelski, using

Bourdieu's social analysis of high and low cultures, argues a growing mercantile middle-class, born of the Industrial Revolution, "aspirations to…'high society' via the acquisition of high culture" provided the economic support for WECM musicians to begin performing publicly to "new audiences that could afford them and that gained social respectability by attending them."[62] Franz Liszt in the mid-1840s played to sold-out concert halls for people who came to hear his piano mastery. Virtuosic skill became a central value for such concerts and promoted increased instrumental specialization by professionals.[63] The concept of a public paid formal concert began during the late 17th century but did not become part of a performer's routine expectations until the 19th century.[64] According to music philosopher Christopher Small, the basic human need to create music became commodified during the Industrial Revolution. He saw concert halls as symbolic privileged spaces where the white public paid to participate in a ritual celebrating highly skilled performers, which society at that time limited to white men and the occasional artisan-class female, contributing to a Western cultural raced and classed distinction between professional and amateur status and a hidden curriculum[65] of deeply gendered spaces and roles.[66]

Musical skills vary among all musicians. When music is professionalized, the profession must define the requisite skills for performance or, in the case of music educators, the requisite skills for developing performers and/or leading ensembles. Amateurism's aims are broader. Based on his 15-year study in the late 20th century, sociologist Robert Stebbins describes amateurism as a type of "serious leisure" with two primary categories: devotee and participant.[67] He points out that, regardless of field, we all begin as novices. The devotee is dedicated and desires to pursue a professional level of understanding and technique of an instrument, including voice. Regelski believes that devotees start with their admiration of a

musical style and become what he calls "lay enthusiast."[68] For Stebbins, the participant amateur is more of a pick-up player whose engagement waxes and wanes for various reasons. Stebbins' study found that amateurs in various fields, from science to music, displayed the necessary perseverance, endurance, and personal effort to acquire specialized knowledge. These people achieved personal gains in self-development or social connections, demonstrated a unique ethos, and strongly identified with their chosen field.[69]

Literary scholar Wayne Booth's earlier (2002) definition of an active music amateur calls into play the emotional connection to creating music.[70] Booth explains that people who engage in amateur music do so not for "perfection…the real drive is the sheer love of the playing itself—not just the name but the playing of, with, through, in the music."[71] Personal desire and pursuit of active music-making as a necessary part of life connect Stebbins's, Regelski's, and Booth's definitions of amateurism, reflecting music-making's value to everyday life.[72] These definitions also reflect my journey as a musician, which has shown me that both professional and amateur music-making experiences are personally satisfying my musical hunger to create music within a supportive community.

Professional or Amateur

Amateur and professional musician roles are not completely independent of each other. They share publics and serve as publics to each other. Henry Drinker, a professional lawyer and respected pianist and composer, claims that amateur and professional status are not necessarily opposites because all musicians begin as amateurs and eventually return to amateurism after a successful career.[73] Regardless of status, most of us engage in music-making, as creator or listener, based on our love for and dedication to music and for the personal and social experiences it brings us.[74] Love of a music is connected to musical

elements such timbre, rhythm, and harmony; musical delivery, with and for whom it is made, as well as its social purpose. Music loves begin early in most peoples lives as a listener evolves into singer, performer, dancer, and composer through opportunity. These musical identies are what may or may not become professional practices. Eventually, the professionalism gives way to retirement and a potential return to musicking for personal love and fulfillment.

Music educator Wayne Bowman explains that "professions are defined in part by skills and bodies of knowledge that require sustained and highly specialized study."[75] A professional musician, according to this view, is a person who has expert technique in a specific musical style. This is not required of the amateur musician, who may be seen as a hobbyist whose skills are less refined than those of the professional.[76] Regelski's etymological analysis leads him to define amateur as "one who *first* admires and *thus* becomes a devotee—a follower or disciple—of an undertaking like musicking."[77] Professionals are often financially self-sustaining via their music-making. Amateurs, on the other hand, engage in music-making not necessarily for financial gain, as they often invest their own time and money, but because they enjoy the overall experience for its personal and social benefits.[78]

Taking into account the various definitions described above, I define a "professional musician" as someone who has achieved expert-level vocal or instrumental musical technique and who earns a living through composing, conducting, singing, playing, and/or teaching. I define an "amateur musician" as a person who engages in music through composing, conducting, performing, and/or teaching, primarily for the purpose of personal fulfillment, even if they receive pay for some of their musical activities. Tremendous irony,

the class of professional musicians is tiny compared to a school of music's annual graduation numbers, yet all the WECM education attention goes to professional education.

Everyone has the potential to become musical, as a singer, a player, and/or a listener.[79] An individual's formal and informal musical development will vary based on access to educational opportunities, resources (instruments, supplies, etc), encouragement, support, and personal connection to a musical style. American public schools' elementary curriculum encourages all individuals to participate in music-making. But barriers begin to emerge during the secondary school years as the music curriculum becomes deeply formalized, focusing primarily on WECM with the aim of developing virtuosic classical musicianship grounded in music knowledge and skills.[80] The expense of instruments and performance attire also becomes a limiting factor as students reach secondary school age. At the Academy, further limitations and exclusions emerge, beginning with the admission auditions required to enroll.

Grounded in WECM, the typical prescriptive undergraduate curriculum of music theory, music history, aural skills, and applied courses focuses on developing students' technical skills for professional practice.[81] Regelski argues that the

> traditional premise behind formal music education has therefore been the assumption that the classical music favored historically by the middle class is inherently good and superior to the popular musics of the underclasses. Despite its own social history, its value is mistaken to be intrinsic and altogether unrelated to social variables, conditions, or uses.[82]

The idea of "good" and "bad" music has contributed to the rise of professionalism and the cultivation of audiences who "appreciate" classical music.[83] The devaluing of popular and

folk music, which is usually African derived, is classicist and dismisses its musicians skills and cultural signifigance. Regelski claims that formal music education has created a "sociomusical cultural gap" that values "high" culture while dismissing the value of amateurism and the everyday music often associated with it.[84] He explains that the word "'musician' today implies a trained professional, while in earlier times and other cultures being a musician is an expected social role of every person."[85] The professionalization of musicianship has created an "either/or" divide between the concepts of "professional" and "amateur," with little acknowledgement that a person could be both professional and amateur. Such division has miseducated the Westerrn public that there is a distinction between those with and without musical talent which is not found in many other cultures. In 2011, Paul Simon exemplified the role of "professional as amateur" when his Oklahoma City concert was delayed due to technical difficulties. Simon and his warm-up band staged an impromptu jam session in the Civic Center lobby. No rehearsal, no song list; just the band and Simon performing music they enjoy. It should be noted that their professional associations aided their impromptu concert, as often seen by pop, jazz and Irish musicians who regularly play together and often draw upon commonly known repertoire of songs. When the technical difficulties were resolved, Simon and his performance ensemble took the stage and finished the night as professional musicians.

Musicianship status is more nuanced than the binary classification of amateur and professional articulates. Couldn't a person be a professional in one musical style and an amateur in another? Or a professional singer but an amateur guitar player? Considering the number of musical styles and roles, it seems unnecessary to conflate all aspects of a person's musicality (quality or state of being musical) and commitment into a single category.

Likewise, we might ask whether a person must create music to be called a musician, or whether certain kinds of listening also count as music-making. Too often, we fail to realize that a musician may simultaneously be an amateur and professional, even within a single musical style. A musician may also sing and play in the public and private spheres as both professional and amateur.

Amateur and professional musician statuses are bookends of a typology continuum based primarily on physical ability, performance-level skills, professional affiliations, and a public space. Musicianship status should be recognized as being complicated and dependent on the role a person is pursuing in music-making. For example, someone might be a professional-level violinist sitting concertmaster in a local professional orchestra, but at the same time be an amateur conductor. Musician classification also does not apply writ large to all musical genres. For example, I am publicly recognized as a professional musician because I earned a college degree in musical studies and teach clarinet. Yet, I see myself as a professional music educator who teaches clarinet and organizes wind ensembles who routinely plays as an amateur with professional expectations. The modern-day binary distinction between professional and amateur status also fails to recognize the role of the listener within each classification and fails to acknowledge that performers exist on a continuum of musical ability, interest, dedication, technical expertise and income dependency. Perhaps there are labels other than “amateur” and “professional” that would more accurately reflect a person’s multiple skills, roles, and reasons for participating. In the following sections, I will propose new ways of thinking about these labels.

Musicking

Small's concept of musicking informed my observations of amateur collegiate ensembles. "Musicking" is a verb coined by Christopher Small to describe the engagement of all involved in a musical performance. "To music is to take part, in any capacity, in a musical performance whether by performing, by listening, by rehearsing or practicing, by providing the material performance (what is called composition) or by dancing."[86] Small's musicking model redirects our focus from the end product of the concert hall (performance) to the process of creating and receiving musical expressions (practice). Small wanted people to understand music not as an object but rather as an action of doing and undergoing that becomes a unified social experience. This notion recalls a passage from John Dewey in *Art and Experience.*[87]

> An experience has pattern and structure, because it is not just doing and undergoing in alteration, but consists of them in relationship. To put one's hand in the fire that consumes it is not necessarily to have an experience. The action and its consequences must be joined in perception. This relationship is what gives meaning; to grasp it is the objective of all intelligence.[88]

Understanding musicking in terms of an experience, Small claims, is a social act that exists within all known cultures. The creation process forms, develops, and negotiates relationships in, with, and through music among those creating and listening.

The notion of musicking redefines music-making as a multisensory, multidimensional experience with simultaneous communication among all involved in a musical experience, including performers and audience members. This notion shifts our understanding of performance; it is no longer a channel of one-way communication from the engaged

performers to the passive listeners. Instead, everyone has the opportunity to engage in the liminal space that is musical creation. Small believed that relationships are at the heart of our human need to create music.[89] Musicking engages participants in whole-body, communal, and performance-based relational experiences where action unveils meaning(s) and cultural knowledge is exchanged, ranging from musical customs to gender expectations.[90] Viewing music as a medium for expressing individual and cultural meaning re-contextualizes music-making's purpose from a public aesthetic to a private personal functional experience. Musicking implies that no genre of music is intrinsically better than any other, though some social purposes are better or worse than others – which might make one genre better or worse than others.[91] Music's value, as understood through musicking, is no longer as a commodity, but rather as the individual and social experiences created through preparation and performance. Small explains that quality is determined by evaluating whether those participating are "doing the best they can with what they have" and feeling as if they are gaining from the musical experience.[92]

Small's theory of musicking also expands the concept of musicianship to include anyone, of any race, sex, ethnicity, gender, or ability, who willingly engages in the practice of music-making, regardless of their level of music education (informal or formal) or their musical skill. According to Small's definition, the term "musician" encompasses engaged listeners, which includes audience members as well as people with musical training and special roles, such as professional music critics, musicologists, and recording engineers, to name just a few.

Small's concept of musicking also raises questions about how musicking labels the composer, dancer, conductor, musicologist, music educator, music merchant, piano tuner,

and others who engage with music without necessarily playing or singing. Our commonly used definition of the term "musician" currently denotes only amateurs and professional performers. The role a person plays in music-making (teaching, playing, singing, listening), familiarity with music style, stylistic preferences of group members, and self-definition should be used to define an individual's various identities as a musician. Small refers to individuals who engage in musicking as "musickers," which music philosopher Lauren Richerme explains is an ontological description of what a person becomes through a musical experience that simultaneously engages her "cognition, embodiment, emotion and sociality"[93] as an interconnected "cognitive and embodied"[94] person. Musicking thus fosters self-awareness through music-making, musical learning, and musical being for individuals, as they may be singer, player, and listener in the new role of musicker.

Hunter, a music education senior who took part in my study, was drawn to percussion because he likes to move while playing. His musicking in the OU Steel Drum Band has lent itself to an even stronger link between mind and body than his other percussion experiences.

> *For me, I really enjoy expressing the music while I play…with steel drums, I'm making up dances as I'm learning the notes.*

As a percussionist, Hunter's professional-based practices already favor musicker experiences. What is different in the Steel Drum Band is steel pan music allows him to simultaneously connect mind and body in musical creation, whereas playing the marimba requires an initial cognitive approach to learning. Dancing engages musickers in kinesthetic learning about Steel Drum practice and embodied aesthetic experiences.

Musicking's Educational Value

Martin's theory of "education as encounter" may help explain how musicking can become a kind of artistic, aesthetic, and social learning through performance experience. "The theory of education as encounter represents education as an interaction between an individual and a culture in which both parties change."[95] What Small calls musicking is such an encounter. Martin's theory of education as encounter explains how musicking as a social encounter creates spaces that may foster what I call "amateur musicking" opportunities through the multidimensional relationships created in, with, and through music and among all involved. My term "amateur musicking" recalls amateur musician Booth's notion of amateuring as "the active, committed, disciplined (or '*discipled*'), enlivening, and loving pursuit" of music.[96] Amateur musicking practices signify that music-making is, and more importantly can be, a lifelong pursuit not bound to curricular offerings.[97] Applying education-as-encounter theory to my inquiry on undergraduate amateur musicking can help us understand how students develop musical and social knowledge (thoughts, actions, and behaviors) primarily for personal reasons, not professional aims.

Collegiate amateur musicking communities, whether elective curricular or co-curricular, consist of students who choose to pursue a personal musical interest. Each community is a "micromusic," using Mark Slobin's definition of smaller musical ensembles that represent a larger music culture.[98] The three amateur musicking communities that I studied at OU share a connection of African musical roots and thus a larger musical culture.[99] Gospel music is a Black oral tradition noted as early as the 17th century. Music was primary learned and sung a cappella accompanied by physical stomping and clapping. OU's Gospel Choir members are primary Black practicing an oral musical pedagogy that encourages

physical movements. Steel pan music evolved out of the Trinidad and Tobago use of discarded 55-gallon barrels in community celebrations in the early 20th century. OU's Steel Drum Band is a formalized version of original street music. Vocal jazz ensembles find their roots in higher education when Hal Malcolm founded *Genesis* in 1967 at Mt. Hood Community College in Oregon. Eight to 16 vocalists sing off charts a cappella, and at times with a varied rhythm section. OU's Singing Sooners Jazz Choir continues this institutional music tradition.

Education philosopher Susan Laird's metaphorical theory of "musical hunger" helps broaden our understanding of a felt human need to engage in amateur musicking for individual personal fulfillment rather than for social relationships or professional achievement. In, with, and through music, individuals develop a

> particular set of capacities for learning to love, survive, and thrive in the face of difficulties; as a learner's responsibility (practice, practice, practice) or as an artful means of claiming responsibility (voice); as a non-human object of love, as a source of self-respect, and a means of expressing love for others; as a means of spiritual survival and an expression of thriving; or even as a trouble (frustration, performance anxiety).[100]

As I point out with co-author Laird in "Nourishing the Musically Hungry," "The kind and intensity of musical hunger varies among individuals. Undergraduates may hunger to hear, listen to, make, or dance with music. Musical malnourishment is also possible should a student's musical hunger be under-fed, force-fed, or over-fed by an inability to access desired musicking arenas as a singer, player or listener."[101] Collegiate amateur musicking communities can potentially nourish undergraduates' various musical hungers through

playing, singing, or listening and can socially connect them to each other and to their college or university. By focusing on educative interactions that occur through musicking, elective-curricular and co-curricular music communities elevate communal music-making above individual virtuosity. My inquiry's narrative field research allowed me to see, hear, and feel, as primarily an observer (and, in the case of Gospel Choir, as a participant on one memorable occasion), how amateur musicking develops students into musickers who nourish their musical hungers for personal self-fulfillment while learning to be a part of a supportive and encouraging community.[102]

Engendering Amateur Musicking

People around the world create and use music for formal and informal reasons to express their varied lived experiences.[103] Music-making can be both individual and communal in construction and enjoyed through live performance as well as recordings. Music is taught in various Western social institutions, including families, schools, religious institutions, and peer groups, in ways that often reflect cultural values.[104] Each social institution determines its respective musical tradition, and each tradition is elevated or marginalized in its society based on the social standing and location of its social institution. Musical traditions are thus born of culture and shaped by social class standing and culturally assigned gendered roles.

Lucy Green's (1997) historical and philosophical analysis of how the interactions between music and femininity are "constructed through practice and through symbolic experience" provides us a better understanding of their relationship in the context of Western amateur and professional music making and learning.[105] Music is not inherently sexed or gendered. Green explains patriarchy's exertion of economic, physical, and discursive power

led to "men and women not only fulfilling practical gender roles such as the type of work that they do, but alongside this, they construct and negotiate sets of gendered characteristics."[106] Through public performance, particularly solo performance, Green explains that the musician becomes sexed and their musical practices become gendered. As a singer, the female musician is immediately "betrayed" by her voice range, which signals her sex and ultimately imposes socially constructed visions of femininity upon her and her musical practice. Green further explains that such public performance "puts body and voice on public display" while simultaneously portraying a maternal image of woman singing to a child.[107] Female instrumentalists are also feminized through performance, but to a lesser degree than singers. They once were relegated to instruments with "demure" seating arrangements, such as the piano or plucked-string instrument, that also allowed them to accompany themselves and others in singing or leading children in lullabies, primarily as a craft for domestic entertainment. Female musicianship thus became primarily associated with musical amateurism, which diminished the value of amateur musicking and its educative worth, keeping it confined within the private sphere of home. Green helps us understand the historical foundations of amateur musicking as a hidden curriculum.

The three OU amateur musicking communities observed for this study form a hidden curriculum that is coeducational with rehearsal spaces within OU's Catlett Music Center that visually represent their respective music's social class. The Jazz Choir meets in the choir room in the SofM's primary rehearsal hallway. The Steel Drum Band rehearses in the percussion studio. And the Gospel Choir meets in the SofM building in a basement classroom with an upright piano and classroom chairs. The two SofM ensembles' spaces are designated for ensemble rehearsal, featuring stands, specialized seating, acoustic panels, and

instruments, demonstrating these groups' value to the SofM. The Gospel Choir's rehearsal space, on the other hand, is in a windowless basement classroom where music theory or history might be taught, with only the bare minimum of necessary furnishings—an overused upright piano, a music stand, and technology for streaming music, reflecting this group's "hidden" status within the Academy's professional curriculum.

European aristocracies bankrolled early WECM musicians to provide music for purposes ranging from everyday enjoyment to ceremonial events. Nancy Reich's historical research about 19th century WECM female musicians and class explains that together, the aristocratic class, the elite professional class, and the artisan class cultivated the WECM style and determined its canon. These patronage practices privileged white men as well as a very few professional white female musicians belonging to the artisan class[108] and what Reich terms the "nonprofessional class" female musicians connected to musical family lineages.[109] WECM remains dominant in American public schools and colleges today and continues to privilege the white male experience. The WECM canon frames students' musical learning experiences from elementary into secondary school, sometimes with occasional exposure to other musical styles such as Broadway, jazz, or perhaps a style representing the school's cultural heritage, such as stomp, mariachi, or Indian flute. Many post-secondary music programs further narrow students' musical development with audition-based degree options focused on cultivating virtuosic WECM musicianship through deeper study in theoretical, historical, and applied practice: vocal, instrumental, or composition.[110]

Late 20th-century ethnographical works by piano professor and ethnomusicologist Henry Kingsbury and ethnomusicologist Bruno Nettl outline the exclusionary social structure

of 20th-century music conservatories and schools that prioritize WECM-based professional music training.[111] Kingsbury concludes "music [serves as] a cultural integument of social action" that protects against change and perpetuates a privileged system based in WECM.[112] Such a narrow pedagogical focus privileges WECM over other genres, implying a higher social value, and defines music-making as a formal performance practice, not as an activity that any student might engage in or study for cultural understanding and expression of social identity.

Collegiate general education music courses were developed by music educators to refine students' listening appreciation skills in efforts to cultivate future classical audiences.[113] Today's general music education credit courses continue these efforts by focusing on the WECM canon dominated by white male composers, including only a few female composers and token amounts of jazz and popular music.[114] Such courses are often titled "Music Appreciation" or "Understanding Music," even though the content primarily comes from the WECM tradition. Further, these courses are primarily taught by WECM trained instrutors, not ethnomusicologists. This misshapes students' views about world music and implies that WECM should be valued above all other styles. Courses on non-WECM styles, on the other hand, typically are denoted as such; for instance, "Modern Rock," "Native American Music," and "Music in Film" are common offerings, and nothing within these titles suggests "appreciation" or "understanding." Instead, they emphasize musics' cultural values, meaning and understanding. In fact, at OU, WECM and non-WECM courses for non-majors (MUNM) count respectively as a fine art credit and non-western culture course credit. This illustrates the privileging of WECM above other musical types and disciplinary methodologies; WECM is presented as a refined aesthetic for study, detached

from students' everyday cultures.[115] Classical music thus becomes an elevated object of study, one that we should appreciate for its beauty, neglecting any daily functional or social value it may have once provided. Over the last decade, OU has developed and implemented a required four-course musicology sequence for all music major taught by full-time tenture-track faculty members.

Covert and Deep Gender: Korsmeyer

Such reverence for WECM begins with the Academy's curricular distinction between WECM and all other cultural diverse musical traditions. At OU, performance, teaching, and musical arts undergraduate degrees share a core curriculum grounded in theoretical, historical, and applied WECM. The privileging of WECM is not only elitist, but it is also an example of Green's argument of patriarchal control, cultural racism and White cultural supremacy. It designates a white European (and mainly male) cultural tradition as the pinnacle of humans' musical achievement, relegating other practices to the catch-all "non-Western" category. Perhaps less obviously, WECM's dominance in the music curriculum is what aesthetic philosopher Carolyn Korsmeyer calls "covert gender."[116]

> The relevance of gender in theories is obvious when one considers concepts of femininity and masculinity as they directly pertain to the lives (upbringing, social position, education) of men and women… Less noticeable, more covert gender is present in theories that are related to the ideas of masculinity and femininity but presented in less direct terms. As we shall see, concepts such as beauty, taste, and genius possess this dimension.[117]

Centering primarily on works composed and performed by men, the WECM-based curriculum covertly signifies musical genius as a male attribute. Musical beauty and taste thus become associated with "refined" intellectual appreciation, not everyday utility.

Korsmeyer argues in *Gender and Aesthetics* (2004) that the 18th century Western Enlightenment divided knowledge and emotions into male and female domains, labeling rationality as a male agency of mind while tying female sensibilities to unreliable emotions of the body.[118] Rationality places higher value on white male symbolic associations. This dualistic classification led to the widespread belief that "the arts" can be divided into "the fine arts," created for aesthetic pleasure of the eyes and ears, and "craft arts," designed for specific purposes and functions associated with everyday living.[119] Music, like all other arts, can be both fine art and craft art, but because female musicians received limited formal training and public concert opportunities, Korsmeyer notes that their potential genius[120] was never fully developed or observed, leading to the mislabeling of exceptional talent as an attribute possessed primarily by white males that we now understand as skill cultivated through privileged access. Public professional performers thus were almost exclusively white men. Some exceptional professional white women musicians of the artisan-musician class, like Clara Wiech Schumann (1819-1896), had to work to support their families, but most women of white aristocratic families, such as Fanny Mendelssohn (1805-1847), became amateur entertainment artists singing and playing at home, even if they were sufficiently virtuosic to be public performers.[121] Schumann's working-class status allowed her to participate in public concerts as a professional musician. Yet she was often paid less than men or not at all. Schumann, the first concert pianist to play from memory, once received flowers as payment for a public performance given on the same program with her husband,

Robert Schumann, in Dusseldorf.[122] Her class status as an artisan-musician allowed her to explore and play her developed musical genius publicly, whereas Fanny's elite father prohibited opportunities beyond home. Schumann's and Mendelssohn's musical lives illustrate the sexist and classist practices of WECM particularly after 1800.

The Enlightenment's politics of performance also covertly divided the sexes. Public performance became associated with a masculine aesthetic of fine art and genius performed primarily by white male virtuosi, which by implication defined private singing and piano playing as a feminine function to make the home hospitable and pleasing. Out of this division between the public and private spheres arose the notions of "professional" and "amateur." As Korsmeyer explains, covert gender has framed our beliefs and attitudes towards the arts and its various artisans particularly since the 19th century.

> At the deepest level of gender significance lie entire conceptual frameworks that are founded on presumptions whose connection with gendered ways of thinking is by no means immediately evident. Here gender resonance is slant and opaque, and explicit references to masculinity and femininity are likely to be altogether absent.[123]

Professional and amateur musicianship statuses are not overtly tied to gender. Yet a deep-gender aesthetic exists that developed covertly through public and private performance practices, elevating professional musicianship and dismissing the value of amateur musicianship practices into a hidden curriculum within the private sphere.

"Feminine" and "Masculine" Music: Jorgensen

Music educator and philosopher Estelle Jorgensen makes an argument similar to Korsmeyer's, explaining that today "women are often relegated to informal music making, restricted to the playing and singing of certain music or musical instruments or to amateur

rather than professional music and excluded from positions of leadership and authority or from particular musical events" based on their sex.[124] The OU Pride is an example of these historically deep-WMasculine practices. Like most college marching bands, The Pride's roots go back to military band traditions and community town bands. Established in 1904 with all male musicians, The Pride did not explicitly exclude women, but its composition reflected the gendered instrumental practices of that time, which emphasized singing and piano playing for women. The Pride enrollment included increasing numbers of women by the mid-20th century. Yet not until 2017 was a woman, Julie Siberts, selected to lead The Pride as drum major. Considered an outstanding trumpeter, Siberts plays an instrument traditionally associated with men. This is an example of how deep gender[125] has long manifested itself in performance opportunities through the socially acceptable roles and venues for male and female musicians. Siberts, of course, is just one person, so we must be cautious about drawing conclusions from her situation. But her talent and selection as drum major serve an example that musical aptitude is not inherently tied to one's sex.[126] However, she may have benefited from her instrument's traditional association with men.[127] Thus, we are left to wonder if society is starting to see women as musically equal to men as musicians, conductors, and leaders; or "equal" in cases where women's identities are constructed as acceptable by the masculine socialization from the instrument.

Jorgensen helps us understand that the historical deep-gendering of arts that Korsmeyer describes what she has designated "feminine" and "masculine" musical perspectives,[128] which have their own characteristic epistemologies, ontologies, and axiologies.

> In the feminine view, art is a part of life, whereas in the masculine view, art is a discrete entity apart from life. The feminine approach to art is holistic, contextual, and thereby unified, whereas the masculine approach is logocentric, decontextualized, and therefore alienating.

But, what does Jorgensen mean by "a part of life"? I am assuming it does not mean typical work places, especially "masculine workplaces" such as the battlefield, the stock exchange, or city hall. Instead, because of the language Jorgensen uses "holistic," "contextual," and "unified," she appears to be referring to the arts within one's everyday folk existence based on her definitions of how feminine and masculine views' oppositional connection of art as a "part" or "apart from life," respectively. In a masculine view, the singer, player and listener have intrinsically separate roles, whereas in a feminine view, the music maker and the music listener together create a shared experience. Both views can be expressed in educational encounters, even encounters that are open to both sexes and all ages, genders, ethnicities, religious beliefs, sexual orientations, and identities. Masculine-view encounters receive music as an object, whereas feminine-view encounters engage people in expressing themselves and connecting with others. Obviously, we need to understand better what Jorgensen means by "a part of life" so that we can contextualize what this specifically means about students' campus learning spaces in the lab, ROTC, student government, food court, a volleyball game, etc. For my hidden curriculum inquiry's purpose, I will study various campus musical encounters students may experience beyond the course requirements for their major.

Jorgensen's explanation of "masculine" and "feminine" views affirms Korsmeyer's historical analysis of deep-gendered thinking, which posits that the arts are not inherently

sexed or gendered, but have fallen victim to the covert gendering of rationality. But Korsmeyer historicizes Western society's role in covertly gendering all arts as they have developed predominantly masculine public and feminine private spheres. For example, the feminine private sphere's artistic endeavors in the 1800s focused on practical crafts for domestic use, which required their approach to be grounded in everyday life and profoundly contextual, as Jorgensen observes of music. OU's co-ed[129] registered student group Music is Medicine is a present-day example. Open to all students, regardless of music-making background or experience, participants work with children who are hospitalized long-term to co-create a musical work about their ongoing medical journeys. Their compositions become a form of storytelling that uses music to shed light on the everyday lived experiences as a patient. Music is Medicine's artistic focus counters the predominantly masculine public sphere's promotion of formal art creation by geniuses for aesthetic pleasure. Jorgensen theorizes,

> Feminine organization of art is universalistic, informal, communal, cooperative, and egalitarian, whereas masculine artistic organizations are elitist, formal, individual, competitive, and hierarchical; feminine art is corporately shared, whereas masculine art is hoarded as a source of power. Feminine art is subjectively evaluated, whereas masculine art is objectively evaluated.[130]

Jorgensen's theorizing helps us understand how gendered perspectives about music historically developed through the public and private spheres. Today, this distinction is not as stark; it is often subtler and more nuanced. Yet WECM's public and private music-making spheres continue to influence how artists' music-making purposes are often socially viewed, organized, and evaluated.

Korsmeyer explains that performance in the masculine public sphere elevates artists to professional status, which positions them to influence "arts canons that furnish paradigms of art" thought worthy of study and reproduction.[131] The Academy's mostly white male music curriculum and WECM performance practices reflect such influences. Korsmeyer's concept of deep gender should also be expanded to accommodate the subtleties, nuances, and complexities that such gendered-binary-philosophical views regarding musical customs and purposes risks glossing over in our 21st century expanded understanding of gender as "intersectional" with race and class, etc.[132] The co-ed music groups studied for this inquiry present varied examples of gender-fluidity in rehearsal and music-making from the way they rehearse to the incorporation of movement as seen by female base drummers to any voice offering direction.

Jorgensen's gender-binary perspectives also help connect professional practice with the masculine sphere's value of rationality and amateur practice with the feminine sphere's emotional engagement: "the feminine perspective of art is feelingful, including emotion and corporeality, in contrast to the masculine perspective, which is intellectual."[133] A person's emotional life occurs through encounters that may enact any or all of the human senses, within and outside formal institutions, with and without others. A military march may express just as much emotion as a mother's lullaby; different emotions, to be sure, but felt equally strongly. Korsmeyer grounds her philosophical concept of deep gender in a history of human senses. In Western philosophy, coming to know the world has meant developing intellect and reason through what we see and hear. This has elevated these two senses over taste, touch, and smell, metaphorically dividing mind from the body. This division has perpetuated an aesthetic of the mind associated with masculine rationality and a separate

aesthetic of the body associated with feminine emotionality. The pedagogical practices within the Academy's music curriculum reflect a masculine rational aesthetic; indeed, the repertoire primarily represents the experiences of middle-class Euro-centric white men. Thus, students' musical learning focuses on theoretical understanding of musical form and technical instrumental precision for virtuosic aims. Such foci promote a "cult of the individual"[134] musician and composer not communal music-making practices. My undergraduate end-of-semester jury experiences illustrate a masculine perspective as the repertoire consists mainly of works by male composers. Through my music studies, I absorbed music theory's focus on musical form and music history's emphasis of mainly white male exemplars such as Bach, Beethoven and Brahms. I therefore developed an intellectual understanding of WECM's evolution and music-making practices while being taught that the pursuit of formal music studies was intended to be for professional, not personal, aims.

Devaluing of Amateurism

Music curriculum within the Academy operates within Jorgensen's "masculine" view of music insofar as its primary focus is to cultivate the individual artist for professional, competitive Western classical musicianship.[135] These feminine and masculine associations give rise to masculinized forms being more valued while feminized forms are devalued. This gendered system of musical values within the Academy is what philosopher Jane Roland Martin would label a hidden curriculum.[136] Potentially but not openly acknowledged to learners, it may or may not be intended, but nonetheless a gendered system of musical values is taught. This raises questions and concerns regarding what should be done about it. This focus perpetuates a hidden curriculum of deep gendering in its promotion of music-making

as a professional practice, not as a home practice for everyday musicianship. Such curricular aims reflect what Martin calls the productive processes of society that are associated with the male public sphere of work, competition, and intellect.[137] The Academy's privileging of WECM for professional practice exemplifies her concept of society's productive processes, as it focuses on educating the mind for work, not the person for everyday living or the student for liberal arts intellectual development.[138] Thus, music education reinforces society's larger devaluing of processes that teach virtues such as "caring and compassion, sympathy and nature, generosity and cooperation."[139] Such virtues are seen as "women's work" and are tied to emotions, making them seem inconsequential to developing the educated mind for professional practice. These feminine virtues however, are observed in collegiate amateur musicking ensembles. The Academy promotes the masculine productive processes through large ensembles (orchestra, choir, wind ensemble, and jazz bands) that are modeled on professional organizations. Only in smaller ensembles does the Academy acknowledge music-making that focuses on everyday or cultural musical practices.

All musicians I interviewed cited personal interest in a musical genre not represented in the standard degree-required music course offerings. My inquiry shows that undergraduates who participate in elective collegiate amateur musicking communities nourish one another's music-making through their play. Their play exemplifies the definition of musicking, whose key practical feature is Deweyan relational experience of "doing and undergoing."[140] Thus, the three amateur musicking collegiate communities are examples of what Regelski might call functional learning spaces as they "provide certain musical benefits to society; contributions that meet the musical 'needs' society deems to be important."[141] OU's three amateur musicking communities respond to students' musical hungers while

expanding campus' accessible musicalities. Each ensemble's playful pedagogy allows students to engage in self-selected musics (gospel, jazz, and steel drum) through humane encounters that foster musical learning as well as mutual respect and collaboration. The stories students exchange through amateur musicking communities can, and often do, change their musical, personal, social, and cultural knowing, being, and value for a common good.

Philosopher Susanne Langer argues that music's social function is driven by an innate human desire to express our feelings and emotions. She theorizes that, through interactions with art, people may learn to define and explain feelings to themselves and among each other in what she calls an "education of feelings."[142] Small agrees that music education should be about learning to express emotions, not developing virtuosos.[143] How seriously does the Academy take Langer's philosophical understanding of music as a symbol of feeling?[144] Langer argued that all arts give form to humans' inner emotions through the "practice of creating perceptible forms expressive of human feeling."[145] Applying Langer's view to Martin's gendered societal-processes and to Jorgensen's gendered-binary views of music offers one possible explanation for how teaching of the arts, specifically music, can become deeply gendered miseducation of emotional life. Intellect and emotions are complex; emotions are not solely feminine, nor is intellect solely masculine, although society's gender roles often view them this way. On account of this kind of complexity, and wary of shallow gender-labeling wrongly interpreted as literal, I in an abbreviated way that invites interpretive scrutiny. I refer to these notions henceforth as the "deep-CF" (culturally feminine) and "deep-WM" (White masculine), to signify the way in which Korsmeyer's concept of deep gender complicates Jorgenson's theory of feminine and masculine views. I do not mean to imply that gender is the only complicating factor; undoubtedly, this inquiry's

conceptual premise of deep gender must be mediated by "deep" intersecting social classifications such as race, age, trans- or cisgender status, class and others that Collins and Bilge explain as the concept of intersectionality.

> Intersectionality is a way of understanding and analyzing the complexity in the world, in people, and in human experiences. The events and condition of social and political life and the self can seldom be understood as shaped by one factor. They are generally shaped by many factors in diverse and mutually influencing ways. When it come to social inequality, people's lives and the organization of power in a given society are better understood as being shaped not by a single axis of social division, be it race or gender or class, but by many axes that work together and influence each other.[146]

Collins and Bilge provide a framework in which to interpret lived experience as a socially constructed and bound practice to which music is but one daily cultural practice. The next step for the philosophers of arts and aesthetics and music education is an expand their critique of gender with awareness of its intersectionality with different cultural contexts and identities.

Thus, we can recognize the Academy's preferential teaching of WECM and its influential social position as a deep-WM practice that, according to Jorgensen, "potentially subverts, marginalizes, represses, and even destroys the common music of ordinary people and devalues it in, or excludes it from, general education."[147] Education's current deep-WM cultural prioritizing of WECM devalues everyday music, including blues, jazz, and country. It also miseducates by suggesting that lifelong music-making should be pursued only by virtuosic professionals.[148] Perhaps this explains, in part, why I put away my clarinet after my

senior recital, swearing I would never again play. But everyday music arguably is more significant than WECM in most people's lives, and it is worthy of educational inquiry. Everyday music was the basis of Lucy Green's[149] sociological study of English garage band musicians and Joshua Duchan's[150] research on a cappella singers, as well as my research on amateur collegiate musicians at OU. Even though the musicians studied by Green, Duchan, and me are not predominantly women, I call their music-making deep-CF because their focus is not on developing technical virtuosity for the sake of performance but on fostering personal meaningful connections with music and with others through music making practices grounded in society's everyday reproductive processes.

Performance, especially formal public playing and singing, is the chief activity of the deep-WM, whereas play and participation are the chief activities of the deep-CF. College amateur musicking practices are examples of what Langer might call an "education of feelings," regardless of whether the feelings are deep-WM or deep-CF, but the kind and quality of the feelings may reflect deep gender. As applied to music, Langer theorizes that art's function is to "objectify feeling so we can contemplate and understand it," as individuals may shed light on why music is a communal activity.[151] This is true of the deep-WM as well as the deep-CF. The kind and quality of these feelings may still be as Jorgensen describes. Militaristic and nationalistic feelings and emotions tend to give expression to the deep-WM, whereas love and community tend to engage the deep-CF. According to Dewey, "emotions are attached to events and objects,"[152] and this kind of inner artistic experience is what Langer believed should be the basis for all arts training.[153] Langer asks arts educators to recognize art as a powerful method for expression about felt human emotions. Korsmeyer critiques Langer's view as being elitist because it implies that all art is "fine art." Therefore, I

am choosing to use Langer's vision to incorporate all arts, both fine and craft. Deep-gendered views of music-making, as reflected in the Academy's current deep-WM curriculum, may limit our understanding of the range of emotions music expresses as well as reinforce a hidden curriculum through musical learning for productive societal processes, not reproductive practices that connect individuals to their own emotional experiences. This may disembody musical learning for many students.[154] Kennedy, the Steel Drum Band member, cellist, and music education major whom I interviewed for this inquiry, explained that participating in OU's orchestra is a "forced" curricular requirement, whereas her elective enrollment in the Steel Drum Band is "totally fun," something she "get[s] to do" for fun and relaxation.

Langer explains that "all knowledge goes back to experience; we cannot know anything that bears no relation to our experiences."[155] The emotional expression evoked through amateur musical performance allows knowers and learners, who may be either singers, players or listeners, to share their lived experiences as a form of storytelling that brings people together.[156] My research reflects these co-educational deep-CM music-making practices reflected in three musicalities historically associated with various Black societies, both domestic and international: jazz, gospel, and steel pan drumming. OU's Jazz Choir, Gospel Choir, and Steel Drum Band are co-ed ensembles organized to provide music-making opportunities beyond WECM curricular offerings. Each ensemble engages students in amateur musicking as a deep-CF hidden curriculum grounded in African aesthetics.[157] Beyond the Academy, all three of these musicalities are represented in both professional and amateur practice.

I elected to focus my research on established SofM ensembles and registered student groups. This is not meant to dismiss the abundant amateur musicking opportunities available for students through cultural student groups, classroom projects, and even residence hall pianos. However, I chose to focus on SofM ensembles and registered student groups because they shared many qualities: they have mixed-sex membership, a designated conductor, and a non-WECM repertoire. The Jazz Choir and Steel Drum Band are elective courses that require an audition, so deep-WM expectations are placed on their respective operational practices, which include ticketed public concerts. By contrast, the Gospel Choir allows for open participation with no required musical background. All three ensembles engage in deep-CF rehearsal practices through fostering "nurturance and connection" among their members and their chosen musical style.[158] Each is an opportunity for men and women to play their instruments and sing together for personal aims.

Martin's 1994 call to redesign the Academy's educational landscape through a liberal education aimed at developing the whole person is far from being achieved. [159] Yet even as our deeply gendered education system continues to separate productive and reproductive social practices through curricular offerings and content, my research on co-ed collegiate amateur music ensembles provides hope in its examples of integrated, embodied, rational and emotional learning communities. This has led me to consider what kinds of musicking might blur the boundaries of a deep-gendered arts perspective, beyond Jorgensen's "masculine" and "feminine" hidden curriculum of music.[160] Specifically, how might Korsmeyer's deep gender and Jorgensen's musical corollary of "masculine" and "feminine" views fail to account for intersectional differences that arise from gendered individuals' race, ethnicity, religion, class, sexuality, and culture?

Musicking is centered in the feminized reproductive societal processes that utilize arts as ways for individuals to express inner emotions gathered through all five senses of their lived experiences for personal fulfillment. As Jorgensen has suggested, today's "centers of advanced learning"[161] are ideal institutions for transforming music education practices at all levels from a dominant-class, "masculine" value system to a more "feminine" approach. I do not advocate dismantling today's WECM curriculum; rather, I suggest that, as educators, we reflect on curricular music's narrow aims and hidden curriculum of race, class, and deep gender while exploring ways to broaden musical genres, open access for greater student participation, and extend musicking opportunities beyond the concert hall. Humans universally feel the need to create music for everyday living, but higher education perpetuates a deep-WM view of the music curriculum. Given this situation, I theorize that the reproductive "feminine" egalitarian and collaborative approaches of collegiate amateur music communities may provide insight into how to recognize and engage people in music that matters to their everyday living through amateur music-making, utilizing art for developing a well-lived life and meaningful relationships with self, others, and music. Amatuer musicking is social learning that supports divers students overall wellness.

Deep-WM Music Curriculum: Collegiate Musical Studies

Music was a late arrival to the formal curriculum in American higher education, even though the liberal arts curriculum of American colonial colleges was grounded in medieval European universities' quadrivium[162] pedagogy.[163] Harvard's first music instruction is listed in its 1856 course catalogue, but formal credit was not offered until 1864, when Harvard appointed John Knowles Paine, the first[164] organist and choirmaster employed in American higher education.[165] The 19th century convergence of an emerging research university model,

German classical musicians fleeing persecution, and financially unsustainable conservatories pushed WECM studies into higher education curriculum.

Music historian Timothy Hays' (1999) dissertation about the cultural history of music in American higher education connects several different elements that converged in the mid-19th century to push WECM studies into the U.S. higher education curriculum. As mentioned earlier, the German research university model began to take hold in the United States following the Civil War. Furthermore, a large number of German classical musicians began flocking to the United States in 1848 to flee persecution from rising political upheavals. Conversely, many American-born WECM musicians traveled to Germany for studies at the Leipzig conservatory. In addition, many U.S. conservatories experienced financial difficulties as private organizations, often folding within a couple years of establishment. Due to these factors, the first two music programs in U.S. higher education were established in the 1860s: Oberlin Conservatory of Music (1865) and the New England Conservatory (1867).[166] Early east coast universities[167] based their formal music studies on German music education standards that included courses in composition, theory, and history.[168] These courses were based on a canon of 19th-century music literature, which Hays claims established the "historical consciousness of performance music as a Western tradition" and entrenched Germany's dominance in defining Western classical music studies within a deep-WM view of performance-based musicianship.[169]

Several women's colleges, including Vassar, Smith, and Mt. Holyoke, established music departments in the late 1880s.[170] Their music programs grew out of already existing conservatories with a utilitarian focus on developing women's music skills for ornamental rather than professional value.[171] This is another form of the deep-WM view of developing

women's femininity for domestic pursuits of entertainment of children's education.[172] Women's colleges, as well as OU, provide clear examples of musical education being used to ready women for marriage rather than professional opportunities. They perpetuated a long history of girls' education for the cultivation of beauty through domestic arts such as textiles, culinary arts, and music. At around the same time, male-only institutions began to appoint prominent musicians to lead their newly established colleges: Horatio Parker at Yale (1894), Leo Rich Lewis at Tufts (1895), and Edward MacDowell at Columbia (1896).[173] In each case, the appointment established a music department and legitimized the music discipline as intellectually worthy of admission into the larger Academy.

In 1906, the Music Teachers National Association (MTNA) focused on music studies for all students at its 28th annual meeting, held at Oberlin College. The conference proceedings show a variety of developing curriculum philosophies for the non-performer.[174] Professor Abram Ray Tyler of Beloit College in Wisconsin believed that development of the eye and ear should be at the center of the music curriculum.[175] Focusing on music as literature, Tyler believed that score study was crucial to develop students into efficient readers with strong "musical ethics," enabling them to be engaged audience members who supported professional musicians. [176] Professor Hamilton MacDougall of Wellesley College believed that the practices of sight-singing and dictation are the core of all musical studies, as they help in "cultivating the taste and knowledge of the amateur as . . . in literature."[177] MacDougall is speaking to a WECM aesthetic grounded learned through a deep-WM pedagogy.

After the Civil War, a "musical class consciousness" emerged in America.[178] WECM

was seen by influential arts patrons and music leaders as an "ethical force which had the potential to refine and improve individuals and elevate a given community."[179] State universities began to see themselves as agents in developing a cultured society at a time when American society longed to be identified with so-called "European" virtues and class. By 1915, most U.S. higher education institutions included music as part of formal curriculum.[180] Music educators argued that musical education fosters character development for a "cultured society"[181] based on White-male social class ideals, develops an educated audience,[182] and builds a musical culture wherein people actively engage in music-making.[183] Housewright explains that at the turn of the 20th century the "university became the chief symbol of the states' cultural aspirations and the logical place to develop comprehensive schools of music that combined the functions of both the conservatory and the university."[184] Founded in 1890, OU included fine arts studies from its inception, hiring Grace A. King as the first music faculty member in 1896.[185] Within fifteen years, seven musical ensembles were established: Mandolin Chorus, The Glee Club, The University Appollo Choral Club, Mandolin Orchestra, Ladies Quartet, and Productions.[186] By the turn of the 20th century, audience cultivation for WECM was another argument from K-16 music educators for including a music curriculum in educational settings ranging from grammar school through college.[187]

Many United States colleges and schools of music were established between 1920 and 1935.[188] Postwar return of military musicians influenced and likely led to the rise of K-16 instrumental band programs.[189] The early 20th century saw the development of a clear division between the professional and appreciation aims of collegiate musical studies.[190] Both were to support a deep-WM view of WECM culture. In turn, institutional support and space

for amateur musicianship began to shrink as resources shifted from amateurism to professional development of classical musicians.[191] This led to a movement to teach music appreciation to non-music majors in schools and created a gap between music education's aesthetic and paraxial aims.[192] By the 1960s, the higher education music curriculum promoted a deep-WMasculine WECM perspective focused on audience development through education about musical subjects (harmony, analysis, history) and professionalization, creating bureaucratic red tape dictating when, where, and how a student can formally participate in music making.[193]

Music professor Warner Imig explains that "higher educational institutions organized two kinds of music education structures: departments of music in liberal arts colleges and schools or conservatories of music coordinated with them but serving intending musicians."[194] Today, most colleges and universities have active choral and instrumental programs under the direction of professional WECM instructors. Hays categorized U.S. higher education institutions' musical studies programs at the end of the 20th century into three distinct units: schools of music, music departments, and music conservatories.

> Speaking generally, the school of music tends to be more independent in operation and looks more like a music conservatory than the music department, which is usually a substructure under divisional configurations like Fine Arts, Performing Arts, or the Humanities. Couple these two designations (music department and school of music) with a third institutional designation—the music conservatory.[195]

Hays argues that while each type of musical unit has a different focus, all three fall within a positivist paradigm that reflects WECM's deep-WM performance practices. Because the three units' foundations are so similar, Hay uses a single comprehensive term—the Music

Academy—to collectively analyze their existence.[196]

Throughout the 20th century, the American music curriculum at all levels of education began to focus on creating a WECM connoisseurship among students while cultivating future audiences.[197] Faulkner argues that, by the mid-20th century, higher education had three types of music students.

> …. **first**, those who do not major in the subject and who therefore presumably have no plans to become professional musicians in any capacity; **second**, those who do major in music with at least tentative plans to become performers or teachers of performers; and **third**, the majors definitely or provisionally looking forward to careers as composers and/or musicologists or teachers of musical theory or science."[198]

It is noteworthy that Faulkner fails to mention the amateur musician among the types of music students. This is an example of what Regelski calls a "lack of respect" afforded to musical amateurism.[199]

Today's music curriculum is still framed by the narrow 19th-century, WECM-based model, which represents a deep-WM perspective.[200] The College Music Society's 2016 publication *Transforming Music Education from Its Foundations* challenges the relevance of a WECM curriculum grounded in the 19th century. Authors Edward Sarath, David Myers, and Patricia Campbell argue for expanding the curriculum to include creativity processes, such as improvisation and composition; diversify music genres offerings and requirements beyond WECM; and integrating existing course curriculums.[201] The *Manifesto* raises additional questions for consideration regarding the musical desires of collegians. For instance, what musicalities most pique their engagement? When and where do students

participate in music-making? What relationships do they develop with music and with others? How do undergraduates want music to fit into their overall life plans? The Academy's focus on a singular musicality continues to leave most college students seeking artistic expression in other ways – many through extracurricular opportunities, whether singing, playing and listening."[202] Musical practices within The Academy continue to reflect deeply gendered music-making opportunities between the deep-WM formal WECM curriculum and deep-CF elective-curricular and co-curricular ensembles.

Deep-CF Music Curriculum: Amateur Musicking Communities

Collegians have long engaged in deep-CF musical practices for personal fulfillment. Collegiate amateur music-making is noted as early as the 15th century at Oxford University, where student "goliards" (young monk activists) wrote songs with lute accompaniment music to mock the church.[203] England's Tudor Dynasty supported the arts, particularly music, which was promoted through song schools and grammar schools.[204] Maurice Faulkner's historical analysis of co-curricular college music-making within European and U.S. Universities identified three categories.

> Music outside the curriculum has been a characteristic of colleges and universities from the earliest years of the medieval university. Omitting the ever-present music of church and chapel services, extracurricular music may be categorized as of three types: the informal music of individuals and of groups of familiars, the public performances of visiting musicians, and the activities of formally organized musical groups among students and faculty members.[205]

My inquiry focuses on the third type, "formally organized musical groups" founded and directed by students and faculty. There are also many examples of informal music ensembles

and groups on the OU campus, but they are not part of my study because none of them was able to participate in my research during my data-gathering period.

United States collegians modeled their early music groups on community singing schools,[206] which were often religious in focus and whose aim was to develop members' vocal skills under the direction of a trained music professional.[207] These mixed-sex intergenerational amateur music-making gatherings were also a space for socializing, particularly for teenagers who rarely left their rural homesteads except for weekly church services. Community singing schools are examples of the deep-CF in music-making, as they connect professional musicians with amateur vocalists to improve musicking for religious rather than professional aims. Music historian Edward Birge explains that the "most important outcome of these singing schools was that they led to the founding of collegiate musical societies."[208] Harvard and Yale both established respective campus music societies in 1786.[209] Such groups filled the early curricular void of organized music-making on college campuses.[210] Faulkner concludes that early extracurricular music at Harvard, Yale, Princeton, Penn, and Dartmouth all began with sacred music expanding to secular music over time.[211] By the 19th century, concerts often included music written by students themselves and represented varied community musical forms of the day—"English glees, catches, school songs, light operetta music, dance music, negro minstrelsy."[212] Collegiate music societies also provided students with theoretical and applied music instruction, a role that is now filled by established college music studies.[213]

Roger Harrold's historical dissertation about extracurriculars in United States higher education explains that faculty, regardless of religious affiliation, did not see music as part of

the curriculum.

> Traditionally in American higher education, as well as its antecedent; in England, the [educational aims] were conceived in terms of curricular and extracurricular activities. Cultivating the intellect of the student was primarily the task of the curriculum. The cultivation of the Christian traits, moral values and manners of the gentleman, on the other hand, was the task of the extracurriculum. In the earlier years of the Colonial Period it was not unusual to find that the prime objective was the development of the Christian gentleman, not the cultivation of the intellect; hence, the preoccupation of the college with the extracurriculum.[214]

Music making outside the classroom was congruent with colonial colleges' primary aim to develop what they termed "Christian gentlemen."[215] Extracurricular music-making was likely viewed by faculty as a "means of entertainment or diversion" from their intellectual development for early male students.[216] Pedagogy focused on developing the mind and rationality over emotions and beauty.

Musical societies were an integral part of early co-curricular student organizations, keeping students engaged with music-making for religious aims in chapel choirs to everyday pleasures through Glee clubs.[217] To those aims, early collegiate musical societies engaged both the deep-CF and deep-WM perspectives of music-making. Surviving colonial university musical texts show that students organized secular and sacred singing.[218]

> Extracurricular music in all of them except the recently established began with the performance of sacred music by the chapel choirs and expanded as their musical interests and their communities expanded. Some of the groups permitted women to assist from the beginning, and others combined male groups with women's choirs to

> form the large choral bodies necessary for major secular as well as sacred works such as oratorios.[219]

Harvard's (all male) students founded The Singing Club (1786) for the singing of psalms.[220] "American college music began with sacred music; but as the nation became more secular-minded, students organized societies and clubs to play the gayer music which the spirit of the times made popular."[221] Harvard's Pierian Sodality, founded in 1808, focused on sentimental music and served as an ambassador for the college through exhibition style events.[222] Harvard shifted from the Congregational to the Unitarian faith in 1814, and the administration added a chapel complete with a choirmaster.[223] Dartmouth students founded the Handel Society in 1807, Yale the Musical Society in 1812, and Harvard its Glee Club in 1848. The patterns of co-curricular music (both vocal and instrumental) established by United States' first institutions of higher education were emulated by many U.S. colleges and universities that followed. British collegiate musical societies also served as models for amateur music-making at U.S. universities.[224] Earliest Oxford music societies for which there are records include the Oxford Choral Society (1819), Madrigal Society (1847), Philharmonic Society (1865), Musical Club (1871), and Musical Union (1884).[225] Cambridge had musical societies too, although not as many as Oxford did.

At these institutions, collegiate amateur music-making typically started with religious vocal music ensembles but gradually incorporated more secular music and instrumental ensembles. A movement for greater inclusion of music in the curriculum began around 1835, with vocal music being the primary focus.[226] Vocal music education eliminates the expense of instruments and supportive lessons making vocal music readily available to able-bodied students. At the turn of the 19th century, the professed purpose of many U.S. colleges was to

develop well-rounded gentleman scholars, and students' amateur musical participation helped fulfill this purpose.[227,228] Young men were expected to become amateur musicians while developing an appreciation for music. The idea of amateur musicianship continued to be socially supported and encouraged at U.S. colleges well into the 19th century. Student-led music groups such as singing societies, glee clubs, and mandolin choirs became part of collegiate life at most institutions.[229] Historian Frederick Rudolph argues that, by the 1870s, the establishment of extracurricular activities "compensated for the neglect of science, English literature, history, music, and art in the curriculum."[230] The proliferation of student organizations and literary societies suggests that the college curriculum, in many cases, did not satisfy students' overall needs.[231]

> In the extracurriculum the college student stated his case for the human mind, the human personality, and the human body for aspect of man that the colleges tended to ignore in their single-minded interested in the salvation of souls.[232]

Amateur musicianship among collegians established deep-CF co-curricular spaces that became an integral and valued part of undergraduate student overall life experiences.

Glee clubs developed out of 19th-century collegiate singing, barbershop harmony, and vocal music.[233] Harvard's first Glee Club was established in 1858, and the University of Michigan's in 1859.[234] Both were for males only. Male glee clubs were independent for many years until the early 20th century, when the University of Michigan's Men's Glee Club came under faculty leadership in 1908, followed by Harvard's in 1912.[235] Yale's all-male Whiffenpoofs are often credited as being the first collegiate a cappella ensemble. Formed out of the Varsity Quartet, a subgroup of the Yale Glee Club, they began performing as seven-

member a cappella choir in January of 1909.[236] They are distinct in that even today's 14-member all-male ensemble has never been officially affiliated with the university.[237]

Musical societies gradually gave way to what Roger Harrold referred to as the "second college"[238] of organized extracurricular groups and events that allowed students not involved in athletics or student government to find other outlets for their interests. As a result, dramatic and music groups, special interest groups, and publications developed and proliferated on most campuses. Dating to as early as the 1820s, college bands began as student-led deep-CF perspective ensembles that played at college ceremonies. By the end of the 19th century, however, their perspective had shifted to deep-WM, supporting school athletics and mandated military training programs as well as holding formal concerts.[239] This led to a clear divide between curricular and extracurricular activities. Harrold refers to the expansive growth of such groups in the 1880s as the beginnings of what he calls the student personnel movement, which was concerned with supporting students' social, emotional, physical, and spiritual development.[240]

Around the same time in the late 19th century, students at the first women's colleges and HBCUs also developed co-curricular amateur musicking opportunities. Women's colleges had their own variety of student organizations, ranging from newspapers to music to debate to other special interests. Vassar students established a musical organization free from faculty and administrative control. Vassar faculty member Mabel Newcomer explained that the "students participating learn to organize and direct their own projects, to develop special skills, and to take responsibility for seeing things through."[241] At HBCUs, literary societies were the first co-curricular groups, later becoming social clubs that sponsored recreational diversions including vocal music recitals to hunting, among other interests.[242] Because

HBCUs were typically located in rural areas, and because Black students routinely were barred from community social and cultural events, 19th-century HBCU students had to create their own "real recreation and intellectual outlets" for many activities ranging from athletics to music.[243]

Glee clubs became a collegiate staple of HBCUs in the 19th century and gained wide community praise, as in the case of Fisk University's a cappella student group, the Fisk Jubilee Singers (1871). This legendary group was co-curricular, but led by professor George L. White, who included classical music as well as Black American music in their repertoire.[244] In the end, the ensemble became primarily a means of promoting Fisk University, which reflected the deep-WM perspective of music-making for the purpose of institutional fundraising. The Fisk Jubilee Singers was not unique in its publicity function; in fact, glee clubs' popularity might be credited with swinging opinion in favor of music's educational value.[245]

Following the Civil War, U.S. higher education institutions began to adopt the German research university model, which focused on developing the student's mental capacities (deep-WM perspective), not social intelligence (deep-CF perspective).[246] Although serving in loco parentis, faculty did not see their role as tending to students' emotional or creative needs. Instead, they focused on their intellectual development. The atmosphere of college campuses between 1862 and 1920 was much less explicitly religious than before. Curricula focused on productive pragmatic scientific and vocational aims, and the age of the student literary society drew to an end. Overwhelmingly, 19th-century American collegians lost interest in such esoteric pursuits as music-making, preferring a curriculum directly related to their future professional goals.

Today, undergraduate amateur musicking, whether faculty-led or student-directed, whether deep-WM or deep-CF, continues to be found across many college campuses in places such as dedicated concert halls, football stadiums, outdoor lawns, and residence halls serving various genders and sexes.[247] Even when students do not earn educational course credit or receive funding for their amateur musicking participation, they often spend hours learning and performing outside the classroom. Duchan's research shows that "social support," grounded in a deep-CF view of music, is one of the primary functions of collegiate amateur a cappella ensembles.[248] These ensembles, as well as the ones I observed at OU, are amateur music-making communities that help students forge connections in at least two ways: Students form relationships with other musickers within the ensemble, and their participation in the ensemble helps them form a stronger connection to the campus community.

Failure to Develop Amateur Musicking Opportunities

Today, few music educators and philosophers argue for developing musical amateurism. This is evident in post-secondary schools' lack of promotion and development of musical amateurism through dedicated faculty lines or student affairs positions.[249] The Academy's devaluing of amateur musicking practices is a hidden curriculum of deep gendering that dismisses musicking's educative value, thereby miseducating students to view music-making as only a professional practice. The idea of "not-serious" is often applied or implied regarding musicians who engage in amateur musicking.[250] In our capitalistic society, this may be due to the fact that amateurism is almost by definition not profitable. Similarly, amateurism may be deemed "lesser" because it is not immediately obvious what a person or community gains from it. It may also be a larger cultural effect of the deep-WM worlds of

WECM. What has developed in the United States is a cultural stigma and ignorance about amateur musicking that is stunting lifelong musicianship and community music efforts, the deep-CF world.

The Academy's prioritizing of WECM is an example of limiting musicianship opportunities based on a student's WECM abilities or other deep-WM musicalities. The OU SofM holds open auditions each fall and spring semester for most of its performance ensembles (orchestra, wind ensemble, various choirs, marching band). While all enrolled students may audition, the process is exclusionary because students are required to prepare pieces, often selected by SofM faculty, that presuppose a working knowledge and literacy in WECM. This leaves some collegiate amateur musickers without ready-made musical communities for engagement. These large performance ensembles are also primarily filled with music majors focused on WECM performance-based goals. Finally, OU's SoM does not provide opportunities in many of the musical genres that undergraduates experience in their everyday life, such as rock, pop, country, blues, and indie. Students therefore find a need to organize musically nourishing deep-CF opportunities on their own.[251]

This hidden curriculum of deep gender within the OU SofM is not unique; nationwide, colleges and universities lack elective-curricular and co-curricular music offerings, funding, and personnel dedicated to developing students' amateur musicking. This lack demonstrates that the educational and social value of amateur musicking is not yet recognized as a function of school of music and conservatories, while smaller liberal arts colleges are often reliant on amateur musicians to fill their large music ensembles.[252] Current institutional oversight of students' amateur musicking practices at OU fails to recognize the role that deep-CF musical engagement plays in developing undergraduate students as

individuals[253] and thereby limits the potential development of communities that value egalitarian relationships with others as observed through various acts of amateur musicking.[254] The lack of amateur musicking opportunities reinforces a deep-WM view that music-making should be left to professionals.

Consciousness Raising About Collegiate Amateur Musicking

Although amateur music groups have a long-standing role in college life,[255] little research has been conducted about collegiate amateur music-making practices in undergraduate elective-curricular and co-curricular spaces. Ethnomusicologist Joshua Duchan studied 19 collegiate a cappella student groups at predominantly white institutions and found they primarily serve as supportive communities where students not only learn music skills but practice developing relationships to engaging in leadership roles.[256] Both historian Monroe Little and graduate student Yulanda Essoka have conducted independent research demonstrating that, from the 1860s to early 1940s, HBCUs provided needed musical venues for African Americans.[257] Little provides a social history explaining that, because many HBCUs were located in rural areas, their extracurricular activities were particularly important in providing an outlet for students' intellectual and social development. Essoka's work shows that post–Civil War Black musicians found employment opportunities as bandmasters at HBCUs' growing band programs.

There are two known studies regarding non-music university students' musical participation. Dimitra Kokotsaki and Susan Hallam (2011) surveyed 62 non-music major students at two English universities. They found that "students perceived their past or current involvement in ensemble music making as having a positive impact in their lives in a social,

musical, and personal sense."[258] Students emphasized the fun and enjoyment they experienced in an environment that helped them relax and de-stress. Roger Mantie and Jay Darfman (2014) conducted a similar study about 781 non-music major collegians "avocational music making" at 30 campuses (United States, 28; Israel, 1; Columbia, 1) resulting in similar reasons for participating.[259]

Aside from the aforementioned works, the academic research on collegiate amateur music-making is nearly nonexistent. Further studies in history, music pedagogy, women and gender studies, and adult and higher education—among other disciplines—could go a long way toward filling this gap, teaching us about the educational and social roles that collegiate amateur music-making plays in students' college experiences and their development as lifelong musicians. These studies illuminate amateur musicianship's educational and social value for collegians.

Amateur Musicking's Educative Value

Amateur musicianship has been, and continues to be, a valued part of undergraduate student experiences primarily supported through co-curricular and some elective-curricular opportunities. Collegians' participation in amateur musicking tells us such elective activity may enrich and nourish their lives in ways that required courses do not. What do OU students value in participating in amateur musicking communities? They are not always credit-bearing, provide little or no financial incentive, receive limited funding and sparse campus-wide support, and give few professional motives or accolades. Personal time and financial commitment are often required beyond major curricular expectations.

Mabel Newcomer, a Vassar economics professor and board member of the American

Association of University Women, claimed in her 1959 history of the Vassar campus that student-initiated programs reflected student interests that were not addressed by curricular options.[260] Collegians' persistent engagement in amateur musicking through co-curricular opportunities suggests that curricular music-making opportunities have never fully nourished their musical hungers. I aimed to learn through interviews with collegiate musickers the various reasons why they choose to participate in amateur musicking. Were they feeding a music hunger? If so, what kinds and for what reasons? What additional, if any, nourishment do amateur musicking communities provide students?

Reagan, an engineering sophomore and Jazz Choir alto whom I interviewed, explained that her previous school choir and now OU's elective-ensemble are valuable in her everyday life.

> *As for choir in general, it's like you enter a room and even if you don't know anyone, you immediately have that many friends because you're all in the same boat, you're all here to learn music and perform it and make people love it, for you to love it.*

Her love of music and the community she finds within choir is what brings her back each week to amateur musicking. These intrapersonal and interpersonal interactions through amateur musicking provided Regan a supportive community that helped in her musical and social development.[261]

The educative value of amateur musicking is different for each participant, but it stems from the encounters with music, and with other people through music, that the participant experiences as part of the group. Its social value is earned through a person's engagement in musicking that simultaneously connects to themselves, to the music, and to others in a suspended space and time of creation. Collectively, the various skills developed

within amateur musicking community rehearsals and through public concerts reflect a pragmatic Deweyan pedagogy of "doing and undergoing" that places the experiences of music-making, via rehearsal and playing or singing, at the core of this relational method of learning.[262] Duchan found that, for a cappella singers, "music and socialization foster trust which enables musical and social risk taking, the demonstration of musical skills, the mastery of a habitus of energy and the accumulation of social capital."[263] These intrapersonal and interpersonal interactions through music help students engage as musickers' in their overall musical and social development. What value does amateur musicking hold for musickers' everyday lives? The encounters that occur between students, within themselves, and with the music become educational encounters where students learn that music can play aesthetic and functional roles in their everyday lives.[264] How might this differ between collegiate elective-curricular and co-curricular communities that engage in amateur musicking?

Similarly to Small, and in line with ethnomusicology's practice of studying music as culture, music educator Paul Woodford theorizes that music in the post-modern context is a "social art" that must be evaluated within the culture where it resides.[265] He argues that music curricula should be grounded in Deweyan reflective thinking, which he terms "musical reflective thinking."[266] Woodford claims that all of us, regardless of our musical role, have the ability to be self-reflexive critics about our musical experiences if we ground music within its historical, cultural, and political contexts. My dissertation engages students in such reflection through narrative inquiry as a "way of understanding and inquiring into experience…situated in relationships and in community," and it attends to notions of expertise and knowing in relational and participatory ways,[267] allowing us contextually to

hear participating students' voices. Senior soprano Taylor prioritizes time for the OU Gospel Choir because it provides her a community of support.

> *I'm always so busy. And I still go. I don't know. I think the friends that you make, and the type of relationships that you make. I mean, we don't really talk every day but when we do come it's like we talk every day. It's a type of friendship that you don't make in classrooms…it's like being a part of a family, but knowing that you don't have to talk to each other all the time. You know? You don't call your mom every day, and she gets mad at you. But, that's what it is for here. . . . That's why I really appreciate that, that's why I just love going to ... I know that I can be myself. I love to sing, we all love to sing. And we just forget about academics for a minute. Forget about problems at home for a minute, and just chill.*

Taylor's commitment is based on a love of singing and feeling supported without judgment. In what additional ways, do amateur musicking encounters validate student experience and their sense of belonging?

Learning from Musickers' Stories

Music reflects diverse cultural identities, and because musicking requires multidimensional and multisensory participation, participants can experience varying identities through any engaged role. Amateur musicking incorporates all willing participants into a creative process that unites mind and body in human praxis. My inquiry intends to learn from amateur musicking communities about such musics and their pedagogies. What kinds of elective-curricular and co-curricular amateur musicking spaces exist for OU students? How are they seen or unseen by university students, staff, faculty, and administration? What kinds of music genres are offered? Why are such musical styles of

value to students? What kinds of individual and group learning experiences occur through elective-curricular and co-curricular amateur musicking? In what ways are their pedagogies deeply gendered?

My observations and interviews, which were based on a hidden curriculum inquiry, elicited students' stories about amateur musicking. These stories provide insight to address questions about students' self-perceptions as musickers, about whose musical needs are being met by today's deep-WM music curricula, about the spaces where deep-CF music-making occurs (and should occur) on college campuses, and about the value of collegiate amateur musicking in and for students' everyday lives. Amateur music practices writ large provide insight for music educators into *how* music could, and perhaps should, be taught, and *which* music should be taught, to connect music to everyday life. [268]

My research aims to add to a small interdisciplinary body of literature about amateur musicking practices, specifically about amateur musicking as a deep gendered hidden curriculum, in order to learn how institutions of higher education might support and encourage students' involvement in amateur musicking.[269] At the end of the 20th century, long-serving university administrator Clark Kerr argued universities served multiple purposes: liberal education, career/vocational preparation, social justice, personal development, and economic and development functions.[270] How do, and how might, amateur musicking communities play a role in achieving such broad institutional objectives?

Movement Two: Listening Between the Notes

> *When we take part in a musical performance, any musical performance, when we music, we engage in a process of exploring the nature of the pattern which connects, we are affirming the validity of its nature as we perceive it to be, and we are celebrating our relation to it. Through the relationships that are established in the course of the performance we are empowered not only to learn about the pattern and our relation to it but actually to experience it in all its complexities, in a way that words never allow us to do, for as long as the performance.* [271]
>
> Christopher Small, *Musicking*

Amateur musicking groups' long-standing role in "college life"[272] is evidence of the value that amateur music-making holds for collegians. Amateur musicking groups are documented in medieval universities and America's first Ivy League male institutions and, later, at women's colleges and HBCUs.[273] Yet there is little academic research about collegiate amateur music making culturally diverse practices or their educational value. Moreover, most student affairs units at todays' colleges and universities typically do not support positions or programs to foster amateur artistry among students. The lack of research and institutional support, even in feminized campus spaces such as student affairs, illustrates the dominance of Western European classical music's masculine professional-based pedagogy on curriculum and the co-curricular. This helps to explain why collegiate amateur musicking's participatory-based pedagogy remains a hidden curriculum. My inquiry aims to raise the profile of collegiate amateur musicking by collecting undergraduate stories to learn

from their experiences so to move participants from invisible status to recognized musickers in need of institutional support and encouragement.[274]

Hidden Curriculum Inquiry as Narrative Inquiry

The few existing studies about collegiate amateur music-making illustrate how participating students and their respective communities continue to be overlooked as musicians and educational spaces that are potentially serving as a hidden curriculum within the Academy. Narrative inquiry (NI) methods provided a direct approach for recording voices of collegiate musickers as well as observing their culturally diverse hidden amateur musicking communities. Their collected voices about their experiences and encounters help raise consciousness while providing information for deliberation about any hidden curriculum and, if so, what might be done about amateur musicking's marginalized status.

A NI pilot study[275] that I conducted in November 2015 revealed students' musical hungers[276] needing to be nourished inside and outside formal curricula. Students described how music making helped them develop peer relationships and engage with their musical interests. Their reasons for participation reflected and expanded on Duchan's conclusions that co-curricular a cappella student-led ensembles become supportive communities where undergraduates develop individual identities, establish membership within the larger collegiate community, negotiate relationships with others, cultivate leadership skills, and learn time management.[277] They serve as examples of a "deep-CF" perspective for music-making focused on developing musickers. My pilot study's musickers also claimed that amateur musicking communities helped them cope with stress and create space for fun.[278] They represented three distinct curricular and co-curricular amateur musicking communities: independent groups, co-curricular student groups, and elective-curricular ensembles.

One musicker involved in the pilot study sought relief from loneliness by playing independently on a residence hall piano, which simultaneously developed his identity as the "piano guy." Another musicker recruited classmates to engage in music-making to help share the stories of children with life-threatening diseases. The third musicker described the "relief" of marching band experiences, which involved creating music for others to enjoy rather than for competitive reasons. All three found their communities to be emotionally fulfilling.

My initial NI study helped me to see that amateur musicking is a hidden curriculum in need of further investigation to understand its educational value. Jane Roland Martin's conceptual analysis of hidden curriculum explains that it "is *of* some setting, *at* some time, and *for* some learning," intentional or not, where learners are unaware of the subject matter (concepts, beliefs, attitudes, skills, etc).[279] I began to wonder more about where, when and with whom undergraduate students elect to participate in collegiate amateur musicking and believed that student voices would provide the most direct and diverse lens for learning how and why participating undergraduates "feel and think"[280] that amateur musicking is important.[281] In order to identify and examine what Martin refers to as the "set of learning states" that occur through amateur musicking, I decided to directly observe and ask participating collegians.[282] I chose NI in order to document individuals' voices regarding their amateur musicking experiences. This qualitative method gives voice to collegiate musickers and sheds light on the educational value they receive from amateur musicking that is often unheard and overlooked by their respective institutions.[283] When designing my hidden curriculum inquiry, NI method helped me focus on their intersectional experiences and encounters about amateur musicking and their respective amateur musicking groups.

Asking questions of students regarding their reasons for participation made language a "resource, rather than a topic of inquiry" for my work allowing me to gain direct insight into the personal, social, emotional, and musical hungers fed through amateur musicking.[284]

NI became a method to engage in curricular inquiry about collegiate amateur musicking communities through their stories and my observations of these active musickers. My hidden curriculum inquiry deploys significant conceptual tools: Dewey's educational theory of experience as well as Martin's theory of education as encounter.[285] An early pioneer in NI methods, Jean Clandinin describes the NI methodology as "attending to lives, the living of those lives in process and in the making."[286] By analyzing undergraduate students' narratives, I learned where and how these amateur musicking experiences are meaningful for each individual, and what musical styles they choose to participate in. Students found their musical experiences and encounters meaningful because their participation connects them to music, to their emotions, to each other, to their envisioned future selves, or to the broader university.[287] Their reasons define amateur musicking as a deep-CF pedagogy that fosters personal meaningful connections with music and with not on developing technical virtuosity for the sake of performance, which is the prevailing primary activity of The Academy's "deep-WM" curriculum.

My hidden curriculum inquiry's qualitative research is situated in Clandinin and Jerry Rosiek's definition of NI as the study of an "individual's experience in the world, an experience that is storied in the living and telling and that can be studied by listening, observing, living alongside another, and writing and interpreting texts."[288] Their twelve touchstones[289] for NI guide my work's overall empirical design. Narrative methods provide a richer picture of individual amateur musicking experiences that inform both curricular and

co-curricular institutional practices and support the cultivation of amateur musicking. Collegiate amateur musicking is a deep-CF hidden curriculum that fulfills students' musical hungers for knowledge, identity, and values. Undergraduates' stories teach us about the varied nutriment they receive through amateur musicking that deep-WM curricular Western European classical music (WECM) may not be able, or only partially, fulfills through its "white" biases.

Narrative Inquiry: Entering Mid-Song

Individuals most often share lived experiences narratively. In narrative retelling, a person shares the memory of an experience in the form of a story that is shaped through their subsequent experiences.[290] In telling and retelling a lived experience, an individual constructs and refines meaning. Stories become the modes of knowing that serve as an "account to self and others of people, places, and events and the relationships that hold between these elements."[291] Stories are the phenomena researchers study for deeper understanding of what it means to be human in relation to self, others, and the environment.

Narrative inquiry focuses on the individual stories of lived human experiences. "[It] is an approach to the study of human lives conceived as a way of honoring lived experience as a source of important knowledge and understanding."[292] In this way, it is both a phenomenon and a methodology. As a phenomenon, it is a lived experience and a story about a lived experience. As a methodology, it is the researcher's participation in recording the participants' retold experience for (re)discovering the phenomenon's significance.[293] My desire to understand amateur musicking's value for undergraduates, beyond the supportive role observed by Duchan, led me to seek students' voices through individual face-to-face interviews. The overarching telling[294] question for my hidden curriculum inquiry is "What

educational experiences does amateur musicking provide for undergraduate students at the University of Oklahoma?" Narrative methods inform my philosophical inquiry through the stories told by active amateur musickers. Analyzing multiple voices provides insights into the meaning that amateur musicking conveys in their everyday lives in a way that can inform professional educators and administrators about its significance. Narrative inquiry is a direct means of gaining insight into the meaning and value of amateur musicking because it enables me to collect student narratives while observing these groups' practices, both in rehearsal and public settings.

Narrative inquiry lives in situational and contextual truth finding.[295] Narratives become "social artifacts" that represent individuals and society simultaneously.[296] Each story told is a piece of a larger cultural puzzle being constructed about a particular phenomenon.[297] Narrative inquiry is a postmodern framework that aims to understand how people define their lived experiences based on their individual identity perspectives, such as race, class, and gender, and on the cultural narrative(s) within which they reside.[298] Clandinin explains that coming to know an individual through shared narrative requires the researcher to understand that NI is "situated in relationships and in community, and it attends to notions of expertise and knowing in relational and participatory ways."[299] According to sociology and research methods scholars Herbert J. Rubin and Irene Rubin, qualitative interviews, unlike survey interviews, encourage elaboration and engagement, so researchers must treat willing participants as "*partners* rather than as objects of research."[300]

Developing a reciprocal relationship between researcher and participant is a vital practice of NI. Feminist qualitative education scholar Patti Lather explains reciprocity as a "mutual negotiation of meaning and power"[301] between researcher and participants.

Engaging in narrative storytelling with a participant creates an "in-between place"[302] where the participant and researcher have "shared authority"[303] in the telling, retelling, and reliving of stories that ultimately remake the past.[304] These shared interactions may turn the participant and researcher into conversational partners[305] and potentially even co-researchers[306] of the phenomenon being studied.

Ethnomusicologist Jeff Titon points out that studying music in the field may also require researchers to become students of their conversational partner.[307] I experienced such a role-reversal moment when Gospel Choir students spontaneously invited me into a rehearsal's closing call-and-response song circle. As I stood and took photos of this ensemble's embracing circle, a male member halted the song's start and turned to me. Gesturing with his hand, he invited me to join them. I am sure I looked perplexed because he again waved me to join the group while physically dropping his embrace and stepping out to widen the circle for my entrance. I stepped into the circle unsure what was to happen. I found myself now locked arm-and-arm with the singers I had been photographing. He smiled and encouraged me to simply follow along with a nudge of his head. Watching and listening for a few call-and-responses, I quietly began to sing in response. I am an anxious vocalist, but the singers made me feel accepted and encouraged to sing without judgment or expectation. I was singing full voice and swaying with them by the song's end as a participant-researcher.[308]

The equitable partnerships that may develop during qualitative inquiries acknowledge the epistemological complexity that narrative inquirers engage in to develop an "ethic of respect for participants and responsibility towards their interpretations."[309] In an effort to engage in reciprocity while accurately portraying stories of amateur musicking, I conducted

interactive, dialogic interviews that aimed to negotiate meaning with conversational partners.[310] We met face-to-face at a campus location of the participant's choice. I began each interview with casual conversation in an effort to create a space of comfort for open dialogue.

Self-Reflexivity: Positionality for Understanding

Although I did not realize it at the time, my research for this inquiry began in 2008 with a paper[311] I presented at the inaugural Educating Women conference at the Jane Addams Hull-House Museum in Chicago, Illinois. Engaging in the pragmatic feminist thought cycle,[312] I identified a lived double bind of working as a professional music teacher while being seen as an amateur performer.[313] This was my first self-reflection regarding the domestication of music and teaching for women.[314] In the eleven years since this jarring self-discovery, I began continually unpacking my music education and music-making experiences through telling and retelling my music autobiography in subsequent courses and for coursework assignments.[315] I now understand that my undergraduate music studies were grounded in a deep-WM perspective focused on developing competitive professional musicianship rather than feeding my personal musical hungers for everyday life enjoyment, collaboration, and community.

Incorporating NI methodology required my research to begin by recognizing my non-neutrality about collegiate amateur musicking, as I am an active amateur musicker and student affairs professional.[316] Over the years, I have witnessed students' co-curricular engagement playing a vital role in healthy self-development while supporting their academic persistence.[317] My lived amateur musicking experiences as an adult have fulfilled my personal needs for emotional self-expression and community engagement. It is crucial that I

acknowledge my personal bias towards amateur musicking's educational and social value, because in qualitative studies, the researcher engages all senses as the key investigative instrument.[318] The naturalistic quality of NI makes it a methodology that requires my musical education and music making stories to be retold[319] in order to understand my positionality[320] and agency[321] as researcher, in order to discover and disclose my own biases regarding amateur musicking.[322]

Sociologist Catherine Riessman recommends that qualitative researchers practice "on-going reflexivity"[323] by documenting their decisions and inferences throughout their research. Throughout this iterative inquiry, I have taken notes reflecting and reliving my musical experiences, my positionality as a white female, and my growing understanding of my music narrative.[324] Practicing this routine, intentional self-reflexivity has developed a wakefulness[325] that helped me explore my views of amateur musicking and identify various campus amateur musicking communities. This also helps me deconstruct my WECM values and experiences about amateur musicking from the beliefs and perspectives of the students who participated in my study.

Narrative Beginnings: Identifying Musical Communities

Narrative methods incorporate "relational inquiry" of an individual's experience as well as the larger social narratives that influence the individual's understanding. I needed to be mindful each studied collegiate musicker came with various music education experiences that are microcosms of larger musical cultural narratives which influence and direct their current musical understanding and interests.[326] My inquiry's data, what Clandinin and Michael Connelly refer to as the narrative inquirer's field texts, include all of the recorded interactions associated with my project: emails, interview notes, transcribed interviews,

ensemble rehearsal and public concert notes, photos, and video recordings.[327] All of these texts are intersubjective descriptive accounts of collegiate amateur musicking experiences.[328] Clandinin explains that data and records can be found and discovered, but NI data is created through researchers' relations with their conversational partners regarding the experience being researched. The meaning of such experiences is identifiable through collaborative narrative living and telling interactions, such as interviews and ensemble observations. All gathered field texts are collaborative and become "experiential, intersubjective texts rather than objective texts."[329] Understanding how narrative is shaped by multiple agencies helps the researcher discern meaning.[330] This is why NI is often associated with constructivist and interpretivist perspectives.[331]

I began a formal NI, approved by the University of Oklahoma's (OU's) Institutional Review Board (IRB) in spring 2017, by identifying OU's existing undergraduate amateur musicking communities. My 2017 study focused on three ensembles engaged in amateur musicking across campus. I surveyed the campus landscape by reviewing student groups registered during the 2016-2017 academic year and the OU School of Music (SofM) non-major ensembles. I also contacted the Women and Gender Studies office because I knew of several independent musickers affiliated with this department.[332] After compiling a comprehensive list of ensembles, I sorted them into the following categories: applied elective-curricular ensembles, co-curricular registered student organizations, and independent musickers with or without a collaborating ensemble. The SoM offers nine non-major applied curricular ensembles from which I selected three. The OU Student Life web page for officially registered student groups listed five music-specific organizations. My list of independent musickers was compiled based on my memory of seeing and interacting with

students across campus. Within the three categories, I worked to identify ensembles and/or individuals that represented three different micro-musics[333] for screening. My screening consisted of attending a scheduled rehearsal during the spring 2017 semester. From the SofM applied elective-curricular ensembles, I chose Jazz Choir (referred to as the Singing Sooners), Steel Drum Band, and the University Band for further investigation. In the category of co-curricular registered student organizations, I selected Crimson Chords, Hip Hop Dance Club, and Gospel Choir. I was not successful in recruiting independent musickers to participate in the study. My efforts to incorporate additional global musicalities and diversity in sexual orientation came up short because the OU Taiko Drumming was disbanded for the semester and no-additional amateur musicking ensemble or individual representing sexual diversity being identified. After concluding my study's one semester timeline could not await an independent musicker volunteer, I initially determined my time was best spent with one curricular and one non-curricular music learning ensemble. Both original ensembles also selected because they are both choirs. Further consultation with my committee led me to determine that I needed to incorporate an instrumental ensemble. In the end, two music affinity groups[334] from applied curricular ensembles, Jazz Choir, and Steel Drum Band; along with one co-curricular ensemble, The OU Gospel Choir, were selected and observed throughout the fall 2017 semester.

NI's iterative nature often makes data collection, interpretation, and analysis circular. The following outline provides details about my methods for story collection. A NI's defined situated experience dictates potential fields for research. Amateur musicking occurs globally within many cultural arenas across various communities, of which college campuses are just one. My professional work, situated at OU, offered me opportune proximity to

undergraduates' amateur musicking venues.[335] I identified six potential amateur musicking groups for research selection, keeping a detailed audit trail[336] of all attempted and successful contacts with potential amateur musicking communities.[337]I made initial contact via email to the organization's registered email address or that of its designated leader. I requested permission to observe a group rehearsal as a field researcher keeping thick field texts—including observation notes, photos, and video—focused on what I observed through all my senses.[338] Before, during, and after rehearsals, I conversed informally with participating undergraduate students regarding their participation in the ensemble. After these observations, I used my field notes to help me choose one ensemble from the applied elective-curricular category and one from the co-curricular category. I used the following criteria in selecting the ensembles for participation in the study: The ensembles included enrolled OU undergraduates during the 2017–2018 academic year; the ensembles participated actively in musical creation; the ensembles allowed me to observe the process of musical creation; and the ensemble's leader and two undergraduate members were available for interviews during the fall 2017 semester.[339]

My initially selected OU ensembles were Gospel Choir and Jazz Choir. Both ensembles' leaders agreed to my request for participation in the study. After beginning the study with these two groups, I decided in mid-semester to add the Steel Drum Band. I had two reasons for this: to represent instrumental music, and to reflect and extend the African-heritage theme represented by the Jazz Choir and the Gospel Choir. When I met face-to-face with each ensemble, I explained that my study's main purpose was to collect stories of amateur musicking undergraduate students from various musical soundscape arenas for a

deeper understanding of its educational value. I obtained a signed informed consent form from each student and ensemble director.

My rehearsal field observations and interactions with ensemble contacts helped me identify members to interview. For each ensemble, I interviewed the leader and two undergraduate members, a total of nine musickers. Each transcribed interview became a field text providing written narratives about their desires and needs regarding amateur musicking.[340] I selected my voluntary musickers—seen as conversational partners for the NI portion of my inquiry—based on the specific roles, both official and unofficial, that they played in their ensemble's musicking process. For each interview, I used the river-channel model[341] of sociologists Herbert Rubin and Irene Rubin (1995) to keep the interview focused on the topic of collegiate amateur musicking. In the river-channel model, the interview begins with a predetermined main question, and the researcher uses the conversational partner's response to develop a follow-up question. Each subsequent answer potentially begets another follow-up question as the interviewer channels the conversational partner's responses for a deepening understanding of a single theme. I began each interview with the semi-structured question "Please tell me why you choose to participate in campus music." To extend the conversations, I used the participants' responses to vary the probes[342] and follow-up questions[343] to clarify "what, when, how and why"[344] undergraduates elect to participate in amateur musicking.

I used an audio recording app to record the nine interviews, which averaged fifteen minutes in length.[345] I also wrote down my internal reflections, observations, and interpretations during the interviews, while also jotting down my probes and follow-up questions.[346] The interviews were professionally transcribed by Rev.com to ensure

consistency and to provide an unbiased written account of each conversational partner's narrative re-telling. Using a professional transcription service also ensured similarly structured field texts for each conversation partner's interview, which aided in developing researcher texts and cross-referencing identified themes between conversational partners' narratives.[347]

I intentionally initiated a relaxed rapport with each conversational partner.[348] I engaged in deep and reassuring listening during research interviews to confirm the authenticity of the story being told while attempting to identify repeated words and metaphors to develop each musicker's overarching music-making story.[349] I worked to develop trust and show my responsibility toward all conversational partners by explaining that their identities would be kept confidential.[350] I initially planned to assign a pseudonym to each conversational partner and ensemble.[351] However, in the end, I determined that the most authentic narrative accounts would come from using the interviewees' given names and the ensembles' preferred titles. My IRB application allowed for this, as long as the participants gave explicit permission. Additionally, I engaged in member checking[352] by sending each conversational partner a copy of their professionally transcribed interview for them to review and suggest edits.[353] I used the revised transcripts as the basis for further field text development. Lather expresses concern about the trustworthiness of member checking, pointing out that it does not necessarily result in a text that reflects the truth. However, I view member checking as a process of an emerging consciousness that adds to a story's credibility.[354] My aim during interviews was to create a space where each conversational partner could freely talk about amateur musicking experiences as I developed an empathetic understanding of their experiences and the musical arenas they represent.[355] This level of

connection helped me develop a supportive voice,[356] as presented by Susan Jones, Vasti Torres, and Jan Arminio, in representing each narrative in my findings so as to most genuinely honor each lived story through my developed narrative retelling.[357]

Another way in which I collected field texts was by observing each amateur musicking community in the process of creating music.[358] Ethnomusicologists Timothy J. Cooley and Gregory Barz argue that observational and experience-based ethnographic fieldwork is necessary if researchers are to gain an understanding of the experiences taking place within any "music-cultural practice."[359] This aligns with NI's desire to authentically portray the people being studied by incorporating individual voices as well as group observations of amateur musicking situated experiences.[360] Fieldwork was thus a necessary part of this NI because it allowed me to connect the individual amateur musicker's perceived musical experiences to observations within the larger group context. I observed the Gospel and Jazz Choirs in their music-making arenas on three different dates and times during the fall of 2017. Because I did not add the Steel Drum Band to the study until mid-semester, I was able to attend only two rehearsals of this group. (Although adding the Steel Drum Band in mid-semester was not necessarily ideal for data collection, it is an example of my remaining open to the possibility of other field texts that may arise throughout the research and writing process.[361]) Observations and informal interactions with conversational partners and other ensemble participants were recorded in researcher memos and through audio and visual recordings. All artifacts—musical scores, programs, pictures, and so forth—were logged as a field text, reviewed for understanding, and incorporated into the development of each conversational partner's and ensemble's final narrative account.

All field texts and scannable artifacts were archived[362] and stored on desktop and laptop computers with backup files under secured passwords. I developed a comprehensive listing of all field texts based on name and date collected. Field texts that could not be stored electronically were secured at my personal residence in a locked filing cabinet. I developed an initial outline of what narrative texts would be collected, and how. But the process of qualitative inquiry required me to remain flexible in the overall research design and analysis because each interaction with and observation of undergraduate amateur musicking and its musickers[363] had the potential to provide information that required me to adjust my research methods and, potentially, the overall telling question.[364] My inquiry ultimately engaged in narrative conversations with six participating undergraduate students and three ensemble leaders from three amateur musicking communities during the fall 2017 semester.[365]

Field Texts: Interpreting and Analyzing into Interim Texts

The methodology of NI has no established step-by-step process for interpretation or analysis, because each conversational partner's uniquely storied life experiences are unique.[366] Researchers begin a dialectical narrative process of transcribing each participant's recorded telling of lived experiences into an original field text. Interim field texts are thus created through recursive analysis with original field texts against NI's three-dimensional spaces and potential field observations.[367] The three dimensions of narrative inquiry that I observed and notated within each interview, as established by Clandinin, were temporal (past, present, future); spatial (place); and relational (personal and social). Once a researcher determines that narrative coherence has been reached regarding meaning and themes from all interim field texts, a final field text is developed.[368] These are transformed into narrative accounts and outlines for research texts. My inquiry developed 12 initial field texts,

consisting of nine transcribed interviews and three ensemble summaries that included pictures and videos. The initial nine transcribed interviews were each reviewed four times, resulting in 36 interim texts. Twelve final research texts emerged as three ensemble descriptions and nine amateur musickers' narrative accounts of six collegians and three ensemble directors.[369]

Ensemble rehearsals and public concerts provided opportunities for me to personally see and hear each student's and director's living amateur musicking within their respective community throughout the fall 2017 semester. I reviewed my notes and the photos and videos of each amateur musicking community and combined them to write an interim field text for each ensemble. I developed a final narrative account for each amateur musicking community after analyzing each interim field text against the transcribed interview comments about each participant's ensemble experiences.[370]

I began developing interim texts for each musicker by reading their transcribed interviews while listening to the respective audio recording to confirm text accuracy. As I listened and read, I added general shorthand notes using Microsoft Word's comments feature. I repeated this process a total of four times to ensure transcription accuracy and to make sure that I evaluated the three-dimensional spaces of NI—temporal, relational, and spatial—for each musicker. Clandinin reminds us that "only through attending to all dimensions can we see the disruptions, interpretations, silences, gaps, and incoherence in participants' and our shared experiences."[371] This is why I decided I must read each essay focusing on one dimension at a time.

My second interview reading focused on a temporal understanding of how each musicker's past musicking experiences influence their current amateur musicking experiences and anticipated future engagement. I again used Microsoft Word's comments feature to record my annotations, designating each temporal observation with a "T" followed by my shorthand analysis. This process continued during the third reading, in which I used "R" to designate any personal or social relationships. Finally, I reread each transcript for a situational understanding of what and how various places and spaces, from schools to family, have influenced an individual's general musicking opportunities. I also bold-faced musickers comments throughout the transcribed interview field text when I felt that their words most directly illuminated a dimensional analysis. In the end, a final interim text evolved for each musicker, comprising annotations from all four readings.

Clandinin explains that narrative inquirers analyze a final interim text's shorthand notes to glean larger narrative themes to be used in writing the final narrative account.[372] My subsequent readings of each musicker's and ensemble's final interim text identified key events and connections between the shorthand notes regarding the temporal, relational, and spatial dimensions. I began by taking separate notes regarding general connections between what each individual expressed in the interviews and what I observed during rehearsals and public concerts. I then analyzed and compared the various harmonies and dissonances between these connections to discern the emerging themes of each student's overall collegiate amateur musicking experiences and each ensemble's *raison d'être*. I viewed the themes as musical motifs that narratively resonate the meaning and significance that amateur musicking has for each musicker and ensemble. From their respective motifs, I composed twelve etude-length final research texts to represent each individual and amateur musicking

community. Writing each narrative account was its own "reflexive, participatory, and aesthetic process" akin to an artistic creation that some researchers enact in arts-based research where lived experiences are retold through a variety of creative arts or at different stages of the research: generation, interpretation, analysis, and representation.[373]

Narrative Accounts: Experiencing through Retellings

I aimed for all final research texts to be resonant retellings of each musicker's and ensemble's amateur musicking experiences. Composing a final research text also involved repositioning myself and returning to the social justifications for such research. Postmodern emphasis on researcher positionality and self-reflexivity kept me wakeful[374] and focused on undergraduate students' amateur musicking stories as this inquiry's guiding "truths."[375] Initially, both my pre-interview memos and the development of my musical autobiography helped me identify my assumptions and biases before analyzing field texts.[376] For instance, I discovered that I initially had assumed that organized amateur musicking community occurred only outside of the SofM. I also suspected that some or most of these students had turned to amateur musicking participation for the same reason I did—as a way to reject their previous professional oriented music experiences. But through the interviews, I came to learn that each musicker either desired to continue a known amateur musicking experience or discovered a new musical opportunity. In an effort not to limit my final analysis, I again reviewed my assumptions and biases against all developed final narrative accounts as a reminder of my own situated musical story and research agenda.[377] I also analyzed each musicker's and ensemble's final narrative account within the larger cultural[378] music narratives of each conversational partner's musical ensemble.

Narrative inquiry research develops individuals' retellings as a way of knowing and understanding their lived experiences. I wanted each final research text to be an authentic narrative depiction of amateur musicking experiences, while noting the relationships that I developed through their public concert tellings and interview retellings. Integrating musickers' quotes illuminates my summative narrative accounts while directly incorporating student voices in affirming the discovered meaning or significance of their amateur musicking experiences.[379] My ultimate aim was to develop final narrative research texts that would evoke a "resonant remembering" experience for readers as "they lay their experiences alongside the inquiry experiences, to wonder alongside participants and researchers who were part of the inquiry…to rethink and reimagine the ways in which they practice and the ways in which they relate to others."[380]

However, not every reader is necessarily an amateur musicker, so resonant remembering does not necessarily come from readers; parallel lived experiences. Instead, it develops through the connections made when reading a final research text's retelling of the students' amateur musicking experiences. Final narrative accounts are a form of storytelling that provide readers an opportunity to explore another's lived experiences through imagination. This relational storytelling that engages creativity and evokes a sense of empathetic connection.[381] Such encounters for readers through this hidden curriculum inquiry's narrative accounts are intended to be educative in illustrating alternative ways of knowing, doing, and experiencing music through amateur musicking.

Carlos: An Amateur Musicking Narrative

The student narrative account below is the final research text I developed about Carlos, a sophomore tenor vocalist in the OU Gospel Choir. I selected Carlos's narrative

account because I believe it most fully illustrates how the temporal, spatial, and relational dimensions of amateur musicking reinforce his love of music, on-going participation in amateur musicking, and continued musical learning. Carlos's African American racial and cultural identities connected to his reasons for loving, participating and learning within the Gospel Choir illustrate experiences with an African Diaspora aesthetic that includes collective participation, intentional dance movements and call-and-response singing techniques.[382] I composed my narrative retelling of Carlos' collegiate Gospel Choir amateur musicking experiences from our face-to-face interview and my four-ensemble rehearsal and concert observations. My objective was to create a summarized contextualization of Carlos's self-selected involvement and on-going commitment to the OU Gospel Choir so that a reader might come to understand the historical and personal value that Carlos derived from his participation in Gospel Choir. I weave in quotes from Carlos's interview to include his direct voice in describing the relationships he has developed through gospel amateur musicking. My concluding thematic analysis of collegiate amateur musicking's value for all student participants includes my analysis of Carlos' final narrative research text.

> *Gospel music for me is, is just a part of my everyday life. It's a part of me. It goes through my playlist. I'm listening to the most disrespectful music and then the next thing you know, (contemporary Gospel singer and composer) Kirk Franklin comes on. I'm gonna go straight through to it like its nothing because that's part of my history. That's part of me growing up.*

College sophomore Carlos is in his second year with the OU Gospel Choir. College acquaintances encouraged him to join the co-curricular student

group as a first-year student. Carlos admits that he was not fully committed to the ensemble until this year. Returning to his home church during the summer between his first and second years of college, Carlos began to connect his collegiate present to his past while attending service with his grandmother.

> *I was like, "Grandma, the choir's off key." She was like, "I know." We joined in. We started singing a song and it was just, the feeling and the emotion wrapped up in the song, even though it was not the greatest of sound, it was just so much emotion there that you forget about everything else that's going on. That's your focus at the time. Then it just clicked for me, it was like, "I love this," I love the music. I love the message behind the music and I love the way it makes you feel and the way it makes others feel. I was like, I enjoy this and so I knew if I enjoyed it, why stop.*

Through participation, Carlos recognized that gospel music has played and should continue to play a role in his daily life. His amateur musicking encounters in the OU Gospel Choir allow him to (re)engage in an African Diaspora aesthetic that prioritizes musical participation over being on key. Carlos recommitted to the OU Gospel Choir upon returning to campus for his sophomore year and, ever since, has been a self-described active "bass among tenors," meaning that he his true voice range is bass, but he sings tenor in this group and considers his ensemble role as the voice who fills out

the tenor section. Amateur musicking through Gospel Choir is meaningful to Carlos not for virtuosic musical aims, but because singing and dancing engages him in an uplifting manner while connecting him with college peers in shared community – that is predominately comprised of African American students.

> *When we come to our choir rehearsals, which is usually inconvenient, because we all have stuff we need to be studying for, and we could probably go to church on Sunday and it'd be great, you know. It's like that time you cut out the week to just let it all go because the music, it does something.*
>
> *When we come in there, we can come in stressed, we can come in tired, we be like, "Ugh, I really don't want to be here today." But as we start singing, whether we're hitting every note or whether we're completely off key, it's a feeling that you just cannot replace, that you can't get nowhere else. It's something that we love.*

Similar to his childhood church, Carlos finds that the OU Gospel Choir has personal life significance in that it provides him a space to make music in a supportive community with peers. His experiences through amateur musicking provide him the opportunity to engage in an "expression of community sentiments" that reflect African Diaspora aesthetics and his Christian faith.[383] The OU Gospel Choir is a self-selected weekly commitment for Carlos that provides self-, social, and spiritual fulfillment.

When I go in, I could be like, ugh, this week has been terrible. This has been a trash week. And I go in, I sing, I listen to the others sing and it lifts your spirits. It lets you know that everything's going to be okay. But then it's like, I want to show up because I want to sing for others. And I want their spirits to be lifted. So, it's like this chain reaction. They lift your spirits, you lift somebody else's then. It just goes off of that.

Gospel Choir participation also holds personal historical significance for Carlos. He explained church provided his first organized music education. Carlos's grandmother served as his childhood church's long-time choir director. He added that Oklahoma City public schools afforded him additional secular musical learning experiences, introducing him to what he describes as "musical structural complexities" as well as social opportunities through band. Carlos, however, does not consider himself a musician, but instead someone who is "involved" in music. Involvement as he describes is an integrated experience of mind and body. His embodied experiences creating music are a style delivery found within African Diaspora aesthetics. Carlos likened music to a heartbeat within him. He described how his body viscerally responds to the sensations flowing through his body when singing and moving with the music.

When you hear the music, you start to move because you're not just listening, but you're feeling. When you feel it, you hear the beat go

> *boom, boom, boom, boom. It makes you want to go boom, boom, boom, boom…. [O]nce you break off into your praise, you move to the music. You move to how you feel. Whether that's a stomp, whether that's a clap, whether that's just a hard sway, whether you're moving your shoulders, your feet, you become so engrossed in the sound, in the feeling of the music that you just let it take over. You just let it move you. You're no longer controlling the music, but the music is controlling you.*

Amateur musicking for Carlos engages his body and mind in multidimensional playing and singing encounters that are relational experiences where action unveils meaning(s), and cultural knowledge is exchanged ranging from musical customs to gender expectations. The Gospel Choir's African Diaspora aesthetic promotes spirituality as a part of everyday life serving as a reminder of the church's central role in African American communities.[384] Participation as a singer connects his lived amateur musicking experiences through the shared space of Gospel Choir in relationship with like-minded individuals and known music. The Gospel Choir may provide public music performances, but their ultimate aims are not professional. They exist as a co-curricular amateur musicking community where collegiate Christians through musical encounters can validate their spiritual identities, express their faith, receive non-judgmental support from challenging classroom expectations to personal struggles and finally, feel hope. Amateur musicking experiences have led Carlos to believe that music is essential and gives meaning to living.

Music is fundamental. It is. Without it, the world is nothing. That's the easiest way to say it. It's boring. Music is a part of life. Music itself, is life.

The final narrative account of Carlos's collegiate amateur musicking through OU's Gospel Choir connects his narrative retellings with my ensemble observations. Themes of community, connection, spirituality, embodiment, self-expression, support, and love emerged. Through amateur musicking with Gospel Choir, Carlos's musical and social hungers are nourished through an African aesthetic. His ongoing participation is ultimately an act of love for music, others, and God. While Gospel Choir amateur musicking provides Carlos self-nourishment, he is equally committed to the ensemble's mission in spreading spiritual nourishment to others.

I composed eight similar final narrative accounts for the interviewed undergraduate students and their amateur musicking communities' directors. The final thematic analysis of each narrative revealed a consistent theme of love—of various kinds—regarding why each has chosen to participate in amateur musicking. It is not a love of public recognition or monetary exchange that fulfills collegiate musickers or their directors. Their use of the word "love" symbolizes the various physical, social, emotional, and musical connections and nourishment each musicker experiences and feels through amateur musicking participation. Another theme from the final analysis is that not all participants consider themselves to be musicians. They may or may not be trained musicians, but they are musickers engaged in making music for everyday living.

Resonant Retellings: Amateur Musicking for Love

Each musicker I interviewed initially participated in their amateur musicking community for one or more of the following four reasons: they were seeking continuation of past formal and informal music experiences; they desired additional musical experiences or skills; they were fulfilling curricular requirements for a music degree; and/or their peers encouraged them to participate. The two elective-curricular ensembles, Jazz Choir and Steel Drum Band, are directed by SofM faculty members: Tony Gonzales and Andrew Richardson. Kemi Sogunro, a volunteer community member, directs the Gospel Choir on a volunteer basis as both an alumna of the group and a practicing Christian. All six student musickers mentioned that participation in their chosen ensemble was for personal fulfillment. The reasons they gave for their ongoing commitment included social support, emotional fulfillment, a focus on musical expression over technical skill, space for fun, and stress relief. Among the three conductors, a common reason for participating was to provide students with alternatives to WECM based ensembles. Identifying each student's and conductor's reasons for amateur musicking participation contextualized the experiences from which their individual themes emerged for me as I wrote the interim texts that ultimately became the nine individual narrative accounts that I analyzed. None of the directors desired professional recognition. All were nourished through amateur musicking in their various physical, social, emotional and musical needs.

My final stage of narrative analysis involved defining each musicker's overarching themes about the value of amateur musicking not only in their undergraduate experience but also in daily life. The process of reviewing each voice reminded me of analyzing a musical score to identify its musical motifs. What are the primary and secondary motifs? Who plays

them? When? With whom? In what key? I began to see each musicker's overarching themes as a musical line of a score. Once all nine musickers' voices were scored, I was able to identify commonalities and differences between their emerging riffs.[385] This analysis allowed me to identify a riff that resonates the meaning and significance of amateur musicking for each musicker and ensemble. The shared riff among all nine narratives is the love of making music for personal and everyday aims, rather than the achievement of status through music making.

Amateur musicking contributes to musical learning for everyday living, which reframes music as a human phenomenon for study, not merely an academic subject. Musickers' experiences and learning become central to understanding the greater social, cultural and personal value of music-making; in turn, challenging the Academy's current deep-WM WECM-based appreciation and virtuosic music curriculum while illuminating amateur musicking as a deep-CF hidden curriculum filled with educational value. My hidden curriculum inquiry's three elective-curricular and co-curricular ensembles shared African aesthetics offer models of how song, dance, and drumming are means to amateur musicking as a pedagogy - particularly the value of collective participation.[386]

Near the end of his interview, Carlos summed up by describing how music is life-sustaining for him.

> *Every time you're just sitting here, if you listen hard enough you can hear a beat. It may be the weirdest beat ever, but you're gonna hear, you're gonna find one. You're gonna find a rhythm. You're gonna find a beat. You're gonna find the tempo, the pace and it's gonna, it's just gonna keep going.*

Carlos's explanation supports musicking's value for everyday living. Interpreting his quote through his Gospel Choir singing and dancing experiences may also be "expressive of cultural memory, and black-music making was the translation of the memory into sound and the sound into memory."[387] He does not see music as a commodity, as a means to financial gain or status, but rather as an end in itself, an embodied and shared human phenomenon. Carlos's claim that "music lives within us" challenges educators to engage in pedagogies that engage students' inner and cultural music(s). The desire to make music may or may not be inherent to the human condition, but musicking is a multisensory social practice that engages individuals to drawn from within as an active participant through singing, playing or listening. What might a formal music curriculum grounded in amateur musicking practices do to expand student participation, broaden musical genres, promote lifelong musicianship, and develop interpersonal and intrapersonal skills? As a venue for amateur musicking, the Gospel Choir nourishes these personal, nonprofessional musical aims for Carlos. This riff was not unique to Carlos; self-fulfillment through amateur musicking was a motivator for all interviewed participants.

All nine musickers declared that their various loves of music-making lies in the social, physical, emotional, and musical relationships created and nourished through musicking practices. They share a love for their respective amateur musicking community's musical style. Indeed, three ensemble-specific motifs emerged that illustrate a love for participants' respective ensembles. For Gospel Choir, the common motif was witnessing for God. For Jazz Choir, it was supporting individuals' creativity. And for Steel Drum Band, the common motif was learning through play. These overarching group riffs are rooted in, and inherent to, each group's historical Afro-diasporic aesthetics.

Gospel Choir

The OU Gospel Choir is a co-curricular registered student group with approximately 35 co-ed members. They engage in informal learning music practices whereby musickers select music to learn with peers by ear in idiosyncratic ways by "listening, nurturing, improvising, and composing" known gospel tunes to best fit the audiences of their various concerts on campus and within the surrounding metro area churches.[388] The group desires to be an open community that welcomes all students to join at any time of the semester, regardless of their singing background or skill. The Gospel Choir's web page explains that the student group provides a "space where individuals can come and have fun, fellowship and be among friends who love Gospel music."[389] Semester auditions are not competitive; they are held only for vocalist part assignments.

The Gospel Choir rehearsals' structure followed a similar pattern each time: group praying-in led by a member, individual personal check-ins titled "Praise and Problems," vocal warm-ups, rehearsal of musical numbers, and group praying-out that is sung as a call-and-response led by a member. The "Praise and Problems" check-in was a time when musickers shared the joys and concerns that were on their mind, such as passing an exam, worrying about a sick friend, or getting a job interview. This aspect of rehearsal time was deeply personal and supportive, and it was valued just as much as the time spent on the music. Individual check-ins and the various aspects of singing and playing are equally valued parts of each rehearsal. No time limits were on individual check-ins. Musickers seemed genuinely ready to share while listening empathetically in return to their peers need for prayer requests and support. I routinely observed students freely coming and going, unquestioned, throughout the rehearsals due to various school, work, and personal

commitments. It was clear that this group's ethos was grounded in a deep-CF values of acceptance and support, not discipline or perfected performance.

I selected three current Gospel Choir musickers for face-to-face interviews. Ms. Sugunro is an alumna of the group who volunteers as the ensemble's choir director and rehearsal pianist. She is also a minister's daughter who first learned music in the home and at the Pentecostal church her father leads. Taylor is a senior who serves as the group's vice president and lead soprano. Carlos, whom we met earlier, is a sophomore bass who sings tenor in Gospel Choir. His grandmother was his home church's choir director. None is a music major or minor or takes private lessons. In addition to the interviews, I observed Ms. Segunro, Taylor, and Carlos at three evening choir rehearsals and their final semester public music performance.

Ms. Segunro, Taylor, and Carlos share similar positive childhood church gospel choir experiences. Each described various Gospel Choir experiences that illustrate the ensemble's mission to "provide students a space to grow spiritually and spread God's word through song."[390] Ms. Segunro describes the choir's overall mission:

> *I would say the purpose would have to be with creating an environment for students to come here and be able to worship God and fellowship with other students as well as go out in the community and witness to everyone, because everyone needs to know who Jesus is.*

Ms. Segunro's and Taylor's love of gospel music stems from the individual spiritual connections they feel when singing and the ability to spread God's word through Gospel Choir public music performances. Taylor explains she expresses both her Christian identity and commitment to practicing.

I feel like when you're in Gospel Choir it's not just when you're on stage performing as a Christian. But, you're also letting people know, I'm a Christian in look and how I perform on a daily level as well. Yeah.

Carlos describes his participation as a "chain reaction" that uplifts his emotional state, connects him with his peers, and fulfills his need for music making. Gospel Choir nourishes Carlos' soul and peer relationships.

Amateur musicking through gospel music enables Carlos, Taylor, and Ms. Segunro to engage in a variety of relationships that emotionally support and sustain their lives. Carlos is energized by how the music helps him connect to past experiences and feeds his daily need for making music. Taylor explained how the Gospel Choir "felt like home," enabling her to be herself. Ms. Segunro described how the choir remains a community where she can unwind and have fun, even as an alumna.

I [continue to conduct] because I know how much it means to me to have a space to come and just not have to have a care in the world… just being able to come and sing and being around people that you like being around…I believe that's the main reason why I still do it because this is like a stress reliever, for me, from the other things that I have in my life. I love it.

Ms. Segunro's lifelong participation in Gospel Choir demonstrates how amateur musicking may encourage musicking for life. By her own account, Ms. Segunro was "born in the church" and into a musical family who encouraged her participation in church choir. These amateur musicking encounters have allowed her to experience music-making as a meaningful part of her religious practices, which is part of her everyday life.

Music is a conduit for Ms. Segunro, Taylor, and Carlos to express their varied religious values through amateur musicking. Their singing becomes a form of storytelling about Jesus' teachings. The Gospel Choir's goal is to nourish students' spirituality while encouraging participating singers to witness their faith together as Christians and to their audiences through amateur musicking. Religious commitment, not institutional loyalty, is a shared primary reason why Ms. Segunro, Taylor, and Carlos have chosen to participate in the group throughout their entire undergraduate careers. I suspect that this may also be due to their similar personal Black church histories, which include their initial musical educations. Singing gospel choir music also affirmed Ms. Segunro's, Taylor's, and Carlos's Christian identities.[391] Love of gospel music and spreading God's love is what initially brought all three to the Gospel Choir. They found the Gospel Choir to be a religious community of support for all students while helping them spread their Christian faith.

Jazz Choir

The Jazz Choir is a thirteen-member, co-sex, auditioned-based elective-curricular vocal jazz ensemble within the SofM. Rehearsals engage vocalists in formal learning practices where a professional director structures the overall process and selects scored musical tunes that emphasize reproduction. The Jazz Choir's director Tony Gonzlez (Mr. G) deliberately avoids silencing student suggestions during rehearsals. Alto vocalist Reagan, and paid accompanist and voluntary vocal tenor Abe, separately described the Jazz Choir rehearsals as collaborative learning spaces where everyone's ideas are respected and valued. My rehearsal observations are congruent with their descriptions of a deep-CF pedagogy promoting collaboration and playfulness.[392]

The Jazz Choir is a supportive musical space that empowers vocalists to express their creativity while enhancing their jazz skills. Because it is an elective-curricular ensemble, the group's pedagogical objectives are not dictated by professional practices taught within the Bachelor of Music and Bachelor of Music Education degrees; instead, they fulfill Mr. G.'s overall mission to create a supportive singing environment for jazz vocalists of various skill levels. Mr. G., a retired high school music vocal teacher, continues his teaching of Jazz Choir curriculum. Reagan mentions that Jazz Choir mirrors her public school choir experiences. Abe, a piano performance major, is experienced in WECM practices, but he is a novice when it comes to singing in a jazz choir and playing jazz piano. Abe expresses surprise that learning to play and sing jazz has enhanced his WECM performance skills. The complex harmonies of flatted ninths and elevenths in Jazz represent a more complex harmonic system pushing back on the idea WECM is the most developed harmonic language. He points out that, because jazz harmonies are relatively complex, WECM harmonies seem simpler to him now that he has developed expertise with jazz.

> *This choir has made my ear so much better. Because it's jazzy, you have a bunch of ninths and sixths [intervals], and whatever else is added into your chords. And after a while, you can really hear them and pick them just out of thin air, and that's extremely helpful, 'cause you get back to normal choir music, 'cause after this actually, I'm gonna go sing at St. Thomas More [a local Catholic church]. But if you just go back to traditional sacred music, it's nice and it's good, but those harmonies are way easier.*

Abe's experience demonstrates how different musicalities expand knowledge and influence overall musical understanding and musicianship. Reagan, Abe, and Mr. G expressed a love

of the creativity found within Jazz Choir as well as the interpersonal relationships that develop among the members. Through input and improvisations, they are engaging in musical encounters that are developing them as musickers of jazz. Mr. G is intentional in using his position as conductor to connect students as musickers and peers by encouraging and acknowledging their overall efforts. He does not scold his singers for mistakes, but instead respectfully asks them to identify why they are struggling while providing his own suggestions as well as rehearsal time to work to correct. Mr. G's pedagogical methods enact developmental encounters using student errors as lessons for self-reflection and musical improvement with the support of his professional knowledge as singer and teacher.

> *I guess at my age, it's just a style that I have evolved into. Hopefully, with them and with any other group that I'm doing, that there's always a positive atmosphere and one that we can do this now a little bit more clear, or take it from there… you know, last week you really worked real hard on this [part]. It should be a little bit better now. Let's hear it and see how it goes. They get in there ….I have no discipline problems, no attendance problems, none of those problems. They all want to be there. They don't have to be there. That's so important. It really, really is.*

Mr. G establishes an expectation of responsibility in learning one's vocal parts and supporting others in their learning. This contriubutes to a comradery among the singers that fosters attendance and respect for the discipline and dedication involved in musicking.

> *They're extremely respectful of each other and of what we do, the product that they produce. I think it's very important in that their experience where mutual respect is not only accepted, but nourished and flourishes within.*

The Gospel Choir's deep-CF noncompetitive rehearsal practices likely support the group's comradery. Abe describes experiences the Jazz Choir's focus on mutual respect through interpersonal connections.

> *That group's dynamic is way different than a lot of other choirs I've been in, 'cause it's, well everyone in there is pretty close. It's a small group. We're friendly. Mr. G threw us little parties where we'd go over to his house and have dinner or whatever. And that's great. And I actually really like that. It makes it pretty easy to collaborate with everyone…. It's not one person saying, "Oh, this sounds like this, so we need to do this." It's one person saying that, group input, and then we go.*

Reagan, a sophomore engineering major, feels the supportive and encouraging nature of her peers and Mr. G anytime she finds herself struggling.

> *. . . it's always like, "Guys I still don't know my part," and they're like, "I don't really know it either, let's figure this out." It's much more of a teamwork environment …. Songs can be really hard in [Jazz Choir but] it's never, "Why don't you know this yet?" It's always, "Oh, if you don't know it, let me help you learn it." I really like that.*

Just like Carlos of the Gospel Choir, Reagan and Abe also found participating in the Jazz Choir to be an uplifting part of their weekly activities.

> ABE: *I enjoy this group. It's always kind of the highlight of my days.*
>
> REAGAN: *no matter how bad of a day I'm having, I can go to rehearsal and come out smiling.*

My ensemble rehearsal observations found that the Jazz Choir's weekly rehearsals doubled as a space for amateur musicking and peer socializing. Vocalists routinely arrived

early to catch up and gather afterwards as well. Reagan offers a description of the social and musical connections she experiences through rehearsals and singing.

> *There's so much going on in that choir all the time, good things. Mr. G is just the goofiest man, and I love him so much. He's hilarious. He's a big part of what makes it so fun. It'd be fun either way because the people are great, and jazz is great, and choir is great, but he is part of what makes it wonderful…*

Jazz Choir's amateur musicking practices are grounded in creative mechanics of delivery (e.g. scatting) and relational educational encounters. Participation in this group reflects Reagan's, Abe's, and Mr. G's shared love of jazz while engaging their musical creativity, fostering their reflective musical thinking and developing respectful relationships with their peers. Singers were often overheard verbally encouraging or praising each others' vocal efforts. Jazz Choir feeds students' music hungers focusing on creation over virtuosity, enabling a sense of fun and individual musical expression more akin to musical learning grounded in deep-CF practices.

Steel Drum Band

Dr. Fred Gipson, former director of the SofM and percussion faculty, added steel pan instruction to the percussion studio curriculum in the early 1980s. Today, the Steel Drum Band is an eleven-member co-ed elective-curricular applied ensemble within the SofM. Director Dr. Andrew Richardson, also a member of the percussion music faculty, is similar to Mr. G's casual approach with the Jazz Choir as he organizes and directs the overall order of rehearsal. Steel Drum Band playing is a visual form of musical storytelling through intentional physical movement. Richardson encourages his pannists to engage in playfulness to create movement that reflects each song. Such visual gestures are symbolic representations

of panning's historical African roots among Trinidad and Tobago slaves who used percussive sticks for celebration and rebellion.

Steel Drum Band participation is restricted to music majors with strong sight-reading abilities. Dr. Richardson and undergraduate music education majors Hunter and Kennedy were introduced to steel drumming as undergraduates. Hunter, a percussionist, was immediately attracted to steel pan music's unique sound quality, a raspy brass timbre he had not heard prior, and movement-oriented playing practices. Both are examples of an African Diaspora aesthetics not found in WECM bel canto and stoic performance aesthetics. Kennedy, a cellist, was initially attracted by a perceived collaborative "ensemble aspect" of the Steel Drum Band. She describes her panning experiences as "having fun and really learning something." Kennedy's desire to make music with others is well suited to the Steel Drum Band's communal nature and the participatory style representative of Afro-diasporic aesthetic and mechanics of delivery.

Dr. Richardson claims that steel pan music is a world music readily accessible to trained WECM musicians because it is "musically closer to our own culture." Steel pan tuning uses just intonation (akin to a piano) and diatonic scale chordal structures that enable easy Western notation. He further explains that pan music intonations are similar enough for them to be scored in Western notation. The musical challenge for trained western musicians, after they become acquainted with how to play a steel pan, is learning how to blend as an ensemble. The different timbres of percussion instruments—cymbals, bass drum, xylophone, timpani, snare drum, to name a few—make it easier for performers to distinguish their sound from others and adjust their articulation and volume to achieve ensemble balance. Dr. Richardson explained that 90 percent of the notes are the same frequency and timbre, yet

articulated on pans of various sizes. Such uniformity is uncommon among percussion instruments in Western classical music, which challenges the musicians to hear the differences and to blend successfully.

> *It's really easy to balance a xylophone and a pair of cymbals, because they're not going to really cover each other up in the same way. I think it's similar to a string quartet, where they have to deal with [similar timbres because they're all four-string instruments], that we don't get a lot of percussion ensemble, because there are all these different sounds. It's almost sometimes easier to deal with issues of where I fit. But in a more homogenous group, you really have to be paying attention to these sorts of things.*

Two aspects of the Steel Drum Band differentiate it from most of the other applied major ensembles at OU. First, Steel Drum Band is elective-curricular ensemble for music majors. Second, it focuses on a non-WECM musicality that promotes an African aesthetic that ethnomusicologist Portia Maultsby describes as approaching "music and movement as a single unit…varying timbres…and the use of call-response structures."[393] Yet I noticed that Steel Drum Band rehearsals run much like a traditional, formal WECM ensemble group, likely because they are conducted by a WECM-trained percussionist with minimal exposure to ethnomusicology. The rehearsals are structured, with no group warm-up—at least at the rehearsals I observed—and short conversations among drummers between numbers. Moreover, only Dr. Richardson provided rehearsal direction; the group clearly follows a hierarchy of professional expertise. Despite the structure and discipline the Steel Drum Band's rehearsals provided an observably deep-CF relaxed and collaborative atmosphere for all involved. I suspect this was partially fueled by a trust in others' musical skills and the

group's non-professional aims. This is not to deny that individual pannists may use their skills for professional jazz gigs or commercial recordings later. Dr. Richardson continually expressed encouragement and support of all their efforts, seemingly acknowledging their musical expertise at the same time that he recognized their developing skills on steel pans and desire to play an unfamiliar musical style. Among the pannists, there was little conversation, but at times I saw them coordinate their physical movements independently and across pan voices. The rehearsals' pace was calm; the participants' voice tone, voice volume, and body language signaled to me that they felt relaxed. It was clear that Dr. Richardson supported playful learning and enjoyment even while the group was preparing for an upcoming evening concert.

Kennedy's music education studies may have helped her link the educational and personal reasons that steel drum playing reconnected her with her initial reasons for joining school musical ensembles; friendships and having fun while playing music.

> *The history of the steel pan came from very communal aspects. People made them out of actual steel drums because they wanted to play music [and the scrap metal was free and available for use]. I think we've kind of kept true to that because it's extracurricular, we don't get paid or anything. It's just something we like to do*.

Reflecting later, Kennedy added,

> *I think definitely as a music major who's gone through years and years of this degree, being in a steel band is kind of getting me back to what I love to do and it reminds me why I love music in the first place. You go through semesters and semesters just doing the works and going through the motions and then you come here and you actually love it.*

The love Kennedy speaks of is a return to music-making for personal and social reasons, not professional ones. “I’ve always been more of a person that likes being around the people rather than in the practice room,” Kennedy claimed when explaining why she chose to pursue a music education degree. Nourishing her musical hungers comes through the Steel Drum Band’s African aesthetic of collective group participation and interaction that musicking allows her to engage in as playful encounters with others. Through elective-curricular ensemble playing and dancing, Kennedy finds that music-making is meaningful to her for reasons other than professional expectations and obligations.

Hunter’s reasons for participating are also grounded in the personal joy that steel pan musicking brings him when physically expressing musical melodies.

> *I think for me, the biggest reason I come back to anything is because I enjoy doing it.... it might seem selfish at first glance, but I enjoy doing it and I also enjoy when others enjoy what I do. One of the best compliments I can receive at the end of a steel drum concert is like “Hey man, I loved watching you. You were awesome up there.” … That’s a really cool thing for me to hear because the fact that people can see I’m enjoying the music and I’m having a good time playing it… Yeah, most of the time I hit mostly right notes. Maybe every once in a while, I drop a note or something like that, but it’s not about that. It’s about just …presenting an enjoyable experience.*

My rehearsal observations support Hunter’s and Kennedy’s joyful engagement and interest in steel pan musicking. The atmosphere is a relaxed space where music majors seem to unwind as heard through their laughter and seen through encouraged dancing to visualize of their musical lines. Hunter and Kennedy do not participate in Steel Drum Band for professional gain or academic accolades, although it should be noted that many percussion graduates’

careers include overseeing high school steel drum bands or working as professional gigging musicians focused on Caribbean music. Due to their love for Steel Drum Band's musical style, Hunter and Kennedy both choose to add the elective-curricular ensemble to their already full semester schedules. They expressed that steel drum music provides new musical learning as a musicker while enhancing their overall musical skills.

> HUNTER: *For me, I really enjoy expressing the music while I play. When I played marimba, I can do that there as well, but with steel drum, it's just much more natural I feel like…With steel drums, I'm making up dances as I'm learning the notes. I'm like, "Okay. I got this phrase down. I got this phrase down. What can I do for this?"*
>
> KENNEDY: *It's just amazingly fun, and Dr. Richardson, he's a great teacher. It's a great mix of having fun and really learning something.*

Kennedy's reflection highlights the meaningful experience steel pan music is for her while also explaining the disconnect she feels with traditional WECM ensembles. Her inability to connect with WECM aesthetics should be of central concern to educators.

All three participants describe steel pan music as a musical experience unlike other Western classical and band ensemble traditions, and all of them say that once they started steel drumming, they did not want to stop.

> RICHARDSON: *I think people just get a bug, you know what I mean? It's just because [it's] something that really means something to them. And it's an experience you don't get [anywhere] else… but once you get the bug, I think you just wanna play more and more and more.*
>
> HUNTER: *I enjoy it. Steel Band is my favorite part of the week. I will consistently say that to anybody that asks me. If I had to systematically remove certain ensembles*

from my week, Steel Band would probably be the last thing that I removed if I had to take everything out.

KENNEDY: *From a musician's point of view it is probably the most fun I've had playing an instrument.*

Dr. Richardson, Hunter, and Kennedy's shared love of steel drum music is based in the personal nourishment they experience mentally, physically, and emotionally while musicking through steel pans. Steel pans offer a sound unlike orchestral or band ensembles, challenging their musical ears. Syncopated rhythms are directly connected to movement, creating an embodied musicking experience.

Humane Education: Collegiate Amateur Musicking Ensembles

The analysis of my narrative accounts of nine individual musickers and their three respective ensembles reveals that these collegiate amateur musicking communities are relatively low-stress peer ensembles that foster healthy relationships with self, music, and others (in these cases) through African Diaspora aesthetics. These relationships fulfill collegians' various emotional, social, physical, and musical hungers, demonstrating how amateur musicking is a hidden curriculum. The analysis also provided insight into how the studied ensembles support and enhance students' overall academic endeavors. Participating in amateur musicking through the Gospel Choir, Jazz Choir, and Steel Drum Band engages OU undergraduates in musical learning in a way that reflects Small's notion of musicking as "process of storytelling, in which we tell ourselves a story about our relationships."[394] In other words, students validate their evolving personhood[395] and musicianship through collegiate amateur musicking ensembles.[396]

The collegiate amateur musicking communities I studied are examples of how musicking is a pedagogy grounded in a deep-CF perspective of collaborative musical learning where students validate themselves and others as musickers through respect, support, and encouragement. The Gospel Choir, Jazz Choir, and Steel Drum Band are hidden curriculum examples of deep-CF amateur musicking grounded in African-Diaspora aesthetics. Small's musicking pedagogy places *people* at the center of musical learning, rather than musical works, composers, or texts. This recalls music philosopher Iris Yob's claim that humane music education is "human centered… education [that] enhances, nurtures, and promotes the highest development of every individual," thus serving a common good.[397] Small's concept of musicking is a form of humane pedagogy for developing meaningful relationships among all engaged in musical performance that connects us to others at a fundamental level of what it means to be human.

> Our relationships specify us; they change as we change, and we change as they change. Who we are is how we relate. So it is that to affirm and celebrate our relationships through musicking, especially in company with life-feeling people is to explore and celebrate our sense of who we are, to make us feel more fully ourselves. In a word, we feel good. We feel that this is how the world really is when all the dross is stripped away, and this is where we really belong in it.[398]

Encounters with music and others through amateur musicking communities re-contextualize music-making as an essential communal activity for overall personal well-being.[399] My ensemble observations lead me to conclude that all three OU amateur musicking communities are "enhancing and celebrating life" through an African Diaspora aesthetic approach to music-making.[400] The collaborative exploration, affirmation, and empowerment

of students' voices during amateur musicking rehearsals reflect an "inclusive, responsive, and participatory" pedagogy that, by Yob's definition, is a form of humane music education.[401]

Amateur musicking communities bring collegians together to explore as musickers in a self-chosen musical style. Each ensemble has a defined leader who primarily selects the music, but all members actively engage in the development of musical works.[402] However, the Gospel Choir is the only group that elects an annual leadership executive board among participating members. In all three amateur musicking communities' rehearsals, the directors give the students musical license to develop physical movements that echo the musical phrases. Musickers, working with their directors, freely voice their reflections and suggestions throughout rehearsals for group consideration. Collectively, the nine transcribed interviews and the observations substantiate Christopher Small's claim that musicking affirms the self through human engagement.

OU's co-curricular, student-led Gospel Choir and elective-curricular, faculty-led Jazz Choir and Steel Drum Band are noncompetitive amateur musicking communities that provide students with opportunities to engage in their respective loves of music. Each ensemble focuses on collaborative musical creation grouneded in deep-CF pedagogy, not developing virtuosic skills.[403] Participating collegians contribute ideas ranging from musicality to physical movement. Developing the physical musicality called for by each musical style requires additional interactive collaboration between musickers that reinforces music as an embodiment creation.

Each amateur musicking community I studied provides a respite for students from the daily stressors of the Academy's overarching deep-WM competitive landscape. As respite communities, the Gospel Choir, Jazz Choir, and Steel Drum Band are musicking spaces where students' culturally divese musical hungers are nourished and their knowledge, identify and value is developed through self-selected musical choice, collaboration, and fun.[404] These elements are similar to the humane education practices that individuals find within community music (CM) programs. Music educator Lee Higgins describes CM as music-making outside the formal music institution. It is a "collaborative arts activity that seeks to articulate, engage and address the needs, experiences, and aspirations of the participants and as such is defined by its method of work and aims rather than by an art form itself." All three OU amateur musicking communities were established to fulfill their participants' musical hungers—hungers that they brought with them from previous musicking experiences as well as hungers they may have been unaware of until they discovered their amateur group at OU. The Jazz Choir is a space to be musically creative in a way that is not often allowed within WECM practices. Dr. Richardson's direction of the Steel Drum Band engages in the OU percussion studio's philosophy to expose percussionists, while including other music majors, in "musical performance skills and concepts of education will be acquired through… a cross-section of literature in all styles and areas of percussion."[405] The student-founded Gospel Choir provides community and spiritual connections. Each group exemplifiesCM's is a postmodern approach to music-making, wherein people and play are the focus of musical creation for social good, not for some Platonic musical ideal or for the sake of art itself.[406]

Similar to the deep-CF view that OU's amateur musicking communities enact, CM brings individuals together through singing, playing, and listening for a social purpose.[407] Within the Gospel Choir, Jazz Choir, and Steel Drum Band, musickers work together to express and reinterpret culture, enact religious and ethnic traditions, articulate feelings, and provide a space for community. Trust, respect, responsibility, and friendship among CM participants, and amateur musicking collegians, are developed and fostered through involvement.

According to Higgins, a defining feature of CM is how "hospitality encompasses the central characteristic of community music practice."[408] This characteristic is central to the collaboration of OU's three deep-CF amateur musicking communities. I experienced and observed welcoming and encouraging atmospheres at all Gospel Choir, Jazz Choir, and Steel Drum Band rehearsals and concerts. Each rehearsal began with a warm welcome from the conductor and general member check-in. I, too, felt welcomed and encouraged to capture their experiences through any manner I deemed appropriate: notes, photography, quick questions, and filming. All ensembles worked to express and represent a particular musical culture's emotions and musical traditions. Conductors and musickers alike listened to and encouraged everyone's ideas and reflections. Rehearsals concluded with praise on that day's musical growth, reminders about what to work on for the next gathering, and best wishes until they met again. Engaging in such hospitable and collaborative musicking encounters develops positive and supportive relationships among collegiate musickers. Encounters through hospitality teach humane learning practices, musical to social, for the common good of the ensemble and each participant.

CM is possible in any community that welcomes and encourages everyone to participate, emphasizes quality over "right," empowers participants, and requires partnerships.[409] The Gospel Choir, Jazz Choir, and Steel Drum Band all reside within the formal institution of higher education, the Academy. Yet, they exist on the fringes as a co-curricular and two elective-curricular amateur musicking communities providing musicking opportunities grounded in African aesthics. The Gospel Choir is the only ensemble that fulfills all CM practices described by Higgins. All students are welcome to participate. Rehearsals incorporate life-affirming experiences through opening and closing prayers that support each student's personal and academic successes. Rehearsal prayers also cultivate friendships among members, reinforcing the group's overall mission to spread God's love to others through their love of singing gospel music. Even though Jazz Choir and Steel Drum Band exclude non-trained musicians, they both operate in an egalitarian manner, in line with CM practices that demonstrate humane education pedagogy in action. This does not diminish the impact they may have on broadening students' musical knowledge, future professional music roles, and amateur musicking participation. All three engage musickers in play as a method for learning. Amateur musicking as a deep-CF musical pedagogy is a form of humane education that broadens the aims of music education for the common good rather than just professional development, which returns music-making to a position as an essential aspect of everyday life. Collegiate amateur muscking communities help musickers develop their musical knowledge, identities and purpose that may result in transformative cultural crossings.

Now that we have uncovered the hidden curriculum of amateur musicking as a humane pedagogy, what do musickers' individual stories of their encounters with this hidden

curriculum teach us about their varied musical hungers? Non-western aesthetics? Learning? Pedagogy? How might we apply our learnings to transform the Academy's current deep-WM, WECM-based music curriculum to develop deep-CF amateur musicking opportunities that are open to all while expanding music genres for broader aesthetic experiences that demonstrate music for everyday living?

Movement Three: Higher Education for Amateur Musicking

> *… all human musicking is a process of telling ourselves stories about ourselves and our relationships.*[410]
>
> Christopher Small, *Musicking*

Amateur musicking is a kind of collaborative self-education with a pedagogy that is nourishing rather than perfectionist and is diverse with regard to genre, kind of group, curricular status, and so forth. Within the character of the nourishment are possibilities for a transformative pedagogy whose end may result in development of students' democratic actions. Collegiate amateur musicking is what I have labled a "deep-CF" hidden curriculum that fulfills students' varied musical hungers for knowledge, identity, and values. Students' musical hungers arise amid cultural crossings[411] from their home culture into a larger, more global culture. For some undergraduates, cultural crossings are into new cultures as they are exposed to a level of diversity in community not previously experienced. For example – student of color cultural crossings involve sustaining their home identity in the midst of a predominantly historically white institution. Undergraduates' stories of epistemological, ontological, and axiological learning teach us about the varied nutriment they receive through amateur musicking—nutriment that the deep-WM Western European classical music (WECM) curriculum may not be able to fulfill through its individualistic, competitive, "white" biases.

Amateur musicking is a form of humane education that teaches music-making for everyday living. Yet U.S. higher education's continued focus on training WECM performers devalues other musics as being unworthy of formal learning, creating a collegiate music

curriculum that is exclusionary and elitist. Because of such privileging, collegiate amateur musicking remains a hidden curriculum. The various musical hungers fed by the University of Oklahoma's (OU's) Gospel Choir, Steel Drum Band, and Jazz Choir[412] amateur musicking communities show that the Academy's formal WECM curriculum does not satisfy all of the everyday musical tastes and cultural needs of collegians. Each ensemble represents a musical practice that encourages individual students' creativity through playful participation with sound and movement.[413]

The amateur musicking I observed within the OU Gospel Choir, Steel Drum Band, and Jazz Choir is a deep-CF music pedagogy[414] insofar as it encourages cooperation and emotional expression for everyday living. This stands in stark contrast to the Academy's deep-WM pedagogy of music learning for perfect performance in competition and intellectual endeavors for professional achievement. The difference between deep-CF and deep-WM views of music learning for everyday living or professional aspiration may be why collegiate amateur musicking is marginalized to elective-curricular and co-curricular spheres within the masculinized Academy. Could such curricular "othering" keep collegiate amateur musicking ensembles hidden? Could it explain why researchers have not investigated the pedagogical value of collegiate amateur musicking for musical learning, student development, cultural exchanges, and democratic action?[415] What should we do with this hidden curriculum of amateur musicking in higher education?

Educative Value

Amateur musicking communities create and engage in a hidden curriculum of social and cultural learning through exchanges of musical knowledge that contribute to student identity formation and develop interdependence among musickers – a term that refers to

singers, players, and listeners who are engaged in multisensory music-making for personhood. These amateur musicking encounters are distinct from WECM education, whose pedagogy aims for perfect performance. Within collegiate amateur musicking communities, students' encounters give them space to share their personal and cultural stories of everyday musical challenges, interests, and needs. Each community is pedagogically diverse, guided by the genre (style) of music and students' hungers. Amateur musicking's deep-CF pedagogical methods include listening to both the music and the students, thereby broadening the aims of music education beyond musicianship, grounded in music knowledge and skills, and potentially fostering development of their social consciousness.

The United Nations' Education, Scientific and Cultural Organization (UNESCO) has long argued that education is more than formal curriculum for professional aims (1966 Delores Report and 1972 Faure Report). UNESCO's 2017 publication *Rethinking Education* claims that "sustaining and enhancing the dignity, capacity and welfare of the human person, in relation to others and to nature, should be the fundamental purpose of education in the twenty-first century."[416] In other words, education should incorporate subjects that engage students in active learning that develops their entire being. Through my hidden curriculum inquiry, I observed collegians being nourished through playful encounters that teach respect for the individual's musical contributions and recommendations. Amateur musicking encourages students to engage in individual and collective creation that through encounter expands their musical, personal, social, and cultural knowledge.

Like community music (CM) participants, collegiate amateur musickers gather for "meaningful music-making journeys"[417] that satisfy their personal musical hungers and connect with their everyday lives.[418] The six OU student musicians whom I interviewed from

the Gospel Choir, Steel Drum Band and Jazz Choir viewed amateur musicking community participation to be of equal importance to their required degree courses and essential for their overall well-being and musicianship. They expressed a hunger for music in their everyday lives and gave as much priority to their weekly participation as to their work and academic obligations. All six student musickers elect to participate in their respective amateur musicking community's after-hour rehearsals, sharing in a desire to make music with and for others. Some students sought a musical community of a known musical genre based on shared traditions, while others wanted to experience a new musical style. All six musickers invested personal time beyond required degree coursework to further their own education.

Similar to CM groups, which form and exist outside of the institutional music curriculum, the Jazz Choir, Gospel Choir, and Steel Drum Band exist on the fringes of the Academy. Rehearsals begin at 5:00 p.m. or later in the SofM building. The two ensembles supported by the SofM as elective-curriculum, Steel Drum Band and Jazz Choir, both have access to an established music room. The choir room's terraced seating, grand piano, music stands, chairs, adjustable acoustics, and electronic microphones support the Jazz Choir's daily rehearsal needs. The percussion studio stores the steel pans and serves as rehearsal space for the Steel Drum Band. Music stands and adjustable acoustics are provided. The co-curricular Gospel Choir, on the other hand, rehearses in a basement classroom with an upright piano, limited technology access, and overused classroom chairs. I suspect this is due to the fact the Gospel Choise is not directly affiliated with the OU's SoM.

The three ensembles' conductors explained that they agreed to lead their respective amateur musicking communities for personal reasons, not for professional gain, and the student musicians' responses reflected this notion, too. In the groups' rehearsals, collective

musical experimentation is encouraged and "failure" honored as part of the overall creative learning process, an ethos articulated by music educators Lee Higgins' and Patricia Sheehan Campbell's pedogocial text *Free to Be Musical.*[419] The Gospel Choir, Jazz Choir, and Steel Drum Band differ in their informal and formal music learning pedagogies as appropriate to their genres of music and students' interests, but all three function as collaborative democratic communities that build trust, respect, responsibility, and friendship among their respective members through amateur musicking encounters. As such everyday democracies, they serve as examples of Dewey's definition that expands the notion of democracy beyond government to a broader "mode of associated living" where individuals come together and experience a "conjoint communicated experience."[420]

The rehearsals and concerts of the three amateur musicking communities are liminal play spaces where listeners, musicians, and conductors come together as equals in the midst of sounds being created.[421] The Gospel Choir is the only ensemble that does not charge an audience admission fee. Each director facilitates, rather than mandates, their group's overall musicality (quality or state of being musical). Such collective musical learning turns amateur musicking communities into spaces where students engage in encounters, relationally through sound and movement that connect all of the musickers in the space, whether they are singing, playing, or listening.

Observing campus amateur musicking communities and interviewing participating musickers gave me a multidimensional and multisensory research experience, shedding light on the various educational encounters that nourish students' diverse musical hungers. The students' retelling of their musicking stories through the interviews illuminates how shared musicking encounters result in different experiences and meanings. By understanding

amateur musicking encounters by inviting students to share their stories with me, I was able to observe and hear directly from them why they want to know a particular music, why they elect to engage as an active musicker, and why they place value on musicking in daily life. Analyzed together, my third-party ensemble observations and the students' first-person retellings revealed that amateur musicking communities arouse and feed students' various musical hungers by giving them new musical knowledge (epistemological learning), enabling them to express their identities (ontological learning) and fostering their collaboration with one another in developing values for a greater good (axiological learning).

Such nourishment through amateur musicking is a sequential learning process where students are initially attracted to the fun and "freedom" within deep-CF amateur musicking pedagogies. Then they strengthen their cultural and musical identities through fun that enables them to begin to think and act like musickers. Coming to know and play or sing their particular musical style sets the stage for their potential transformational learning. As a social interaction, amateur musicking teaches participants to form, develop, and negotiate relationships in, with, and through music among those creating and listening.[422] Such relationships may ultimately foster students' artistic activism. Collegiate amateur musicking communities expand the Academy's deep-WM pedagogical offerings with a variety of deep-CF" pedagogies where students have the chance to engage in musical learning grounded in democratic practices in which all musickers' voices are welcomed in decision-making about music that contributes to human thriving.[423]

Stories of Epistemological Nourishment by Amateur Musicking: Learning New Genres

Learning a music, as listener, singer, or player, is a culturally bound opportunity and process. American music education focuses its musical learning opportunities primarily on WECM traditions. Amateur musicking encounters are a hidden curriculum that nourish students' epistemological musical hungers to known various non-WECM musics through musical cultural crossings. The three OU Gospel Choir musickers whom I interviewed continued a known music taught to them by the choirs in their home churches. The same continuity of experience is evident in the Steel Drum Band and Jazz Choir directors, along with Jazz Choir alto Reagan. For steel drummers Kennedy and Hunter, along with pianist Abe—the only three undergraduate music majors whom I interviewed—participation in a SofM elective-curricula ensemble provided access to new forms of musicking and expanded their knowledge of music genres. Abe learned jazz when hired to serve as the Jazz Choir accompanist. Likewise, when they joined Steel Drum Band, Kennedy and Hunter learned steel pan playing and performance practices. Cellist Kennedy and percussionist Hunter each discovered their interest in steel drumming when attending a Steel Drum Band concert to fulfill performance attendance requirements for music majors. Both come from a WECM formal learning background, and listening to Steel Drum Band exposed them to a new Caribbean musical style that ignited their individual musical and social hungers for a new musical genre. This prompted each of them to learn how to play steel pans, a metal percussive instrument originating in Trinidad and Tobago. Kennedy and Hunter now are seasoned pannists in the Steel Drum Band.

Expanding Musicianship

Dr. Richardson

OU Steel Drum Band director and percussion faculty member Dr. Andrew Richardson is intentional in making the world music of steel pan accessible to percussion studio musicians, as well as other advanced SofM singers and instrumentalists. He takes time in weekly rehearsals to teach about steel pan music's history and performance traditions.

> *I think you get things out of this ensemble that you don't always get out of other sort of quote-unquote concert ensembles [such as Wind Symphony, Orchestra, or Choir] . . . . in terms of playing popular music. Not necessarily popular music in this country, but music from Trinidad. Also, [it is] a really, really accessible world music [from] another culture that's really easy to start doing. . . . And yeah, playing a drum with your hand, it's easy to make a sound, but I think you kind of have to know a little bit more about specific rhythms and that sort of thing, than just jump right in. Where in this case, because it's musically closer to our own culture, I think it's easier to jump in with no experience…I think anybody with music background and some . . . music direction background could do it. Because there are charts [printed music]. Where a lot of world music groups, there are no charts.*

Dr. Richardson believes that steel pan musicking is an important curricular offering because it expands percussionists' musical knowledge beyond Western European classical traditions. He explained students are introduced to new styles of drumming, polyphonic rhytms and timbre that challenges their trained ear's harmonic interval structure.

Kennedy

The cultural and musical educative value of learning to play steel pan music resonates with music education senior Kennedy.

> *… so I think it's something really good to have, like the middle of Oklahoma that's not something you would normally see, but I think the culture aspect is very important. I feel like we've kept true to that with everything that Dr. Richardson teaches. Usually in the concerts he actually takes a few minutes between some of the pieces to explain the history of the pans and everything.*

She also mentions that, like steel pan band members in Trinidad and Tobago, OU pannists are not paid. Kennedy sees her Steel Drum participation as resonante with the genres historical voluntary, communal practices.

Hunter

The OU Steel Drum Band introduced Hunter to new percussive timbre (sound) experiences he found intriguing and wanted to learn how to create. As a trained classical percussionist, Hunter's steel pan musicking began with a brief pan drum orientation to learn the locations of tones and how to properly strike the pan for the desired tonal response. Hunter observed that physical gestures were as valued a part of "playing" as were the correct musical tones in steel pan music performance.

> *I really enjoy expressing the music while I play. When I played marimba, I can do that there as well, but with steel drum, it's just much more natural I feel like. With marimba, there's very much one of the notes and then figure out the choreography as you finish up doing that. With steel drums, I'm making up dances as I'm learning the notes…I've gotten to a concert and I do all the dance [moves] that I rehearse and*

> *practice, but then there's ... One concert, I started doing a dance that I'd never done before that involved me looking like I was kind of skiing from one foot to the next as I was playing it.*

In steel pan music, sound and gesture relate to each other differently than in WECM, and this directly satisfies Hunter's hunger to know and express musical tones through physical movements.

> *So, for me... [with steel pan drumming] I can combine visual with audio . . . which I very much enjoy that I can do two different ways to play the music. In addition to that, it's just fun music.*

Learning to know steel pan music involves creating movements that express each musical line to visually show the audience each musickers musical interpretations. Hunter's hunger to integrate mind and body in performance is an example of multisensory knowing, which illustrates Small's idea that music is an embodied, social reality shared among all engaged musickers.[424]

For WECM-trained musicians Kennedy and Hunter, Steel Drum Band was a novel musicking experience in an African Diaspora aesthetic. For Kennedy, listening to steel pan musicking stimulated an unknown musical hunger for a new musical genre; for Hunter, it filled a known musical hunger to embody musical creation. The Steel Drum Band also provided both musickers the opportunity and support to expand their musical genre knowledge through new percussion roles.

Abe

Abe's financial needs led him to an unplanned amateur musicking role within an SofM elective ensemble. Seeking additional paid accompaniment opportunities, Abe was

introduced by a piano faculty member to the Jazz Choir director. Mr. Gonzalez was willing to support Abe in learning jazz accompaniment. Abe studied primarily on his own using jazz piano "fake books," collections of songs notated in a simplified manner using chords and basic melodies. Jazz Choir rehearsals became his weekly learning laboratory of jazz style. Abe also listened to and imitated jazz exemplars to train his ear to recognize the tonal and rhythmic differences between jazz and WECM. An unanticipated learning outcome of Abe's jazz piano studies and performance was a strengthening of his aural tonal abilities (commonly called aural skills) within WECM music.

> *This choir has made my ear so much better. Because it's jazzy, you have a bunch of ninths and sixths [intervals], and whatever else is added into your chords. And after a while, you can really hear them and pick them just out of thin air, and that's extremely helpful….But if you just go back to traditional sacred music, it's nice and it's good, but those harmonies are way easier.*

Abe, like Kennedy and Hunter, experienced a cultural crossing gaining new musical knowledge through a performance community that built upon his WECM knowledge. Both the Jazz Choir and the Steel Drum Band use written western music notation. All three of these musickers learned a new musical style built on different musical intervals, and the two steel pannists also learned to play a new instrument. For Kennedy, Hunter, and Abe, amateur musicking engaged them in playing new musicalities that expanded their global musical knowledge. In Abe's case, it is clear that amateur musicking through the Jazz Choir gave him a new connection with and understanding of the classical music tradition in which he already had expertise. This may be the case for other amateur musickers as well.

Stories of Ontological Nourishment by Amateur Musicking:

Learning to be a Musicker

Music educator Paul Woodford argues that "music is a badge of identity and form of cultural representation."[425] In musicking, a person develops and projects these individual and communal identities through imaginative play. Through the hidden curriculum of collegiate amateur musicking communities, some students continue their known musicking traditions, while others experience cultural crossings into new musicking opportunities. Psychologists Adrian North and David Hargreaves surveyed almost 2,500 American and English teenagers at the turn of the 21st century and learned that musical preferences develop primarily outside the music classroom.[426] Self-identification with specific musical genres becomes a "badge" enabling students to express their inner life to both themselves and others.[427] The report found that students build relationships with other like-minded listeners. Undergraduate students elect to participate in campus amateur musicking performance communities that fill both a personal musical hunger while providing community that supports their growth and helps them share of themselves.[428]

Each OU amateur musicking community plays a role in fulfilling students' ontological musical hungers by engaging them as gospel, jazz, or steel pan musickers of their musical genres through amateur musicking. For the three vocalists I interviewed, their collegiate amateur musicking communities do not provide them a new musicker experience. Instead, Jazz Choir and Gospel Choir offer Carlos, Taylor, and Reagan a continuation of known musicianships. Carlos and Taylor were brought up in African American church choirs, and Reagan learned to scat in her high school jazz choir. ("Scatting" refers to improvised singing using non-lexical syllables, such as "bop bop ba doo wop.") Continuing

to participate in a known musicianship affirmed their existing musicker identities. Steel Drum Band members Hunter and Kennedy and jazz pianist Abe, on the other hand, all underwent new musicker experiences. All of the students' experiences through amateur musicking pedagogy taught them to be musickers with "integrated cognitive, embodied, emotional and social multiplicities."[429] The three amateur collegiate communities I studied illustrate that becoming a musicker or maintaining one's identity as a musicker is a social action that nourishes a musical hunger. But how?

Developing Students' Musical Identities

The Jazz Choir, Gospel Choir, and Steel Drum Band directors all consciously work to incorporate the collective musicianship practices of their respective ensembles' established musical traditions. The experience of performance is thus "like breathing is a rhythm of intakings and outgivings,"[430] in a Deweyan sense, in becoming a musicker of each musical genre. The OU Gospel Choir undergraduate singers Taylor and Carlos, along with musical director Ms. Sogunro, are lifelong Black church gospel musicians. None are music majors, but all joined the Gospel Choir as first-year undergraduates. Ms. Sogunro is now a volunteer alumna who directs the choir as an act of service. All three experienced the OU Gospel Choir as a way to engage weekly with their Christian identities among like-minded peers. Raised in Black churches in Oklahoma and Texas, they experience the OU Gospel Choir as a musical community where familiar religious hymns help connect their previous individual religious narratives with their present-day shared collegiate experiences. Gospel Choir concerts simultaneously engage them in individual and group religious storytelling. Ms. Sogunro explained the choir was created to provide community for students to come to know God and practice their Christian faith.

Small explains that musicking with "life-feeling people is to explore and celebrate our sense of who we are, to make us feel more fully ourselves. In a word, we feel good. We feel that this is how the world really is when all the dross is stripped away, and this is where we really belong in it."[431] For Carlos, Taylor, and Ms. Segunro, Gospel Choir musicking experiences nourish and affirm their Christian identities.

The Jazz Choir rehearsals run much like a formal WECM mixed-voice choral ensemble, from their vocal warm-ups to their use of printed musical scores. Genre-specific musicianship surfaces through individual and collective scatting. Conductor Mr. G explains that scatting is

> *....one of the biggest parts, the improvisational, it's the nature of jazz, which is inherent. It's what you do. You lay out a tune and then someone picks up and improvises on it.*

Scatting within jazz choir arrangements honors and calls on individual creative musicianship. In essence, when scatting, singers become impromptu composers of their own solos within compositions written by others. Alto singer Reagan reflected back to her high school jazz choir experiences, where she first learned improvisation.

> *I started my sophomore year of high school and I hated it at first. I hated it so much just because I couldn't figure out ... I knew what to do, you just sing whatever your ear hears and you're good. All of a sudden it'd be like, "Reagan, your turn to scat," and I couldn't hear anything. I would be like, "Oh no, I don't know what to do." I think it was the next year when I finally realized this isn't so bad, I'll just let my mouth do whatever and not really pay attention to it, and I love it now.*

OU's Jazz Choir serves as a supportive singing community for Reagan to continue engaging as a collaborative musical creator through scatting.

The Jazz Choir's accompanist, Abe, said he felt a sense of impostorship when he first began accompanying the Jazz Choir.

> *And then the impostor syndrome, of course, kind of comes up a bit… You just kind of keep going at it. And I think I've come to the realization that probably everyone kind of feels a little bit like, "Wow, people think I can do this. Can I do this?" So, kind of understanding that you're probably not alone in that boat*.

Learning to sing and play jazz required Reagan and Abe to relearn their established instruments, voice and piano, in new tonal and rhythmic patterns both scored and improvised. These musical encounters pushed Abe to see himself as a creative artist, not just a musical interpreter, who could contribute his own musical ideas to a larger musical piece. Through the Jazz Choir's amateur musicking pedagogy, Abe and Reagan are gradually developing and sustaining identities as jazz musickers.

Dr. Richardson is aware that the Steel Drum pannists have little or no previous exposure to steel pan musicking. A traditionally aural informal learning tradition, steel drum music is easily transcribed into western notation, making it an accessible world music for many classically trained musicians. Dr. Richardson allows music students with strong sight-reading skills to join Steel Drum Band to learn panning. He starts students on drums with lower pitches, which typically have easier parts, to give them time to focus on learning the instrument's mechanics. He begins students on lower drums with typically longer tones; thereby, providing experienced musicians adequate time to focus on learning steel pan instrument mechanics: tonal locations on the drum, striking practices, and blending with

others. Focusing on these techniques assisted in Kennedy's and Hunter's initial development as steel drum musickers.

Steel pan music tradition also requires movement as part of the overall playing. Movements are not prescribed, but Dr. Richardson encourages the various drum voices to define their own movements together as an expression of their musical lines. Rehearsals taught Kennedy and Hunter how to incorporate movement into their performance. They expanded their musical knowledge beyond WECM traditions while developing new musicker identities by participating in OU's Steel Drum Band. Hunter, already a percussionist, became a world musicker; Kennedy learned both a new instrument and a world music tradition. OU's Steel Drum Band members thus become actors engaging in the ontological learning of another culture's musicking practice grounded in African Diasporic aesthetics. This ensemble is an example of how musicking can be a form of imaginative play.

Stories of Axiological Nourishment by Amateur Musicking: Learning for Everyday Living

Music educator Estelle Jorgensen explains that, regardless of culture, people use music to "celebrate, to mourn, to encourage, to pray, and to remember their lived experiences."[432] These are examples of the functional, daily value music holds for people through activities that Woodford refers to in arguing that music education must "reclaim democratic purpose for music." The three amateur musicking ensembles I studied engage in singing and playing that expresses their members' religious beliefs, musical creativity, and global musical knowledge. All musicking encounters that occur through the hidden curriculum with the Gospel Choir, Jazz Choir, and Steel Drum Band nourish students and encourage students to share or experience another's cultural, social, spiritual, and emotional

life. Collegiate amateur musicking communities literally and metaphorically demonstrate interdependent communities formed around a common artistic creation that engages students in collective and collaborative learning and enhances their overall well-being.

All of the musicians and conductors I interviewed described a "love" that lead to various experiences of joy when engaging in amateur musicking. Through performance, musicians simultaneously experience their love of musicking while sharing with others. The musickers experienced various kinds of love—artistic, aesthetic, creative, social, and religious—and they developed interpersonal relationships that form a community based on shared ownership in the creation of music for everyday living.[433] Fulfilling their various loves of musicking brings them together around a common cause of musicking that creates a shared sense of belonging and purpose within the larger university community.

Gospel Choir

The OU Gospel Choir provides U.S. black student a familiar church-like community that allowes them to practice their Christian values. Founded by students, the Gospel Choir's late evening rehearsals are intentionally scheduled to eliminate potential school and work conflicts. Rehearsals focus on both learning songs and sharing joys and concerns. In traditional WECM rehearsals, members use printed music and the conductor chooses a starting place in the score. In Gospel Choir, on the other hand, Ms. Segunro often simply calls out a song title and the choir begins singing without printed music. When a gospel tune is not as well known, she shows examples from YouTube or uses call-and-response techniques to teach the hymns. The group's membership is always in flux, and no one is turned away, even if they miss rehearsals frequently. Rehearsals align with Campbell's world music example of an embodied music practice known as ngoma, practiced by the African

Wagogo people. “It is an enveloping experience that features three or more of these facets: drumming, singing, dancing, dramatic-interactive play, poetry, costuming, and pageantry.”[434] In ngoma, all are invited to participate and engage in singing, dancing, and, at times, playing instruments. The Gospel Choir winter holiday public concert included both ensemble and individual performances. According to Campbell, ngoma does not describe a genre, but rather a practice. She says it reminds her of the disinhibition she felt as a child when singing, dancing, and playing. Campbell’s reflections remind us of the value that an engaged student curriculum can bring to pedagogy. I noticed this when observing the Gospel Choir, which was clearly a hospitable space of play and Christian affirmation for students.

Gospel Choir conductor Ms. Sogunro fulfills her love of jazz and Jesus through gospel amateur musicking, although both she and Carlos both resisted fully committing to it during their first year of college. Carlos explains the reason for his reluctance,

> *You know, as a freshman I was like, “Oh, you know, that’s Gospel Choir. That’s lame. I want to find something out of my comfort zone.” I was dumb. So, when I came back this year, it was like, I love this. I love the music. I love the sound. I just love doing it because I tried to fight who I was last year, which was a little insane. I went, I enjoyed myself. Then I was like, “No.” But now this year, I know I’m in.*

Carlos’ resistance may also be an effect of WECM’s devaluing of musical pursuits outside of perfection performance based. Ms. Segunro’s and Carlos’s shared love of singing church hymns keeps them returning to Gospel Choir. Through multiple rehearsals, Ms. Segunro and Carlos have independently discovered additional loves for gospel musicking. Ms. Segunro finds Gospel Choir to be a stress-free community of support.

I just do it because I know how much it means to me to have a space to come and just not have to have a care in the world. And not care about what you have to do after you leave here, just being able to come and sing and being around people that you like being around. I feel like [this] is so important in life, no matter what you do.

Carlos explains how singing in the Gospel Choir is emotionally and spiritually fulfilling in a way that demands his engagement through a sense of belonging.

When we come to our choir rehearsals, which is usually inconvenient, because we all have stuff we need to be studying for, and we could probably go to church on Sunday and it'd be great, you know. It's like that time you cut out the week to just let it all go because the music, it does something. It takes over and it's much more than a surface feeling. That's my favorite thing about music. It resonates with your entire being. When we come in there, we can come in stressed, we can come in tired, we be like, "Ugh, I really don't want to be here today." But as we start singing, whether we're hitting every note or whether we're completely off key, it's a feeling that you just cannot replace, that you can't get nowhere else.

Carlos's intertwining Christian and musician narratives formed through his gospel music singing and dancing can be seen as a back-and-forth movement between his childhood experiences and his college life. His grandmother directed the church choir director in which he participated before going to college. Carlos joined the OU Gospel Choir during his first year of college at the behest of friends. Returning the following summer to his home church choir, Carlos was seated alongside his grandmother when he first recognized the emotional nourishment that Gospel Choir performance provides him.

I love the message behind the music and I love the way it makes you feel and the way it makes others feel. I was like, I enjoy this and so I knew if I enjoyed it, why stop.

Gospel Choir became a community that fostered Carlos' love of music and God. Carlos recommitted to the OU Gospel Choir his sophomore year and has been a steady bass among tenors ever since.

Ms. Segunro, a Pentecostal minister's daughter, explained that friends had invited her to join Gospel Choir during her first year of college. She quickly discovered during her undergraduate days that the Gospel Choir provided her an outlet for witnessing her Christian faith. Ms. Segunro believes that gospel music is one way to help others "know who Jesus is." Soprano section leader Taylor also finds that performing with the OU Gospel Choir is an outlet for showing and sharing how she lives her daily life around a Christian narrative. The Gospel Choir's rehearsal practices operate much like a Sunday morning church service. A student chaplain prays everyone in to begin practicing. Space and time is then given for every member to share their current praises and problems. Taylor explained that this part of practice is vital.

We talk about what are some good things that happened this week, and then what are some problems that we have that we want others to pray for. We just started doing that this year, and it's helping a lot. I mean, especially in college, you feel like you're so wrapped up in academics, and that you don't have anyone else looking over you. Because you know you can call your parents, they don't really understand how writing a 10-page paper in one night really feels like. . . . So, we'll come to rehearsal and we'll say that. And then we'll say, I'll pray for you or I'm thinking about you. And that little reassurance that I can do it.

For Carlos, Taylor, and Ms. Segunro, Gospel Choir amateur musicking experiences provide a supportive student community that shares in their mission of living a Christian life. The choir, which is OU's only registered religious musical ensemble, fulfills their spiritual hungers. Sharing their Christian faith through playing and singing is one of the main reasons that Carlos, Taylor, and Ms. Segunro continue to participate in the Gospel Choir.

Carlos's participation has convinced him that music is an intrinsic human hunger that sustains our existence.[435]

> *I just love music. It's movement…You can find music in all aspects of life. Your heart is at a constant beat. I believe music lives within us.*

Amateur musicking through the Gospel Choir engages Ms. Segunro and Carlos in art that supports, develops, and expresses their overall being. They nourish their spiritual and personal connection with Christian doctrine while sharing God's love with others across campus and in surrounding communities.

Jazz Choir

A shared love of individual, creative musical expression is the impetus for Jazz Choir conductor Mr. G and vocalist Reagan to participate in the Jazz Choir. Mr. G describes how vocal jazz arrangements' basic musical structure designates space for improvisation.

> *[The vocal scores are] designed A, B, A. You know, you've got a head here at the beginning and you've got a bridge of some sort, and you've got the head returns. The form lends itself really, really well, right through the head, right to the bridge, then go back, playing on a verse two or three on one of the instruments. Then everybody comes back together on the bridge.*

Mr. G explains that what distinguishes vocal jazz performance is space made for musical creativity as determined by individuals and the ensemble.

> *It's more freeing of the spirit. . . . There's not a whole lot of wiggle room in marching bands. In some choral music, there isn't either…But in vocal jazz, that's the nature of it. It's so freeing, the spontaneity and creativity.*

The Jazz Choir community encourages original composition through scatting. Jazz becomes a form of interpersonal exchanges in which musickers collaboratively play a compositional role, making each performance unique. The creative process, not the product, is the focus of jazz practice, which engages the diversity of members' musical thoughts and ideas.[436] Reagan explains that the Jazz Choir is a supportive community in which to engage in her love of musicking. She described how the Jazz Choir is also an uplifting community.

> *….no matter how bad of a day I'm having, I can go to rehearsal and come out smiling…it's a little family.*

Reagan's communal experience is evidence of Mr. G's focus on establishing a hospitable atmosphere that encourages singers to engage their vulnerability through improvisation.

Steel Drum Band

OU's Steel Drum Band is a world music community for music majors that teaches musical performance as both movement and sound. The freedom to express musical lines visually brings Kennedy personal fun and joy.

> *Umm…myself as a musician is more of that I like making music with people, rather than I like making music because I want to portray something. It is something enjoyable probably more for me than for the audience that I'm trying to … Obviously dancing is fun and it's interesting to see how the audience is going to portray it, but it*

just makes the whole experience a lot more fun in the Steel Band. In orchestra or something or when I'm doing solo stuff, playing with other people has always been much more enjoyable for me. Definitely making music with other people has been, I think, how I've defined my musical career.

Kennedy explains that steel drum performance reconnects her to her original motivations for pursuing music education: to have fun, connect with others, and make music she enjoys. Steel Drum Band encounters have taught Kennedy amateur musicking as an informal learning process for everyday living, not professional aims.

Kennedy's initial steel pan musicking role as a listener engaged her in a musical conversation that sparked feelings of fun and joy she had forgotten were a part of musical playing. The lack of pleasure she feels in WECM-based ensembles can be described as musical "malnutrition." Seeking to participate in the OU Steel Drum Band, after contacting the band's director, Kennedy was encouraged to find other music majors interested in learning steel pan musicking.

The spring semester of my sophomore year of college, they started a beginning [steel drum] band. I got a bunch of people to email Dr. Richardson and tell him that there was a lot of people that wanted to do it, because we had seen the concerts and stuff and it looked so much fun and everything. We got into that, I did the beginning band for two semesters and then a spot opened up to play on the guitars [in the tenor vocal range], which I had been playing on cellos [lower tenor vocal range focused on chords] for the past two semesters.

Kennedy's encountering an unknown musical genre through listening caused her to experience a musical hunger that could be satisfied only by learning how to play a steel pan.

The Steel Drum Band is her first non-WECM musicking experience throughout her entire instrumental education. Kennedy explained she developed a desire to participate in a Steel Drum band after witnessing how much "fun" they musickers appeared to be haing. When I asked Kennedy why she remains committed to the Steel Drum Band, she enthusiastically explained that the ensemble makes musical learning fun again.

> *I wouldn't ever stop if I could. I'm still considering at least wanting to do it while I'm student teaching, which probably isn't going to be an option, but I love playing and I love being in there and laughing every time with all the people that are there during rehearsal.*

OU's Steel Drum Band community is a musicking space free from professional musician obligations. Kennedy explains how communal panning contrasts with her music major ensemble experiences.

> *Within orchestra, it's a lot tougher and it's a lot more focused and not always what I like to play in orchestra. That's just something you kind of have to get through because it's just something you have to do for the major, and I guess because it's a part of my major and I have to do it for seven semesters. I feel like I'm forced to do it, rather than Steel Band where it's something totally for fun that I get to do. Steel Band is like my relax time pretty much. It's a commitment, it's where I get to relax.*

Coming to know and perform steel pan music reconnects Kennedy to the primary reason she is studying to become a music teacher—explaining and developing relationships with music and others.

> *I've always been more of a person that likes being around the people rather than in the practice room. I've made so many lasting relationships and friendships through*

what I did with music, even though I may have, in middle school, sometimes the class wasn't as fun as it could be, but I think I really stayed for the people. I love playing too.

The OU Steel Drum Band fulfills a social hunger for Kennedy to engage in a connected singing community. Kennedy's deep-CF axiological encounters through steel drumming exposed her to musicking for personal pleasure, not professional duty, as well as a new musicality and instrument.

I think the most important thing to share through this study of Steel Band and everything is that it is just something that is so loved. I probably get a little sappier than other people would, but I think it's really important to just understand how much we enjoy it and how much we just love being there, as opposed to something we're forced to do. Even orchestra sometimes is very much a hassle, but this is just something we truly love. I love talking about it too.

Learning from Musickers' Stories of Nourishment

Regardless of genre, I learned through my own ensemble observations and students' retold amateur musicking experiences that amateur musicking communities provide a collaborative self-education pedagogy centered around participating musickers[437] desires to create music for personal not professional aims.[438] The six undergraduates and three directors I came to know through this inquiry validate Christopher Small's claim that "musical activity is a source of social cohesion, a coming together."[439] They showed and told me how collegiate amateur musicking communities foster musical learning that nourishes musickers' varied loves of music with peers through support and encouragement. Through amateur musicking, students engage as performers and listeners in communal action about newly

acquired musical knowledge (epistemological), (re)develop personal and cultural identities (ontological), and collaborate with others for a common cause (axiological). The Gospel Choir, Jazz Choir, and Steel Drum Band deep-CF pedagogies provide students the opportunity to (re)imagine and (re)form individual and communal connections to religion, creativity, and global musics that engage them in amateur musicking for everyday pleasure. I propose that their varied deep-CF pedagogies are a hidden curriculum that music and education faculty, along with student affairs professionals in higher education, should embrace as case studies of musical learning and potential cultural-crossings in creativity, diversity, integration, and democratic practices.

Musicking demands active and engaged learning by all involved performers and listeners. The Gospel Choir, Jazz Choir, and Steel Drum Band amateur musicking communities provide students within the Academy additional ways beyond WECM of being in, collaborating with, and knowing through music for personal and communal fulfillment. The amateur musicking communities engage students in three different African-American genres: gospel, jazz, and steel drum. Their performance traditions incorporate both sound and visual elements demonstrating their shared African Diasporic Aesthetic that considers movement an equal part of performance, whereas WECM traditions mostly discourage it. I distinctly remember my private clarinet teacher telling me over and over to stop moving when I played. And, like all community music practices, the three groups I studied do not restrict singing and playing to conductor interpretation. Participating musickers contribute to developing collaborative playing and singing through musicking, and that includes defining physical gestures.

Each amateur musicking community extends the Academy's music-making opportunities beyond WECM through a culturally different musicality. I found that these three amateur musicking communities independently practice what arts education theorist Maxine Greene refers to as a form of "transformative arts pedagogy" as a hidden curriculum. According to Greene, such transformative teaching "must relate both to existing conditions and to something we are trying to bring into being, something that goes beyond a present situation."[440] While it should be noted that not all musickers may experience transformation, the Gospel Choir, Jazz Choir, and Steel Drum Band deep-CF pedagogies are more than stress-free spaces to engage in fun with peers. They offer students opportunities to strengthen their cultural and musical identities to become musickers of known and unknown genres and potentially alter their surrounding community.

The Jazz Choir's and Steel Drum Band's public concerts are ticketed events held in performance halls in the SofM building, Catlett Music Center. The Gospel Choir's public concerts, on the other hand, are not ticketed. The fall 2017 Gospel Choir concert that I attended took place in the student union. As a registered student group, the Gospel Choir is able to use the union's ballroom as a performance venue at no cost. The group's concerts are also a part of the union's official programming, overseen by a student organization, the Union Programming Board. It is interesting to note that, unlike the other two ensembles, the Gospel Choir's singing experiences within Catlett Music Center have been at the invitation of the SofM Diversity Student Council and a Martin Luther King. Jr. program sponsored by the Athletic Department. At the concerts I attended, each group played and sang from a pre-determined program in a relaxed atmosphere. The focus was not to celebrate musical genius;

instead, each group's efforts appeared to be focused on presenting their musicality with respect and honoring their historical performance practices.

The amateur musicking practices of Gospel Choir, Jazz Choir, and Steel Drum Band recall Small's description of musicking pedagogy by engaging students in musical exploration through community that affirms their participation and personhood while celebrating collective performances and, at times, individual performances (i.e., scatting, jazz combos, vocal solos). Participating collegians engage in educational encounters that affect their social, musical, personal, and spiritual knowledge, being, and engagement, as similarly found in Dimitra Kokotsaki and Susan Hallam's 2011 study of 62 non-music students at two English universities.[441] Members of the three ensembles I studied are learning to be musickers who value musical amateuring as purposeful artistic creation by and among humans who are, as John Dewey describes in *Art as Experience*, exploring their own self-identities in relation to the environments they inhabit with each other, in this case a university.[442] Experiencing art can create a greater connection among individuals and their respective communities.[443] According to Dewey, the aesthetic and democratic educational value of engaging in any art form is "a matter of communication and participation in values of life by means of the imagination…aiding individuals to share in the arts of living."[444] This is a stark contrast the prevailing scientific view of learning that dominates most curriculum, which is, as Small points out, to "master" the world within which we reside.[445] The collegiate amateur musicking communities I observed for this inquiry demonstrate a deep-CF pedagogy that allows for transformative experiences that may help emerging adults[446] "find their voices, and to play participatory and articulate parts in a community in the making."[447]

Greene explains that such artistic encounters nurture individuals in shared experiences that may foster friendships and community commitment.

In other words, collegiate amateur musicking communities provide different visions of what it means to be a musician for reasons beyond financial compensation or professional status. Participating students engage their various loves of music as musickers in community with others. Amateur musicking exists for purposes other than professional music training. Students established the co-curricular Gospel Choir to spread Christian teachings. Mr. Gonzalez focuses on vocal jazz to provide skilled vocalists the opportunity to engage in musical creativity. Dr. Richardson participates in the OU percussion studio's established tradition of teaching soon-to-be music professionals about a global music. All three amateur musicking communities encourage collegians to act as musickers who engage collectively, with their directors and each other. Such collective analysis between students and director allows for an exchange of shared ideas and critiques. These are encounters of learning where students "make music meaningful and useful in their lives."[448] My hidden curriculum inquiry about collegiate amateur musicking extends Lucy Green's research that shows how informal musical learning "demystif[ies] the world of music."[449] Amateur musicking challenges deep-WM hegemonic learning methods, demonstrating that most music can be listened to analytically and for understanding through a deep-CF pedagogy that engages all participating musickers in musical creation.

Supporting Collegiate Amateur Musicking

Amateur musicking can engage people of varying ages, genders, musical skills, races, ethnicities, religions, sexual orientations, physical abilities, and any other human characteristic that may be categorized. It engages participants as players, singers, or listeners

in a deep-CF view of musical arts as part of life for personal and collective flourishing. Musical encounters may be related to just one of a person's identities, or they may overlap across several identities. Musicking is a social encounter that may not require musical training. Understanding music as a panhuman activity explains how amateur musicking brings people together for the potential of achieving a collective good.[450]

I agree with Jorgensen's assessment that 21st-century "centers of advanced learning" are optimal sites for transforming all levels of music education from a predominantly competitive system grounded in masculine values, which I call deep-WM, toward a collaborative feminine approach, which I call deep-CF.[451] Higher education is where today's WECM artists and public school teachers are trained, so it is socially positioned to influence the ideologies taught and transmitted regarding diverse musics' value and social purpose. The College Music Society's (CMS's) 2016 publication *Transforming Music Study from its Foundations*[452] critiques what it refers to as the current "West is best"[453] curriculum grounded in 19th-century deep-WM WECM theory, history, and performance. Citing "misalignment of the structure, content, and process of undergraduate music studies"[454] with students' musical interests and the future musical world within which they will work, the CMS manifesto proposes three new guiding categories for the 21st-century higher education music curriculum: creativity, diversity, and integration. According to professor of music education David Myers, the CMS document argues that music curricula must move from performance-based skills training to engaging musicians in culturally relevant global musicking that focuses on learning music's functionality and meaning for everyday life. "When music schools and departments graduate students whose knowledge, skills, and value commitments urge them toward full engagement with the roles they may play in societal

well-being, it's entirely possible that society in turn will validate the importance of music and musicians as a crucial component of society's fabric."[455] This change is congruent with what OU's student collegiate amateur musicking communities are already doing for students in and outside the curriculum. The CMS manifesto encourages learning from other academic disciplines about the value of music for everyday living.[456]

The three collegiate amateur musicking communities I studied are examples of deep-CF collaborative and egalitarian community music learning spaces where musickers pursue self-selected musical interests for personal well-being, to fulfill known and unknown musical hungers, and to engage in meaningful musicking for self and others. Students and directors alike explore and expand their musical skills through supportive, encouraging rehearsals. OU's Gospel Choir, Jazz Choir, and Steel Drum Band affirm amateur musicking's value and its importance to students' everyday lives by scheduling around school timelines and terms. Students are celebrated as musickers who explore musical accomplishments together within the greater university community. Collegiate amateur musicking communities enable students to explore, affirm, and celebrate their musical abilities as artistic citizens who have a positive emotional impact on others and who can effect social change.

Music educator and philosopher Thomas Regelski has argued that music educators must begin offering a "rehabilitation of amateuring"[457] to develop lifelong music-making for their students. The two elective-curricular amateur musicking communities studied for this inquiry, Jazz Choir and Steel Drum Band, show that this is already occurring through elective-curricular offerings. Both ensembles were founded and are supported by the OU SofM. The Jazz Choir (12 vocalists) and Steel Drum Band (13 pannists) teach non-WECM genres wherein all members contribute effective practicing methods in a fun environment

after major coursework hours. Participants are encouraged to listen to models while taking responsibility for knowing their often exposed independent musical line. One such example of required independent musicianship occurs each spring when Mr. G requires each Jazz Choir vocalist to solo with a small combo. Regelski's curricular amateuring vision also asks K-12 music educators to remain attentive to students' musical interests in facilitating amateur musicking opportunities. Jazz Choir and Steel Drum Band are examples of professional music educators guiding amateur musicking through formal learning for trained musicians. The three ensembles studied in my hidden curriculum inquiry advance and amend Regelski's rehabilitation request to incorporate amateur musicking to offer a hidden curriculum of amateur musicking in terms of gender to embark upon hidden curriculum analysis in terms of deep gender, epistemology, ontology, axiology and institutional reform. My learning as a music educator through this inquiry is that amateur musicking is not inside *or* outside the curriculum, nor must it be moved to one or the other. Amateur musicking is all around us and therefore should be viewed as an everyday artistic practice.

Just as music educator Lucy Green's research into garage band musicians informs us about informal learning music practices, my work illuminates how collegiate amateur musicking communities can be democratic learning spaces within and outside of the formal curriculum.[458] My observations of students as they come to know themselves and others through everyday musicking reframe the overall value of music-making in our everyday lives. For a variety of reasons, not every college student has experienced formal or informal music-making. Higher education can play a stronger role in democratic and diverse cultural formation if it begins to support amateur musicking communities like the co-curricular Gospel Choir, whose vocal focus, open membership, and ticketless performances pose no

financial barriers and provide an accessible entry point for any interested student to become a musicker and to participate in music for everyday living.

Green argues that *informal* music learning gives students the opportunity to explore and "'get inside' the inherent meanings of music, freed for a moment from specific, and therefore limiting, delineations" pre-determined by teachers, which may result in a "new wealth of responses not only to music, but also to the social, cultural, political and ideological meanings that music carries."[459] The Gospel Choir is an example of informal music learning as a student-led co-curricular amateur musicking community available to any interested musicker, regardless of musical background, training, or skill level. Amateur musicking under universities' student affairs units is free of the burden of accreditation, so it can more immediately support students' musical and cultural interests. On the other hand, music administrators affiliated with student affairs units do not have the academic freedom afforded to tenured faculty. This could be significant, for instance, if an amateur ensemble chose to sing or play music with lyrics that some people might find distasteful, disrespectful, or threatening. There could be valid reasons for learning and performing such music, but without the academic freedom afforded by faculty status, an ensemble administered by student affairs risks being censored or shut down. In other words, both the elective-curricular and the non-curricular spaces where amateur musicking occurs come with advantages as well as limitations. My inquiry illustrates why both elective-curricular and co-curricular amateur musicking communities must be taken seriously as educative spaces when developing the widest potential for developing amateur musicianship among collegians.

Awakening Artistic Citizenship

Through their deep-CF pedagogies, the collegiate amateur musicking communities I have studied awaken what music educators and philosophers Melissa Silverman and David Elliot call "artistic citizenship."[460] The Gospel Choir, Jazz Choir, and Steel Drum Band participants and directors make music to experience and share their spiritual, creative, and new musicalities with others in noncompetitive peer communities. Through musical encounters, musickers learn to "lead a productive, meaningful, ethical, and community-oriented way of life that benefits themselves and others."[461] Musickers develop relationships in, with, and through music that engages them in deep-CF experiences of music-making for everyday life and overall well-being. Relationships with music and with others are at the heart of what Small claims is our human need to create music.

Artistic engagement, such as musicking, teaches not only about our relationships with others but also about the environment in which we live. Carlos's amateur musicking experiences with Gospel Choir have taught him that "music is fundamental" to a well-lived and fulfilling life. Duchan observed that, during rehearsals, a "group's social, political and musical practices are negotiated and propagated."[462] Collegians engage in daily cultural crossings as they navigate a campus's various cultural terrains of coursework, student organizations, residential living, independence, and much more. As studies about adult music participation have also shown, collegiate amateur musicking communities bring students together through music-making to form supportive communities that "contribute to perceived good health, quality of life, and mental well being."[463] Jazz Choir vocalist Reagan reflects on her experiences within competitive and collaborative musicking environments to explain why the latter promotes her overall well-being.

> *A big problem people face in choir is if you get something wrong and you have a big concert coming up or something really important about to happen and you still don't know your part, or this one note, [other] people can get really frustrated. It can create a hostile environment. That happened a lot in high school. In [Jazz Choir] it's always like, "Guys I still don't know my part," and they're like, "I don't really know it either, let's figure this out",,, It's always, "Oh, if you don't know it, let me help you learn it." I really like that.*

Participating in the Jazz Choir helps Reagan satisfy a musical hunger, but it also has exposed her to a music community grounded in deep-CF practices of hospitality and creativity instead of deep-WM practices of music for competition and reproduction, which she experienced in WECM-based school choirs. Jazz Choir director Mr. Gonzalez is intentional in establishing and reinforcing a supportive environment.

> *Hopefully, with them and with any other group that I'm doing, that there's always a positive atmosphere…. I think it's very important in that experience where mutual respect is not only accepted, but is nourished and flourishes within… It begins with the teacher. They see the teacher is strict, but very respectful, and demanding, but very loving. And they like that kind of a structure, in my opinion.*

Experiencing Mr. Gonzalez's musicking pedagogy engaged Reagan in critical musicality about her various choral communities. She has learned that vocal communities differ in their expectations of her musical skills and has developed interests that both engage her individual music creativity and support her personhood. Reagan's analysis provides educators an explanation of how and why amateur musicking is *meaningful* music learning. Musical encounters through the Jazz Choir engaged Reagan in realizing not only her intellectual

reasons for valuing the Jazz Choir, but also the emotional support that an amateur musicking community can provide during the stressful years of college.

> **Reagan**: *...no matter how bad of a day I'm having, I can go to rehearsal and come out smiling.*
>
> **Me**: *Wow. What do you think makes that transition?*
>
> **Reagan**: *Probably good friends and good music. Everyone in that choir, it's a little family.*

Reagan explained that Mr. Gonzalez facilitates the group's learning in a way that makes her musicking experience "fun."

> *There's so much going on in that choir all the time, good things. Mr. G is just the goofiest man, and I love him so much. He's hilarious. He's a big part of what makes it so fun. It'd be fun either way because the people are great, and jazz is great, and choir is great, but he is part of what makes it wonderful.*

The Jazz Choir fulfills Reagan's musical and social hungers in community with others. Her reflections of her amateur musicking experiences illustrate the life-affirming impact of Mr. G's musicking pedagogical practices. Jazz Choir's amateur musicking pedagogy offers transformative learning grounded in learning and practicing respect for other musickers. Reagan's Jazz Choir encounters, dating back to high school, illustrate how a non-WECM deep-CF amateur musicking pedagogy sequentially expanded a vocalist's musical knowledge (epistemological), developed her musical identity through scatting (ontological), and taught her music-making as a communal activity for everyday living (axiologocal). This suggests that amateur musicking may be thought of as a democratic pedagogy that can offer

sequential learning for musickers to come to know, do, and collaborate with peers through various musics.

The Gospel Choir, Jazz Choir, and Steel Drum Band "bring people together, enhance communal well-being, and contribute substantially to human thriving"[464] through amateur musicking. Their curricular focus is on developing students' personal, musical, and social—and for the Gospel Choir, spiritual—lives.[465] Collegiate amateur musicking communities allow students to engage in music as praxis that is meaningful to them as musickers and citizens.

Engaging as Artistic Citizens

Collegiate amateur musicking communities, like other forms of group musicking,[466] contribute to an "improved sense of well-being, mood, and social connectedness."[467] These communities serve as reminders that musicking does not, nor has it ever, *belonged* to professionals. Amateur musicking is a pedagogy that transcends professional music expectations through exploring, affirming, and celebrating music that is of interest to the people participating, potentially resulting in transformation and the development of artistic citizenship. Through engagement in amateur musicking communities, collegians engage in reflective musicality that leads to a deep-CF view of the arts for well-being, becoming musickers of known and unknown musics for personal and collective fulfillment. Musickers use art to develop awareness of the common good and to work toward it in ways that engage their artistic citizenship.

The multidimensional, multisensory musical encounters that musickers may experience can also result in personal and social narrative changes. One historical example of

demanding social change through amateur musicking is the Civil Rights protest song "We Shall Overcome." Originating as a slave song, the song was first recorded in writing by Methodist minister Charles Albert Tindley in 1901 as "I'll Overcome Someday." In the 1940s, Zilphia Horton, director of the Folk School in Tennessee (later known as the Highlander Research and Education Center), heard Tennessee tobacco workers who were primarily Black singing the song and began to teach it at Folk School gatherings. When Pete Seeger heard Horton sing the song in New York during a Folk School fundraising trip, he rewrote it as the folk protest song we know today, "We Shall Overcome." Eventually, Seeger's version returned to the Highlander Center and was adapted again as an a cappella resistance song. Civil Rights organizers were taught the tune for use at peaceful demonstrations. "We Shall Overcome" began as a Black narrative about overcoming slavery. Over decades and multiple public sing-alongs, the song has become a shared global narrative that unites racially diverse marginalized groups in its plea for a nonviolent end to various forms of oppression and discrimination. Undeniably, some moments in this history must raise ethical questions about white colonization of Black slave cultures, although telling the story and celebrating the song's migration from Blacks' struggles against slavery to their struggles for civil rights also seems ethically imperative. My reference is to how people use music for greater social good. The century-long evolution of "We Shall Overcome" is an example of how a deep-CF view of music fosters musical storytelling for personal and communal good in multiple amateur musicking spaces and communities.

On the OU campus, I witnessed members of the Gospel Choir acting publicly as artistic citizens. In January 2019, along with other concerned Black students, they responded to a spate of racist acts on and near campus and called for a meaningful response from the

OU administration. The OU Black Student Association (BSA) organized a "Better Together" march at the lunch hour on January 24, 2019. Hundreds of students, with several staff and faculty of varied social identities, marched silently from the campus's South Oval to the president's office in Evans Hall. There, they left a letter from the BSA with a list of demands for OU President Jim Gallogly and the OU Board of Regents. According to the *Norman Transcript*, the

> letter BSA delivered to Gallogly's office called for a zero-tolerance policy toward hate speech in the student and faculty codes of conduct; a four-year curriculum dedicated to educating students, faculty and staff on social and cultural issues; an increase in multicultural faculty and staff, particularly in higher administration and on the board of regents; and additional financial assistance for multicultural students and programs.[468]

President Gallogly was not available to receive the letter in person, as he was off campus on university business. Student marchers then became vocal, shouting "Tell me what you want? Justice! How are we going to get it? People, power!" and "Better together!" as their march continued and proceeded through the student union food court and ended outdoors on the union's east side steps. Using a bullhorn, various members of OU's Black community declared their disapproval and called for administrative action. March organizers called upon the OU Gospel Choir to conclude the event by leading participants and newly gathered supporters in singing "Lift Ev'ry Voice and Sing." Often called the "Black national anthem," this song's words were originally written as a poem in 1900 by Black American writer James Weldon Johnson (1871–1938). OU senior Cornelius, a male tenor member of the Gospel Choir, asked the crowd of students, staff, and faculty to join arms and sing. The

crowd of people began to sway as they sang, hummed, and listened in solidarity to the students' collective cry to be heard and acknowledged as equal to their white peers. This public demonstration is an example Small's claim that musicking "can reveal to us new modes of perception and feeling which jolt us out of our habitual ways [and] make us aware of possibilities of alternative societies whose existence is not yet."[469] The "Better Together" march ended with Gospel Choir members acting as artistic citizens engaging known and unknown peers, staff, and faculty in amateur musicking as a transformative pedagogy that simultaneously enacted their social, spiritual, democratic, and emotional lives.

Developing a Campus Culture for Democratic Associated Living

American music educator and leader Wiley Housewright was optimistic in 1967 when he wrote that "The American university is no longer an aggregation of learned men whose sole purpose is to pass on the knowledge of the past. It is a creative arts center…a microcosm of American cultural life, a center for intellectual thought and social action. The university is searching for newly formed concepts, promising practices, unique viewpoints which may lead to the restructuring of present higher education goals in music, and eventually, to a society that will place on the arts the high value for all people it once had only for the elite."[470] The OU Gospel Choir, Jazz Choir, and Steel Drum Band are examples of such diversified elective curricular and co-curricular musical offerings, but their hidden status within the Academy under an elitist deep-CM WECM curriculum has prevented their recognition and stifled our overall understanding about amateur musicking's educational value. The three amateur musicking communities I studied are elective-curricular and co-curricular spaces that pose various barriers to students, staff, and faculty. These barriers include auditions, the financial cost of concert tickets, and the limitations imposed by the

potential musicker's skills and training. These impediments may stifle the musicker's overall engagement. One way to expand curriculum through music within higher education is to recognize that, across European and North American higher education, amateur musicking is a historically hidden curriculum with a proven educational value that extends beyond musicianship to pursue democratic aims, such as resistance to injustice in the university.

The 2016 CMS manifesto calls for re-centering the music curriculum around action-based behavioral learning of musicking. This bold charge asks music professionals and institutions of higher education to acknowledge their current exclusionary, virtuosic, performance-based practices that are grounded in WECM. The Gospel Choir, Jazz Choir, and Steel Drum Band amateur musicking communities provide collegiate examples of faculty-led curricular and student-led co-curricular amateur musicking opportunities that fulfill students' pressing religious, jazz, and global musical hungers as well as stimulating unknown hungers. They are not reliant on professional musicians, and they serve all students. Their pedagogical use of musicking makes artistic creation a communal act where all voices are incorporated.

The CMS task force argues that a paradigm shift to teaching music as action through musicking is necessary for the education of professional musicians, in part because being "globally conscious" will be beneficial to their career prospects.[471] They recommend that institutions break free from additive curriculum to core-curricular changes in history, theory, and applied music. Hiring an ethnomusicologist and artist musician will also help expand current resources and implement curricular changes. The kind of curricular structural changes that the manifesto proposes takes time to implement, but this should not deter institutions from doing so. Amateur musicking communities within and outside of the formal music curriculum are already providing this kind of curricular refocusing. Institutions can learn

from them and use their experience during this time of curriculum redesign. Why shouldn't higher education officials work to create, support, and promote more amateur musicking performance communities for a variety of musicalities that help students develop healthy and democratic relationships with self and others? Engaging in collegiate amateur musicking may lead all within the greater university community to a "wide awakeness" about the diversity that is among us.

Learning from collegiate musickers' experiences about their respective amateur musicking communities reminds us that there are still many questions to be asked: What musical hungers are still in need of nourishment on college campuses? By what means, toward what ends, in what settings, and with what resources does musicking serve students? How do and can existing formal and informal music learning spaces incorporate amateur musicking? Who should organize and lead amateur musicking playing and singing communities? What financial resources do amateur musicking communities need, and what financial resources should universities provide? I believe that such diverse questions can be answered fully only when higher education takes seriously amateur musicking's fundamental role in daily campus life through dedicated and funded spaces that support and promote its educative value for all.

Centers for Amateur Musicking

My encounters with amateur musicking groups and their musickers deepened my self-awareness of music's intersectionality, the various African Diasporic aesthetics being taught and its broader educational significance for promoting amateur musicking. I propose that colleges of education establish their own Centers for Amateur Musicking (C4AM) to promote music-making for everyday living. Grounding music for lifelong practice within

education programs moves amateur musicking from a hidden curriculum into a visible interdisciplinary and intergenerational pedagogy. An office such as a C4AM would provide intentional space and support for the practice and study of amateur musicking, which could inform educational pedagogical practices across the curricula. All musical genres would be welcomed in hopes that their diversity would lead to what music educator Mary Reichling calls a "universal aesthetic stance in support of pluralism…that favor[s] the individual as well as the many."[472] The C4AM is envisioned as an educational office dedicated to developing groups for associated living through deep-CF pedagogy that challenges the Academy's overarching deep-WM curriculum and WECM pedagogy.

Through organized sessions, a C4AM would bring together people of diverse musical backgrounds and skills and diverse ages, sexes, races, ethnicities, genders, religious beliefs, nationalities, sexual orientations, and other signifying identifies to engage in amateur musicking. Institutional support of amateur musicking sessions may or may not result in public concerts, but when it does, the events, ranging from recitals to community jam sessions, should be unticketed, open to all, and ideally held within community spaces on and off campus where audience participation is encouraged and welcomed. While online streaming and recordings may be incorporated to "erase" geographic boundaries, they should not overshadow the main objective to bring together students, staff and faculty in real time to develop interpersonal relationship with each other. The transformative power of OU's Better Together march took place in-person unting individuals in a common cause. A C4AM could also coordinate the cross-disciplinary development of credit-bearing courses in artistic forms, literature, history, and education, among other subjects.

Teaching amateur musicking does not require refined WECM or non-WECM playing and singing skills. Musical instruction is more than learning how to properly play an instrument or control one's voice. Higgins and Campbell provide 21 teaching lessons in *Free to Be Musical*, which they refer to as "events," that will help engage all ages in "opportunities to release the musical imagination in ways that are free and expansive, playful, personal, and interpersonal."[473] Their methods are grounded in jazz improvisation to unlock students' musical creativity through play and participation. Formal music training is not required to lead these musical "events." Rather, facilitators are encouraged to seek collaboration with musical professionals as needed. This may specifically help OU's School of Music and College of Education reinstate their 20-year current broken relationship when both faculty determined they did not need to require their respective students for cross-arts training. A C4AM could build upon Higgins's and Campbell's work to develop additional texts incorporating more diverse, global music genres through hospitable communities.

A Center for Amateur Musicking should be collaboratively led by a managing board with a designated faculty or staff member appointed to oversee day-to-day operations and ongoing projects. The C4AM director ideally should have a unique set of professional and amateur experiences that are both artistic and educational. Each campus will need to determine what the specific duties of its C4AM director. I advocate for advanced knowledge in music, ideally with multiple musical specialties; knowledge or experience with college student development; appreciation of and advocacy for intersectional identities; a collaborative leadership style; and proven organizational and administrative skills. Additional full-time staff, graduate students, undergraduate students, and community musickers and

educators can be recruited to support, teach, research, and expand artistic offerings in the broadest manner possible.[474]

Creating an inclusive campus culture of amateur musicking for everyone begins with higher education faculty, staff, and administrators committing to support and develop both elective-curricular and co-curricular educational amateur musicking communities as well as evaluating existing WECM curricular practices. This can officially take form as a managing board. The C4AM board should include representation from area schools, the local arts community, faculty from other colleges, student affairs professionals, and current amateur musickers. A diverse and representative board may expand the reach of the C4AM's influence and foster cross-discipline collaboration. The primary function should be to explore the institution's current elective-curricular and co-curricular amateur musicking opportunities and determine which additional opportunities should be offered on campus. Personnel should pay close attention to accessibility, as it is vital for democratic associated living for all. Accessibility includes, but is not limited to, accommodating physical needs, welcoming students of varying levels and kinds of musical experience, and being open and staffed during hours when students can engage in amateur musicking. It includes asking *and* observing students, staff, and faculty about their various musical engagements as well as about the musical hungers that are not being met. These actions may develop a "state of the campus" about amateur musicking offerings, which would provide additional insight into how to develop a culture of amateur musicking that serves a campus's specific needs. It might also reveal the need to bring in genres that may not be offered but that would expand a campus's musical knowledge and engagement. Analysis should be undertaken to shed light on how the center fulfills students' various musical hungers. As with any curriculum,

amateur musicking is dynamic in nature and responds to students' evolving musical hungers. Such investigations can be designed and conducted as classroom projects, as community collaborations, as graduate assistant projects, or as faculty-led research, to envision just a few possibilities.

My proposal for C4AMs housed in colleges of education is intended to effect curricular changes for pre-service teachers that expands the curriculum to incorporate amateur musicking. However, this should not prevent colleges of fine arts or business, for example, from establishing their own respective centers to address their students' schooling in music for everyday living as well as the larger musical industry. Nor should the idea of an office of recreational arts be dismissed, as it could be hosted easily, and with minimal funding, within a campus division of the student affairs, such as a residence life department. Funding for any of these potential offices may come from central administration, curricular fine arts, student fees, grants, and private donations. Musicking occurs across campus, so a dynamic and varied curriculum should be supported and studied in a variety of methods.

Many undergraduate students with whom I shared my study of amateur musicking groups expressed that they would love to be more musically engaged during their collegiate years but were deterred by the exclusionary audition practices of WECM-based ensembles. Many were unaware of the existence of OU's Gospel Choir, Jazz Choir, and Steel Drum Band. This is a stark reminder that any office dedicated to developing amateur musicking, or any of the arts (from folk to WECM), beyond virtuosic performance practices must reach across the campus landscape to include diverse voices in developing cultural crossing opportunities that respond to students' interests and needs. The musickers included in this inquiry teach us that amateur musicking is not only a necessary daily practice, but also a

hidden curriculum in need of recognition and institutional support in order to provide nourishment for students developing their musical, social, and cultural knowledge, identity, and values. Amateur musicking is a diverse pedagogy that promotes the development of personhood by offering varied musical aesthetics. In Carlos's words, musicking may be social in creation, yet such encounters are individualized nourishments for everyday living.

> *… as you go in [to Gospel Choir] and you sing, you may be thinking the happiest thoughts in the world. It could be a sad song, which you're like, "I made it. I'm so happy. This is where I need to be." Or you come in and you could be sad, you could be torn up and you're like, "I needed this music because it just, it's explaining my situation right now."*

Carlos's explanation of how the Gospel Choir's music selections feed his various emotions demonstrates that amateur musicking is a deep-CF pedagogy that encourages students' self-expression in community with others. A C4AM is a way to actualize Small's claim that musicking is a "tool by means of which our real concepts of ideal relationships can be articulated, those contradictions be reconciled and the integrity of the person affirmed, explored and celebrated."[475] I can envision no better place than a college of education to encourage and provide support of students' various musical needs through amateur musicking experiences and encounters of knowing, being, and engaging together as musickers that may result in greater understanding and empathy for the common good.

Notes

[1] My use of the term "hunger" references education philosopher Susan Laird's conceptualization of "musical hungers" that may not be served through traditional music education programs. See Susan Laird, "Musical Hunger: A Philosophical Testimonial of Miseducation," *Philosophy of Music Education Review* 17, no. 1 (2008): 4–21.

[2] Carlos, Personal interview, November 16, 2017.

[3] Deanne Bogdan, "Betwixt and Between: Working Through the Aesthetic in Philosophy of Education: George F. Kneller Lecture, Conference of the American Educational Studies Association, Savannah, Georgia, October 30, 2008," *Educational Studies* 46, no. 3 (2010): 291-316. https://doi.org/10.1080/00131941003799886.

[4] Laird, "Musical Hunger."

[5] Jane McConnell, Personal communication, October 26, 2015.

[6] Estelle R. Jorgensen, *Transforming Music Education* (Bloomington: Indiana University Press, 2003).

[7] Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 2001); Christopher Small, *Music, Society, Education: An Examination of the Function of Music in Western, Eastern and African Cultures with Its Impact on Society and Its Use in Education* (New York: Schirmer, 1977).

[8] Western European classical music refers to a notated musical style of complex theoretical structures developed in the mid-seventeenth century.

[9] Kingsbury, *Music, Talent, and Performance*; Paul Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice*, Counterpoints (Bloomington: Indiana University Press, 2005).

[10] In this document, I will adopt Jane Roland Martin's use of the term "The Academy" to refer to higher education writ large. Jane Roland Martin, *Coming of Age in Academe: Rekindling Women's Hopes and Reforming the Academy* (New York: Routledge, 2000).

[11] Kingsbury, *Music, Talent, and Performance*; Patricia Shehan Campbell, Edward W. Sarath, and David E. Myers, *Redefining Music Studies in An Age of Change* (New York, NY: Routledge, 2017).

[12] D. Jean Clandinin and F. Michael Connelly, *Narrative Inquiry: Experience and Story in Qualitative Research*, (San Francisco: Jossey-Bass, 2000); D. Jean Clandinin and F. Michael Connelly, *Engaging in Narrative Inquiry* (Walnut Creek, CA: Left Coast Press, Inc., 2013).

[13] H. Richard Milner, "Race, Culture, and Researcher Positionality: Working Through Dangers Seen, Unseen and Unforeseen," *Educational Researcher* 36, no. 7 (2007): 388–400.

[14] "Musicking" is a term coined by Christopher Small that references all the roles involved in a musical performance: composing, singing, dancing, playing, and listening. A full definition and explanation of the concept is provided in movement one. Christopher Small, *Musicking:*

The Meanings of Performing and Listening (Hanover: University Press of New England, 1998).

[15] Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[16] Lucy Green (2008) calls school music curriculum "formal," while David Cavicchi (2009) calls it "institutional." Both agree that school music curriculum is disconnected from most students' everyday musical experiences. Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy*, Ashgate Popular and Folk Music Series (Aldershot, Hampshire, England: Ashgate, 2008); Daniel Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education," in *Music Education for Changing Times*, ed. Thomas A. Regelski and J. Terry Gates (Dordrecht: Springer Netherlands, 2009), 97–107, http://www.springerlink.com/index/10.1007/978-90-481-2700-9_8.

[17] Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education"; Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot, England: Ashgate, 2001); Green, *Music, Informal Learning and the School*; Kingsbury, *Music, Talent, and Performance*; Adrian C. North, David J. Hargreaves, and Susan A. O'Neill, "The Importance of Music to Adolescents," *British Journal of Educational Psychology* 70 (2000): 255–72; Thomas A. Regelski, "Amateuring in Music and Its Rivals," *Action, Criticism, and Theory for Music Education* 6, no. 3 (2007); Small, *Music, Society, Education*.

[18] Laird, "Musical Hunger."

[19] Laird.

[20] Milner, "Race, Culture, and Researcher Positionality: Working Through Dangers Seen, Unseen and Unforeseen"; Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, New ed. (Urbana: University of Illinois Press, 2005).

[21] John Dewey, *Art as Experience* (New York, Minton, Balch & Company, 1934); Nettl, *The Study of Ethnomusicology*; Regelski, "Amateuring in Music and Its Rivals."

[22] Jack Mezirow, *Learning as Transformation* (San Francisco: Jossey-Bass, 2000); Adrienne Rich, *On Lies, Secrets, and Silence* (New York: W.W. Norton, 1980).

[23] Small, *Musicking*.

[24] Jane Roland Martin, *Educational Metamorphoses: Philosophical Reflections on Identity and Culture* (Lanham: Rowman & Littlefield, 2007).

[25] Thomas A. Regelski, "Music Education for a Changing Society," *Diskussion Musikpädagogik* 38 (2008): 38–42.

[26] Jorgensen, *Transforming Music Education*; Susanne K. Langer, *Feeling and Form; a Theory of Art* (New York: Scribner, 1953).

[27] Small, *Music, Society, Education*.

[28] Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983); Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011).

[29] Lucy Green, *Music, Gender, Education* (Cambridge: Cambridge University Press, 1997); Kingsbury, *Music, Talent, and Performance*; Paul Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (Bloomington: Indiana University Press, 2005).

[30] David J. Elliott and Marissa Silverman, *Music Matters*, 2nd ed. (New York: Oxford University Press, 2005); Kingsbury, *Music, Talent, and Performance*; Sanna Pederson, "A.B. Marx, Berlin Concert Life and German National Identity," *19th Century Music* 18, no. 2 (1994); Small, *Music, Society, Education*.

[31] Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge, MA: Harvard University Press, 1982); Kingsbury, *Music, Talent, and Performance*; Martin, *Education Reconfigured*.

[32] Nettl, *The Study of Ethnomusicology*.

[33] Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education"; Green, *Music, Gender, Education*; Laird, "Musical Hunger."

[34] Woodford, *Democracy and Music Education*.

[35] Brookfield (1999) defines impostorship as the "sense reported by adult students that at some deeply embedded level they possess neither the talent nor the right to become college students" (2). I am extending Brookfield's definition to musicianship. S.D. Brookfield, "What Is College REALLY LIKE for Adult Students?" *About Campus* (January-February 1999): 1–15.

[36] Nettl, *The Study of Ethnomusicology*; Timothy Rice, *Ethnomusicology: A Very Short Introduction*, 376 (New York: Oxford University Press, 2014).

[37] Ruth H. Finnegan, *The Hidden Musicians: Music-Making in an English Town* (Cambridge: Cambridge University Press, 1989); Regelski, "Amateuring in Music and Its Rivals."

[38] Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education"; Shelley M. Griffin, "Listening to Children's Music Perspectives: In- and out-of School Thoughts," *Research Studies in Music Education* 31, no. 2 (2009): 161–77.

[39] Carlos, Personal interview, November 16, 2017.

[40] Karen Pegley and Wayne Booth, "For the Love of It: Amateuring and Its Rivals," *American Music* 20, no. 1 (2002): 122, https://doi.org/10.2307/3052246; Finnegan, *The Hidden Musicians*; Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012); David E. Myers, "Freeing Music Education from Schooling: Toward a Lifespan Perspective on Music Learning and Teaching," *International Journal of Community Music* 1, no. 1 (2008): 49–61.

[41] Roger Mantie and Lynn Tucker, "Closing the Gap: Does Music-Making Have to Stop upon Graduation?," *International Journal of Community Music* 1, no. 2 (2008): 217–27.

[42] Small, *Musicking*, 8.

[43] Alan Clarke Buechner, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800* (Boston University, 2003); Henry Davidson Sheldon, *The History and Pedagogy of American Student Societies* (New York: Appleton & Camp, 1901).

[44] Roger Davis Harrold, "The Control of Student Extracurricular Life in American Higher Education" (Diss., The Ohio State University, 1966), 16.

[45] Buechner, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800*; Sheldon, *The History and Pedagogy of American Student Societies*.

[46] Joshua S. Duchan, "Collegiate a Cappella: Emulation and Originality," *American Music* 25, no. 4 (2007): 477–506, https://doi.org/10.2307/40071679.

[47] Maurice R. Faulkner, "The Roots of Music Education in American Colleges and Universities" (Diss., Stanford University, 1955).

[48] Eileen Southern, *The Music of Black Americans: A History*, 2nd ed. (New York: Norton, 1983).

[49] W. J. Baltzell, "The American College Man in Music," *The Musical Quarterly* 1, no. 4 (October 1915): 623–36.

[50] Helen Lefkowitz. Horowitz, *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*. (New York: A. A. Knopf, 1987); Harrold, "The Control of Student Extracurricular Life in American Higher Education."

[51] Southern, *The Music of Black Americans*.

[52] The University of Oklahoma School of Music supports the Singing Sooners, a co-ed a cappella group focused on popular music to school fight songs, and the Men's Glee Club, an all-male choir singing western classical literature to school fight songs. Two registered student organizations are found through OU's Student Life online registered student groups listing: Crimson Chords, a co-ed a cappella group focused on popular music, and University Gospel Choir, a co-ed a cappella group focused on church tunes for those who cannot make it to a weekly Sunday Service.

[53] Western European classical music (WECM) is a repertoire canon of mostly white, male composers to the exclusion of even most Western white, female composers, other countries' various "classical musics," and all other musical styles that one may consider everyday music.

[54] "The Pride," accessed April 5, 2019, http://www.ou.edu/finearts/music/bands/pride.

[55] Patricia Shehan Campbell, Edward Sarath, and David E. Myers, *Redefining Music Studies in An Age of Change*, 20.

[56] Campbell, Sarath, and Myers, 20.

[57] *Oxford English Dictionary* (https://en.oxforddictionaries.com/, n.d.).

[58] Henry S. Drinker, "The Amateur in Music," *Proceedings of the American Philosophical Society* 96, no. 5 (1952): 76; Southern, *The Music of Black Americans.*

[59] Lee Higgins and Patricia Shehan Campbell, *Free to Be Musical: Group Improvisation in Music.* (Lanham, MD: Rowman & Littlefield Education, 2010).

[60] Regelski, "Amateuring in Music and Its Rivals"; Robert A. Stebbins, "The Amateur: Two Sociological Definitions," *The Pacific Sociological Review* 20, no. 4 (October 1977): 582–606, https://doi.org/10.2307/1388717.

[61] Regelski, "Amateuring in Music and Its Rivals," 41.

[62] Thomas A. Regelski, "'Music Appreciation' as Praxis," *Music Education Research* 8, no. 2 (July 2006): 289.

[63] "The commercialization of music with the emphasis on virtuosity and skill in performance has resulted in increasing specialization on the part of professional performers…." See Small, *Music, Society, Education.*

[64] Drinker, "The Amateur in Music."

[65] Education philosopher Jane Roland Martin explains that a "hidden curriculum consists of some of the outcomes of by-products of schools or of non-school settings, particularly those states which are learned yet are not openly intended." Jane Roland Martin, *Reclaiming a Conversation: The Ideal of Educated Women* (New Haven, CT: Yale University Press, 1985), 137.

[66] Small, *Musicking*.

[67] Robert Stebbins' study of what he calls "serious leisure…systematic pursuit of an amateur, hobbyist or volunteer activity" stems from his own involvement in amateur music. Intending to write an ethnographic paper, Stebbins discovered a lack of research about amateurism. Stebbins turned his attention to identifying and defining amateurism within the United States.

He spent 1976 in the Dallas-Fort Worth area studying the practices of amateurs in archaeology and baseball. Stebbins found participation has both personal and social rewards, and financial and time costs. Robert A. Stebbins, *Amateurs, Professionals, and Serious Leisure* (Montreal: McGill-Queen's University Press, 1992).

[68] Regelski, "Amateuring in Music and Its Rivals."

[69] Stebbins, *Amateurs, Professionals, and Serious Leisure*.

[70] Wayne Bowman and Wayne Booth, "For the Love of It: Amateuring and Its Rivals," *American Music* 20, no. 1 (2002): 122, https://doi.org/10.2307/3052246.

[71] Bowman and Booth, 6.

[72] Jorgensen, *Transforming Music Education*, 22.

[73] Henry S. Drinker, "Amateurs and Music," *Music Educators Journal* 54, no. 1 (September 1967): 75, https://doi.org/10.2307/3391131.

[74] Stebbins, "The Amateur."

[75] Wayne Bowman, "Who Is the 'We'? Rethinking Professionalism in Music Education," *Action, Criticism, and Theory for Music Education* 6, no. 4 (2007): 114.

[76] Stebbins, "The Amateur."

[77] Regelski, "Amateuring in Music and Its Rivals," 27.

[78] Regelski, "Amateuring in Music and Its Rivals"; Stebbins, *Amateurs, Professionals, and Serious Leisure*.

[79] Timothy Rice, *Ethnomusicology: A Very Short Introduction*, 376 (New York: Oxford University Press, 2014).

[80] Daniel Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education," in *Music Education for Changing Times*, ed. Thomas A. Regelski and J. Terry Gates (Dordrecht: Springer Netherlands, 2009), 97–107, http://www.springerlink.com/index/10.1007/978-90-481-2700-9_8.

[81] Bowman, "Who Is the 'We'? Rethinking Professionalism in Music Education," 116.

[82] Thomas A. Regelski, "Music and Music Education: Theory and Praxis for 'Making a Difference,'" *Educational Philosophy and Theory* 37, no. 1 (2005): 22.

[83] Regelski, 22.

[84] Regelski, "'Music Appreciation' as Praxis," 284.

[85] Regelski, 290.

[86] Small, *Musicking*, 9.

[87] Estelle Jorgenson argues Small incorrectly identifies the ritual of music. She argues such a ritual is a "living, vital thing" known in a variety of images from aesthetic object, symbol, practical activity, experience, and action. Jorgensen, *Transforming Music Education*, 101.

[88] Horowitz, *Campus Life*.

[89] Dewey, *Art as Experience*; Small, *Musicking*.

[90] John Dewey, *Experience and Education*, The Kappa Delta Pi Lecture Series (New York: Macmillan, 1938); Estelle R. Jorgensen, "Values and Philosophizing about Music Education," *Philosophy of Music Education Review* 22, no. 1 (Spring 2014): 5–21; Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011); Jane Roland Martin, *Educational Metamorphoses: Philosophical Reflections on Identity and Culture* (Lanham, MD: Rowman & Littlefield, 2007); Nettl, *The Study of Ethnomusicology*; Rice, *Ethnomusicology*; "Rethinking Education: Towards a Common Good" (Paris: United National Education, Scientific and Cultural Organization, 2015), http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/rethinking-education/; Small, *Music, Society, Education*.

[91] Small, *Musicking*, 215.

[92] Small, 215.

[93] Lauren Kapalka Richerme, "Who Are Musickers?," *Philosophy of Music Education Review* 23, no. 1 (Spring 2015): 83.

[94] Richerme, 86.

[95] Martin, *Education Reconfigured*.

[96] Bowman and Booth, "For the Love of It"; Regelski, "Amateuring in Music and Its Rivals," 27.

[97] Ruth H. Finnegan, *The Hidden Musicians: Music-Making in an English Town* (Cambridge: Cambridge University Press, 1989).

[98] Mark Slobin, *Subcultural Sounds: Micromusics of the West*, Music/Culture (Hanover, NH: University Press of New England, 1993), 11.

[99] Mellonee V. Burnim and Portia K. Maultsby, *African American Music: An Introduction* (New York: Routledge, 2015); Samuel Floyd, *The Power of Black Music* (New York: Oxford University Press, 1995); Portia K. Maultsby, "Africanisms in American-American Music," in *Africanisms in American Culture* (Bloomington: Indiana University Press, 1990), 185–210.

[100] Laird, "Musical Hunger," 10.

[101] Johnnie-Margaret McConnell and Susan Laird, "Nourishing the Musically Hungry: Learning from Undergraduate Amateur Musicking," in *Human Music Education for the Common Good* (University of Illinois, 2019).

[102] Dewey, *Experience and Education*.

[103] Campbell, Sarath, and Myers, *Redefining Music Studies in An Age of Change*, 20.

[104] Duchan, *Powerful Voices*, 2012; Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot, England; Burlington, VT: Ashgate, 2001).

[105] Lucy Green, *Music, Gender, Education* (Cambridge [England]; New York: Cambridge University Press, 1997), 3.

[106] Green, 14.

[107] Green, 28.

[108] Nancy Reich coined the term "artist-musician class" as a category to describe professional "actors, artists, dancers, writers, and practitioners of allied professionals" from lower socio-economic classes who relied on their artistic work to support themselves and their families. Nancy B. Reich, "Women as Musicians: A Question of Class," in *Musicology and Difference*, ed. Ruth A. Solie, 2nd ed. (University of California Press, 1993), 125.

[109] Reich, 126.

[110] "NASM Handbook 2018-2019" (National Association of Schools of Music, January 7, 2019), https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/.

[111] Kingsbury, *Music, Talent, and Performance*; Nettl, *The Study of Ethnomusicology*.

[112] Kingsbury, *Music, Talent, and Performance*, 26, 181.

[113] Regelski, "Music and Music Education: Theory and Praxis for 'Making a Difference.'"

[114] Jorgensen, *Transforming Music Education*.

[115] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction* (New York, NY: Routledge, 2004).

[116] Korsmeyer, 3.

[117] Reich, "Women as Musicians: A Question of Class," 143.

[118] Korsmeyer, *Gender and Aesthetics: An Introduction*.

[119] Korsmeyer, 62.

[120] Korsmeyer does not dismiss that a person may have natural musical tendencies. She argues that anyone "must be trained; without education genius is merely a potential." Korsmeyer, 59.

[121] Reich, "Women as Musicians: A Question of Class."

[122] Green, *Music, Gender, Education*; Reich, "Women as Musicians: A Question of Class."

[123] Carolyn Korsmeyer, *Gender and Aesthetics: An Introduction* (New York, NY: Routledge, 2004), 3.

[124] Jorgensen, *Transforming Music Education*, 20.

[125] Deep gender is a term I use to expand Korsmeyer and Jorgensen's gendered explanation of arts practices, including the assumptions and beliefs that guide musicianship and leadership opportunities.

[126] Lucy Green, *Music, Gender, Education* (Cambridge [England] ; New York: Cambridge University Press, 1997).

[127] Green, *Music, Gender, Education*.

[128] I do not believe that gender is a binary, but I acknowledge female and male existence has long divided people and their various opportunities. "Feminine" and "masculine," gender (not sex) designations, on the surface appear to assume cisgender formation. I use these binary categories to show differing cultural gender norms illustrated through public and private music-making practices. Music-making through drag-shows and other gender-bending performance practices challenges cisgender assumptions, but Jorgensen's gender designations reflect what Carolyn Korsmeyer has called "deep gender."

[129] In this document, I use the term "mixed-sex" to describe ensembles that consist of both male and female members, and I use the term "co-ed" to describe mixed-sex ensembles in which male and female students educate each other.

[130] Jorgensen, *Transforming Music Education*, 22.

[131] Susanne K. Langer, "The Cultural Importance of the Arts," *Journal of Aesthetic Education* 1, no. 1 (1966): 9, https://doi.org/10.2307/3331349.

[132] Kimberlé Crenshaw, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *The University of Chicago Legal Forum* 140 (1989): 139–67.

[133] Jane Roland Martin, *Reclaiming a Conversation: The Ideal of Educated Women.* (New Haven, CT: Yale University Press, 1985), 137.

[134] Kingsbury, *Music, Talent, and Performance*, 125.

[135] Kingsbury, *Music, Talent, and Performance*.

[136] Jane R. Martin, "What Should We Do with a Hidden Curriculum When We Find One?," *Curriculum Inquiry* 6, no. 2 (December 30, 1976): 135–51, https://doi.org/10.1080/03626784.1976.11075525.

[137] Jane Roland Martin, *Changing the Educational Landscape* (New York, NY: Routledge, 1994), 75, 195.

[138] Martin, *Changing the Educational Landscape*.

[139] Martin, 80.

[140] Dewey, *Art as Experience*, 46.

[141] Regelski, "Music Education for a Changing Society," 38.

[142] Langer, *Feeling and Form; a Theory of Art.*

[143] Small, *Musicking*.

[144] Susanne Langer explains arts curricular/educative role in overall human development is grounded in an expression of feelings. "[Art] is not an intellectual pursuit, but is necessary to intellectual life.' It is not religion, but grows up with religion, serves it, and in large measure determines it." Langer, "The Cultural Importance of the Arts," 5.

[145] Langer, 6.

[146] Patricia Hill Collins and Sirma Bilge, *Intersectionality* (Malden, MA: Polity Press, 2016), 2.

[147] Jorgensen, *Transforming Music Education*, 32.

[148] Small, *Musicking*, 212.

[149] Green, *How Popular Musicians Learn*.

[150] Duchan, *Powerful Voices*.

[151] Langer, "The Cultural Importance of the Arts," 9.

[152] Dewey, *Art as Experience*, 43.

[153] Langer, *Feeling and Form; a Theory of Art.*, 401; Langer, "The Cultural Importance of the Arts," 12.

[154] Martin, *Changing the Educational Landscape*.

[155] Langer, *Feeling and Form; a Theory of Art.*, 390.

[156] Small, *Musicking*, 290.

[157] African aesthetics in music equally incorporates singing, playing and dancing in communal and co-creative music making. I provide detailed descriptions of how each group demonstrates African aesthetics in movements two and three. Maultsby, "Africanisms in American-American Music."

[158] Martin, *Reclaiming a Conversation: The Ideal of Educated Women*, 19.

[159] Jane Roland Martin is speaking back to R. J. Peters' outline of the educated person arguing that such objectives are based in male cognitive design focused on developing the mind and not the person, thus leading to a "divorce of mind from body, thought from action, and reason from feeling and emotion." Martin, *Changing the Educational Landscape*.

[160] Martin, 180, 211.

[161] Jorgensen, *Transforming Music Education*, 134.

[162] Medieval Europe's four-part collegiate curriculum included arithmetic, geometry, astronomy, and music.

[163] David W. Levy, *The University of Oklahoma: A History* (Norman: University of Oklahoma Press, 2005), 17.

[164] Some dispute that Oberlin College was the first to appoint in 1835 with a professorship of sacred music. (Hayes, 23)

[165] Faulkner, "The Roots of Music Education in American Colleges and Universities," 2, 114; Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 26; Imig, *Professional Music Training in Universities and Colleges in the United States*, 2, 67; Levy, *The University of Oklahoma*, 18.

[166] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 23.

[167] Timothy Hays' research shows that U.S. music conservatories tried to emulate the European western conservatory; however, they were not state-funded like their European models. Hays, 2, 24.

[168] Hays, 23.

[169] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 15–16, 25–26, 29.

[170] Helen Lefkowitz Horowitz, *Alma Mater*, 2nd edition (University of Massachusetts, 1993).

[171] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 51.

[172] Green, *Music, Gender, Education*.

[173] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 51.

[174] Edward B. Birge, *History of Public School Music in the United States* (Bryn Mawr, PA: Ditson, 1937).

[175] Abram Ray Tyler, "Music in the College," in *Studies in Musical Education History and Aesthetics* (Music Teachers National Association 28th Meeting, Oberlin, Ohio: Music Teachers National Association, 1906), 55.

[176] Tyler, 57, 59.

[177] Tyler, 65.

[178] Edward B. Birge, *History of Public School Music in the United States*, 225.

[179] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 67.

[180] Hays, 52; Jack Morrison, *The Rise of the Arts on the American Campus* (Hightown, NJ: McGraw-Hill Company, 1973), 24.

[181] Levy, *The University of Oklahoma*, 17.

[182] James A. Perkins and Margaret Mahoney, "The Arts on Campus: The Necessity for Change," *The Journal of Higher Education* 42, no. 3 (March 1971): 242, https://doi.org/10.2307/1980360.

[183] Drinker, "The Amateur in Music."

[184] Wiley L. Housewright, "Music in Higher Education," *Music Educators Journal* 54, no. 2 (1976): 39, https://doi.org/10.2307/3391090.

[185] David W. Levy, *The University of Oklahoma: A History* (Norman: University of Oklahoma Press, 2005), 58.

[186] Kermit Gary Adams, "Music in the Oklahoma Territory 1889-1907" (Diss., University of North Texas, 1979), 184.

[187] Levy, *The University of Oklahoma*, 19.

[188] Imig, *Professional Music Training in Universities and Colleges in the United States*, 2, 67.

[189] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998."

[190] Levy, *The University of Oklahoma*, 19.

[191] Regelski, "'Music Appreciation' as Praxis," 281.

[192] Regelski, 281–82.

[193] Perkins and Mahoney, "The Arts on Campus," 49, 84, 87.

[194] Faulkner, "The Roots of Music Education in American Colleges and Universities," 237.

[195] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 50.

[196] Hays, 50.

[197] Perkins and Mahoney, "The Arts on Campus," 41; Regelski, "'Music Appreciation' as Praxis," 291.

[198] Faulkner, "The Roots of Music Education in American Colleges and Universities," 235.

[199] Regelski, "Amateuring in Music and Its Rivals," 37.

[200] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998," 170, 228.

[201] Campbell, Sarath, and Myers, *Redefining Music Studies in An Age of Change*.

[202] Perkins and Mahoney, "The Arts on Campus," 49.

[203] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[204] Hays, "The Music Department in Higher Education: History, Connections, and Conflicts, 1865-1998."

[205] Faulkner, "The Roots of Music Education in American Colleges and Universities," 96.

[206] Singing schools' curriculum focused on developing amateur musicians' technical and musical vocal skills. Each enrollment term concluded with a singing lecture or singing exhibition based on what was best for the group enrolled. Most schools began as private, tuition-based enterprises, with up to a third of New England towns financially supporting them by the end of the 18th century. Buechner, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800*.

[207] Buechner; Edward B. Birge (Edward Bailey), *History of Public School Music in the United States*; Faulkner, "The Roots of Music Education in American Colleges and Universities."

[208] Edward B. Birge (Edward Bailey), *History of Public School Music in the United States*, 58.

[209] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[210] Morrison, *The Rise of the Arts on the American Campus*.

[211] Faulkner, "The Roots of Music Education in American Colleges and Universities," 213.

[212] Faulkner, 212.

[213] Collective music studies in America began en masse during the late 18th century through church efforts to develop stronger congregational singing. Buechner, *Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760-1800*.

[214] Harrold, "The Control of Student Extracurricular Life in American Higher Education," 56–57.

[215] Harrold, 132.

[216] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[217] Faulkner, 236–37.

[218] Faulkner, 214.

[219] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[220] Faulkner; Sheldon, *The History and Pedagogy of American Student Societies*.

[221] Faulkner, "The Roots of Music Education in American Colleges and Universities," 214.

[222] Sheldon, *The History and Pedagogy of American Student Societies*.

[223] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[224] Faulkner.

[225] Faulkner.

[226] Morrison, *The Rise of the Arts on the American Campus*.

[227] Schuh et al., *Student Services*.

[228] Faulkner, "The Roots of Music Education in American Colleges and Universities."

[229] Imig, *Professional Music Training in Universities and Colleges in the United States*, 2:68.

[230] Frederick Rudolph, *The American College and University, a History* (New York: Knopf, 1962), 137, 144.

[231] Rudolph, 155.

[232] Rudolph, 155.

[233] Duchan, *Powerful Voices*, 12.

[234] Duchan, 13.

[235] Duchan, "Collegiate a Cappella," 479; Duchan, *Powerful Voices*, 23–32, 479.

[236] Duchan, "Collegiate a Cappella," 479.

[237] Duchan, *Powerful Voices*, 23–32, 479.

[238] Harrold, "The Control of Student Extracurricular Life in American Higher Education," 113.

[239] Faulkner, "The Roots of Music Education in American Colleges and Universities"; Jere T. Humphreys, "Instrumental Music in American Education: In Service of Many Masters," in *The Ithaca Conference on American Music Education*, ed. Mark Fonder (The Ithaca Conference on American Music Education, Ithaca, NY, 1992).

[240] Harrold, "The Control of Student Extracurricular Life in American Higher Education."

[241] Mabel Newcomer, *A Century of Higher Education for American Women* (New York: Harper, 1959), 121.

[242] Monroe H. Little, "The Extra-Curricular Activities of Black College Students, 1868-1940," *The Journal of African American History* 87 (2002): 43–55.

[243] Little, 43–44.

[244] Southern, *The Music of Black Americans*.

[245] Baltzell, "The American College Man in Music."

[246] Harrold, "The Control of Student Extracurricular Life in American Higher Education."

[247] Bowman and Booth, "For the Love of It"; Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education"; David J. Elliott and Marissa Silverman, *Music Matters*, 2nd ed. (New York: Oxford University Press, 2005); Finnegan, *The Hidden Musicians*; Green, *How Popular Musicians Learn*.

[248] Duchan, *Powerful Voices*, 52.

[249] Lee Higgins, *Community Music: In Theory and in Practice* (New York: Oxford University Press, 2012).

[250] Regelski, "Amateuring in Music and Its Rivals."

[251] Cavicchi, "My Music, Their Music, and the Irrelevance of Music Education"; Regelski, "'Music Appreciation' as Praxis."

[252] Arthur C. Brooks, "Artists as Amateurs and Volunteers," *Nonprofit Management and Leadership* 13, no. 1 (2002): 5–15, https://doi.org/10.1002/nml.13102.

[253] Elliott and Silverman, *Music Matters*.

[254] Dewey, *Experience and Education*; Duchan, *Powerful Voices*; Elliott and Silverman, *Music Matters*; Green, *Music, Informal Learning and the School*; Small, *Musicking*.

[255] Horowitz, *Campus Life*.

[256] Duchan, *Powerful Voices*, 52.

[257] Yulanda Essoka, "Beyond the Fifth Quarter: The Influence of HBCU Marching Bands," in *Opportunities and Challenges at Historically Black Colleges & Universities*, ed. Marybeth Gasman and Felecia Commodore (New York: Palgrave MacMillan, 2014); Little, "The Extra-Curricular Activities of Black College Students, 1868-1940."

[258] Dimitra Kokotsaki and Susan Hallam, "The Perceived Benefits of Participative Music Making for Non-Music University Students: A Comparison with Music Students," *Music*

Education Research 13, no. 2 (June 2011): 153, https://doi.org/10.1080/14613808.2011.577768.

[259] Roger Mantie and Jay Dorfman, "Music Participation and Nonparticipation of Nonmajors on College Campuses," *Bulletin of the Council for Research in Music Education*, no. 200 (December 25, 2014): 24, https://doi.org/10.5406/bulcouresmusedu.200.0041.

[260] Newcomer, *A Century of Higher Education for American Women*, 120.

[261] Duchan, *Powerful Voices*.

[262] Dewey, *Art as Experience*, 45; Green, *Music, Informal Learning and the School*; Regelski, "'Music Appreciation' as Praxis"; Small, *Music, Society, Education*.

[263] Duchan, *Powerful Voices*, 180.

[264] Dewey, *Experience and Education*; Regelski, "'Music Appreciation' as Praxis"; Small, *Musicking*; Hasan Gurkman Tekman and Nuran Hortacsu, "Music and Social Identity: Stylistic Identification as a Response to Musical Style," *International Journal of Psychology* 37, no. 5 (2002): 277–85.

[265] Woodford, *Democracy and Music Education*.

[266] Woodford, ix

[267] Clandinin and Connelly, *Engaging in Narrative Inquiry*. 13

[268] Drinker, "The Amateur in Music"; Green, *How Popular Musicians Learn*; Green, *Music, Informal Learning and the School*; Myers, "Freeing Music Education from Schooling: Toward a Lifespan Perspective on Music Learning and Teaching."

[269] Rich, *On Lies, Secrets, and Silence*.

[270] Florence A. Hamrick, *Foundations of Student Affairs Practice: How Philosophy, Theory, and Research Strengthen Educational Outcomes* (San Francisco: Jossey-Bass, 2002); Clark Kerr, *The Uses of the University* (Cambridge, MA: Harvard University Press, 2001).

[271] Small, *Musicking*, 142.

[272] Historian Helen Leflowitz Horowitz charts how the white male collegians' organized rebellion against authority in the 18th century United States evolved into a distinct "college life" of student-led interest organizations such as athletics, literary clubs, and student governments. Her work traces this evolution, and the ultimate development of four distinct campus cultures (classic, outsider, rebel, and new outsider) at predominately white institutions, making reference to early female colleges and historically black colleges and universities. Horowitz, *Campus Life*.

[273] Duchan, *Powerful Voices*; Essoka, "Beyond the Fifth Quarter: The Influence of HBCU Marching Bands"; Little, "The Extra-Curricular Activities of Black College Students, 1868-1940."

[274] Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot, England: Ashgate, 2001); Patricia Ann Lather, *Getting Smart: Feminist Research*

and Pedagogy with/in the Postmodern, Critical Social Thought (New York: Routledge, 1991); Catherine Kohler Riesmann, *Narrative Methods for the Human Sciences* (Los Angeles: Sage, 2008).

[275] I interviewed three undergraduate students, one male and two females. I purposely asked them about their music education backgrounds and current music practices.

[276] McConnell, "Co-Curricular Musicking Stories Among Undergraduate Students at University of Oklahoma."

[277] Duchan, *Powerful Voices*; Elliott and Silverman, *Music Matters*.

[278] McConnell, "Co-Curricular Musicking Stories Among Undergraduate Students at University of Oklahoma."

[279] Martin, *Reclaiming a Conversation: The Ideal of Educated Women*, 157.

[280] Herbert Rubin, *Qualitative Interviewing: The Art of Hearing Data* (Thousand Oaks, CA: Sage, 2005).

[281] Green, *How Popular Musicians Learn*; North, Hargreaves, and O'Neill, "The Importance of Music to Adolescents"; Adrian C. North and David J. Hargreaves, "Music and Adolescent Identity," *Music Education Research* vol. 1, no. 1 (1999): 75–92.

[282] Martin, *Reclaiming a Conversation: The Ideal of Educated Women.*

[283] Rubin, *Qualitative Interviewing*.

[284] Riesmann, *Narrative Methods for the Human Sciences*, 59.

[285] Dewey, *Experience and Education*; Martin, *Education Reconfigured*.

[286]Clandinin and Connelly, *Engaging in Narrative Inquiry*, 139; Rubin, *Qualitative Interviewing*.

[287] Deanne Bogdan explains the value of musical studies for development and self-understanding. "Music and literature are practical wisdoms that can shed insight into what, how and why we do what we do as humans. They have the ability to connect us to our psychological, ethical and spiritual ontologies." Deanne Bogdan, "Musical Listening and Performance as Embodied Dialogism," *Philosophy of Music Education Review* 9, no. 1 (2001): 3–22.

[288] Jean Clandinin, *Handbook of Narrative Inquiry: Mapping a Methodology* (Thousand Oaks, CA: Sage, 2007), 42–43.

[289] Developed with Vera Claine (2012), Jean Clandinin and Michael Connelly list the following twelve touchstones narrative inquiries should address during research: 1) relational responsibilities, 2) in the midst, 3) negotiation of relationships, 4) narrative beginnings, 5) negotiating entry to the field, 6) moving from field to field texts, 7) moving from field texts to interim and final research texts, 8) representing narratives of experience in ways that show temporality, sociality, and place, 9) relational response communities, 10) justifications – personal, practical, social, 11) attention to multiple audiences, and 12) commitment to understanding lives in motion. Clandinin and Connelly, *Engaging in Narrative Inquiry*, 212.

[290] Clandinin explains John Dewey's conceptualization of experience as personal and social understanding defined by a continuity of reflection between both lenses and time. D. Jean. Clandinin, *Narrative Inquiry: Experience and Story in Qualitative Research*, The Jossey-Bass Education Series (San Francisco: Jossey-Bass, 2000), 2.

[291] Margaret S. Barrett and Sandra L. Stauffer, "Narrative Inquiry: From Story to Method," in *Narrative Inquiry in Music Education*, ed. Margaret S. Barrett and Sandra L. Stauffer (Springer Netherlands, 2009), 7–17, https://doi.org/10.1007/978-1-4020-9862-8_2.

[292] Clandinin and Connelly, *Engaging in Narrative Inquiry*, 17.

[293] Clandinin, *Handbook of Narrative Inquiry: Mapping a Methodology*.

[294] Susan Schober Laird, "Maternal Teaching and Maternal Teachings: Philosophical and Literary Case Studies of Educating" (Diss., Cornell University, 1988).

[295] Rubin, *Qualitative Interviewing*.

[296] Riesmann, *Narrative Methods for the Human Sciences*.

[297] Clandinin and Connelly, *Narrative Inquiry*; Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[298] Lather, *Getting Smart*; John W. Creswell, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*, 3rd ed. (Los Angeles: Sage, 2013).

[299] Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[300] Rubin, *Qualitative Interviewing*, 10.

[301] Lather, *Getting Smart*, 57.

[302] Barrett and Stauffer, "Narrative Inquiry."

[303] Valerie Raleigh Yow, *Recording Oral History: A Guide for the Humanities and Social Sciences*, 2nd ed. (Walnut Creek, CA: AltaMira Press, 2005).

[304] Clandinin and Connelly, *Narrative Inquiry*; Clandinin and Connelly, *Engaging in Narrative Inquiry*; Rubin, *Qualitative Interviewing*.

[305] Rubin, *Qualitative Interviewing*.

[306] Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[307] Jeff Titon, "Knowing Fieldwork," in *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. (New York: Oxford University Press, 2008), 325.

[308] Jeff Titon, "Knowing Fieldwork," in *Shadows in the Field : New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. (New York, NY: Oxford University Press, 2008), 325.

[309] Sandra L. Stauffer and Margaret S. Barrett, "Narrative Inquiry in Music Education: Toward Resonant Work," in *Narrative Inquiry in Music Education*, ed. Margaret S. Barrett and Sandra L. Stauffer (Springer Netherlands, 2009), 25, https://doi.org/10.1007/978-1-4020-9862-8_3.

[310] Lather, *Getting Smart*.

[311] Johnnie-Margaret McConnell, "Educating Women as Professional Musicians" (Educating Women conference, Hull House, Chicago, 2008).

[312] The Pragmatic Feminist Thought Cycle was developed by Dr. Susan Laird from Charlotte Bunch's "Feminist Theory and Education" in *Learning Our Way* as a classroom method to teach students how to engage in feminist inquiry in five steps: 1) oppression by a double bind, 2) description of the double bind, 3) analysis of the problem, 4) vision of the problem's resolution, and 4) strategy for addressing the problem.

[313] Martin, *Reclaiming a Conversation: The Ideal of Educated Women*, 76–78.

[314] Green, *Music, Gender, Education*; Martin, *Educational Metamorphoses*; Reich, "Women as Musicians: A Question of Class."

[315] Clandinin and Connelly, *Engaging in Narrative Inquiry*, 34; McConnell, "Educating Women as Professional Musicians"; McConnell, "Aesthetics Transformative Powers: Knowing Oneself and Others Through Art"; McConnell, "Three Clicks to Self-Awareness: Recognizing the Power"; McConnell, "Musicking for Everyday Living"; McConnell, "Undergraduate Music Student Culture at The University of Oklahoma: Patriarchal Hegemony of Western Art Song"; McConnell, "Co-Curricular Musicking Stories Among Undergraduate Students at The University of Oklahoma."

[316] Mary Field Belenky, *Women's Ways of Knowing: The Development of Self, Voice, and Mind* (New York: Basic Books, 1986); Adele Clarke, *Situational Analysis: Grounded Theory*

after the Postmodern Turn (Thousand Oaks, CA: Sage, 2005); Robert M. Emerson, *Writing Ethnographic Fieldnotes*, 2nd ed., Chicago Guides to Writing, Editing, and Publishing (Chicago: The University of Chicago Press, 2011); Lather, *Getting Smart*; Rubin, *Qualitative Interviewing*; Riesmann, *Narrative Methods for the Human Sciences*.

[317] North and Hargreaves, "Music and Adolescent Identity"; Small, *Music, Society, Education*; Ernest T. Pascarella and Patrick T. Terenzin, *How College Affects Students: A Third Decade of Research*, 2nd ed. (San Francisco: Jossey-Bass, 2005).

[318] Susan Jones, Vasti Torres, and Jan Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.* (New York: Routledge, 2014); Riesmann, *Narrative Methods for the Human Sciences*; Slobin, *Subcultural Sounds*; Robert K. Yin, *Qualitative Research from Start to Finish.* (New York: The Guilford Press, 2011).

[319] My personal music story is covered in this dissertation's opening prelude.

[320] Patti Lather argues all empirical feminist researchers must "get smart" through reflexivity and interactive dialogic in order to understand how our positionality shapes our rhetoric and practice. Lather, *Getting Smart*, xviii, 60, 72.

[321] Gregory F. Barz and Timothy J. Cooley, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. (New York: Oxford University Press, 2008), 23.

[322] Clandinin and Connelly, *Engaging in Narrative Inquiry*; Rubin, *Qualitative Interviewing*.

[323] Riesmann, *Narrative Methods for the Human Sciences*, 191.

[324] Clandinin and Connelly, *Engaging in Narrative Inquiry*; Creswell, *Qualitative Inquiry & Research Design*; Lather, *Getting Smart*; Rubin, *Qualitative Interviewing*; Riesmann, *Narrative Methods for the Human Sciences*.

[325] Clandinin and Connelly, *Narrative Inquiry*. Wakefulness is the continual acknowledgement of needing to self-reflect.

[326]Roger Mantie and Lynn Tucker, "Closing the Gap: Does Music-Making Have to Stop Upon Graduation?," *International Journal of Community Music* 1, no. 2 (2008): 217–27; Roger Mantie, "A Study of Community Band Participants: Implications for Music Education," *Bulletin of the Council for Research in Music Education*, no. 191 (April 10, 2012): 21–43, https://doi.org/10.5406/bulcouresmusedu.191.0021; Mantie and Dorfman, "Music Participation and Nonparticipation of Nonmajors on College Campuses."

[327] Clandinin and Connelly, *Narrative Inquiry;* Yow, *Recording Oral History*.

[328] Clandinin and Connelly.

[329] Clandinin and Connelly, *Engaging in Narrative Inquiry*, 46.

[330] Clandinin, *Handbook of Narrative Inquiry: Mapping a Methodology*; Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[331] Stauffer and Barrett, "Narrative Inquiry in Music Education"; Rubin, *Qualitative Interviewing*; Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[332] The University of Oklahoma, "Active Student Organizations," Student Life, November 1, 2015, http://www.ou.edu/content/studentlife/get_involved/student_organizations/rsos.html; Martin, *Educational Metamorphoses*.

[333] Slobin defines micro-musics as smaller units within the larger musical culture. Slobin, *Subcultural Sounds*, 11.

[334] Slobin's term "affinity groups" comes from the bonding that occurs with each genre of music. OU's Crimson Chords represent a genre of music. Slobin, 98.

[335] Yin, *Qualitative Research from Start to Finish.*

[336] Yin.

[337] Rubin, *Qualitative Interviewing*.

[338] Clandinin and Connelly, *Narrative Inquiry*; Emerson, *Writing Ethnographic Fieldnotes*; Rubin, *Qualitative Interviewing*.

[339] John W. Creswell, *Qualitative Inquiry & Research Design: Choosing among Five Approaches*, 3rd ed. (Los Angeles: Sage, 2013).

[340] Rubin, *Qualitative Interviewing*.

[341] Rubin.

[342] Rubin and Rubin explain that probes assist in deepening a conversational partner's responses, complete a particular answer, and show the interviewer is paying attention. Herbert J. Rubin and Irene Rubin, *Qualitative Interviewing: The Art of Hearing Data* (Thousand Oaks, CA: Sage, 1995), 148.

[343] Rubin and Rubin differentiate probes from follow-up questions in that the latter aims to understand the meaning of the core idea and/or to fill in missing pieces of the story being relayed. Rubin and Rubin, *Qualitative Interviewing*, 150.

[344] Rubin, *Qualitative Interviewing*.

[345] Riesmann, *Narrative Methods for the Human Sciences*; Rubin, *Qualitative Interviewing*.

[346] Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues*; Rubin, *Qualitative Interviewing*; Yow, *Recording Oral History*.

[347] Yow, *Recording Oral History*.

[348] Yow.

[349] Clandinin and Connelly, *Narrative Inquiry*; Clandinin, *Handbook of Narrative Inquiry: Mapping a Methodology*; Rubin, *Qualitative Interviewing*; Yow, *Recording Oral History*.

[350] Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[351] Jones, Torres, and Arminio.

[352] Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[353] Reagan, Hunter and Mr. G, reviewed, edited, and returned their transcribed interview.

[354] Lather, *Getting Smart*, 67–68.

[355] Rubin, *Qualitative Interviewing*.

[356] Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[357] Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[358] Rubin, *Qualitative Interviewing*.

[359] Barz and Cooley, *Shadows in the Field*, 4.

[360] Clandinin and Connelly, *Engaging in Narrative Inquiry*.

[361] Creswell, *Qualitative Inquiry & Research Design*; Rubin, *Qualitative Interviewing*.

[362] Clandinin and Connelly, *Narrative Inquiry*.

[363] Lather, *Getting Smart*.

[364] Clarke, *Situational Analysis: Grounded Theory after the Postmodern Turn*; Lather, *Getting Smart*; Rubin, *Qualitative Interviewing*.

[365] Slobin, *Subcultural Sounds*.

[366] Clandinin and Connelly, *Engaging in Narrative Inquiry*, 33.

[367] Clandinin, *Engaging in Narrative Inquiry*; Clandinin, *Composing Diverse Identities*; Clandinin, *Narrative Inquiry*; Clandinin, Pushor, and Orr, "Navigating Sites for Narrative Inquiry"; Clarke, *Situational Analysis: Grounded Theory after the Postmodern Turn*; Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues.*

[368] Clandinin and Connelly, *Narrative Inquiry*.

[369] Emerson, *Writing Ethnographic Fieldnotes*, 54. Using my field memos to field texts is important in developing a comprehensive retrospective reinterpretation of any field experience.

[370] Clandinin and Connelly, *Engaging in Narrative Inquiry*, 49–51.

[371] Clandinin and Connelly, 50.

[372] Clandinin and Connelly, *Narrative Inquiry*; Rubin, *Qualitative Interviewing*; Yin, *Qualitative Research from Start to Finish.* Defining each musician's experiences began by connecting shorthand notes within the margins for development of future themes.

[373] Patricia Leavy, *Method Meets Art*, 2nd ed. (New York: The Guilford Press, 2015), 4, 16.

[374]Clandinin explains wakefulness is conscious reflection regarding all inquiry decisions to ensure we remain outside of traditional formulaic research methods while remaining authentic to our studied phenomenon. Clandinin and Connelly, *Narrative Inquiry,* 184.

[375] Lather, *Getting Smart*. Lather explains that truth is not found through self-reflexive review, but rather confirmation of one's lived experience.

[376] Clandinin, *Narrative Inquiry*; Milner, "Race, Culture, and Researcher Positionality: Working Through Dangers Seen, Unseen and Unforeseen"; Jones, Torres, and Arminio, *Negotiating the Complexities of Qualitative Research in Higher Education: Fundamental Elements and Issues*; Yow, *Recording Oral History*.

[377] Stauffer and Barrett, "Narrative Inquiry in Music Education"; Rubin, *Qualitative Interviewing*.

[378] Slobin argues music should be understood as interconnected from the macro to micro levels of culture. Slobin, *Subcultural Sounds*.

[379] Clandinin and Connelly, *Narrative Inquiry*.

[380] Clandinin and Connelly, *Engaging in Narrative Inquiry,* 51.

[381] Robert Coles, *The Call of Stories* (Boston: Houghton Mifflin Company, 1989).

[382] Maultsby, "Africanisms in American-American Music."

[383] Burnim and Maultsby, *African American Music: An Introduction*, 205.

[384] John Dewey, *Experience and Education*, The Kappa Delta Pi Lecture Series (New York: Macmillan, 1938); Estelle R. Jorgensen, "Values and Philosophizing about Music Education," *Philosophy of Music Education Review* 22, no. 1 (Spring 2014): 5–21; Jane Roland Martin, *Education Reconfigured: Culture, Encounter, and Change* (New York: Routledge, 2011); Jane Roland Martin, *Educational Metamorphoses: Philosophical Reflections on Identity and Culture* (Lanham, MD: Rowman & Littlefield, 2007); Nettl, *The Study of Ethnomusicology*; Rice, *Ethnomusicology*; "Rethinking Education: Towards a Common Good." (Paris: United National Education, Scientific and Cultural Organization, 2015), http://www.unesco.org/new/en/education/themes/leading-the-international-agenda/rethinking-education/; Small, *Music, Society, Education*.

[385] Clandinin and Connelly, *Narrative Inquiry*; Rubin, *Qualitative Interviewing*; Yin, *Qualitative Research from Start to Finish.*

[386] Maultsby, "Africanisms in American-American Music," 205.

[387] Floyd, *The Power of Black Music*, 8–9.

[388] Lucy Green, "Popular Music Education In and For Itself, and For 'Other' Music: Current Research in the Classroom," *International Journal of Music Education* 24, no. 2 (2006): 8.

[389] "OU Gospel Choir," Student Life, OU Gospel Choir, July 13, 2018, https://orgsync.com/118474/chapter.

[390] "OU Gospel Choir."

[391] North and Hargreaves, "Music and Adolescent Identity"; Small, *Musicking*.

[392] Higgins, *Community Music*.

[393] Maultsby, "Africanisms in American-American Music," 200.

[394] Small, *Musicking*, 139.

[395] Elliot and Silverman distinguish between person, an "embodied enactive, social-cultural being that interacts continuously with his or her sociocultural world(s)," and personhood, which is developed through encounters between self and others. Elliott and Silverman, *Music Matters*, 156.

[396] Elliott and Silverman, *Music Matters*.

[397] Iris M. Yob, *Human Music Education for the Common Good* (University of Illinois Press, 2019), 10.

[398] Small, *Musicking*, 142.

[399] Christopher Small claims in Music, Education, and Society that "to take part in a musical act is of central importance to our very humanness." Small, *Music, Society, Education*, 8.

[400] Floyd, *The Power of Black Music*, 32.

[401] Iris M. Yob, *Human Music Education for the Common Good* (Champaign: University of Illinois Press, 2019).

[402] Higgins, *Community Music*, 21.

[403] Small, *Musicking*, 4.

[404] Robert A. Choate, "Documentary Report of the Tanglewood Symposium," in *Music in American Society* (Music Educators National Conference, Tanglewood: Music Educators National Conference, 1968); Duchan, *Powerful Voices*; Higgins, *Community Music*; Small, *Music, Society, Education*; Woodford, *Democracy and Music Education*.

[405] "OU Percussion," School of Music, OU Percussion, 2019, http://www.ou.edu/finearts/music/areas-ensembles/percussion.

[406] Higgins, *Community Music*, 25, 31.

[407] Higgins, *Community Music*.

[408] Higgins, 15.

[409] Higgins, 27.

[410] Small, *Musicking*, 141.

[411] Jane Roland Martin defines cultural crossings as a person's movement "*across* two distinct cultural wholes" or "between cultural groups *within* a given cultural whole." Martin, *Educational Metamorphoses*, 72.

[412] The Gospel Choir is a co-curricular registered student group open to any student at any time during the semester. Ms. Segunro, a group alumna, volunteers to lead the approximately 35-member choir. The Jazz Choir and Steel Drum Band are faculty-led elective curricular ensembles supported by the School of Music. The Jazz Choir holds open auditions at the

beginning of each semester, while the Steel Drum Band only accepts music majors with strong musical literacy. Mr. Gonzalez selects jazz vocalists based on the twelve to fourteen-member ensemble's vocal openings and a student's jazz choir experience. Dr. Richardson recruits among studio percussionists while remaining open to self-initiating music majors with strong sight-reading abilities and willingness to learn another instrument.

[413] Richerme, "Who Are Musickers?," 1, 11; Small, *Musicking*.

[414] I am choosing to view undergraduates as the traditional age of 18 to 25 years, thereby experiencing a music pedagogy through amateur musicking ensembles. Andragogy was a consideration, but I determined this was for curriculum for students over age 25.

[415] Martin, "What Should We Do with a Hidden Curriculum When We Find One?"

[416] "Rethinking Education: Towards a Common Good."

[417] Campbell, Sarath, and Myers, *Redefining Music Studies in an Age of Change*, 2.

[418] Higgins, *Community Music*.

[419] Higgins and Campbell, *Free to Be Musical: Group Improvisation in Music*, 5, 12.

[420] John Dewey, *Democracy and Education*, Gutenberg Ebook Project (Chapter 7, 1916), https://www.gutenberg.org/files/852/852-h/852-h.htm.

[421] Small, *Musicking*, 140.

[422] Small, *Musicking*; Woodford, *Democracy and Music Education*, 18.

[423] David J. Elliott, Marissa Silverman, and Wayne D. Bowman, eds., *Artistic Citizenship* (New York: Oxford University Press, 2016), 7.

[424] Small, *Musicking*, 218.

[425] Woodford, *Democracy and Music Education*, xiii.

[426] "Rethinking Education: Towards a Common Good."

[427] North, Hargreaves, and O'Neill, "The Importance of Music to Adolescents."

[428] Duchan, *Powerful Voices*; Hamrick, *Foundations of Student Affairs Practice*; Little, "The Extra-Curricular Activities of Black College Students, 1868-1940."

[429] Richerme, "Who Are Musickers?," 95.

[430] Dewey, *Art as Experience*, 58.

[431] Small, *Musicking*, 142.

[432] Jorgensen, "A Philosophical View of Research in Music Education," *Music Education Research* 11, no. 4 (December 2009): 14.

[433] Green, *Music, Informal Learning and the School*.

[434] Campbell, Sarath, and Myers, *Redefining Music Studies in an Age of Change*, 29.

[435] Small, *Musicking*.

[436] Higgins and Campbell, *Free to Be Musical: Group Improvisation in Music*, 145.

[437] Music educator and philosopher Lauren Kapalka Richerme defines a human ontology of musickers as "integrated cognitive, embodied, emotional, and social multiplicities." Richerme, "Who Are Musickers?," 93.

[438] The Music Educators National Association 1967 Tanglewood Symposium argued music must be at the center of any and all curricula in order to build a new philosophical base for music education for all. Unfortunately, coordinators of the 2007 Tanglewood II were still voicing similar concerns and argued for more incorporation of music from beyond the current classroom. The intersecting role of higher education was directly spoken to in the Tanglewood II Declaration. A call went out for *all* faculty to recognize their role in music education, opening admissions beyond Western art music qualifications, and expanding curriculum requirements for all musicians to incorporate diverse musics, as well as various necessary technologies and technical skills. Choate, "Documentary Report of the Tanglewood Symposium," 128.

Richerme argues asking "Who are the musickers?" must first be asked "about ourselves, our students, musicking, and music education" if we are to come to understand the role of music and music education for today's society. Centering people, not music, at the core of music education curricula broadens the focus of musical learning beyond understanding musicalities to knowing the creators and what music means to living a well-lived life. Richerme, "Who Are Musickers?," 83.

[439] Small, *Musicking*, 75.

[440] Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change*, Jossey-Bass Education Series (San Francisco: Jossey-Bass Publishers, 1995), 51.

[441] Kokotsaki and Hallam, "The Perceived Benefits of Participative Music Making for Non-Music University Students," 164.

[442] Dewey, *Art as Experience*, 12.

[443] "Life goes on within an environment; not merely in it but because of it, through interaction with it" (Dewey, 12).

[444] Dewey, *Art as Experience*, 350.

[445] Small, *Music, Society, Education*, 4.

[446] Jeffrey Arnett's theory of emerging adulthood (2000) comes from post-modernity's effects on extended adolescence and young adulthood. Traditional college-age students, eighteen to twenty-five, are now in a liminal space where they are exploring their identities, experiencing instability, self-focused, and growing an awareness of possibilities. Jeffrey Arnett, "Emerging Adulthood: A Theory of Development from the Late Teens through the Twenties," *American Psychologist* 55, no. 5 (2000): 469–80.

[447] Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change*, 132.

[448] Bonnie Wade, *Thinking Musically* (New York: Oxford University Press, 2013), 1.

[449] Green, *Music, Informal Learning and the School*, 4.

[450] Elliott, Silverman, and Bowman, *Artistic Citizenship*.

[451] "Feminine" and "masculine," gender (not sex) designations, on the surface appear to assume cisgender formation. This is not our stance. We use these binary categories to show differing cultural gender norms illustrated through public and private music-making practices. Music-making through drag-shows and other gender-bending performance practices challenges cisgender assumptions, but Jorgensen's gender designations reflect what Carolyn Korsmeyer has called "deep gender."

[452] Task Force on the Undergraduate Music Major (TFUMM), 2016 publication

[453] Campbell, Sarath, and Myers, *Redefining Music Studies in an Age of Change*, 24.

[454] Campbell, Sarath, and Myers, iv.

[455] Campbell, Sarath, and Myers, 140.

[456] Top-down initiative strategies are listed as "Music and Human Learning states TFUMM believes that the current paradigm for university-level music study (focused as it is on European classical music and interpretive performance), significantly underestimates the value of music to human life--intellectually, emotionally, and socially. On the contrary, TFUMM finds indicators coming from a variety of academic disciplines and venues that show a burgeoning interest in music cognition, neuromusical processing, and the impact of music on human health and well-being. The impressive literature that offers an understanding of music and human life and learning should inform not only students' experience and development, but also the reform discourse advocated here. Faculty forums, retreats, study

groups, expert-led workshops, and other mechanisms could be used to enlarge faculty members' understanding in these arenas." Campbell, Sarath, and Myers, 80.

[457] Regelski lays out for music educators in designing formal music learning experiences for amateuring: 1) provide varied musical genres, 2) teach students how to practice, not just perform drills; 3) have fun, 4) make time, 5) listen to amateur and professional models, 6) develop independent musicianship, and 7) promote chamber-size ensembles.[457] Regelski, "Amateuring in Music and Its Rivals," 28.

[458] Green, *How Popular Musicians Learn*; Green, *Music, Informal Learning and the School*.

[459] Green, "Popular Music Education in and for Itself, and for 'other' Music: Current Research in the Classroom," 21.

[460] David Elliot, Marissa Silverman, and Wayne D. Bowman conceptualize the idea that "artistry involves civic-social-humanistic-emancipatory responsibilities, obligations to engage in art making that advances social "goods." This involves bringing people together to improve human conditions and overall "thriving." Elliott, Silverman, and Bowman, *Artistic Citizenship*, 9.

[461] Elliott, Silverman, and Bowman, 88.

[462] Duchan, "Collegiate a Cappella," 87.

[463] Kokotsaki and Hallam, "The Perceived Benefits of Participative Music Making for Non-Music University Students," 151.

[464] Elliott, Silverman, and Bowman, *Artistic Citizenship*, 7.

[465] Deanne Bogdan, "Musical Listening and Performance as Embodied Dialogism," *Philosophy of Music Education Review* 9, no. 1 (2001): 3–22.

[466] Ruth Finnegan's findings of community music-making practices in Milton Keyes, England showed that participants of various groups developed personal connections that led to a deeper sense of interconnectedness and understanding that fostered supportive relationships while affirming individual musical abilities. Finnegan, *The Hidden Musicians*, 235.

[467] Campbell, Sarath, and Myers, *Redefining Music Studies in An Age of Change*, 24.

[468] https://www.normantranscript.com/news/local_news/ou-students-march-in-solidarity-demand-action-after-second-blackface/article_6e1ba957-ede0-534d-8899-047ea62d2364.html

[469] Small, *Music, Society, Education*, 2.

[470] Housewright, "Music in Higher Education," 109.

[471] Campbell, Sarath, and Myers, *Redefining Music Studies in An Age of Change*, 24.

[472] Mary J. Reichling, "Imagination and Musical Understanding: A Theoretical Perspective with Implications for Music Education," *The Quarterly Journal of Music Teaching and Learning* III, no. 4 (1993): 46.

[473] Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change*, Jossey-Bass Education Series (San Francisco: Jossey-Bass Publishers, 1995).

[474] Collegiate amateur musicking community encounters demonstrate Regelski's claim that amateur music-making is a "human praxis" where individuals connect with themselves and others through interaction. He advocates for including students in developing school music curriculum because collaboration between amateurs (students) and professionals (music educators) promotes musicking in the spirit of amateuring that recognizes students' lived experiences and musical needs. Thomas A. Regelski, "Music Education for a Changing Society," *Diskussion Musikpadogogik* 38 (2008): 38–42.

[475] Christopher Small, *Musicking: The Meanings of Performing and Listening*, Music/Culture (Hanover: University Press of New England, 1998), 221.

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