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The political, counter-cultural, and artistic movements of the 1960s and 1970s in the United States gave rise to a new artistic methodology called Social Practice. In Social Practice more value is placed upon the process of creating rather than in the result or product; experience culminates as final form. This is achieved through the intentional engagement and collective interaction between the artists and their audience-community members during the artistic process. After stumbling upon a cross-disciplinary course in Social Practice Methods during my time as a flute performance doctoral student, I realized that much of the writing, research, and examples came from visual art, dance, and theatre. Realizing the power that these processes and methods held to create more democratic, inclusive, and responsive artistic experiences, I sought to apply the same concepts to the undergraduate applied flute studio. I interviewed five current or former undergraduate flute professors in the United States to survey their teaching practices. Drawing upon the relevant research in music, I crafted my interview questions to address the following four major research topics:

1. How has the individual's musical upbringing affected their teaching philosophies?
2. What are the core values most important to their teaching philosophy?
3. How are teachers shifting the focus of an applied flute education from product-driven learning to experiential learning?
4. How are teachers applying socially-engaged practices within their studios?

This document provides a narrative of the historical background of Social Practice Art, a review of relevant and applicable research in both general, university, and music education, a survey of music ensembles who are implementing processes found within Social Practice, and

the conclusions I was able to draw from the interviews with the five teacher-participants.

Ultimately, this research serves to facilitate and aid applied studio teachers seeking to utilize teaching practices that value democratization, student agency, and cooperative educational and performative structures that allow for transformative experiences and interconnectedness.

SOCIAL PRACTICE METHODS IN THE APPLIED FLUTE STUDIO

by

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Approved by

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DEDICATION

To all the social practitioners, past, present, and future, this is dedicated to you.

APPROVAL PAGE

This dissertation written by Jillian Marie Storey has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I: INTRODUCTION

Social Practice Art (SPA) is a field of study and practice rooted in the political, social, and artistic movements of the 1960s and 1970s.¹ It is most frequently referred to as social practice art because of its use among visual artists, but its antecedents can also be found in dance, poetry, and theatre. For the purposes of this research, Social Practice Art will be used when referring to the title of a broad set of similar practices and other terms such as socially engaged art, and social practice music will be used when discussing the narrower categories of the visual arts and music.

In SPA, the experience is the final form. It values human interaction, responsiveness, and collective creation as parts of the artistic process. Because of this, the hierarchies of “good and bad” are irrelevant. This makes the experience accessible to trained and untrained abilities amongst the participants. Those involved in the artistic process, therefore, are not limited to the artists themselves, but also audience-community members.

Social Practice Art is extremely fluid in its current state. It is difficult to say what is and what is not considered SPA because its artists place more value in cooperation and experience than a product. Because of this fluidity, numerous other terms have surfaced that are used synonymously by artists, such as socially engaged art, new genre public art, community art, activist art, and public art.² It has also been associated with activism because of its portrayal of political or social issues. Similar terminology can be found in the field of music. Areas such as

¹Tom Finklepearl, *What We Made: Conversations on Art and Social Cooperation*, 2013, 7-12.

²“Socially Engaged Practice,” The Tate Collective,
<https://www.tate.org.uk/art/art-terms/s/socially-engagedpractice>.

socially engaged music, music activism, culturally responsive music, musicking, artistic citizenship, and social justice pedagogy continue to grow in scope and acceptance.

In this document I will provide a history of Social Practice Art as well as a review of the relevant and applicable research in both secondary, university, and music education (CHAPTER TWO), a survey of music ensembles currently implementing processes found within Social Practice Art (CHAPTER THREE), an overview of the main research questions I wished to answer through participant interviews as well as a brief introduction of the participants (CHAPTER FOUR), and the conclusions I was able to draw from the interviews of the five teacher-participants (CHAPTER FIVE).

Methodology

This original research consists of five individual participant interviews to examine undergraduate applied flute studio teaching practices for applications of social practice music. The participants selected are current or previous applied flute studio teachers in the United States, focusing specifically on undergraduate teaching. Transcripts were made upon the completion of each interview. An outside reader and I then assessed the interviews for commonalities amongst the participants' teaching methods.

Objective

The goal of this research was to gather information, interpret it, and draw conclusions about the methods already being implemented within the applied flute studio that draw upon social architectures and interactions, cooperation, and transformative experiences found within social practice in order to identify additional possible applications of these methods.

The members of our current cultural, social, and political climates are alert, observant, and at times, screaming for change. This is evident most recently in the #MeToo, Women's, and

#BLM movements. Many members of society, including musicians, are grappling with their roles in working towards a more inclusive and equitable future. In addition, university music programs are also facing the need to combat the systemic oppression, exoticism and otherness, and genius and talent ideologies found rampant in classical music. These high-stress learning environments have helped to create a culture focused on perfection, which has resulted in severe issues among students such as performance anxiety, mental health issues, and injuries.³

It is my belief that implementing teaching practices that value democratization, student agency, and cooperative educational and performative structures allow for transformative experiences that are healthier, bridge equity and inclusion gaps, and facilitate intentional and active participation amongst students. Going forward, my intent is for the research to result in a short guide of suggestions on how teachers might engage in social practice music in an applied flute studio.

³Refer to Chapter 2: Building the Fourth Wall, “The European Conservatory Model.”

CHAPTER II: BUILDING THE FOURTH WALL

Introduction

It is impossible to attempt to address issues found within musical teaching practices without first examining what first caused major points of concern. In this chapter I provide a brief history of the development of public education in the United States at both the secondary and university level as well as how music education developed concurrently. I also discuss the social and civic movements that affected all aspects of education during the latter half of the twentieth century and provide a detailed description of problematic aspects of music education that arose in the late twentieth century and have continued to the present day. An example of these is our emulation of the European conservatory model in our college music programs and how it has contributed negatively to the relationships between musicians and our community-audiences. In other words, we have created a larger “Fourth Wall,” not only between ourselves and our immediate audiences, but between ourselves and society as a whole in how we share our craft. I then provide a brief history of Social Practice Art and an introduction into how its methods and processes can be utilized by musicians to create more transformative and experiential learning and performing environments.

Historical Background of Twentieth Century Public Education and Music Education

John Dewey

The processes found within Social Practice Art have origins in the broader education reform movements of the early twentieth century. The writings of John Dewey were incredibly influential to the beginning of SPA. Examples of these include *The School and Society* (1899), *Democracy and Education* (1916), *Education and Experience* (1938), and *Art as Experience*

(1934).⁴ These writings advocate for educational reforms within public schools. Prior to, and in the early twentieth century, education at the secondary level in the United States followed lecture models in which students are expected to sit and listen while a teacher lectures on a given topic. Dewey believed that instead of treating students as passive, empty vessels to be spoken at and filled with information, students learned most effectively by being an active participant in the educational process.⁵ When this type of model is applied, equal importance is shared between the teacher, the students, and the information being taught.

Democracy is most successful when all participants in society participate equally, and a central component in all of Dewey's writings is the necessity for democracy to exist within all aspects of culture. At the turn of the twentieth century there were still striking disparities between the upper and lower classes and how they democratically participated, and this was reflected in education as well. Those who "had" more frequently and regularly attended schools and those who "had not" were less likely to attend schools because they needed to work to help support their families. Ironically enough, however, those enrolled in public education were learning passively while those who were instead working were learning experientially, aiding in the perpetuation of the socioeconomic and cultural gaps. Dewey felt that schools were a primary place to cultivate democracy, as noted in both *The School and Society* and *Democracy and Education*. His philosophies reimagine the classroom as a vehicle for preparing students for

⁴John Dewey, *The School and Society*, rev ed., (Chicago: University of Chicago Press, 1915); *Democracy and Education: An Introduction to the Philosophy of Education*, (New York: MacMillan, 1916); *Education and Experience*, (New York: MacMillan, 1938); *Art as Experience* (New York: The Berkley Publishing Group, 2005).

⁵Steve Wheeler, "Experiential Learning," Learning with 'e's: My thoughts about learning technology and all things digital, <http://www.steve-wheeler.co.uk/2014/05/experiential-learning.html?q=john+dewey>

active ethical and civic participation. In both *School and Society* and *Democracy and Education*, he insists that students must be given the opportunity to actively engage in their own learning processes to gain factual knowledge as well as learn to become valuable members of their communities. He advocated for the students' interests and experiences to be considered when developing curriculum, believing that it helped to cultivate students who become reflective, ethical, and autonomous members of society capable of critical thinking and discourse. His theories also necessitated that teachers became facilitators in this process rather than lecturers at the front of a classroom transmitting knowledge in one direction.

While Dewey's earlier publications deal with more generalized education philosophies and psychologies, *Art as Experience* is Dewey's foremost writing on aesthetics. It is a direct application of experiential learning to the artistic process. Just as in an experiential learning classroom the emphasis is placed on the process of learning, Dewey placed emphasis on the development and creation of art rather than the "product" itself. Several pillars of Social Practice Art such as cooperation, responsiveness, active and meaningful participation, and democratization can be linked to Dewey's philosophy.

Prior to the reforms pushed by Dewey and other educational progressives, secondary education in the United States was primarily considered as a means of preparation for the small percentage of children that would later attend college.⁶ The early twentieth century, due in part to Dewey, saw the role of public schooling shift from the study of classics in preparation for elite college educations to more vocational learning to prepare for the expanding workforce after

⁶Edward Krug, *The Shaping of the American High School, 1880–1920*, (New York: Harper & Row, 1964).

graduating.⁷ Educators agreed that educating the masses, especially past the age of 14, created more literate and capable citizens able to possess a wide variety of skills that could be used to meet the nation's growing number of occupations and industries.⁸ It was during this time that more formalized curriculums were established nationwide as well as the formation of teacher and educational staff organizations such as the National Education Association (1917) and the American Federation of Teachers (1916).⁹

While this expansion in secondary education was taking place, the number of universities were also growing dramatically into the early part of the twentieth century.¹⁰ Before the turn of the twentieth century universities taught the classics and were highly selective. In contrast and much more in alignment with the experiential agenda of Dewey, the Morrill Land-Grant Colleges Acts of 1862 and 1890 established colleges whose programs and curriculums contributed to the agricultural and engineering improvements in the early and middle twentieth century.¹¹

⁷Jurgen Herbst, *The Once and Future School: Three Hundred and Fifty Years of American Secondary Education* (New York: Taylor & Francis, 1996), 117-18, <http://web.b.ebscohost.com.libproxy.uncg.edu/ehost/detail/detail?vid=0&sid=8c24aa0a-ee73-4ded-a43f-44618f555387%40pdcssmgr01&bdata=JnNpdGU9ZWWhvc3QtbGl2ZQ%3d%3d#AN=38851&db=nlebk>

⁸Robert L. Church and Michael W. Sedlak, *Education in the United States: An Interpretive History*, (New York: Free Press, 1976), 288–313.

⁹Marjorie Murphy, *Blackboard Unions: The AFT and the NEA, 1900–1980*, (Ithaca, NY: Cornell University Press, 1999), 1-6, accessed 25 June 2021, <https://www-fulcrum-org.libproxy.uncg.edu/concern/monographs/6h440s815>.

¹⁰Laurence R. Veysey, *The Emergence of the American University*, (Chicago: University of Chicago Press, 1965)

¹¹B. D. Mayberry, *A Century of Agriculture in the 1890 Land Grant Institutions and Tuskegee University, 1890–1990*, (New York: Vantage Press, 1991).

Music programs in higher education were slowly starting to appear during the nineteenth and early twentieth centuries. At this point most musical training in the United States was intended to improve the quality of music for church and religious services. The first American conservatory was founded in 1865 at Oberlin College and the first music teacher training program was established at the Potsdam Normal School in 1884, which would later become part of SUNY Potsdam. Prior to these, a National Conservatory of Music in New York City failed after three years under the leadership of Anton Dvořak in the 1890s. Prestigious, private schools such as Yale and Harvard universities also implemented music courses alike to those found in conservatories, though they were schools that more heavily focused on rigorous academic training.¹² Harvard University granted degrees to New England Conservatory students until 1929.¹³ While the beginnings of American collegiate music programs were established around this time, American students typically went to European conservatories for advanced musical training. The first program to follow the model of prestigious European training, however, was the Institute of Musical Art. Now known as the Juilliard School of Music in New York, the school was founded in 1910 by Dr. Frank Damrosch, the godson of Hungarian pianist and composer Franz Liszt.¹⁴ Damrosch, a violinist, conductor, and composer sought to create a conservatory that rivaled European training and travelled across Europe to Paris, Vienna, Berlin, London, and other major cities to survey conservatories and formalize his plan:

¹²William Weber, Denis Arnold, Cynthia M. Gessele, Peter Cahn, Robert W. Oldani, and Janet Ritterman, "Conservatories," *Grove Music Online*, 2001, accessed 1 June 2021, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000041225>.

¹³Ibid.

¹⁴Jane Gottlieb, "The Juilliard School and Its Special Collections," *Notes*, 56, no. 1: 1999, 12, accessed 1 June 2021, doi:10.2307/900470.

In my opinion, an American school of music should differ materially from the existing European schools. Our conditions are different and our needs are different. we need an institution, not alone for the training of professional musicians, but for the development of true musical culture among all classes. Unlike most of the countries of Europe, in which music is part of the home life and of the national life, and where much of the spirit of music is absorbed unconsciously from the cradle up, we have few such influences in America... An American school of music must therefore supply, first of all, a thorough general music education for the large number of persons who desire to study music for their enjoyment. This will tend to create the broad foundation of musical culture which is absolutely necessary in order to make effective the other and no less important function of the school, namely, to provide the highest class of instruction and training to those who are qualified to become professional musicians.¹⁵

Also of importance during this period was the formation of Black Mountain College in North Carolina. Founded by artists following the principles of John Dewey, the college was interdisciplinary and experimental. It sought to create a learning environment that educated students “as both a person and a citizen.”¹⁶ After a similar institution in Germany was shut down due to the Nazi’s rise to power and Nazism spread throughout Europe, several artists fled and relocated to Black Mountain’s faculty, such as Josef and Anni Albers. Josef was selected to run the art program. Black Mountain was where Merce Cunningham, a choreographer at the forefront of American dance for more than fifty years, and was where John Cage staged his first

¹⁵Frank Damrosch, *Institute of Musical Art, 1905-1926* (New York: Juilliard School of Music, 1936), 9-10.

¹⁶Eva Diaz, *The Experimenters: Chance and Design at Black Mountain College*, University of Chicago Press, 2014.

musical “happening.”¹⁷ It was also the precursor and early model for other experimental and avant-garde institutions, such as the University of California Santa Cruz, Marlboro College, and others.

Post WWII Era

The conclusion of the Second World War had a large-scale effect on all aspects of education in the United States. First and foremost, students and teachers alike were returning to schools for the first time following the disruptions of the Great Depression and the Second World War. This caused a need for more schools, and relatively quickly. There was also a new movement to include the arts and sciences in public school curriculums to emphasize and develop student creativity. In 1950, the Music Educators National Conference published “The Child’s Bill of Rights in Music,” which helped to standardize music education in public school programs. All of these, along with the standardization of instrumentation for wind bands and the production increase capabilities of band instruments, facilitated the addition of band and other music programs in public schools.¹⁸

Additionally, Tuskegee Normal School, now known as Tuskegee University, was the home of the first Historically Black College or University (HBCU) marching band in 1890. Other ensembles at HBCU’s followed after this establishment. This band’s style was inspired by military bands, minstrel shows, and popular music from the time period.¹⁹ Because they were

¹⁷Carol Kino, "In the Spirit of Black Mountain College, an Avant-Garde Incubator". *The New York Times*, 2015.

¹⁸Stephen L. Rhodes, “The American School Band Movement,” accessed 27 May 2021, https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_09_americanschoolband.htm

¹⁹Marybeth Gasman, *Opportunities and Challenges at Historically Black Colleges and Universities*. Springer, 2014, 133–136.

prohibited from carrying arms, military bands had heavily relied on Black musicians in the eighteenth and nineteenth centuries.²⁰ Minstrel shows, or brass bands, formed amongst these military veterans in the nineteenth century, most notably in New Orleans, LA.²¹ Tuskegee's marching band style would become the model other HBCU bands would, and still, follow.

The number of universities increased dramatically during the second half of the twentieth century in part due to the passing of the G.I. Bill in 1944. The bill provided financial support to millions of wartime male veterans, allowing them to pay for a college education and support themselves while in school. This bill helped to solidify the importance of a college education on a widespread scale because of its role in enabling numerous male Americans to attend college instead of immediately entering the workforce after leaving their military service contracts.²²

Civil Rights Movement and Other Reforms

The expansion of widespread public education at the secondary and collegiate level, along with most other aspects of society, were still segregated as the second half of the twentieth century began. The Civil Rights Movement led to the landmark ruling in *Brown vs. Board of Education* (1954), declaring segregation within schools to be unequal and unconstitutional. This opened the door for more Black Americans to attend colleges outside of the relatively small number of Black teacher colleges and HBCUs. The Great Society programs under the Lyndon B.

²⁰Ricky O'Bannon, "Composers in Uniform," Baltimore Symphony Orchestra, accessed 25 June, 2021, <https://www.bsomusic.org/stories/https://www.bsomusic.org/stories/composers-in-uniform/composers-n-uniform/>.

²¹Marybeth Gasman, *Opportunities and Challenges at Historically Black Colleges and Universities*. Springer, 2014, 133–136.

²²Glenn Altschuler and Stuart Blumin, *The GI Bill: The New Deal for Veterans*, (New York: Oxford University Press, 2009), 1-9, <https://ebookcentral-proquest-com.libproxy.uncg.edu/lib/uncg/detail.action?docID=430399>.

Johnson administration, such as the Higher Education Act of 1965, set up federal scholarships and low-interest and subsidized loan programs to expand access to college education. Federal money was also used to expand and improve secondary public education through the Elementary and Secondary Education Act of 1965.²³

Greater expansion within musical education was also occurring during this time. The first boarding school for musical training was founded in Interlochen, Michigan in 1962, the Yale Seminar on Music Education of 1963 convened with the goal of improving music education in the United States, and in 1965 the National Endowment for the Arts funded music programs, grants, and scholarships.²⁴ These postwar reforms and programs were aimed at increasing access to music education to children regardless of race, gender, or class, as well as improving the quality of musical training at the same time.

Freire, The Tanglewood Symposium, Nation at Risk, and hooks

Access to both general and music education was greatly expanded during the twentieth century, but this expansion did not occur without issue. All aspects of education had been affected by decades of systemic oppression and segregation. One of the most influential educators from this period, Paulo Freire, came from Brazil. He was known to American educators after his book, *Pedagogy of the Oppressed* (1968) was translated to English, and after he was appointed a professorship at Harvard University in 1969. While he did not grow up in the American education system, several issues that he focuses on in his research from Brazil's

²³Irving Bernstein, "Lyndon Johnson – 'The Great, Fabulous 89th Congress'," *Guns or Butter: The Presidency of Lyndon Johnson* (New York: Oxford University Press, 1996), <https://ebookcentral.proquest-com.libproxy.uncg.edu/lib/uncg/detail.action?docID=716668>

²⁴"The History of Music Colleges in America," accessed 27 May 2021, <https://www.bestcollegereviews.org/history-music-colleges-america/>

education system were similar to issues found within American education during the mid twentieth century. Examples of these include systemic oppression and the lecture-model of public education that John Dewey wished to reform. Building upon the ideas of John Dewey, Freire's work helped to establish and define critical pedagogy.

A large component of Freire's pedagogy criticized the "banking model of education" found in the traditional classroom. In this model students are treated as empty vessels to be filled with knowledge rather than being active participants in their own learning.²⁵ He was critical of this, just as Dewey was critical of the passive lecture model. Freire's motivation for writing his book came from teaching young, poor students in Brazil. In his introduction, he states that he found that his students were afraid to think freely and potentially influence the world around them. Within the entirety of his book, Freire identifies oppression as the main reason people are dehumanized; when individuals or groups are oppressed, they are not given the same inherent equal treatment, voice, or space to create and share. Given this, he encourages and insists that because the banking model of education is closely linked with oppression, it must be dismissed. Instead, he argues, problem-based models, an antecedent of experiential learning, should be implemented as well as discourse between teacher and student. This type of education, according to Freire, will enable students and teachers both to use language and dialogue to identify the problems of the past to help shape the present.²⁶

²⁵Paolo Freire, Donaldo P. Macedo, and Ira Shor, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos, (New York: Bloomsbury Academic, 2018).

²⁶Paolo Freire, Donaldo P. Macedo, and Ira Shor, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos, (New York: Bloomsbury Academic, 2018).

It is interesting to note that at this same time, music education in the United States was being examined for ways in which its access and diversity could be improved. The Tanglewood Symposium (1967), sponsored by the Music Educators National Conference, brought together thirty-four educators, sociologists, labor leaders, scientists, and others involved with music from all over the country to assess the effectiveness of contemporary music education. One of the broad questions the symposium wished to answer was, “What are the values and unique functions of music and other arts for individuals and communities in such a society?” Its official statement, “The Tanglewood Declaration,” established eight goals and standards for the future development of music education. Most notable of these are the call for music to be placed in the core curriculum for schools, all periods, styles, forms, and cultures found within music belong in the music curriculum, and that music should “contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the inner city or other areas with culturally deprived individuals.”²⁷

While institutions such as the Tanglewood Symposium were attempting to address the growing lack of diversity in musical training, oppression and marginalization were still occurring at all levels and in all areas of public education. Additionally, as curriculums in public education were still in the midst of being formalized and would continue to change and fluctuate during the remainder of the century, some subjects were deemed “more important” than others. In response to the perpetuation of the marginalization, “otherness,” oppression, and focus on the “important” subjects, bell hooks published her *Teaching to Transgress* in 1994. Paulo Freire was a substantial influence on hooks’s education. Several of her pedagogical philosophies found in her writings

²⁷Michael L. Mark, “From Tanglewood to Tallahassee in 32 Years.” *Music Educators Journal*, 86, no. 5 (March 2000): 25, accessed 27 May 2021., <https://doi.org/10.2307/3399632>.

drew from concepts within *Pedagogy of the Oppressed*, including a chapter dedicated solely to Freire and his concepts.²⁸ While Freire's research focused on a more general notion of who the oppressed are in society, hooks focused more specifically on racial and cultural marginalization. Her influences include Sojourner Truth, Freire, Peruvian theologian Gustavo Gutierrez, Erich Fromm, American playwright Lorraine Hansberry, Vietnamese monk Thich Nhat Hanh, Malcolm X, and Martin Luther King Jr.²⁹ Drawing upon this wide set of influences, she highlights in *Teaching to Transgress* that feminism was a way she was able to identify and begin to dismantle oppressive systems. She was able to do this while she was still in school because of the tension between Black activism and the growing, and predominantly white, feminist theory. *Teaching to Transgress* defines a pedagogy that emphasizes the unity of all aspects of identity in order to cultivate learning environments that are much more inclusive of multicultural learning.³⁰

According to the National Center for Educational Statistics, the percentage of secondary school teachers who specialize in art or music instruction grew from 6.7 percent in 1966 to 8.5 percent in 2015-16. Student enrollment within music programs also stayed between 20-30% of the entire enrollment population between 1914-81, even as the overall enrollment grew.³¹ While there was rapid growth of music programs alongside the growing number of schools during most of the twentieth century, the expansion of music and arts education programs slowed in the

²⁸bell hooks, *Teaching to Transgress: Education As the Practice of Freedom*, (New York: Routledge, 1994).

²⁹Siddesh Sarma, "'Teaching to Transgress' by bell hooks: A Reflective Review," accessed 27 May 2021, <https://criticaledges.com/2019/06/05/teaching-to-transgress/>

³⁰bell hooks, *Teaching to Transgress: Education As the Practice of Freedom*, (New York: Routledge, 1994).

³¹"120 Years of American Education: A Statistical Portrait," ed. Thomas D. Snyder, National Center for Educational Statistics, 1993, 50 ; Lillian Mongeau, "Low-Income Districts Find Ways to Help Students Make Music," The Hechinger Report, December 16, 2019, accessed 25 June 2021, <https://hechingerreport.org/low-income-districts-find-ways-to-help-students-make-music/>.

1980s during the administration of Ronald Reagan. His administration made numerous cuts to the budgets of federal education programs.³² Most influential, however, was the 1983 *Nation at Risk* report from the National Commission on Excellence in Education. Its most famous line, “the educational foundations of our society are presently being eroded by a rising tide of mediocrity that threatens our very future as a Nation and a people,” was an ominous precursor to the recommendations the rest of the report would suggest. The Commission’s goal was to regain ground as the most technologically advanced country in the world. It established “basic” subjects in mathematics, science, social studies, and computer science. Standards for more measurable achievements were also implemented at both the secondary and higher education levels, as well as raising college admissions standards to inspire more competitive and hard-working students in their high school years.³³ All of these factors led schools to diminish the role of arts programs to ensure their students were not falling behind on these newly established standards.

Twenty-First Century Reforms to Secondary Music Education: McKoy, Land, and Hess

The diminished support for the arts in public school curriculums as well as the competition that the newly established standards created, helped to perpetuate the cultural segregation in music. While schools were integrated and the Tanglewood Symposium called for more diverse and socially equitable music teaching standards, the lasting effects of decades of systemic oppression were still present. While both *Pedagogy of the Oppressed* and *Teaching to Transgress*, as well as the various writings of John Dewey concentrate on general secondary

³²David E. Rosenbaum, "Reagan insists Budget Cuts are way to Reduce Deficit," *The New York Times*, January 8, 1986, accessed 27 May 2021, <https://www.nytimes.com/1986/01/08/us/reagan-insists-budget-cuts-are-wayto-reduce-deficit.html>

³³ <https://www.edweek.org/policy-politics/a-nation-at-risk/2004/09>

education, music educators and researchers have more recently applied these ideals to music education. Vicki R. Land and Constance McKoy are among the notable scholars to apply Freire and hooks's ideas to education in the secondary music classroom, which they outline in their book, *Culturally Responsive Teaching in Music Education* (2016). In it, they envision music education as a tool that connects the classroom to the lives of students; they encourage their readers to think more deeply about how their curriculum can be more inclusive and meaningful. Their central focus for music instruction is that the quality of music instruction in the classroom should be judged not on the quality of the music that is produced or performed, but rather based on the promotion of lifelong music-making in the students.³⁴ More simply put, this type of curriculum shifts the focus to using the knowledge and experiences students may already have, with music or otherwise, to act as a vessel for teaching them what they don't yet know.³⁵

Another notable researcher in the twenty-first century is Juliet Hess, an Assistant Professor of Music Education at Michigan State University. Her work exploring socially relevant music education in Canada and the United States has most recently been published in her *Music Education for Social Change: Constructing an Activist Music Education* (2019). Through interviews with twenty activist-musicians, Hess develops what she terms a "Tri-Faceted Pedagogy for Future Activism."³⁶ This is a pedagogical approach that aims to use music to teach

³⁴Vicki Land and Constance McKoy, *Culturally Responsive Teaching in Music Education: From Understanding to Application*, (New York, NY: Routledge, 2016), 132.

³⁵Vicki Land and Constance McKoy, "A Vision for Culturally Responsive Music Education," *Culturally Responsive Teaching in Music Education: From Understanding to Application*, (New York, NY: Routledge, 2016), 131-142.

³⁶Juliet Hess, "Conclusion," *Music Education for Social Change: Constructing an Activist Music Education*, (New York: Routledge, 2019), 150-161.

students about community, expression, and individuality. Hess's pedagogy, like Dewey's education philosophy, suggests that music education is an ever-evolving practice. Because of this, she recognizes that an activist music education has the ability to cultivate acceptance, open-mindedness, and curiosity about different perspectives in children from an early age. Therefore, Hess's research and pedagogical approach presents opportunities to create wider worldviews in classrooms of young students.³⁷ In this manner, Hess, McKoy, and Land note the power that music and music classrooms have for facilitating healthy conversations and open-mindedness about cultural differences, injustices and oppression in future generations.

Christopher Small and David Elliott

Other scholars have considered the societal impact that music can have beyond the classroom. In this regard, the work of Christopher Small and David Elliott has been pivotal. In *Musicking: The Meanings of Performing and Listening* (1998), Small coins the term "musicking," which re-appropriates music as a verb and a collective process rather than a noun. This re-appropriation, like Dewey's experiential learning, places the emphasis on experiencing music, rather than passively listening to, or participating in, performances. This definition also builds upon Dewey's revolutionary ideas about music as a social force in *Music, Society, and Education*. Similar to Dewey's belief that the arts can be process-based and socially beneficial, Small advocates that musical style can be a method for analyzing the social constructs of a society. In *Music, Society, and Education*, Small analyzes how European belief in the superiority of Western classical music is indicative of Europe's belief in its cultural superiority. This

³⁷Juliet Hess, "Honoring and Sharing Lived Experiences in Music Education," *Music Education for Social Change: Constructing an Activist Music Education*, (New York: Routledge, 2019), 85-106.

narrow-mindedness, until recently, has shut entire cultures off from the rest of Western society. Small advocates that musicologists can help shape a better future by examining the musical traditions and experiences of Western Europe itself and its acceptance of other cultures and musical styles.

The writings of David Elliott have also been influential to numerous music scholars and educators concerned with musicians as members of a civic society. In his most well-known publication, *Music Matters: A Philosophy of Music Education* (2014), he writes about the notion of music and music education as artistic citizenship. Re-envisioning music education in this manner is divided into three main themes: how music has benefited and continues to benefit the individual and society, music making as ethical action, and centering the student and the community in which they're found within school music.³⁸ Elliott, along with his collaborators, argue that music is vital to the “full development of the individual and collective self” because of its unique abilities to foster critical thinking and personal philosophy; therefore, they argue, music should be studied by every human being.³⁹ *Music Matters* not only identifies these issues and implications but develops and constructs a music education methodology that is aimed to apply these in the classroom. I believe this methodology aligns with ideals found in social practice because of its emphasis on music's ability to teach students to develop critical thinking skills needed to foster responsiveness, cooperation, and to become productive members of democratic society.

³⁸David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, Second ed. (New York: Oxford University Press, 2014).

³⁹David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, Second ed. (New York: Oxford University Press, 2014).

European Conservatory Model

Reform within collegiate music programs has been slower moving than in secondary music education, such as the work done by the Tanglewood Symposium, McKoy, Land, and Hess. American music conservatories, now known as some of the most prestigious today, were founded in the late nineteenth and early twentieth centuries. Examples of these include the New England Conservatory of Music (Boston, 1867), the Boston Conservatory (Boston, 1867), the Peabody Conservatory of Music (Baltimore, 1857), the Eastman School of Music (Rochester, 1919), and the Curtis Institute of Music (Philadelphia, 1924).⁴⁰ These followed European conservatory French models; most faculty members were also the players in the prominent symphony orchestras located in the same city. New York City also established important musical training institutions in the early twentieth century: the Institute of Musical Art (established in 1905 by Frank Damrosch), merged with the Juilliard Graduate School (established in 1924) to form the Juilliard School of Music in 1946.⁴¹

Following the establishment of these conservatories modeled on the training found in Europe, the growth and expansion of collegiate music education programs continued into the mid and late twenty-first century. Part of this expansion was the emergence of the music department or schools of music within universities. The first of these was the establishment of a school of

⁴⁰William Weber, Denis Arnold, Cynthia M. Gessele, Peter Cahn, Robert W. Oldani, and Janet Ritterman, "Conservatories," *Grove Music Online*, 2001, accessed 1 June 2021, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000041225>.

⁴¹Irving Koldin, Francis D. Perkins, Susan Thiemann Sommer, Zdravko Blažeković, John Shepard, Sara Velez, Paul Griffiths, John Rockwell, Edward A. Berlin, J. Bradford Robinson, and Nina Davis-Millis, "New York.," *Grove Music Online*, 2001, accessed 25 Jun. 2021, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000019843>.

music at University of Michigan in 1880, the University of Illinois in 1895, and Indiana University in 1921.⁴² Presently it is much more common to find some type of music instruction in most universities. A study released by the College Music Society in 2015 found that of the 4,634 higher education institutions in the United States, 1,795 had degree-granting music programs.⁴³ While there are many positives that can be attested to allowing more access to musical training, more opportunity ultimately creates more competition as conservatory and music school graduates enter the workforce.

Researchers in performing arts medicine and psychology have drawn particular attention to the physical and mental health concerns that may result from the competition in intense musical training environments, and their resultant elitism and talent ideologies. Of particular concern is music performance anxiety (MPA), a condition that has afflicted countless music students as they perform in a public setting.⁴⁴ MPA is “the experience of persisting, distressful apprehension about and/or actual impairment of performance skills in a public context, to a degree unwarranted given the individual’s musical aptitude, training, and level of preparation.”⁴⁵ Specific causes of MPA can vary between individuals because each musician has their own personal experiences, but examples can include job uncertainty, competition from colleagues,

⁴²William Weber, Denis Arnold, Cynthia M. Gessele, Peter Cahn, Robert W. Oldani, and Janet Ritterman, “Conservatories,” *Grove Music Online*, 2001, accessed 1 June 2021, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-0000041225>.

⁴³<https://www.music.org/pdf/mihe/facts.pdf>, accessed 25 June, 2021.

⁴⁴Crystal Sieger, “Music Performance Anxiety in Instrumental Music Students: A Multiple Case Study of Teacher Perspectives,” *Contributions to Music Education*, Vol. 42, 35.

⁴⁵Sieger, “Music Performance Anxiety in Instrumental Music Students,” 36.

and the physical challenges of mastering the technical aspects of their instrument. Additionally, students also commonly suffer from “imposter syndrome,” a mental state that causes fear of being exposed as incompetent or second-rate.⁴⁶ Manifestations of MPA can be both mental, such as extreme fear of impending doom, memory lapse, or physical such as shaking, sweaty palms, dry mouth, and others.

Because such emphasis is placed on singular performances to determine a student’s ability, and musical geniuses are still heavily revered, university music programs have become high-stress, and sometimes crippling, environments for students. Performance opportunities such as large ensembles, solo recitals, and even performances in applied studio classes are sources of extreme anxiety for large quantities of students. In 1988, a survey of over 2,000 professional musicians was conducted by the International Conference of Symphony Orchestra and Opera Musicians. It found that 24% suffered from stage fright, 13% from acute anxiety, and 17% from depression.⁴⁷ MPA is not limited to professionals, either. In a 2005 edition of the *International Journal of Stress Management*, Margaret Osbourne conducted a survey and found that on average, 30-40% of American children enrolled in band between the ages of 11 and 13 experience MPA.⁴⁸ The fear of imperfection and of comparing one’s singular moments to others

⁴⁶Sieger, “Music Performance Anxiety in Instrumental Music Students,” 37.

⁴⁷Matei, Raluca, and Jane Ginsborg. “Music performance anxiety in classical musicians - what we know about what works.” *BJPsych international* vol. 14,2 33-35. 1 May. 2017, doi:10.1192/s2056474000001744.

⁴⁸Margaret Osbourne, D. Kenny, and R. Holsomback, “Assessment of music performance anxiety in late childhood: A validation study of the Music Performance Anxiety Inventory for Adolescents (MPAI-A),” *International Journal of Stress Management*, [s. l.], v. 12, n. 4, Performance Anxiety, 312–330, 2005. DOI 10.1037/1072-5245.12.4.312. Disponível em: <http://search.ebscohost.com.libproxy.uncg.edu/login.aspx?direct=true&db=pdh&AN=2006-01347-002&site=ehost-live>. Acesso em: 22 jun. 2021.

have a negative impact on students' ability to engage in healthy learning based on transformative processes, experiences, and cooperation. And, while it is difficult to find statistical data, the indications are that fewer orchestral and university teaching jobs are available every year.⁴⁹ Despite this, university music programs are still accepting students to train for these prestigious careers at a staggering rate while also not enhancing curricula to prepare students for career paths outside of these options.

General physical and mental health of music students is also negatively affected by these stressful environments. Awareness of performance related injuries is becoming more common amongst musicians, often related to overuse and physical tension. For example, even within the National Flute Association (NFA) there is the Performance Health Care Committee, aimed to provide discussion and resources for the performance related health issues of flutists.⁵⁰ There have also been at least two sessions in the last three conventions related to flutist health, whether it be for performance anxiety or injury prevention.⁵¹ Even glancing at my own bookshelf I see more than five printed resources to combat these issues.

Educators and historians have sought to better understand the cause of these unhealthy learning settings. Genius and high art veneration and canonization have proven to be significant

⁴⁹The 1988 National Survey of Postsecondary Faculty (NSOPF) by the National Center for Education Statistics of the Department of Education found that 38% of faculty appointments are part-time and 20% are full-time, non-tenure track. "The increase in non-tenure track appointments affects the quality of education as a whole and the stability of the profession in particular." With financial constraints on universities having only increased since this study was conducted, it is easy to see that the job market for full-time, tenure track positions is even more competitive and limited.

⁵⁰"Performance Health Care Committee," accessed 27 May 2021, <https://www.nfaonline.org/committees/performance-healthcare-committee>

⁵¹"Past Convention Program Books," accessed 27 May 2021, <https://www.nfaonline.org/convention/convention-archives/past-convention-books>

factors in creating stressful environments for students. The classical music ideology of music as a “high art” form immune from social or political concerns long predates the twenty-first century and the publications of Kingsbury, Nettle, and Ramnarine. The classical music ideology, as described by Timothy Dean Taylor, is based upon the concepts of “genius” as well as “masterpiece,” such as those found in Elizabeth Keathley’s examination of Arnold Schoenberg, his genius complex, and how gender bias is attributed to this perpetuation.⁵² Remnants from this veneration can be seen in the way in which musicians and audiences revere absolute music. Absolute music, first coined by Richard Wagner in reference to Beethoven’s *Ninth Symphony*, refers to music that is a form of high art whose purpose is to be just that, rather than representational of social, political, geographic, environmental, religious, or other matters.⁵³

This reverence for a relatively small number of composers and styles of music led to canonization. Canon, as described by William Weber, is a repertory of great works from the past that dominate concert life, programs, and public consumption. While music historians have widely accepted that the canon first arose in Germany and Austria during the Romantic period, Weber argues that canonization, in certain manners, dates to the sixteenth century’s emulation and study of Palestrina, Frescobaldi, and Desprez. In his historical introduction, Weber shares a guideline of six markers for the evolution of the musical canon. The most pertinent of these to this document is the fifth and sixth:

⁵²Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World*, Refiguring American Music, (Durham: Duke University Press, 2007), 3; Elizabeth Keathley, “Genius, Gender, and Schoenberg’s Shifting Compositional Aesthetics,” *Grenzfiguren*, vol. 29, no. 4, 2014.

⁵³Carl Dahlhaus, *The Idea of Absolute Music*, (University of Chicago Press, 1991), 18.

5. 1945-1980: an extreme, indeed intolerant predominance of classical over contemporary music in both concert and opera repertoires, paralleled by the rise of independent organizations led by composers for the performance of new works;
6. 1980- : a limited but still significant re-emergence of taste for new works, chiefly in avant-garde artistic circles separate from traditional concert-halls and opera stages.⁵⁴

These issues and terms, absolute music, high art, genius, masterpiece, talent, musicality, and canonization, have created disparities in how musicians regard “other” music outside of the Western classical canon and representation in current musicking.⁵⁵

Other researchers, notably ethnomusicologists, have sought to better understand how the organization and structure of western art music’s institutions might contribute to the health and wellness issues that music students may face. For example, Henry Kingsbury’s *Music, Talent, and Performance: A Conservatory Cultural System* (1988), identifies some of the problematic discourse and structures found within American conservatories. He notes that several of these concepts, such as “talent,” are not seen in other non-Western societies, and describes music as a metaphor for the society in which it is found.⁵⁶ Central to Kingsbury’s book is that music is indeterminate and fluid. This is something he believes conservatories and schools of music in the United States have begun to ignore in the last century in favor of the more culturally constructed

⁵⁴William Weber, “The History of Musical Canon,” in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 341.

⁵⁵Weber, “The History of Musical Canon,” 336–55.

⁵⁶Henry Kingsbury, “Cream Rises,” *Music, Talent, and Performance: A Conservatory Cultural System*, (Philadelphia: University Press, 1988), 59-84.

and determined concepts of elitism, perfectionism, “talent,” and “genius.”⁵⁷ With their elevation of the masterclass, solo recitals, rehearsal dynamics for large ensembles, “exemplary performances,” these systems have created a culture of perfectionism rather than musicality.⁵⁸ He also notes that in response to that, music performance anxiety has become much more prevalent and over analyzed. My interpretation of this statement is that instead of addressing the root causes of why MPA has become so rampant, musicians have attempted to analyze and solve its mental and physical effects from the outside through avenues such as medication, Alexander Technique, yoga, and other practices.

In *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (1995), Bruno Nettl gives another, broader example of the critical reflection of musical institutions by ethnomusicologists in the twentieth century. It examines several of the same topics as *Music, Talent, and Performance*, but in a more light-hearted manner. Bruno Nettl achieves this through the fictional university, Heartland U., based upon the midwestern universities he worked at during his career as an ethnomusicologist. In *Heartland Excursions*, Nettl introduces the “Music Building Society,” as a smaller example of Western musical culture as a whole. The four chapters analyze the Music Building Society from different perspectives. “In the Service of the Masters,” in which he views the music school as a “religious or social system in which both living and deceased participate.” The second chapter, “Society of Musicians,” is an examination of the music building as a place where constant power struggle between individuals and groups

⁵⁷Henry Kingsbury, “Social Context and Absolute Music,” *Music, Talent, and Performance: A Conservatory Cultural System*, (Philadelphia: University Press, 1988), 3-32.

⁵⁸Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System*, (Philadelphia: University Press, 1988).

reflects the tensions between hierarchies in American society. In “A Place for All Musics,” the music school represents the possibility for all types of musics to meet in one place and mix together or retain their own identities, just as different cultures converge in society. In the final chapter, “Forays into the Repertory,” Nettl examines how the music school society interprets Western classical music.⁵⁹ In his introduction, Nettl takes care to state that he did not set out to be critical in his ethnographic research but understands that many readers will interpret *Heartland Excursions* with critical intent. Instead, he writes that he wished to participate in “ethnomusicology at home,” a topic at a 1993 international conference of ethnomusicologists. Home to him is the music with which he has been surrounded by his entire life (Western classical), and he states: “I believe that my musical culture can withstand, as can the society of its music schools, some analytical discussion that may have critical implications.”⁶⁰ I interpret *Heartland Excursions* as a light-hearted set of observations on American music schools that, while he states was not intended to be critical, nonetheless underscores numerous issues plaguing such institutions (most likely he would not have begun this research had he not felt change needed to be made). The first and second chapters (“In the Service of the Masters” and “Society of Musicians”) are especially important when considering why students are now facing challenges such as performance anxiety, mental health issues, and injury.

Orchestras, as an institution, have also undergone ethnomusicological scrutiny. In her article “The Orchestration of Civil Society: Community and Conscience in Symphony Orchestras” (2011) Tina Ramnarine considers whether the orchestra can reflect civil society “as

⁵⁹Bruce Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana: University of Illinois Press, 1995), 5.

⁶⁰*Ibid.*, 9.

it addresses community, diversity, poverty, ecology, and sustainability.” This article focuses on the repertoire choices, outreach projects, interactive digital technologies, and initiatives addressing poverty and environmentalism taken on by several United Kingdom orchestras in order to reach new communities. It also examines the relationships within the orchestras themselves, especially those between the conductor and performer, as another level of community and agency. The introduction in her *Global Perspectives on Orchestras: Collective Creativity and Social Agency* further examines diverse orchestral practices found all over the world as well as posing the fundamental question: “What is an orchestra?” The book is a collection of the findings of ethnomusicologists worldwide that have examined the practices of orchestras from the UK, Trinidad and Tobago, Southeast Asia, Australia, New Zealand, and India. It is divided into three thematic sections: 1. Community and Capital in Orchestra Contexts, 2. Intercultural Orchestral Collaborations, and 3. Decolonizing and Postcolonial Orchestral Contexts. Within each section are chapters written by different ethnomusicologists that have observed an orchestra that has tried to engage with different populations in various ways, to reach new audiences, diversify their programs, and explore mediums not generally associated with the orchestra.

The ways in which elitism, perfectionism, canonization, and curricula that do not reflect our socio-cultural society negatively affect music students at the university level are a motivation behind this research. My study and the resulting evidence draw upon the criticisms outlined above, as well as Dewey’s educational philosophy, in order to combat the current dynamic within music curricula and how it has had negative impacts on students’ mental and physical well-being and their ability to participate in music-making outside of academia. Both Kingsbury and Nettle pointed out the issues that arise when terms such as talent and musicality are revered, as

well as “Great Composers,” but they offer no suggestion for reform. Ramnarine doesn’t directly offer suggestions from her research, either, but the orchestras she discusses in her research can easily serve as models for music educators wishing to implement change within their own ensembles.

McKoy, Land, and Hess are all advocates for reforming the music classroom at the secondary education level to facilitate social activism and cultural responsiveness, and Ramnarine, Small, and Elliott have written extensively on the power music has to positively impact a democratic society. The problems that arise from emulating the European model, as well as terms such as talent, genius, and elitism have created, however, are still rampant, as noted above. There has been an attempt to begin addressing these issues, such as the College Music Society’s *Manifesto* in 2014, which analyzes how curriculums might be adjusted to be more reflective of an evolving society and consciously close equity gaps.⁶¹ My research, however, bridges several of the gaps between this existing research. It examines the role of the applied studio teacher and how culturally responsive and experiential learning can be implemented at the collegiate level. To do this I believe it is vital to look at processes that have emerged from other art forms, such as those found in Social Practice Art.

Social Practice Art

Social Practice Art’s antecedents and influences are in the Dada and Fluxus movements. Dadaism, a European artistic movement in the early twentieth century, developed in direct response to the violence, war, and nationalism of early twentieth century Europe. Artists who

⁶¹*Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*, Report of the Task Force on the Undergraduate Music Major, The College Music Society, 2014.

participated in the Dada movement drew inspiration from anti-art, a term coined by Marcel Duchamp in 1913 to challenge the accepted definitions of what art was prior to the early twentieth century. Just as European society was falling apart amidst the precursors of the First World War, so too were artists were also becoming more and more unhinged to prior conceptions of art: “Schoenberg’s music was atonal, Mallarmé’s poems scrambled syntax and scattered words across the page and Picasso’s Cubism made a hash of human anatomy.”⁶² These all played a part in inspiring the Dada movement, whose name and earliest manifestos came from German writer Hugo Ball, German artist Richard Huelsenbeck, and Romanian artist Tristan Tzara. Its art included the visual arts, literature, poetry, art manifestos, art theory, theatre, graphic design, and public demonstrations that, according to Gabrielle Buffet-Picabia, “wished to replace the logical nonsense of the men of today with an illogical nonsense.”⁶³ The movement was relatively short-lived, quietly disbanding during the mid 1920s, but influenced the Fluxus movement and later Social Practice Art.

Fluxus was also an interdisciplinary artistic movement of artists, composers, designers, and poets that developed in response to the violence of war (Dada responded to the First World War and Fluxus was in response to the Second World War as well as the Vietnam War). Active in the 1960s and 1970s, they were most influenced by the ideas of John Cage, especially his belief that “one should embark on a piece without having a conception of the eventual end.”⁶⁴

⁶²Paul Trachtman, “A Brief History of Dada: The irreverent, rowdy revolution set the trajectory of 20th century art,” accessed 27 May 2021, <https://www.smithsonianmag.com/arts-culture/dada-115169154/>

⁶³Trachtman, “A Brief History of Dada.”

⁶⁴Barbara Moore and Kelsey Cowger, "Fluxus," *Grove Music Online*, 31 Jan. 2014, Accessed 21 Jun. 2021, <https://www-oxfordmusiconline-com.libproxy.uncg.edu/grovemusic/view/10.1093/gmo/9781561592630.01.0001/omo-9781561592630-e-1002256561>.

His chance, or aleatoric, music which he began composing in 1951, includes works such as *4'33"*. This piece used only the room's ambient noise, yielded sounds that were free from his will. According to Paul however, "Cage sometimes seemed to accept the view that the piece is not silent at all, but rather a revelation of the sounds an audience would normally disregard or treat as disturbance."⁶⁵ He and his colleagues (Earl Browne, Christian Wolffe, and Morton Feldman) also challenged notational concepts.⁶⁶ *4'33"* was an example of the graphic notation Cage began to use for composition, which re-conceptualized the way time and space is represented on the page.

Fluxus artists agreed with the Futurists and Dadaists before them that museums did not hold the authority to determine the value of art, nor that one must be educated to understand a piece of art. The movement was founded by Lithuanian American artist George Maciunas with the intent to eliminate the boundary between life and art.⁶⁷ Both Dadaist and Fluxus dismissed the term "high art" and instead readily accepted anti-art, sought to create artistic contributions that addressed social and political issues of the time, but the difference between the two lies in their presentation. Dadaists were still, essentially, art presented to an audience. Central to Fluxus, however, was their desire to always include everyone in the artistic process. Their process of creating was more important than the finished product, a direct precursor to a pillar of Social

⁶⁵Paul Griffiths, *Modern Music and After* (New York: Oxford University Press, 2011), 30, Accessed June 21, 2021, <https://ebookcentral-proquest-com.libproxy.uncg.edu/lib/uncg/reader.action?docID=716676&ppg=20#>

⁶⁶Ibid., 31-33.

⁶⁷Ibid.

Practice Art. Notable artists from Fluxus include Maciunus and Cage as well as Yoko Ono, Nam June Paik, Allan Kaprow, and George Brecht.⁶⁸

Social Practice Art, also referred to synonymously as socially engaged art by artists, is a field of study and practice whose origins are slightly later than Fluxus. SPA is rooted in the political, social, and artistic movements of the 1960s and 1970s. While those engaged in SPA owe much to the Fluxus movement, a core difference between the two is that Fluxus was a defined artistic movement with scores, or guidelines, for participating, and SPA is more of a set of fluid and flexible processes to create a new social order.⁶⁹ SPA continued to develop amongst artists as a method and process but was not institutionalized until 2005 when the Master of Fine Arts in Social Practice was established at the California College of the Arts by Ted Purves.⁷⁰ A fundamental ideal of SPA is that the experience of creating art is more important than the product, which is directly influenced by John Dewey's concept of education.

In SPA, the experience culminates into final form. It values human interaction, responsiveness, and collective creation as parts of the artistic process. Those involved in the artistic process, therefore, are not limited to the artists themselves, but also audience-community members. Socially engaged art can "include any artform which involves people and communities in dialogue, collaboration or social interaction."⁷¹ It is cooperative and participatory in nature

⁶⁸Ibid.

⁶⁹Nato Thompson, *Living as Form: Socially Engaged Art from 1991-2011*, (Cambridge: MIT Press, 2012), 19.

⁷⁰CREATIVETIME, "Ted Purves," accessed 26 June, 2021, <https://creativetime.org/summit/author/ted-purves/#:~:text=Artist%20and%20writer%20Ted%20Purves,Graduate%20Program%20in%20Fine%20Arts;https://www.facebook.com/CaliforniaCollegeoftheArts/posts/were-mourning-the-loss-of-ted-purves-heres-a-message-from-president-bealdeer-cca/10155549094738383/>

⁷¹"Socially Engaged Practice," The Tate Collective, <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>.

and often uses people as a medium or part of the artwork, oftentimes placing more emphasis on the participatory nature of the cooperative process rather than the artwork itself. Because of its emphasis on community engagement, socially engaged art can be associated with activism because of its portrayal of political or social issues. Similar terminology includes new genre public art, community art, activist art, and public art.⁷²

Notable writers on socially engaged art are Tom Finklepearl and Pablo Helguera. Finklepearl's artist work has centered around building long-term relationships within his community and has focused on how artwork can bring artists and communities together through the creative process of making art rather than a finished product. In *What We Made: Conversations on Art and Social Cooperation* (2013), he shares interviews and conversations he's had with fellow artists engaged in these types of artistic processes.⁷³ In his introduction he also differentiates between collaborative and cooperative art. Collaborative art implies a shared partnership in the creation of the artwork itself, with defined roles from start to finish, which is a central component of Fluxus art. Cooperative art, on the other hand, is much more fluid: it "simply implies that people have worked together on a project."⁷⁴ SPA follows the ideologies of cooperative art more so than collaborative.

⁷²"Socially Engaged Practice," The Tate Collective,
<https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>.

⁷³Tom Finklepearl, *What We Made: Conversations on Art and Social Cooperation*, (Durham: Duke University Press, 2013), 6.

⁷⁴Tom Finklepearl, *What We Made: Conversations on Art and Social Cooperation*, (Durham: Duke University Press, 2013), 6.

In the short handbook *Education for Socially Engaged Art*, Helguera provides practical tools and frameworks for instructors.⁷⁵ His chapter on multi-layered participatory structures, which emphasizes audience and community participation, is especially relevant and helpful to creating a framework for how SPA processes can be implemented within the applied flute studio. In it he breaks down participation into four layers: nominal, directed, creative, and collaborative. Nominal participation is passive participation, such as viewing a piece of art or listening to a piece of music.⁷⁶ Directed participation is the completion of a simple task that contributes to the creation of the work. The third level, creative participation, is the contribution to a work within a designated structure established by Helguera. The final level is collaborative participation. Collaborative participation is the sharing of equal parts in developing the “structure and content of the work in collaboration and direct dialogue with the artist.”⁷⁷ All of these participatory levels can be applicable to music. For example, nominal participation can be as simple as an individual listening to a piece of music, either in passing or in a concert hall. An example of directed participation in music could be a composer using field recordings as source material for a piece of music. Creative participation is a more common level of participation found within a musical performance, such as a structured improvisatory piece. Finally, collaborative participation might entail a musician working directly with a composer to create a new piece of music, an instrumental soloist working with a pianist to perform a piece of music, or the process of playing chamber music as a whole.

⁷⁵Pablo Helguera, *Education for Socially Engaged Art: A Materials and Technique Handbook*, (New York: Jorge Pinto Books, 2011).

⁷⁶*Ibid.*, 14-15.

⁷⁷*Ibid.*, 14-15.

Conclusion

The tremendous growth and expansion in public education during the course of the twentieth century as well as more readily available instruments to young students and music programs helped to rapidly increase access to music education in the United States. This expansion occurred at both the secondary and university levels concurrently, with the growth in one encouraging growth in the other. This increase in access was not immune to the sociopolitical issues of the time, however. Events such as the civil rights movement necessitated change on the federal and local levels which impacted the lives of Americans. A different type of segregation emerged in music through the emulation of the European Conservatory model. This idolization of genius, talent, “great composers,” and high art brought up by Kingsbury and Nettl created a plethora of problems for students, performers, and audiences. Ramnarine’s examination of the orchestra and the questions she poses in *Global Perspectives* is a brilliant step in the right direction to fix the systemic walls built into the orchestra as an institution. To further address these problematic terms, especially in higher education and the applied flute studio, I believe that we can look at methods found in other art forms. My belief is that the processes found in Social Practice Art can revitalize the way musicians aesthetically approach teaching, performing, and the concept of audience-community.

CHAPTER III: EXISTING MUSICAL ORGANIZATIONS

In addition to existing research in education that is relevant to social practice methods, there are also ensembles and institutions in the United States whose mission and artistic work are reflective of processes found within social practice. The ensembles, ranging from smaller chamber ensembles to orchestras, are Fifth House Ensemble, Sound Impact, Ensemble Connect, eighth blackbird, the London Symphony Orchestra, Philharmonia Orchestra, and the Birmingham City Symphony. Fifth House Ensemble and Sound Impact both came up during my time interviewing Sarah Frisof, Ensemble Connect during my interview with Jacqueline Cordova-Arrington, eighth blackbird during Tim Munro's interview, and the UK Orchestras surfaced during my research found in CHAPTER TWO: BUILDING A FOURTH WALL. I have chosen to include these in this document because their artistic choices, discussed in more detail below, emphasize musicking that fosters community, dialogue, service, and active engagement and participation with the musicians and their audiences. Because of these captivating artistic choices, they also provide career examples for students to explore and pursue. This list is not exhaustive but is reflective of what I discovered during my research and preparation for this document and the participants involved.

Fifth House Ensemble

Chicago-based Fifth House Ensemble, a mixed chamber ensemble composed of a woodwind quintet, string quintet, and two pianists, is an example of a musical organization whose projects and artistic goals align with social practice methodologies. Their mission statement reflects their core values as an ensemble: to perform music at a high level while in conversation with their audiences and to cultivate relationships with their communities to create meaningful relationships and encourage the next generation of performers and listeners. Fifth

House Ensemble engages in artistic, education, and civic programs in order to “share stories as diverse as the communities they serve.”⁷⁸

Social and civil practice work is at the heart of many of their projects. As an ensemble they have cooperated with several urban neighborhoods and social service organizations to create programs that allow for dialogue on issues relevant to those communities. An example of this type of project is *Broken Text*, a recent collaboration with Raven Theatre and DJ Searchlight inspired by a multi-week residency at the Cook County Temporary Youth Detention Center. They partnered and worked with several Chicago-based organizations that represent Israel, Iran, Germany, and Spain. The project explored music and cultural identity with Baladino, an international music festival in Tel Aviv. It is evident through their projects and partnerships that they are striving to reach a broader audience that reflects the diversity of Chicago’s population.

As well as creating relationships and initiating dialogue within their communities, Fifth House Ensemble has also heavily invested in educational outreach programs. They are a member of the Illinois Arts Council Association’s Arts-in-Education Roster. They have also held residencies at sites serving at-risk youth and adults in the Chicago area. In addition, Fifth House Ensemble partners with several universities and conservatories by conducting entrepreneurship residencies and training programs. Fifth House Ensemble also introduced the Fresh Inc Festival in 2012, which was created to provide assistance and platforms to musicians who are female, artists of color, and/or LGBTQ-identified. Through this festival, Fifth House has been able to assist and amplify the projects of emerging artists that create new collaborations and dialogue with audiences and communities.

⁷⁸“Who We Are,” accessed 17 June, 2021, <https://www.fifth-house.com/who-we-are-main>.

Sound Impact

Sound Impact, based in Washington D.C., Virginia, and Maryland areas, is another chamber music organization whose mission is to bring music to audiences beyond the traditional concert hall. Through live performances, education programs, and creative collaborations with other artists and art forms, they strive to serve communities and ignite change within the United States and abroad. They believe that music has the power to expand the perspectives of individuals, build bridges between individuals and communities, and to engage people with new experiences.⁷⁹

Recent programs have included a video series to reach young people, work within juvenile detention centers in Washington D.C., New Mexico, and California, as well as educational and performance tours in Costa Rica. Through the Festival Internacional de Musica del SIFAIS (FIMS), Sound Impact has been able to provide three FIMS students full tuition scholarships to both the Sewanee Music Festival and the National Symphony Orchestra Summer Music Institute in the summer of 2019.⁸⁰

eighth blackbird

Chicago-based eighth blackbird is a chamber ensemble regarded as one of the most innovative and dynamic groups in the world.⁸¹ They began in 1996 as six undergraduate Oberlin College Conservatory of Music students studying in Tim Weiss's contemporary music

⁷⁹“Our Story,” accessed 17 June 2021, <https://www.soundimpact.org/our-story>.

⁸⁰Ibid.

⁸¹eighth blackbird Biography, accessed 27 May 2021, <https://www.eighthblackbird.org/about/biography/>

ensemble.⁸² Today they continue to thrive under the direction of two original members and are lauded for their commitment to the commission and performance of works by living composers.⁸³ Their performances often defy normal chamber music expectations and involve other mediums such as choreography and theatre. They have been awarded numerous honors including four Grammy Awards, being named a winner of the 1998 Concert Artists Guild Competition, the MacArthur Award for Creative and Effective Institutions, Chamber Music America's Visionary Award, and being named Musical America's Ensemble of the Year in 2017.⁸⁴

Most interesting regarding this document, however, is one of their recent projects with David Lang, "composition as explanation." According to Lang:

In my recent work I have been trying to expand the notion of who the participants in a piece of music are and what they get out of participating. The normal idea of composition has been that the parts of the equation are separated—composer makes music, musicians play music, audience receives music. I have been trying to blur these distinctions by asking questions about things that are possible in the world that we haven't yet explored. Can a piece be so quiet that every audience member's experience is unique? Can a piece be made out of the struggle of performers to play something impossible? Can a piece be made that has no audience, in which all the participants become performers?"⁸⁵

He continues with the powerful statement, "I wondered at that time if a piece of music could actually have at its core the notion that learning how to perform it might transform the performers, and that transformation would not be a byproduct of the performance but its very

⁸²Participant Timothy Munro was a member of eighth blackbird from 2006-2015.

⁸³eighth blackbird Biography, <https://www.eighthblackbird.org/about/biography>.

⁸⁴Ibid.

⁸⁵"Composition as Explanation," accessed 27 May 2021, <https://www.eighthblackbird.org/projects/compositionexplanation/>

intention.”⁸⁶ In an additional note about the piece, Lang harkens back to Kingsbury and Nettle and shares his frustration with the classical music world’s reverence for the Western classical tradition because it impedes music’s ability to bridge cultural divides. These bridges have the power to inspire larger audience-communities. He states, “A lot of my frustration comes from noticing how we teach our musicians, and I design projects to highlight things I notice.”⁸⁷ This type of participatory musicking is not unique to Lang. Early minimalists like Terry Riley and Steve Reich also believed in participatory musicking, so it is unsurprising that a post-minimalist such as Lang would continue in this vein.

The work is a 70-minute staged work for sextet and is based on Gertrude Stein’s lecture by the same name, “Composition as Explanation.”⁸⁸ During this lecture she is speaking to her audience about her writing process, but because she is speaking in the same repetitive and circular language encountered in her writing, she “blurs the relationship between her content, her form, and her performance.”⁸⁹ Lang writes that this is what he wished to do for eighth blackbird with his new work.

⁸⁶Ibid.

⁸⁷Ibid.

⁸⁸“Composition as Explanation” was written in the winter of 1925-26 and was first delivered at the Cambridge Literary Club at Oxford University. It was published in 1926 by Leonard and Virginia Woolf’s Hogarth Press, accessed 17 June 2021, <https://www.poetryfoundation.org/articles/69481/composition-as-explanation>.

⁸⁹Ibid.

Ensemble Connect

Ensemble Connect is a two year residency that “prepares extraordinary young professional classical musicians for careers that combine musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership.”⁹⁰ It is in partnership with Carnegie Hall, the Juilliard School, the Weill Music Institute, and the New York City Department of Education.⁹¹ Their in-school residences in New York are one of the most in-depth collaborations between a cultural institution due to the amount of time the fellows invest in their mentee school. Each fellow works with an instrumental music program in all five boroughs, and at the end of the two year partnership the groups from each partner school perform in a festival at Juilliard's Peter Jay Sharp Theater.⁹² Additionally, their twice-annual residency at Skidmore College in Saratoga Springs, NY serves the Saratoga community through visits and performances at local schools and in the community, such as Dr. Cordova-Arrington’s story about a transformative visit to Queensborough Correctional Facility.⁹³ She also referenced (See: CHAPTER FIVE: STUDY RESULTS, *The Influence of Musical Background on Teaching Philosophies*, “Building Community”) their professional development program when she discussed how, in the ensemble, no one person is in charge of running it, and that through their collaboration to put together performances the fellows realize areas outside of playing their

⁹⁰“Ensemble Connect,” accessed 27 May 2021,
<https://www.carnegiehall.org/Education/Programs/EnsembleConnect>

⁹¹Participant Dr. Jacqueline Cordova-Arrington was a member 2014-2016.

⁹²“Partnership with New York City Public Schools,” accessed 27 May 2021,
<file:///Users/jillianstorey/Downloads/Ensemble-Connect-brochure.pdf>

⁹³Chapter 6: Study Results, Influences on Teaching Philosophies, “Building Community.”

instrument in that they excel. Ensemble Connect’s professional development mission is to enable their fellows to develop the tools and skills needed to thrive in their professional careers as twenty-first century musicians.⁹⁴

Orchestral Examples

Tina Ramnarine has explored attempts by several orchestras in the United Kingdom to directly contribute to a “civil society” by engaging with more diverse audiences and music-making practices.⁹⁵ The orchestras she examines are the City of Birmingham Symphony Orchestra (CBSO), the London Symphony Orchestra (LSO), and the Philharmonia Orchestra (PO). The CBSO has a long history with civic engagement. It was the first orchestra in the United Kingdom to be funded by a local authority, was supported by Neville Chamberlain, and Elgar was the conductor for their first performance. The orchestra also has a tradition of working on South Asian music projects.⁹⁶ In October of 2009 the orchestra gave a series of concerts entitled “Remembering Nusrat- A Tribute to Ustad Nusrat Fateh Ali Khan.”⁹⁷ Prior to this project, they had focused on the relationship between the symphony and Bollywood film orchestras, partnering with A. R. Rahman, the composer for the *Slumdog Millionaire*

⁹⁴“Ensemble Connect,” accessed 27 May 2021,
<https://www.carnegiehall.org/Education/Programs/EnsembleConnect>

⁹⁵Read more in Chapter 2: “European Conservatory Model.”

⁹⁶According to a 2001 Population Census, 19.5% of Birmingham’s population identified as Asian. These populations also represented 69.5% of the city’s non-white population. In a 2011 census the Muslim population had also grown to include over 100,000 members within the city.

⁹⁷Tina Ramnarine, “The Orchestration of Civil Society: Community and Conscience in Symphony Orchestras,” *Ethnomusicology Forum*, vol 20, no 3, 2011, 334.

soundtrack.⁹⁸ Nusrat Fateh Ali Khan (1948-97) was a renowned qawwali singer who introduced his Sufi tradition to a global audience. Qawwali is a devotional song genre whose repertoire is performed by a group of male hereditary singers with one or two soloists, and accompanied by a dholak⁹⁹, harmonium, and hand-clapping. In the CBSO's performance, his nephew Rahat Fateh Ali Khan was the lead singer in the qawwali ensemble that partnered with the orchestra; the qawwali ensemble performed with the accompanying help of the CBSO. The London audience was primarily South Asian and participated in the performance through hand-clapping.¹⁰⁰

An example of a community-project undertaken by the London Symphony Orchestra, as well as another fieldwork project Ramnarine discussed in her article is their Community Gamelan Group. It is not particularly common for a conventional symphony orchestra to include a Gamelan program in their community ensembles, but traditionally participation in gamelan ensembles facilitates social participation and inclusiveness. For this reason, it has been used by the LSO in both educational settings and as a means for community engagement. For example, the LSO has helped to promote gamelan music in schools through the National Curriculum and as a tool for rehabilitation in prisons.¹⁰¹ Not only does the LSO Gamelan regularly perform in London, but they also give workshops in local schools and commission works for gamelan and symphony orchestra players. Their repertoire is gamelan gong kebyar, a type twentieth-century

⁹⁸Ibid., 336.

⁹⁹Double headed drum

¹⁰⁰Tina Ramnarine, "The Orchestration of Civil Society," 335.

¹⁰¹Ibid., 340.

Balinese gamelan music, and their instruments were made in the village of Blahbatuh on the east coast of Bali.¹⁰² This project is also an example of the growth in education and community work by British symphonies.¹⁰³

The final orchestra she discusses in her article is the Philharmonia Orchestra and their digital experiments, which were in an effort to explore the relationship between individual instrumental sections and the performance of an entire musical performance.¹⁰⁴ An example of these experiments is their “Re-Rite” project, which took place in November 2009 at the Bargehouse Warehouse in Oxo Tower Wharf, London.¹⁰⁵ The installation was a reimagination of Stravinsky’s *Rite of Spring*, in which the orchestra was divided into sections over the three floors of the warehouse. The audience members could wander around the warehouse while the piece was played in order to imagine and experience being a part of each section. A music stand with the orchestral part for the given section was also displayed on video film so the listener could follow along. The conductor’s spot provided a full score and the conductor Esa-Pekka Salonen’s commentary on the work could be listened to through headphones. The installation was designed by Richard Slaney, the Digital Projects Manager for the Philharmonia. The audio-visual recordings were filmed in three takes and allowed for digital alteration for tempo fluctuation between sections. An aim of this project was to attract new audiences that wouldn’t necessarily go sit in a concert hall for a three-hour performance. Instead, they could visit for a length of their

¹⁰²Ibid., 339.

¹⁰³Ibid., 339.

¹⁰⁴Ibid., 343.

¹⁰⁵Ibid., 343.

choosing in a space away from the concert hall and walk around.¹⁰⁶ An interactive video on the Philharmonia's website can also be accessed, where the public can conduct, play, and become part of the PO.¹⁰⁷

These ensembles are clear examples of social practice methods being applied to chamber and large ensemble settings. Their projects, collaborations, and missions are at least partly socially-engaged. Why, however, should they be examined in regard to the applied flute studio at the collegiate level? These ensembles can, and should, serve as examples for music students. Not only can students look to these ensembles for examples that they might pursue in their own performance ensembles during school and after graduation, but they also provide examples for how future educators might begin to think about implementing these processes in their own ensembles. Students trained in social practice can have a future career outlet, as noted in these existing organizations, but these methods are still not being taught at the university level.

¹⁰⁶Tina Ramnarine, "The Orchestration of Civil Society," 343.

¹⁰⁷"Re-Rite: Be the Orchestra," accessed 27 May 2021,
https://mmsf.philharmonia.co.uk/explore/films/85/re-rite_be_the_orchestra

CHAPTER IV: METHODS AND PROCEDURES

In order to survey relevant studio practices to determine if, and how, social practice methods are currently being implemented in the applied flute studio, I interviewed five former and current undergraduate flute professors in the United States. Each participant was chosen because of their teaching, performing, and research commitments that align with processes found within social practice. The participants were contacted via email in November 2020 to ask for their participation.

Each participant was interviewed once in the month of December over Zoom in semi-structured and recorded interviews, prompted by the questions that were sent with the initial email survey. Each interview lasted between approximately sixty and ninety minutes. The interview questions were designed to survey practices that align with the responsive relationships and cooperative structures that activate participation found in social practice music in order to answer four major research questions:

1. How has the individual's musical upbringing affected their teaching philosophies?
2. What are the core values most important to their teaching philosophy?
3. How are teachers shifting the focus of an applied flute education from product-driven learning to experiential learning?
4. How are teachers applying socially-engaged practices within their studios?

These four research questions came in part from the review of existing literature as well as my own working knowledge of the ideologies of Social Practice Art. The complete list of questions sent to the participants can be found in APPENDIX B and were designed to facilitate open-ended discussion with the participants and to allow for my follow-up questions when appropriate. The questions were ordered in a manner that allowed me to begin each interview

with questions regarding each participant’s musical background and education. The questions then focused on their teaching philosophies and how their experiences have affected those philosophies before focusing on more direct questions relating to studio practices.

After each interview was completed, I then transcribed and reviewed the recording. The data was analyzed for themes, and the transcripts were then shared with each participant to allow for comments, clarifications, and requests, and to get approval of all quotations. The data was analyzed by both myself and another individual outside of my music network for common themes and practices as they related to the four major topic areas. The intention was to be able to present each participant’s insights and perspectives while simultaneously drawing conclusions about overarching themes found within their flute studios that relate directly to social practice methods.

The five teachers who agreed to participate, in alphabetical order, were:

Table 1: Teacher-Participants

Name	Current Institution	Previous Institutions
Jacqueline Cordova-Arrington, DMA	Assistant Professor of Flute, The University of Oregon	
Sarah Frisof, DMA	Associate Professor of Flute, The University of Maryland	University of Kansas University of Texas at Arlington
Timothy Hagen, DMA		University of Madison-Wisconsin Oklahoma State University
Timothy Munro	Visiting Professor of Flute, Bowling Green State University	Interim, Oberlin College Conservatory of Music
Jennifer Parker-Harley, DMA	Professor of Flute, The University of South Carolina	Otterbein College Goshen College

Delimitations

All participants currently hold or have previously held applied flute studio teaching positions at the university level within the United States, and have had at least three years of experience. The total number of participants was five, and were selected based upon their current research, pedagogy, and practices. I acknowledge that interviewing five participants may have yielded limited results and that more insight may have been gained from broadening the scope to other applied teachers. Despite these limitations, I found that focusing on these five teacher-participants in depth to be vital and beneficial to provide insight into social practice methods that could be useful to future applied flute instructors.

Participants Biographies

Dr. Jacqueline Cordova-Arrington is the current Assistant Professor of Flute for the University of Oregon's (UO) School of Music and Dance. Prior to her appointment at UO, she was a member of Ensemble Connect in New York City (formerly Ensemble ACJW), which has a residency with Skidmore College, a liberal arts college in upstate New York. She holds degrees from the University of Michigan, the University of Cincinnati College-Conservatory of Music, the Eastman School of Music. She was also a Fulbright Research Scholar (2010-11) where she interned with the Berlin Philharmonic's Education Programme and studied with Emmanuel Pahud and Andreas Blau.

Dr. Sarah Frisof is the current Associate Professor of Flute for the University of Maryland's (UMD) School of Music. Prior to her appointment at UMD, she previously held positions at Kansas State University's School of Music, Theatre, and Dance, as well as the University of Texas at Arlington. As a performer she is also a member of the Dallas Winds. She

holds degrees from the Eastman School of Music, the Juilliard School, and the University of Michigan.

Dr. Timothy Hagen has previously held faculty flute positions at both the University of Wisconsin-Madison's (UWM) Mead Witter School of Music, as well as Oklahoma State University's Michael and Anne Greenwood School of Music. In addition to faculty positions, he is an experienced performer and composer. He has held Principal Flute positions with both the Dubuque and Missouri Symphonies, and his compositions have been performed across the country and have won prizes from the National Flute Association. A native of North Carolina, he holds degrees from The University of North Carolina's School of the Arts, the University of Southern California's Thornton School of Music, and the University of Texas at Austin's Butler School of Music.

Timothy Munro is a current Visiting Professor of Flute for Bowling Green State University's (BGSU) College of Musical Arts as well as the St. Louis Symphony Orchestra's Creative Partner. Prior to his appointment at BGSU, he also served as interim faculty at the Oberlin College Conservatory of Music. As a performer, Tim is the flutist for the University of Chicago's Grossman Ensemble, the Principal Flutist of the Cabrillo Festival Orchestra, and was the flutist and co-artistic director of eighth blackbird from 2006-2015. During his tenure with eighth blackbird he was able to perform all over the country, work with countless college musicians, and spent three years as a teaching artist at the Curtis Institute of Music. He holds undergraduate degrees from the University of Queensland and the Queensland Conservatorium of Music, spent a year as a student at the Australian National Academy of Music, and holds a graduate degree from the Oberlin College Conservatory of Music.

Dr. Jennifer Parker-Harley is the current Associate Professor of Flute for the University of South Carolina's (USC) School of Music. Prior to her appointment at USC, she held an adjunct position at Otterbein College in Columbus, OH, where she also performed full time with the Columbus Symphony. She also spent two years teaching at Goshen College in Northern Indiana while performing with the Fort Wayne Philharmonic. She graduated from the Interlochen Arts Academy and holds degrees from the Eastman School of Music, Michigan State University, and the University of Cincinnati College-Conservatory of Music.

CHAPTER V: STUDY RESULTS

Introduction

The purpose of this research was to evaluate current applied flute studio teaching practices that align with the ideologies found within Social Practice Art. In order to do so, I interviewed five participants that currently or have previously held university applied teaching positions. These participants were Dr. Jacqueline Cordova-Arrington, Dr. Sarah Frisof, Dr. Timothy Hagen, Timothy Munro, and Dr. Jennifer Parker-Harley. The questions were crafted so that I could survey their core teaching values through the lens of their musical backgrounds and then survey their pedagogy for manners in which they are applying experiential and socially engaged practices.¹⁰⁸ In order for a more natural flow between myself and the participants, I curated questions in a way that allowed for each participant to share their experiences and beliefs rather than answer prescriptive “yes” or “no” questions. I then analyzed the transcripts for themes and commonalities related to my four topic areas.¹⁰⁹ My interpretation of these findings is woven together in this section.

The Influence of Musical Background on Teaching Philosophies

When asked to begin talking about their musical background, most participants began to describe their experiences from a very young age. Every interview began with this question to allow each participant to reveal what influenced their future teaching style through open-ended dialogue. This portion of the interview took up roughly one-third of the time as they recounted

¹⁰⁸See CHAPTER FOUR: METHODS AND PROCEDURES.

¹⁰⁹See CHAPTER FOUR: METHODS AND PROCEDURES.

stories from early childhood to terminal degrees. One major theme emerged from discussing the participants' experiences: the importance of music in creating a community. Two participants also cited additional, yet loosely related, experiences related to experiential learning during their musical education that factored into their current teaching philosophies.

Building Community

Music serving as a community was a dominant theme amongst the teacher-participants when asked about their musical backgrounds. Dr. Cordova-Arrington noted that growing up, “music was always equated with being part of a community.”¹¹⁰ She fondly recalled her earliest music instruction at the Settlement Community School in Philadelphia, PA, and how it brought together people from various walks of life into a creative community space. This experience would later inspire her to apply for a Fulbright Research Grant. In 2010-11 she was a recipient and studied with the Berlin Philharmonic Orchestra’s Progressive Outreach through Artistry and Education program. She states, “I really wanted to work in community engagement because music and community engagement was sort of a natural marriage – it was a way of making music relevant to me and to my community, and it’s just always been that way.”¹¹¹ What she found most interesting regarding the program, however, was that it created engagement that was fulfilling for both the community and the orchestra’s musicians.

Cordova-Arrington would later use this experience as a member of Ensemble Connect (formerly Ensemble ACJW) in New York City from 2014-2016. Through a partnership with Carnegie Hall, the members of Ensemble Connect were able to design their own programs in

¹¹⁰Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 2.

¹¹¹Ibid., 4.

community spaces. She shared that one of her fondest memories from this period was visiting Queensborough Correctional Facility, a facility to assist with the transition of men serving long-term incarcerations back into the workforce and general society. After an interactive performance, an older gentleman approached her and asked, “How can I get my kids involved in what you’re doing?”¹¹² She then went on to explain how prisons so often dehumanize individuals through their strict rules, punishments, and interpersonal violence between prisoners. Performing in the prison not only enabled her to interact with people she may not have had the opportunity to otherwise, but it also solidified her belief that all humans are interconnected and that it’s the musician’s job to find their entry point to their audience by building upon their experiences as listeners.¹¹³

Dr. Sarah Frisof also shared that performing with other people in her elementary school orchestra played a very large role in her choice to pursue music professionally.¹¹⁴ She also spoke about striving to be an Artist Citizen throughout her training: “How is what I do going to be of service to people?”¹¹⁵ She noted that during her undergraduate degree at the Eastman School of Music she created a volunteer community service group within the music school, and that she is

¹¹²Ibid., 5.

¹¹³Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 5.

¹¹⁴Sarah Frisof, interview by author, Greensboro, December 10, 2020, 2

¹¹⁵The idea of the Artist Citizen was developed by Joseph Polisi during his tenure as President of the Juilliard School. An artist citizen or “citizen artist” is one who uses their artistic training to bring their craft to economically or socially stressed areas, or who participate in facets of society including education, community, diplomacy, or healthcare. See: Joseph Polisi, *The Artist As Citizen* (Pompton Plains, NJ: Amadeus Press, 2005) and <https://www.aspeninstitute.org/programs/artsprogram/citizen-artists/>.

now most interested in students who are cultivating a relationship with the world in their own rights.¹¹⁶

Dr. Timothy Hagen is another flutist for whom early experiences with community and engagement shaped his later approach to teaching. While Frisof and Cordova-Arrington spoke about the act of building and positively impacting their communities, Hagen shared that he fell into music because he loved being in the community that band provided him. He continued with the fact that all of his friends were in band and that he loved playing the flute.¹¹⁷ While he didn't directly state it, it became apparent to me through the course of the interview that this intrinsic value of community and human interaction influenced several of his teaching practices, outlined and discussed in sections three and four of this chapter.

Additional Contributing Experiences to Core Teaching Values

Both Hagen and Munro shared pivotal experiences that were not community-based, but were still impactful on their musical education. Hagen also spoke very fondly of his experience as both a student in the School of Music as well as a member of Professor Marianne Gedigian's studio at the University of Texas at Austin. He cited several factors that made his doctoral work a culminating experience in both his academic courses and his relationship with Professor Gedigian. He especially noted the effect Gedigian's teaching had on him. Recognizing Hagen as an individual with individual goals, she enabled and equipped him with the musical and expressive tools that he needed to realize his individual vision for himself.¹¹⁸ This would prove

¹¹⁶Sarah Frisof, interview by author, Greensboro, December 10, 2020, 5.

¹¹⁷Timothy Hagen, interview by author, Greensboro, December 14, 2020, 4.

¹¹⁸Ibid., 10.

to later be especially influential on his own teaching methods. Hagen also cited the effect a course on interpretation, analysis, and performance had on his approach to music-making and teaching. The course, he described, was intended to survey and analyze gestures and compositional elements composers have used that imply musical meaning. He stated that this helped to shape his teaching as well, because he would encourage and challenge his students to discover the meaning of a passage or composition beyond the notes on the page.¹¹⁹

Additionally, Timothy Munro spoke of being greatly inspired by the manner in which he received musical instruction at a young age while growing up in Australia. He was taught that music was not something to be created within boundaries, and experimentation played a large role in his early music education.¹²⁰ An example of this was in his school orchestra. He noted that it was a relatively small group with a non-standard instrumentation because the school was also relatively small, but that they still performed works by the “greats” from Western Classical music; “they simply found a way to make it work.”¹²¹ He also noted that some of his first ensemble experiences were performances of contemporary music, and that as a young student he was consumed by music.

Core Teaching Values

The research question, “What are the core values most important to your teaching philosophy?” was asked second in every interview. Its intended purpose was to allow the participant to share what was most important to them to instill within their students. Two themes

¹¹⁹Timothy Hagen, interview by author, Greensboro, December 14, 2020, 10-12.

¹²⁰Timothy Munro, interview by author, Greensboro, December 9, 2020, 3.

¹²¹Ibid., 4.

emerged from discussing their core teaching values with each participant: the ability to build a skill set through studying music and cultivating music as a community activity.

The Applied Studio as a Means for Developing Musical and Life Skills

Four of the participants spoke about the ability to build a set of skills through studying music. The first of these skills was the traditional conservatory ideas about acquiring technical facility on the instrument. The second of these was broader. It pertained to students developing the skills needed to grow into adults capable of self-fulfillment, instruction, and exploration.

Cordova-Arrington, Frisof, and Parker-Harley shared their desires to help their students build a strong fundamental foundation on the flute and require exercises of their students to develop technical facility and flute tone.¹²² Cordova-Arrington shared with me during her interview that for her, “fundamentals are integral to success.”¹²³ When students have a strong fundamental foundation, Frisof stated, they are able to pick repertoire freely and to make their own artistic choices because they’re not limited by deficiencies.¹²⁴

Frisof and Cordova-Arrington also spoke about using the applied studio setting to teach their students critical listening skills that can be utilized during their time in school and can also be transferred to other aspects of their lives after school. When a student listens critically to their playing or their colleagues in studio class, they are carefully and thoughtfully analyzing all aspects of the performance such as accuracy and musicality in order to determine where

¹²²Technical facility, or technique, on the instrument and can refer to any, or all, of the following aspects of flute playing: tone, vibrato, articulation, and finger dexterity. It may also be referred to as fundamentals in this document.

¹²³Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 6.

¹²⁴Sarah Frisof, interview by author, Greensboro, December 10, 2020, 11.

improvements might be made. This also requires critical thinking from students as well because students must take what they learn while critically listening and combine that with their knowledge regarding performance practice, style and musical form and structure in order to make informed musical decisions. Frisof shared that it's important for her to enable her students to become their own best teachers.¹²⁵ My understanding of this statement is that in doing so, students are learning to directly apply the critical listening and thinking skills they are learning in the applied studio. Not only does this allow for students to thrive as performing artists outside of academia, but these skills are also easily transferred to other areas later in their lives, such as in teaching, working with others, or solving problems. Cordova-Arrington corroborated how a strong fundamental foundation on the flute cultivates critical listening skills. She shared that it was during her time studying in Germany that she truly learned the value of fundamentals: "I had to slow down the pace of my learning so that I could listen to myself in a much more critical and effective way to be able to see results."¹²⁶

Parker-Harley and Cordova-Arrington also shared that their students are given the opportunity each semester to add variety to their technical exercises. Cordova-Arrington, for instance, shared that previously she gave her students three choices for technical studies ranging from very standard, such as exercises from the Taffanel and Gaubert *Method*, to the much less standard, such as an improvisational drone game.¹²⁷ This type of improvisation allows students

¹²⁵Sarah Frisof, interview by author, Greensboro, December 10, 2020,

¹²⁶Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 6.

¹²⁷Ibid., 9-10, Paul Taffanel and Philippe Gaubert, *Complete Flute Method*, 2 vols., (Paris: Alphonse Leduc & Co., 1958)

to build technique and skills through comfortable and fun play rather than drilling exercises for correct or incorrect notes. Parker-Harley also allows her students agency in how they practice standard exercises. She cited a cooperative technique class within her studio where students are given the opportunity to bring different ideas to the group. For example, one of her students took a standard daily exercise by André Maquarre and paired each key with a different painting.¹²⁸ She then asked the class to play each key within the exercise to sound as a reflection of the painting. The purpose of this exercise was to shift the focus from playing correct notes to exploring different tone colors and modes of expression. This is a strategy that could help ease issues such as performance anxiety, imposter syndrome, and injury that are often the direct result of the pursuit of perfection and talent.

Cordova-Arrington and Hagen were the participants that spoke about the ability of the applied studio to help students realize and learn about their interests outside of playing the flute as well as encouraging students to become empathetic and self-aware adults. Cordova-Arrington shared that, in an effort to help her students cultivate and develop other skills and areas of interest, all of her students' studio recitals are collaborative projects. She puts together committees within the studio for every studio recital which include committees for marketing, venues, and other performance necessities. Each student is required to participate in one committee and is encouraged to explore other areas of interest. This came from her time in Ensemble Connect. In the ensemble, she noted, there was no one person in charge of running the group. The members had to work together to plan, coordinate, and realize all aspects of their performances. Cordova-Arrington noted that this enabled her to learn how she can best

¹²⁸Jennifer Parker-Harley, interview by author, Greensboro, December 9, 2020, 10.

contribute to a group and areas in which she excelled outside of playing the flute, something she may not have been able to realize otherwise. Because of this she encourages and pushes her students to explore other areas that might interest them or in which they might excel.¹²⁹

Hagen spoke earnestly about music being a place to learn discipline, creativity, and cultivate a vision for themselves: “I think my biggest goal as a teacher is to turn out self-actualized human beings who can envision a goal, make a plan, follow the plan, and reach the goal.”¹³⁰ He went on to say that however the student chooses to apply those skills later is up to them, but that “as long as they feel equipped when they leave school to do what they really believe in and to do what they need to do in the world, that means I’ve done my job as a teacher.”¹³¹

Building a strong fundamental foundation on the instrument as well as learning skills outside of being able to play the flute are related because this allows students to become more active agents in regards to their artistic and professional paths. Developing a strong fundamental foundation on the instrument enables students to express themselves artistically and to not be limited by technical deficiencies. Learning how to set goals and think critically, to explore additional areas in which they excel such as marketing, and to take on administrative tasks allow students to envision more possibilities for thriving outside of the university. Cordova-Arrington, Frisof, and Parker-Harley all spoke about how they hope to enable their students to have more agency, address and solve their own technical problems, and carry out their own career planning.

¹²⁹Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 13.

¹³⁰Timothy Hagen, interview by author, Greensboro, December 14, 2020, 12.

¹³¹Ibid., 12.

Frisof furthered this concept. By teaching her students critical listening and thinking skills, Frisof is equipping her students to become their own best teachers. This ultimately grants them more agency in their own learning experience outside of the weekly lesson. Hagen and Cordova-Arrington spoke most broadly about transferring more agency to the hands of their students. Because they strive to enable their students to set goals for themselves and explore interests outside of music, they're also teaching them skills that can later be applied to all aspects of their adult lives.

Music as a Community Activity

As discussed in the previous section, each participant had experiences with music as a social activity early on in their lives. They are now putting these values into practice within their own teaching, though each participant uses these influences in different ways in their studios. How these influences manifest is discussed in this section.

When asked about his core teaching values, Hagen immediately responded that to him, “humanity is the most important part of artistry.”¹³² Building upon that, he later discussed the community and the desire for community he successfully cultivated within his studio at the University of Wisconsin-Madison. Many of his pedagogical practices are related to community and how his students engage with each other, and examples of how he responds to these in his teaching are in the next two sections of this chapter.

When asked about her core teaching values, Frisof remarked that they've changed as the world has changed. Harkening back to forming a community service group during her undergraduate degree, she talked about how important it is “to teach students who are interested

¹³²Timothy Hagen, interview by author, Greensboro, December 14, 2020, 12.

in cultivating their own relationships with the world.”¹³³ Cordova-Arrington also directly built upon the influence that music as a community activity had on her as a student, such as her earliest music instruction occurring in a community music program. She stated that she goes so far as to use the word community instead of audience.¹³⁴ She feels that the community can and should be the classroom. Because she believes that “learning is experience,” she regularly builds opportunities for her students to engage with and build relationships with persons outside of the School of Music at the University of Oregon.¹³⁵ Several of these learning opportunities are referenced in the next two sections of this chapter.

Munro also spoke about how assuming the role of communicator and storyteller is one of his core values. He stated that, “I feel like I’m not doing my job if I’m not making people feel a thing.”¹³⁶ This core belief has helped shape many of his projects and has driven him to attempt to humanize the niche field of classical music. He does this by finding connection points with his audience through the program notes, pre-concert lectures, and radio broadcasts he writes and coordinates as the Creative Partner for the St. Louis Orchestra. Through all of these avenues he is able to help make individual performances of classical music more relatable. Another goal that he shared was his desire to never be “above the audience.”¹³⁷ This led to him talking about

¹³³Sarah Frisof, interview by author, Greensboro,

¹³⁴Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 12.

¹³⁵*Ibid.*, 6.

¹³⁶Timothy Munro, interview by author, Greensboro, December 9, 2020, 13.

¹³⁷*Ibid.*, 19.

several participatory and experiential practices and projects of which he has been a part. Several of these are referenced in the next two sections of the chapter.

From Product-Driven Learning to Experiential Learning

The third research question addressed in the interviews was whether or not teachers are shifting the focus from product-driven to experiential learning in their applied flute studios.¹³⁸ Product-driven learning in a musical setting places the emphasis and weight on a polished and “perfect” performance rather than what might be gained through the process of getting to that performance. Numerous examples of experiential learning surfaced during our discussions. Each participant cited “learning through doing” projects they incorporated into their applied studios, and several correlated with their valuing of music as a community activity.

Munro explained that it was during his tenure with eighth blackbird, a Chicago-based chamber ensemble (See CHAPTER THREE: EXISTING MUSICAL ORGANIZATIONS, “eighth blackbird), that he developed a passion for teaching.¹³⁹ While visiting a university, school of music, or conservatory, Munro shared that eighth blackbird sought to educate and empower students through side-by-side workshops. These workshops were much more process-based than more traditional masterclass formats where the student ensemble would perform and would then be offered commentary. Instead, eighth blackbird would work with a student chamber group in a mentor-apprentice manner by actively playing and participating with the student musicians in order to coach them on how to better approach chamber music as a whole. Munro, for example, noted that you can talk about feeling rhythm as a group, but eighth

¹³⁸Refer to Appendix A: Definitions for additional clarity regarding product-driven vs. experiential learning.

¹³⁹eighth blackbird, <https://www.eighthblackbird.org/>.

blackbird would actually use pieces to play with the students to teach them how to play rhythmically together. He stated that by actively working with the students in this side-by-side manner the students were much more empowered and successful.

Active participation continued to be a theme throughout the rest of Munro's interview as well. He then cited numerous examples of performances he has been a part of in Chicago that incorporated audience participation, as well as theater performances he attended. During this discussion he also noted the importance of inviting the audience into this type of participation, which came from his reading of Gareth White's *Audience Participation in Theatre: Aesthetics of the Invitation*.¹⁴⁰

Both Frisof and Parker-Harley discussed the role of improvisation within their studio practices in relation to building a sense of agency within their students. Parker-Harley cited the freedom that she strives to instill in her students through practicing improvisation together.¹⁴¹ Frisof added that, "if we want to participate musically in the rest of the world, we need to learn how to improvise."¹⁴² Munro also cited an example of granting students more agency in the process of musicking that he employed while serving as an interim faculty member at the Oberlin College Conservatory of Music. When asked to lead a large chamber ensemble, Munro chose to program a work based on one of his own recordings, *Last Exit*, that necessitated structured improvisation within the ensemble.¹⁴³ While he noted that several students were

¹⁴⁰Timothy Munro, interview by author, Greensboro, December 9, 2020, 21; Gareth White, *Audience Participation in Theatre: Aesthetics of the Invitation*, Palgrave Macmillan: UK, 2013.

¹⁴¹Jennifer Parker-Harley, interview by author, Greensboro, December 9, 2020, 12.

¹⁴²Sarah Frisof, interview by author, Greensboro, December 10, 2020, 12.

¹⁴³Timothy Munro and Samuel Wagan Watson, "Last Exit," **and*, Parlour Tapes+, 2013.

uncomfortable at first, the growth and sense of agency and ownership he witnessed the students develop was worth the extra work he had to put in to inspire them throughout the process.¹⁴⁴

During her interview, Parker-Harley also shared her interest in project-based learning. She noted that while much, if not all, of the research on the benefits of such a teaching approach has been in the K-12 setting, she has successfully applied the concepts to several of her studio practices as well. Project-based learning is very similar to experiential learning. While a product (project) is still produced, the weight and emphasis still lies within what the students learn through the process of completing the project.

Parker-Harley shared several examples of project-based learning within her studio during the course of her interview. One such program she developed was called “Sounds Around Town.” The studio worked together to identify twenty-four locations around the city of Columbia, South Carolina, and at the top of every hour, students would plan a different performance in one of these locations. The public reaction was overall positive, and several of the performances gathered an audience of passersby. After the completion of the project, the studio estimated that between two and three thousand people might have heard their performances. The inspiration for this project was twofold: it reflected both her exposure to and experience with public art while in Buenos Aires, as well as her desire that students begin performing outside of the music building.¹⁴⁵ This project took the place of their studio recital for that semester, and completely shifted the focus and overall notion of a traditional studio recital. Instead of each student performing one piece for a small audience, this allowed the students to

¹⁴⁴Timothy Munro, interview by author, Greensboro, December 9, 2020, 10.

¹⁴⁵See: Appendix A: Definitions, “Social Practice Art.”

collaborate with their peers and their community, and to experience the reactions in real time from their audiences through passerby interaction.¹⁴⁶

During her interview, Cordova-Arrington shared one of her more recent community-building endeavors. While the impacts of the COVID-19 pandemic on the music community have been deeply felt, she was quick to make the point that the pandemic has also allowed for unique experiences. For example, instead of her students performing traditional juries in the Fall 2020 semester, they participated in a virtual recital in partnership with a local retirement center in Eugene, Oregon. They recorded their performances ahead of time and watched the videos with the members of the retirement community. Because this was over Zoom, Cordova-Arrington's students were not only able to witness their audience's live reactions to their performances, but were able to engage in dialogue afterwards about what they heard, what they enjoyed or did not enjoy about the performance, and how they felt about the music. She went on to state that "it provided an opportunity for my students to engage with their audience in a live and personal way that they wouldn't have been able to experience in a live performance."¹⁴⁷ While the stay at home orders from the pandemic caused many to feel isolated, it ironically forced musicians to find new ways to establish connections and community.

Additionally, she shared that in the Spring 2021 semester her students will be working on a sound exercise. She has asked her students to listen to ten different flute players over the holiday break from school. The goal of the project is for each student to identify aspects of the

¹⁴⁶Jennifer Parker-Harley, interview by author, Greensboro, December 9, 2020, 8-9.

¹⁴⁷Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 6-7.

sounds of these flute players that they like in order to visualize their own sound.¹⁴⁸ In my view, I would also consider this to be an experiential learning scenario because it places more emphasis on what the student is observing, listening to, and learning through the process of the project. Through active listening and discussion students will be enabled to develop their own concept of how they want their tone to sound rather than trying to produce the type of sound described in books or prescribed by teachers.

Cordova-Arrington also shared her desire to implement the European style of lessons within her studio, which is a group-learning style of instruction. In this type of lesson, two students would attend. One would play, and the other would listen and take notes.¹⁴⁹ While there is an obvious benefit to being able to play freely while another person is taking notes for you, I know from personal experience that much, if not more, can be gained from the experience of listening to others being taught.

Another example of this shift from product-driven to process-driven learning surfaced during Hagen's interview. Hagen, along with Marianne Gedigian, is a co-founder of "The Engaged Flutist," a week-long series of master classes, performances, and workshops. While this summer workshop format is very standard in the instrumental world, Hagen implemented an additional element not found in most traditional courses. Rather than a performance for the other participants, the culmination of the course was a performance for a retirement community in Madison. Hagen made the preparation for this performance an integral aspect of the course. He asked participants "how are you going to present what you have to say to this partner in the

¹⁴⁸Ibid., 10.

¹⁴⁹Ibid., 10-11.

community in a way that benefits them and in a way that helps them and in a way that reveals who you are?”¹⁵⁰

Through the course of all of the interviews, each participant cited ways in which they have implemented experiential learning, or “learning through doing” projects within their teaching practices. These ranged in nature from intentional pedagogies aimed at building community and nurturing a sense of agency within students, and performative practices. All examples, however, placed the emphasis and value on the process of the learning or performative scenario, often resulting in active participation and dialogue between the students and their audience.

Socially-Engaged Practices

The fourth research question was designed to survey socially-engaged practices occurring in the participants’ applied studios. Socially-engaged practices are similar to many experiential learning practices. The biggest difference between the two is the pointed goal of socially-engaged projects. In experiential learning it is the goal for students to learn through the process. In socially-engaged learning, students are taught to become active and positive contributors to civic and social society. Numerous examples of these practices surfaced during the interviews. Parker-Harley also cited music as a tool for prosocial learning, which teaches the importance of valuing the welfare of others. While she didn’t give direct examples of these, many of the

¹⁵⁰Timothy Hagen, interview by author, Greensboro, December 14, 2020, 19-20.

examples below of the participants' current practices, ideologies, and desired future practices support her statement.¹⁵¹

Current Pedagogies that Reflect Socially-Engaged Practices

Another studio project referenced by Parker-Harley was built upon a question she posed to her students: "How can we make art music more relevant to our community?" Each student began by developing their own definitions of community. As they began to define what this word meant to them, they developed proposals for interactive projects centered within the communities that they themselves had defined. This project was part of the studio's class meetings, which allowed for dialogue between students on a regular basis.¹⁵² She also talked about the Spark Collaborative, an open instrumentation chamber group within the University of South Carolina's School of Music. Every semester the ensemble designs and takes part in a community-based project. Most recently, they partnered with the public library in Columbia and hosted a story hour in which they paired music to children's books, and held an instrument petting zoo afterward.¹⁵³

An additional socially-engaged practice that surfaced during the interviews was from Hagen. He shared that each semester his studio would read a book together. These books were completely unrelated to the flute or music and focused on broader issues such as social issues, psychology, or well-being. He would share with his students, "we're here to talk about how to be great musicians, but the other side of that is what do you do with it once you've developed it?"¹⁵⁴

¹⁵¹Jennifer Parker-Harley, interview by author, Greensboro, December 9, 2020, 14.

¹⁵²Ibid., 7.

¹⁵³Ibid., 15-16.

¹⁵⁴Timothy Hagen, interview by author, Greensboro, December 14, 2020, 16.

Hagen shared two stories that reflected this aspect of his curriculum. The first example described a student who came from a similar socioeconomic background as Hagen (working or middle class and from a more rural area). She recognized through discussions on *The Element*¹⁵⁵ by Ken Robinson that inequity is rampant in society. *The Element* outlines ways in which individuals can discover their passion and talent in order to lead a more engaged and intentional life. It led the student to examine her own practices and ask herself how she can work towards social justice in all aspects of her life, including as a teacher and a musician.¹⁵⁶

Another book Hagen assigned for his studio to read is Brene Brown's *Daring Greatly*.¹⁵⁷ The importance of vulnerability is a key component of Brown's book; she encourages her readers to walk into the "arena" of life without fear of rejection.¹⁵⁸ This sparked a dialogue on radical acceptance within Hagen's studio. He shared that when his students interacted with one another from a place of radical acceptance, uncomfortable conversations about such difficult topics as society, politics, or religion, became a place for critical thinking, open-mindedness, and acceptance of opposing viewpoints. He hopes that these particular skills will continue to be part of his students' lives well past their time in the collegiate flute studio. He also expressed that, "When you understand who you are and particularly what you value, the better a player you're

¹⁵⁵Ken Robinson, *The Element*,

¹⁵⁶Timothy Hagen, interview by author, Greensboro, December 14, 2020, 16-17.

¹⁵⁷Brene Brown, *Daring Greatly: How the Courage to be Vulnerable Transforms the Way We Live, Love, Parent, and Lead*, 2012.

¹⁵⁸Ibid.

going to be, because that's going to help you understand music better and it's going to help you understand how to communicate music better.”¹⁵⁹

Just as the COVID-19 pandemic necessitated that Cordova-Arrington use technology creatively in developing performance activities for her students, it also inspired new teaching activities. Methods courses are a common part of undergraduate music education curriculums; they are designed to help flutists train non-flutists to be able to acquire the fundamentals of the instrument. Because the students in her flute methods course were unable to safely meet in person and teach one another like they would in in-person settings, Cordova-Arrington took to Facebook. She posted a survey to gather adults from all over the country who had previously played the flute to act as students for those enrolled in her methods course. She excitedly spoke about how her students were able to learn how to teach the flute while also serving a wider community that they would not have been able to serve and connect with otherwise.¹⁶⁰ I also surmised that her students were also able to develop technical skills, such as teaching online, that they would not have developed in a normal classroom setting.

Teaching and Performing Ideologies that Align with Socially-Engaged Practices

Cordova-Arrington also shared that the pandemic has sparked conversation within her studio regarding the validity of performing right now. For example, she has been in dialogue with her students pertaining to the question, “is our work viable if there isn't a live audience?”¹⁶¹

¹⁵⁹Timothy Hagen, interview by author, Greensboro, December 14, 2020, 15.

¹⁶⁰Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 7.

¹⁶¹Ibid., 13.

She has insisted that there is, and always will be, a community to connect with, as long as you are able to identify the individuals with whom you'd like to be involved. This ties in with her regular work on mission and vision with the students in her studio, which focuses on who they want to be in their audience-community and the role music has for cultivating those relationships.¹⁶² This belief is very similar to Parker-Harley's projects with her studio centered on defining artistry and community.

Cordova-Arrington also stated that integrity is something very important to her to instill in her students. She shared that, "As a Black flutist doing this as a career, there was never an option for me to not have integrity in everything I did."¹⁶³ She said that when she began teaching she was sometimes shocked by what she perceived to be a lack of motivation in some of her students and because of this she regularly speaks with them about integrity as it relates to what they do as musicians. She tells her students that if someone is in the community listening to you play and needs to be moved on that day, you can't give anything other than your absolute best. It makes what we do more of a civic duty than a career because it becomes vital for healing and restoration. This, she says she feels, will play out into how they approach all aspects of their adult lives and how they contribute to society.¹⁶⁴

Both Frisof and Hagen stated they wish to serve their communities in any manner they could, whether it be through music or not. Hagen also cited that the COVID-19 pandemic and the tumultuous social climate of 2020 have caused him to take pause and reflect on his core values.

¹⁶²Jacqueline Cordova-Arrington, interview by author, Greensboro, December 21, 2020, 13.

¹⁶³Ibid., 15.

¹⁶⁴Ibid., 15.

While he currently does not hold a higher education teaching position, Hagen shared what he would want for a future studio. He would want to create a more inclusive and responsive environment for his students in order to better serve others with what he can do as a musician.¹⁶⁵

Frisof's ideologies build upon these ideas. During her interview she stated, "I don't think we [musicians] have the luxury of pretending that we're not in this world together."¹⁶⁶ She hopes to inspire her students to participate in society through her own actions and projects rather than directly telling them to. She went on to state that she believes becoming a musician can make you a good citizen, because through studying music, you learn to think critically, to be flexible, and to develop empathy for others.¹⁶⁷ An example scenario of this potential to learn how to participate in positive civic engagement is the studio class.¹⁶⁸ Oftentimes student performances occur during these meetings and can be quite stressful and intimidating for students. Frisof even joked that studio class really exists to teach students that everybody struggles. She stated more seriously, however, that she hopes to transform studio class into a place with a more collegial atmosphere so that students can find and reciprocate support, empathy, and compassion.¹⁶⁹ Ultimately, she feels, these skills such as critical thinking, flexibility, and empathy are applicable outside of the studio.

¹⁶⁵Timothy Hagen, interview by author, Greensboro, December 14, 2020, 14.

¹⁶⁶Sarah Frisof, interview by author, Greensboro, December 10, 2020, 15.

¹⁶⁷Ibid., 15.

¹⁶⁸See "Studio Class," Appendix A: Definitions, 78.

¹⁶⁹Ibid., 15.

Desired Future Practices

Both Frisof and Munro shared socially engaged projects that they are hoping to organize and take part in once the restrictions from the COVID-19 pandemic are lifted. Both of these projects are centered in service and aim to foster active participation and responsiveness in students. The first of these, brought up by Munro, is a Chicago-based project similar to the concept of a traveling circus. He and his partners have planned to put together a small band called Big Shoulders that would travel all over Chicago to gain the attention of potential donors.¹⁷⁰ Those who donated would then receive a private backyard performance for themselves and a small audience. The other part of the donation, however, would support Big Shoulders in giving another performance in a different part of the city. They would work with community leaders to decide on the best location and repertoire for that particular community. Munro confirmed my inference that the goal of this project would be to increase equity and access to a very niche form of music.¹⁷¹

Frisof's socially-engaged practices deal with incarcerated individuals, which was a passion she realized before her appointment at the University of Maryland. A group of which she is a member, Sound Impact (SEE: CHAPTER 3), regularly visits and works with juvenile detention centers within the Washington D.C. area. She hopes to involve her older students in similar types of projects and collaborations in the future.¹⁷² She would also like to see the curriculum at UMD expand to include training for teaching artists.¹⁷³ Frisof's belief that

¹⁷⁰<https://www.bigshouldersensemble.org/>

¹⁷¹Timothy Munro, interview by author, Greensboro, December

¹⁷²Sarah Frisof, interview by author, Greensboro, December 10, 2020, 7.

¹⁷³Teaching artist explanation

musicians need to be engaging with audiences, communities, and within society on a much deeper level than is currently practiced links these ideas together.¹⁷⁴

Implications and Suggestions from Participants

To conclude the interviews and help conclude my research, I surveyed the participants' thoughts and suggestions for change and reform. An additional question posed to each participant at the end of the interview was, "Are there any ways you can think of that other types of practices can be applied to the flute studio or community at large that will further align with the concepts we've talked about in this interview?" Suggestions made by each participant all resonated with Parker-Harley's belief that music can teach prosocial behaviors (see: CHAPTER SIX, "SOCIALLY ENGAGED PRACTICES").

Both Munro and Hagen stated that the National Flute Association (NFA) could play a stronger role making the flute more accessible to a larger community. Munro pointed out that playing the flute is expensive and that in and of itself is exclusionary. He stated, "How many voices are we not hearing?"¹⁷⁵ He went on to state that he feels a primary focus in the flute world should be providing greater access to high-quality instruments and instruction, and that he'd like to see the NFA be involved in more of those types of projects.¹⁷⁶

Hagen likewise spoke about his desire that the NFA make more space for those members of the flute community that are not considered to be "elite." He shared that he would "love to see

¹⁷⁴Sarah Frisof, interview by author, Greensboro, December 10, 2020, 8.

¹⁷⁵Timothy Munro, interview with author, Greensboro, December 9, 2020, 26.

¹⁷⁶Ibid., 26.

an NFA that prioritizes sharing over performing and teaching so that it's possible for a sixth grader who has only been playing for a year to get on stage at the gala concert and play the best *Twinkle Twinkle Little Star* you've ever heard."¹⁷⁷ He remarked, "I don't need to hear somebody nail *Chant de Linos* again; I've heard it."¹⁷⁸ The reason for this, he went on to say, was that it would allow someone to share how much they loved their first year of playing and to share with a community something they can do that they couldn't do before.¹⁷⁹ He also commented on the particularly American trait of valuing perfection over sharing something, such as the sixth grader sharing their *Twinkle*. While the NFA does have a Diversity, Equity, and Inclusion Committee, I interpreted that he sees this committee serving in a manner that addresses a slightly different set of issues. All of this for Hagen is tied to community, sharing, and valuing the process over the product, and he hopes the NFA will make space for these types of opportunities in the future.

This concept of valuing sharing over perfection also relates to another suggestion made by Munro. Relating back to Kingsbury's notion of "talent," as well as Keathley's examination of Schoenberg's genius complex, (SEE: CHAPTER TWO: BUILDING THE FOURTH WALL), Munro wishes to abolish the concept of "musical geniuses."¹⁸⁰ By actively not putting composers, musicians, or other artists on pedestals we also humanize them and that by doing so we are, as listeners, teachers, or performances, already much more invited in the process of

¹⁷⁷Timothy Hagen, interview by author, Greensboro, December 14, 2020, 18.

¹⁷⁸*Chant de Linos* (for non-flutists, this is a very difficult and virtuosic piece of music in the flutist's repertoire); Andre Jolivet, *Chant de Linos*, Alphonse Leduc, 1944 ; Timothy Hagen, interview by author, Greensboro, December 14, 2020, 18.

¹⁷⁹Ibid., 18.

¹⁸⁰Timothy Munro, interview with author, Greensboro, December 9, 2020, 14.

enjoying, playing, or teaching their music. He also relates this to how we program as musicians, as well. For example, if he is going to program a symphony by Felix Mendelssohn, he won't spend the entirety of the program building up to that one, "great" work. Instead, he shared, he might program pieces that Mendelssohn wrote as a teenager, or pieces he was known to have enjoyed: "that's much more fascinating and relays the humanity in him."¹⁸¹

In addition to being deliberate in building out a concert program in order to invite their audience into their performances, Parker-Harley suggested that students should study a more diverse pool of composers, a wider range of musical styles, and develop their aural skills. This, she stated, would give them the freedom to pick up their flute and respond to what they're hearing, observing, or feeling within their communities.¹⁸² Frisof and Cordova-Arrington both gave the simple, yet important, suggestion to invest in their communities, looking for those who are already active and then evaluating how they can contribute.

Conclusion

The teacher-participant interviews were designed to allow for open-ended discussion in order to survey Social Practice Methods in the applied flute studio in four major research areas:

1. How has the individual's musical upbringing affected their teaching philosophies?
2. What are the core values most important to their teaching philosophy?
3. How are teachers shifting the focus of an applied flute education from product-driven learning to experiential learning?

¹⁸¹Timothy Munro, interview with author, Greensboro, December 9, 2020, 15.

¹⁸²Jennifer Parker-Harley, interview by author, Greensboro, December 9, 2020, 15.

4. How are teachers applying socially-engaged practices within their studios?

Especially inspiring to me was the sheer quantity of pedagogical practices in the applied studios of these five teacher-participants that align with the processes found in Social Practice Art. Creating community is a pillar of SPA, and one important theme that surfaced was the impact community-based music making had on each participant from an early age. Creating atmospheres that emphasize music as a community activity proved to also be a core teaching value to most participants. Aiding students in building both musical and non-musical skill sets in the applied studio was important to several of the participants as well, such as Cordova-Arrington requiring students to participate in committees in preparation for studio recitals.

Another pillar in SPA is experiential learning and four of the five teacher-participants shared how they are facilitating this type of learning. Examples of these include eighth blackbird's participatory workshops (Munro), "Sounds Around Town" (Parker-Harley), The Engaged Flutist week long workshop (Hagen), and a virtual recital in which students engaged directly with their audience (Cordova-Arrington). The final research area, socially-engaged practices, aligns with another substantial value in SPA methods. All participants shared that they hope they help their students learn to be empathetic and productive members of society. Ways in which they strive to achieve this included the studio project, "How can we make art music more relevant to our community?" (Parker-Harley), Hagen asking his studio to read books together on topics such as social issues, psychology, and well-being, and Frisof hoping her actions inspire her students to participate in society.

It was apparent in each interview that SPA ideals are shared and encouraged in the applied studios of these five teacher-participants. Important to note, however, is that while these ideals generally lined up with the four research areas, the way in which they manifested

themselves in each participant's practices varied. This aligns with the fluidity found in Social Practice Art and should serve as a framework for all applied music educators to establish SPA processes in their studios and ensembles.

CHAPTER VI: CONCLUSION

The question which inspired this research was, “Are there Social Practice Art methods already being implemented in the applied flute studio?” The answer to that question was found to be yes. This research was also initiated to suggest a framework for change in collegiate instrumental teaching. I also found the historical development of the learning environments I wish to reform to be illuminating; expansion, change, and growth overlapped and influenced one another at all levels of education and aided in creating the frameworks that are critically examined in this research.

CHAPTER TWO: BUILDING THE FOURTH WALL provides a very brief historical background to the development of music education in the United States at the secondary and collegiate levels. Insight into how America’s first schools of music, which were modeled on European conservatories, became widely emulated, as well as the attempts that have been made to reform these institutions, were also examined. Through this examination it became evident that little reform has been made in higher education, and that Dewey’s philosophies have failed to be vastly implemented in collegiate music programs.

While American society has evolved greatly over the last several decades and taken strides towards becoming more inclusive and equitable, the work is not done. The past five years have been especially tumultuous. Several movements, such as the #MeToo and Women’s rights and especially the #BLM, reached a critical juncture, all during a global pandemic. Musicians are beginning to realize that they can no longer keep themselves and their art separate from what is occurring at all levels in society. In order to suggest reform that tackles both systemic oppressions and mentalities, as well as the veneration of final products in the applied flute studio, educators could look to SPA. Because Social Practice Art was also born in response to the social

movements and unrest of the 1960s and 1970s, we can turn to both its processes and how it emerged as inspiration. Its value of experience over the final product, active engagement with audience-communities, and facilitating positive change in democratic society could all help to revitalize practices in collegiate music programs. Several pillars found in Social Practice Art align with the changes that must be made to university applied music teaching in order to teach students how to participate in music outside of academia and ensure music programs are part of future curricula. The inspiring results from my survey indicated that change has already begun in the applied flute studio, even if on a relatively small scale.

Should any researchers wish to design a similar project, I make several suggestions. The first of these is to speak with each participant in person. The COVID-19 pandemic necessitated the use of Zoom for each interview. While the conversations were still comfortable, more information might have been gleaned through face-to-face communication. Along these lines, I also suggest travelling to each participant's university to observe their studio classes and lessons firsthand, and to speak with their students. Including the student perspectives would provide valuable insight towards evaluating the effectiveness and importance of the processes discussed in this document.

This research also presented challenges regarding the number of teacher-participants who volunteered to speak with me. Because this type of research asks for a significant amount of time from the participants, only five teachers were able to participate. Despite this, each interview was informative, valuable, and offered insight into Social Practice Art methods that have already been implemented in each of the participants' studios, including the community engagement projects the teachers shared.

During each interview, all participants shared pivotal early experiences with music and community that shaped their teaching philosophies. Each participant cited the idea of music as a community-based practice and a fundamental part of the human experience as a core value in their teaching philosophy. These core values manifested themselves in numerous ways within each of their applied studios in both experiential learning scenarios as well as in socially-engaged practices. Additionally, each teacher cited the duty they feel to teach their students to become active, positive contributors to a democratic society; several have found ways to model this type of civic participation in their studio practices. They each referred to different manners in which they equip their students to think critically and actively participate within their communities.

Several of the participants shared projects they incorporated into their studios that shifted the focus of their students' learning from final products to experiences as a whole. When students learn through the process of creating something, or from experiencing something over a period of time longer than a final performance, they're also more able to teach and invite others into future experiences with them. The act of encouraging students to build relationships within their studios and larger communities teaches them important skills of empathy, goal setting, and citizenship. Abolishing the notion of musical genius also helps to make music-making an activity which all can partake in equally and, therefore, makes classical music more relatable and responsive to our world.

It is impossible to make a conclusive list of what would be considered social practice processes that might be applied by studio professors because of the fluid nature of Social Practice Art. Applied instructors might start, however, by asking themselves what they are teaching students, why they are teaching them that information, and who benefits from that knowledge. How often are educators asking their students to be passive participants in the

learning process rather than active agents? How often are they asking their audience-communities to also be passive participants rather than active collaborators? How are instructors equipping their students to spark participatory experiences for themselves and their audience-communities once they've graduated? In so questioning themselves, they will begin to realize how their current teaching practices are perpetuating the models that have been taught for over a century. In order to counteract the status quo, begin to make our art more reflective of our civic society on all levels, and address these types of questions, adjustments to applied curricula according to Social Practice Art and Helguera's framework should be considered (CHAPTER TWO: BUILDING THE FOURTH WALL).

Undergoing this critical analysis allows space for SPA processes to be implemented. For example, issues in the applied flute studio such as traditional capstone markers (recitals, juries, or other final performances), would benefit from this research. Evaluations such as these have the ability to reflect student growth as well as serving the community at the same time but would begin by asking the community what they might need. If a school music program in the immediate area needs help, music students could assist, teach, and mentor for a designated amount of time under observation to serve as their jury. Not only would this type of adjudication be more indicative of a music education student's ability to teach, but it would also go beyond the four walls of the university institution and builds positive relationships between the university program and its immediate audience-community.

Especially vital to allowing space for more SPA methods is incorporating more of Helguera's second, third, and fourth participatory levels to curricula, pedagogies, and performances. Audiences could be more involved and participate in performances. An example of changing this dynamic would be to examine where performances are taking place. Several of

the teacher-participants noted ways in which they are performing within their communities, but none reference large ensembles. School ensembles, such as Flute Ensemble, or even solo or full studio recitals could all benefit from Helguera's second participatory level by simply performing outside of an auditorium (See: CHAPTER FIVE: Dr. Jennifer Parker-Harley's "Sounds Around Town" project as an example). The COVID-19 pandemic has necessitated organizations to become more creative with performance spaces, but this could continue once the pandemic has subsided because it allows classical musicians to connect with new audiences outside of a formal concert hall. The first question I would pose to someone interested in incorporating these ideas into their ensemble would be, "With whom are you wishing to engage in this performance?" They could then reflect critically on where they might be able to engage on the deepest level with that audience as well as what repertoire and method of delivery would be more relatable.

In regard to the third and fourth participatory levels in Helguera's framework, students and ensembles could engage more directly with their communities in performance. Examples of this could be side-by-side mentorship workshops and performances or forming community-based smaller ensembles associated with the group (SEE CHAPTER THREE: EXISTING MUSICAL ORGANIZATIONS, "Orchestral Examples"). I was inspired by the examples of Sound Impact and eighth blackbird's work within juvenile detention centers and coaching student chamber groups in a participatory manner. One, it takes students outside of the four walls of academia. It also provides teaching and mentorship opportunities outside of prescribed classroom settings in which both students and teachers can engage in meaningful, impactful, and experiential-based processes. Individual flute students, or small groups of flute students, could undertake projects like these in their own communities, or could mentor local programs. Other manners in which solo, chamber, and ensemble performers could facilitate more participatory performances are

more difficult to plan but have the potential to create transformative experiences for all involved. For example, an audience could participate by choosing lighting during a performance with a live-voting platform or application. They could also live-vote for which piece they'd like to hear again in an encore or create artwork during the performance inspired by what they're hearing to be posted somewhere in the community.

To reiterate, SPA is fluid and there is no set of practices that are, or are not, definitively SPA practices. Because of this, the above examples are simply suggestions and frameworks. While the aim of this study was to examine the applied flute studio, all applied teachers can benefit from this research, as these thoughts and processes are easily transferable to any studio. Ensembles could benefit as well, especially by using the ensembles in CHAPTER THREE: EXISTING MUSICAL ORGANIZATIONS as inspiration and/or a framework. The important factors are the answers to questions such as, "Who are we engaging with or teaching, why are we doing that, and what do we hope to be the positive impact of our work?" When ideas, methods, values, and processes such as those found in Social Practice and discussed in length in this document are implemented, the positive impact reverberates among our students, our applied studios, ourselves as teachers, our audience-community members, and the culture in which we live.

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APPENDIX A: DEFINITIONS

Social Practice Art, also referred to synonymously as socially engaged art by artists, is a field of study and practice rooted in the political, social, and artistic movements of the 1960s and 1970s.¹⁸³ Social practice art continued to develop amongst artists as a method and process but was not institutionalized until 2005 when the Master of Fine Arts in Social Practice was established at the California College of the Arts by Ted Purves. It is grounded in the notion that experience of creating art is more important than the product, directly influenced by John Dewey's concept of education (SEE CHAPTER 3: REVIEW OF EXISTING LITERATURE). In social practice art, the experience culminates into final form. It values human interaction, responsiveness, and collective creation as parts of the artistic process. Those involved in the artistic process, therefore, are not limited to the artists themselves, but also audience community members. Socially-engaged art can "include any artform which involves people and communities in dialogue, collaboration or social interaction."¹⁸⁴ It is collaborative and participatory in nature and often uses people as a medium or part of the artwork, oftentimes placing more emphasis on the participatory nature of the collaborative process rather than the artwork itself. Because of its emphasis on community engagement, socially engaged art can be associated with activism

¹⁸³Tom Finklepearl, *What We Made: Conversations on Art and Social Cooperation*, (Durham: Duke University Press, 2013), 7-12

¹⁸⁴"Socially Engaged Practice," The Tate Collective,
<https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice>.

because of its portrayal of political or social issues. Similar terminology includes new genre public art, community art, activist art, and public art.¹⁸⁵

Social Practice Music is a form of music making that focuses on the interaction between the audience, the individuals, and the social systems which comprise a community. Communities could be small-scale, such as flute studios, or could be more all-encompassing such as states, countries, or, in the broadest sense, the human community. This type of responsive relationship is achieved through a method of collaborative structures that activate participation and lead to transformative and aesthetic experience.

Cooperation vs. Collaboration Art, as referenced in the introduction of Tom Finklepearl's *What We Made*, differentiates between the terms collaborative and cooperative. Collaborative art implies a shared partnership in the creation of the artwork itself, with defined roles from start to finish. Cooperative art, on the other hand, is much more fluid: it "simply implies that people have worked together on a project."¹⁸⁶ Social practice follows the ideologies of cooperative art more so than collaborative.

Community will be a term used fluidly throughout this document. Community, as I refer to, can be the musician's immediate community, such as friends, family, and applied studio; as a larger community such as a school, neighborhood, or society; or, larger community such as the general flute community or any other social, economic, political, or geographic community.

Experiential Learning is a process of learning through experiences. Its origins are found in the theories of John Dewey, a pioneer of educational theory from the early twentieth century.

¹⁸⁵Ibid.

¹⁸⁶Finklepearl, *What We Made*, 6.

He believed students learned most effectively by being an active participant in the educational process rather than a passive participant.¹⁸⁷ Additionally, great emphasis was placed on the social context in which the student was learning. He argued that children should be given new information in a manner that allows them to connect it to previous knowledge and experiences. In an experiential learning setting, equal importance is given to the teacher, the student, and the material.

Music Activism is a pedagogy rooted in social justice and liberation coined in large part by Juliet Hess. It calls for a change in music education so that the music classroom can positively contribute to the social climate amidst oppression, violence, and racism towards those who embody difference.¹⁸⁸

Musicking is a term coined by Christopher Small in his 1998 writing, *Musicking*. Rather than music being a noun or an object, Small re-appropriates music as a verb and a collective process. “To music,” Small observes in his *Music, Society, and Education*, “is to is to take part, in any capacity, in a musical performance whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the

¹⁸⁷Steve Wheeler, “Experiential Learning,” Learning with 'e's My thoughts about learning technology and all things digital, <http://www.steve-wheeler.co.uk/2014/05/experiential-learning.html?q=john+dewey>

¹⁸⁸Juliet Hess, *Music Education for Social Change: Constructing an Activist Music Education*, (New York: Routledge, 2019).

instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance.¹⁸⁹

Artistic Citizenship, a concept developed by David Elliot in conjunction with other artists, scholars, arts educators, and activists, explores and critiques the conventions that govern interactions with the arts (music, dance, theater, visual arts, film, and poetry).¹⁹⁰ In *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*, David Elliot, Marissa Silverman, and Wayne Bowman address the following questions:

1. How does the concept of citizenship relate to the arts?
2. What sociocultural, political, environmental, and gendered “goods” can artistic engagements create for people worldwide?
3. Do particular artistic endeavors have distinctive potentials for nurturing artistic citizenship?
4. What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems?
5. What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship?
6. How can artistic activities contribute to the eradication of adverse ‘ism’s’?¹⁹¹

¹⁸⁹Christopher Small, *Music, Society, and Education*, (Middletown: Wesleyan University Press, 1996).

¹⁹⁰David Elliott, *Artist Citizenship: Artistry, Social Responsibility, and Ethical Praxis*, (New York: Oxford University Press, 2016).

¹⁹¹<http://www.artistic-citizenship.com/>

Culturally Responsive Teaching, whose origin is the 1954 ruling of *Brown vs. Board of Education*, is “a pedagogy which recognizes the importance of including students’ cultural references in all aspects of learning.”¹⁹² Its goal is to offer equitable access to students from all cultures by working with the strengths of each child at the center of instruction, and to help shape the thinking processes of groups and individuals through teacher-led facilitation.¹⁹³ According to Geneva Gay, key components of culturally responsive teaching include teaching caring, teacher attitudes and expectations, formal and informal multicultural curriculum, culturally informed classroom discourse, and cultural congruity in teaching and learning strategies.¹⁹⁴

Social Justice Pedagogy (Education), rooted in ideologies of Dewey and bell hooks, values all students being seen by teachers as equal contributors to the classroom and is centered in “democracy and the freedom to exercise one’s full humanity.”¹⁹⁵ Its ideologies are similar to culturally responsive teaching in that it meets students where they are and uses what they already know to connect them to new knowledge. The difference between the two, however, is that social justice pedagogy is that it encourages students to be much more critical and to question the world around them. Its purpose is to use education as a mechanism to make the world a more equitable place.¹⁹⁶

¹⁹²Gloria Ladson-Billings, *The Dreamkeepers*, 2009.

¹⁹³“The Education Alliance,” Brown University, <https://www.brown.edu/academics/education-alliance/teaching-diverse-learners/strategies-0/culturally-responsive-teaching-0#ladson-billings>.

¹⁹⁴Geneva Gay, *Culturally Responsive Teaching: Theory, Research, and Practice*, (Teachers College Press, 2000).

¹⁹⁵“What is Social Justice Education Anyway?” Crystal Belle, Education Week, <https://www.edweek.org/teaching-learning/opinion-what-is-social-justice-education-anyway/2019/01>.

¹⁹⁶Ibid.

The Applied Studio as referred to in this document will include weekly private instruction between the student and teacher as well as studio classes. Studio classes are regular meetings of a group of individuals within an applied studio in class and/or masterclass format.

APPENDIX B: EMAIL SCRIPT TO SOLICIT PARTICIPANTS

Hello,

I hope that this email finds you well. My name is Jillian and I am in my third and final year as a doctoral student of Erika Boysen's at the University of North Carolina at Greensboro. I'm researching social practice methods in the applied flute studio for my dissertation document, and I'd be grateful if you would consider participating as an expert interviewee.

My research title, "Social Practice Methods in the Applied Flute Studio," is a survey on pedagogical practices in the undergraduate flute studio across the United States. Social practice in the arts is a relatively new but growing field of study, and values human interaction and responsiveness and collective creation and expression as part of the artistic process. While yet to be officially termed, social practice music is a form of music making and education that is responsive and focuses on the interaction between the audience and the community in which the musician is situated, and the social systems that comprise the community, through methodology, aesthetics, collaboration, and activism.

I'm excited about this project because I'm passionate about how music can be a powerful tool to unite communities and activate change; social practice's roots are in the social and civic protest movements of the 1960s and 1970s. My goal is to suggest improvements, changes, and additions that can be implemented within the applied flute studio in order to create a methodology that is, ultimately, socially and culturally responsive and relevant. I've asked you to participate in this research because of your commitment to being involved in communities outside of the traditional settings, and how you've shaped your craft to enact change.

If you were willing to participate, we would agree to meet between now and December 11th at a time that is convenient for you. Given the limitation of travel and consideration of the COVID-19 pandemic, we'd utilize your preference of Zoom, FaceTime, or Skype. If not possible to coordinate, email is an option. During our meeting I would ask questions designed to help me observe social practice methods that might already be occurring in your applied flute studio. My questions aim to explore how your previous experiences have shaped your current pedagogical practices.

Our interview should last no more than 90 minutes, and in order for me to accurately transcribe, it will be audio recorded. The questions are attached to this email. They are simply a guide for the conversation; every question might not be asked. The involvement of well-respected and activist teachers such as yourself benefits the credibility and applicability of the survey, so the final document will include the names of all participants. Each interviewee will have the opportunity to review their transcript before a final version is included in the document.

I appreciate your time and consideration. Please do not hesitate to reach out to me or Dr. Boysen (elboysen@uncg.edu) with any questions you might have regarding this study. This is a project that excites me, and I'm looking forward to working with you.

Thank you,
Jillian Storey

APPENDIX C: INTERVIEW QUESTIONS

Social practice in the arts is a relatively new but growing field of study, and values human interaction and responsiveness and collective creation and expression as part of the artistic process. While yet to be officially termed, social practice music is a form of music making and education that is responsive and focuses on the interaction between the audience and the community in which the musician is situated, and the social systems that comprise the community, through methodology, aesthetics, collaboration, and activism.

Do you know of programs that are implementing this type of instruction?

What types of projects, if any, do you encourage your students to be a part of in the community?

How do your students choose their repertoire?

- Is there a dialogue between you and your students about their repertoire choices, the reasons behind them, what cultures their repertoire is representative of?

What is your process for assigning grades and evaluating overall progress each semester?

Do you encourage or require your students to perform outside of traditional performance spaces?

Do you encourage your students to improvise or compose their own music?

Do you structure lessons in the same way for every student?

- What types of tone and technique exercises do you use in your studio?
- How much agency do you grant your students in lessons, materials, and assignments?

Are you in conversation with your studio about the role of the audience and your role as community members?

- Do your students speak with their audiences? (before, during, after performances)
- How is this engagement affected by the spaces in which your students perform, if at all?

Can you think of any ways your students are already developing skills within the flute studio that can be applied to their active roles in society?

- Do you feel that how students learn to be engaged in their lessons can be transferred to their civic engagement within society?

Do your students play in ensembles outside of the traditional orchestra or wind band?

Do you recommend that they learn how to play flutes outside of the silver Boehm flute?

Do any of your students collaborate with other disciplines?

Are there any ways in which you can think of that the applied flute studio can immediately and easily be more responsive and cooperative with the individuals found in their social, political, and geographic communities?

Please tell me how long you have been teaching at the collegiate level.

- If this isn't your first collegiate appointment, where else have you taught?
- Prior to your collegiate appointment(s), did you have teaching experience?
- Where did you grow up?
- Where did you attend college - undergraduate and graduate?

Please describe your current teaching situation:

- Size of your studio and ratio of undergraduate and graduate students
- Describe the demographics of your studio
- Are there any programs within your department or school that are designed to specifically engage with the community?

Can you tell me about your exposure to music growing up?

- Were you in music programs in middle school or high school?
- When did you decide to pursue music professionally?

Did you always know that you wanted to become a flute professor?

Why did you decide to attend the programs that you did for your various degrees?

- Were there specific teachers you wanted to study with?
- What was most appealing about the program?
- What was most important to you regarding programs that you pursued?

When did you decide to become an applied flute teacher?

- What qualities do you think are important to have as a teacher?
- Who do you look up to as a mentor and why?

Can you describe the experiences during your education that best prepared you for applied flute teaching?

- Were there courses that were more impactful than others?
- Is there anything that you wish had been offered that wasn't?

What is your teaching philosophy?

- What are your core values as a musician? As a teacher?
- Do any of these overlap?
- Are there any particular reasons or experiences that have caused you to value these?
- What do you think is most important for you to cultivate and instill in your students?
- How do you strive to achieve this?

What was your undergraduate experience like?

- What were your lessons like?
- What kind of repertoire did you study?
- What kinds of projects were you required to pursue?
- Were there projects that you were interested in pursuing that weren't required?
- Were there projects or courses that you feel helped shape your current path and teaching values/philosophies?

What was your graduate experience like?

- What were your lessons like?
- What kind of repertoire did you study?
- What kinds of projects were you required to pursue?
- Were there projects that you were interested in pursuing that weren't required?
- Were there any projects or courses that you feel helped shape your current path and teaching values/philosophies?

APPENDIX D: DR. JACQUELINE CORDOVA-ARRINGTON TRANSCRIPT

Q Hello? Hello?

A Hi, Jillian, how are you?

Q Hi, I'm good. How are you?

A I'm doing great, it's so nice to connect, I'm so sorry, I mean I can't have the vide on right now. I'm with my daughter, my husband just had a hernia surgery, and I've sort of been on full time duty watching her...

Q Oh, no!

A ...and my dog and my cat.

Q Oh my goodness.

A Yeah, yeah, yeah, but I'm thrilled to be able to do this, so.

Q Yeah, no, I super appreciate it, especially with everything going on, and letting me reschedule, and blah blah blah.

A Of course, and please tell Erika I said hi.

Q I will, I will. She was actually the one who, when I was compiling my list of people to contact, she was like, 'Oh, you should definitely contact her.' So I will be sure to let her know.

A Great.

Q And say hello. So before we kind of like jump in, I know that it's the time of year where e-mails, you know, get by you, but do you have any questions about the study itself, or can I clear anything up about that end of things before we get going?

A No, no. No question. The terminology was new and different for me, the sort of social practices, you know rather than like community engagement, obviously there's like that sort of contentious term like 'outreach', which is, you know, but I don't have any questions right now.

Q Great. Yeah, I mean the terminology was new for me, too, so the way that I got onto this topic is I actually took a cross-disciplinary class in the School of Arts last spring called "Research Methods in Social Practice" and it was with an art professor, and I was one of two music students in the entire class, and it just – I realized that the terminology and the things that we were talking about was how I felt about music making and music teacher for a really long time, and it just kind of like put it into words for me that I hadn't been able to put into words yet, but what – like I said, I was one of two music people, the other music student in the class with me, we kind of realized, you know, people are writing about similar things and what I've come to realize is that my working definition of social

practice, I look at as an umbrella, and there are all of these different prongs of this umbrella that I would consider part of how I conceptualize social practice music, and you know community engagement is one of those, and outreach and there's research on culturally responsive teaching and social justice pedagogy and all of those kinds of things, and I would consider those part of the umbrella, but I guess I see it more as a whole, like I see social practice music as a complete process of music teaching rather than - in music making rather than one specific approach. I don't know if I'm making sense, but...

A That makes a lot of sense.

Q Yeah, so I've kind of realized that at least not, you know, there have been people that have - I think there's been a lot of research done in this area, but not a lot, or hardly any talking about it in this exact terminology, especially at the collegiate level, so I'm just really excited. And yeah, so this research is a - I'm surveying to see what's out there, what people are already doing, so the questions that I'm going to ask you are much more open ended, not looking for right answers kind of thing. So does that make sense?

A Yes.

Q Okay, cool. Just to help me pace a little bit, are you available for a potential 90 minute interview or would you rather it be kept at about any hour? I want to make sure I'm being completely respectful.

A Kept at about an hour would be good.

Q Okay, cool. Well, then I will jump in. I want to start with a little bit about your background just to get an idea of your mindset for music in general, and then we'll move on to the more nitty gritty questions. So can you tell me a little bit about your exposure to music growing up?

A Sure, so I was first exposed to music actually in a church choir, so I remember my dad would carry me in when I was very small. Sort of like a volunteer based choir, it became a real family to me, and so from a very - from like very early in sort of like my musical journey, I've always equated performing music with part of being a member of a community, and music being a vehicle for connecting communities of people, and after that experience, my dad is really fantastic singer, he's an amateur singer but he has a fantastic voice and great training. He got me started with piano lessons around, I want to say this was like age 10 or something like that, and I started playing flute, had to be like maybe 12 or 14, something like that, and I started with group lessons. Piano was a very big part of my life for a very long time, and I even considered double majoring in that when I went to school.

Q Wow.

A Yeah, but for me, music was really my thing. You know, I went to a community music school that's called the Settlement Music School there in Philadelphia, and it

was a really interesting place to take lessons because, you know, it was sort of this school in the heart of Germantown, which is historically the oldest parts of Philadelphia, which is where I'm from, and it's also where I went to school, the Germantown Friends School, but it was really neat because I felt like in that school, it was sort of a confluence of various different people from different walks of life, so like, you know, my dad is a mailman and he took lessons at the Settlement Music School with his vocal teacher, Judith Turner. And then, you know, it was like everybody from your mailman to like Booker Rowe, who's like the violinist in the Philadelphia Orchestra teaching lessons there, so for me that school really brought, and continues to bring, people of different spaces, different creative spaces together in one space. And that was always really, really special to me, that I could sort of interact with diverse perspectives of people, and so that's kind of where my like formal training started with piano, and then obviously I ended up taking group lessons, I went to a Catholic school first, elementary school, and I took group lessons with a fantastic teacher there, and yeah, I just continued forward with flute and piano.

Q That's, I mean, that sounds incredible. I like, I already like the idea of – well I don't want to say too much, I don't want to influence any answers, but that sounds really special to me. Okay, so then you obviously went through middle school, high school, and, I mean, I've read your bio obviously, I know, you know, a little bit about you, but can you tell me why you went to the programs that you did? Was there, you know, a lot of times in music, we follow that one teacher, but were there any other factors in choosing your programs that you pursued?

A Yeah, so I guess for me, actually, can you hold on one second? Hold on.

Q Yeah, of course.

A Alright, I'm back. So, so I was going to say, yeah, so for sure, you know it's kind of funny, so with flute, when I first started, I was studying with a woman, her name was Susanne Snizek, and then I ended up studying with David Kramer from the Philadelphia Orchestra in high school as a shift.

Q Oh my gosh, wow.

A For my senior year, and it was a really great opportunity that I had to get to study with him, and Susanne was also wonderful, but yeah, so I kind of, I studied with him because I thought his sound was so beautiful and was so attracted to his playing, and then it was really interesting, he gave me the best piece of advice ever when trying to determine like what college I was going to go to. He said, 'Jackie, go to whatever school is advocating for you the most, or is rooting for you the most. Like whatever teacher is advocating for you, or is like going to be in your corner, because music is really tough, and you really need somebody that's going to be in your boxing corner.' Is more or less what he said. That person at the time, although I had a chance to go to a lot of interesting schools, was Amy Porter, you know, and I really, really enjoyed working with her a lot. So, like skipping forward, I had like a great time working with

her, I ended up going to CCM for my Master's degree, and then I ended up at the end of that program realizing that I wanted to do something that involved community engagement, but to be really honest, all the musicians I had talked to, most of them really felt that doing community engagement stuff or gigs was a real drag. You know, most musicians didn't like that work, and I didn't really get it, like I thought (side by sides?) were really fun, and you know as – this is the student perspective, I didn't understand why those musicians didn't like community engagement stuff because it always seemed for me that music and community engagement was sort of a natural marriage, you know, the way – for me, it was a way of making music relevant to me and to my community, and it's just always been that way, so that's why I ended up applying for Fulbright, one, because I thought they were the best orchestra in the world, and I knew that I would want to – sorry, that's my daughter.

Q That's okay.

A (laughs) Wow, great. So anyways, I knew that I would want to go and study with the best players in the world there, but then when I also thought was amazing was that they have this community engagement program called (---) that was doing really interesting programming like they had a concerto competition and like one of the composers that won wrote a piece for oud, which is like Arabic guitar and orchestra, and that was supposed to be reflective of sort of like the Turkish migration to Berlin, and there were just a lot of cool projects that I thought were really interesting, and I wanted to see what that was all about, and find out what was it about that orchestral model that didn't make community engagement stuff a drag for musicians.

Q Right.

A And that's sort of what I went to go follow because I wanted to really make sure like I had this outstanding career as a flutist, but also that I really retain my connections to community.

Q Mhm.

A And so that's why I sought out that specific opportunity and then after I was sort of done with that, you know, I had a trial with the LA Phil which was really fun after, you know, studying with Andreas Blau, and some with Emmanuel Pahud, and that was really fun, and I didn't end up getting that job and I was super bummed, and then I was trying to think, okay, what's next for me? Because that was kind of like it, was getting this job in an orchestra and like, you know, becoming this advocate for community engagement. I was wondering what, you know, my future was going to look like. And I realized actually, Bonita Boyd, I had deferred from Eastman School of Music, when I was doing my Fulbright, she reached out to me and she said, 'Hey, would you like to come study with me for your doctorate at Eastman?' and so I said, 'Okay, well, I want to do that.' I said, 'But I really want to still figure out what this missing piece for me with community engagement.' But Bonnie is a master teacher and what she does with students is absolutely magical, and so I was really excited

about this opportunity to just sort of like apprentice her and learn, like you know, what she knew while also sort of still pursuing, you know, my interest in orchestra, my interest in community engagement, and just trying to figure out how this whole puzzle's going to fit together.

Q Right.

A So when I got to Eastman, and I was there studying. I had so many great opportunities. I got to play with the Buffalo Phil as a doctoral student, which was super fun, and then suddenly this opportunity to apply for what used to be “Ensemble ACJW” is now called “Ensemble Connect” came up.

Q Oh, okay, yeah. Sorry.

A So that was during my doctorate, so I said to Bonnie, I said, ‘Do you think that if I get this that I could do this program while also being in Rochester, which was 7 hours away?’ Let alone from New York City. She’s like ‘Of course you can!’ – that’s Bonnie’s response to most things: ‘Of course you can do it!’ – so I applied, and I got to know more about the program, and I started checking it out, and I realized, ‘Oh my gosh, here’s this opportunity where I get to play a series at Carnegie Hall, and then you get to do like, design your own programs in community spaces.’ Like whoa, that sounds awesome, like right up my alley. So I applied, and I ended up getting it, and being able to take part of that fellowship, and I have to tell you, it was absolutely life changing for me. I would say there are two really big moments in my career, well, three very big moments in my career. One was the Berlin thing, being there. Two was getting to play in LA with Dudamel, which was so fun. And then three was this opportunity to play with these awesome musicians in New York City and then going into places like prisons and things like that and giving concerts, it was just, even when I look back at it now, the opportunities through that program at Carnegie Hall were just life changing. It’s crazy, one of my fondest memories is actually when I went to Queensborough Correctional Facility, which is a correctional facility for men, sort of transitioning on their way back out, they’ve served long sentences, and then this is the place where they go before they sort of transition back out into working. I’d never been into a prison before, and I knew the moment that I stepped into that prison that this was like work that I was going to be drawn to for the rest of my life.

Q Wow.

A Because, you know, there was an older gentlemen that – I guess in the Q&A after our interactive performance had asked, ‘Hey, how can I get my kids involved in what you’re doing?’ and a lot of the faces that I looked out to were brown faces that looked a lot like mine or family members of mine, and I think that prisons, folks are really dehumanized quite significantly, and actually being able to be in a situation where you get to perform and interact with people that you might not usually is such a good and important thing for all musicians. And so I kind of knew from there that, that’s it, I’m hooked. Like I’m a person that’s all about community, whether it’s in a prison, or

whether it's giving a house concert, or whatever it is. I love connecting personally with people in a performance, and I love finding their entry point to what I'm doing because then it shows me kind of like how interconnected we really are in our listening experiences because I think one of the things that is scary for musicians, or I guess intimidating is 'Oh my gosh, how do I explain this beautiful, artistic thing that I'm experiencing when I'm playing a piece of music?' and I mean, if you think about it, this whole idea that music is such a visceral experience, it's something you physically experience, and that's something that I think goes beyond jargon and language to explain, and if I just feel like if we would all get down to the bottom line of like what gets us going about a piece, I think we'll find that more people are able to relate to that than not.

Q Right.

A So that's kind of like where what my path and kind of why I followed it. I always knew I wanted to have this element of engagement with the community as a part of my identity and a part of my career path, I just wasn't quite sure about how I could go about doing it and then when I finally went to New York, that was kind of like the final piece of the puzzle for me and I was like, 'Okay, that's it for me. This has to be a part of what I'm doing.'

Q So then how did you – obviously you know, you were getting your DMA, so I imagine that you were envisioning yourself teaching at the collegiate level or no?

A Kind of, sort of. To be really honest, in the beginning, I was so much on an orchestral path, I think, and I'll be real transparent about it.

Q No, please do.

A I think I was in school waiting to win a job, you know? But in the process of doing that, I think I discovered that I actually loved teaching, and that this also had to be a part of my puzzle, my identity, and everything like that. You know, I fell in love with this thing, like mentorship, you know? I love telling people what's helped me along my path, and I realized that being a teacher didn't have to look one way, it didn't have to be like, you know, always being in your office and just at the school, you know. Really being a teacher could be being a portfolio musician, it could be being a teaching artist, or being a performing educator. Once I realized that being a teacher could mean so much more than sort of one thing or what my perception of what that was, then I was immediately hooked into that as a possibility because I felt like the options were limitless, so yeah, I envisioned myself teaching, but I think I always envisioned myself teaching with having a really active performing career, like doing tons of other things outside of teaching to sort of feel that, if that makes sense.

Q Yeah, no, that makes sense. And that resonates with me. Yeah, that makes total sense. So then, and most of the questions I'm going to ask today are obviously about teaching, but feel free to speak about from you as a performer, or maybe how you think about the – if a

performance – I’m not making sense, wow. If you’re thinking about like, you know, modeling for your students, and so you’re think about a certain concept, and how you performed it, and how you use that to teach your students. Just feel free to talk about any of that kind of stuff. So if I asked you to describe your teaching philosophy, could you talk to me a little bit about your core values – I mean, I’m getting a sense that community is really important to you but what is most important to you to cultivate and instill in your students, and how do you strive to do that?

A Sure, the core of my teaching values is really this: first, that fundamentals are like primary and they’re also like integral to being successful. And so for me as a teacher, fundamentals are so critically important and I talk to my students all about fundamentals all of the time almost ad nauseum, because when I was in Germany especially learning, I realized that I really had to slow down the pace of my learning so that I could listen to myself in a much more critical and effective way to be able to see results.

Q Right.

A And so that’s one part, and then the second prong of that is that learning is experience, and that really the community is your classroom, so a lot of my teaching involves – my teaching’s a bit unconventional. I take my students on a lot of field trips. We’ll go out and see the orchestra play, like the Oregon Symphony play, or like just recently, my students at the – you know, instead of doing a jury, we did a virtual concert for virtual recitals for the Eugene Hotel, which is a retirement center that is actually in Eugene, it’s a few blocks away from the school, and we found out that the Eugene Hotel, that the folks that live there, that they had been quarantined, and so basically what my students worked on was putting together mini-recitals for individuals and couples at the hotel, and it was – they had to put together what’s called an interactive performance, and what that basically is...is that there is some engagement that is involved that’s, you know, goes beyond talking about the history of the piece, it’s about finding a way to get someone to listen to your piece differently, and so they put together these projects and presented them in their performances, and it was just like absolutely an incredible experience, and I wasn’t sure if my students were going to be totally on board, but by and large everybody said, ‘Wow, this – doing this performance make me realize how important it is to talk to people and how important it is to talk to people about the music and about what we’re doing.’ And what a lot of them noted that was really interesting about this interactive performance was that they put together videos and then shared them, and they said, ‘When do you ever get to see an audience’s physical reaction to your playing of something?’ or to play something for them and then ask them whether they liked it or not, or what they took from it, and so they said that even though the whole virtual format was a little bit daunting and a little frustrating, it actually presents a whole new level of engagement with people that can be really intimate and personal. That’s not something you might – you might not necessarily get in doing a live

performance, so from that perspective, I always want my students to remember that they should experience their learning like, you know, by doing a lot, and also that the community is a really, really great classroom. Another really fun project that we did, not in my studio, but for a woodwind tech class that I teach, is that I put out a call on Facebook for any person in my network who had maybe had a flute like with cobwebs on it in their closet, or (unintelligible) learning how to play the flute, and so my woodwind tech students would teach them in a virtual session how to put together the flute online and how to play it. And the response that I got was really overwhelming. There were so many people that were excited, and my students got to connect with people in Texas, in New York, in all different kinds of places and, even though the online thing is really strange, it's actually seems like my students got to experience working with people from different parts of the country and that that was actually a really good thing. So that was like a really fun way that I sort of made the community our classroom for my woodwind tech students, and honestly like, even when we got back to in person teaching, I think that's something I might continue with them because I think that it's really fun that they got to kind of experience not just working with individuals from their own community but also react and respond to people outside of their community. It was really, really fun. So those are sort of the two pillars of my teaching philosophy.

Q I just realized like halfway through your answer that you probably can't even see my face righty now reacting to all of your answers. I think that's the coolest thing. I actually might steal that idea one day if that's okay with you.

A Yeah, do it.

Q I've loved seeing how the online learning has really kind of created some awesome projects from a lot of my friends and colleagues and teachers. Okay, so I'm looking at my list, so okay. Do you encourage your students to be part of any other projects in the community? Do you encourage your students, you know, some of the early social practicers, you know it started in the visual arts. Some of them have written how they would just go into communities and, on that particular day, what that community really needed was help cleaning up an ark or anything like that. Sorry, I'm getting off track. Do you encourage your students to be a part of the community in any other ways?

A Yes, yes and no. So, you know, I think that because I go to – because I teach at a public university, our students are so busy, so while I do encourage different things that are going on in the community, like I know sometimes there are like community, really great community after yoga classes, or, you know, sometimes students are just so overstimulated that there's almost too much for them to do, and then they can't focus on their fundamentals, and then we're in a tricky spot. So I do encourage, but sort of like in small ways, so maybe not in the sense of helping clean up, but for example, like if one of my students is working on the (pietzel?) flamenco studies, I might encourage them to take a flamenco dancing lesson as a part of their lesson, or something like that. A class that is in the community supporting a smaller business.

But that's - I think that's sort of the extent of that - I'm trying to think if there's anything else.

Q Or even if you do, I really love the virtual recital thing with the - that you mentioned. Have you guys ever done any other sorts of projects like that?

A Yeah, so a lot of my - some of my students really struggle with performance anxiety, and so actually we had an established relationship with the Eugene Hotel before, previously. So I had students that would go over and practice at the Eugene Hotel for the residents in order to play for people and have some - to just get the chance to play for people even if it's in sort of like an informal sense. We also have a global scholar's concert series that's a little bit off campus and so some of the students do that for performance anxiety - not just for performance anxiety but also to just play more, but I'm pretty certain - my students, they're all such incredible individuals and I am pretty certain even without my guiding them or shepherding them to do things that they are doing it. I don't do as much of that outside of what we do, yeah.

Q Okay, well, you've kind of mentioned this. So my next question is, do you encourage or require your students to perform outside of traditional performance spaces? You've mentioned a little bit of that, but do they do anything extraordinarily cool outside of what you've already mentioned?

A Yeah, well, I don't require it. Apart from this term...let's see. So I'm trying to think, so I've been at the University of Oregon for two years, and the first year, we did like a cross-departmental collaboration with the art department, which was really, really great, and that was a part of their required learning. It was a studio recital that we did together, and this virtual recital was also a part of their required learning. I'm trying to think...playing in other spaces being a part - apart from those two major projects, I think that's about it of what I require from them.

Q Okay. I'm kind of jumping around here, just kind of going with what we've been talking about. Do you ever encourage your students to study any flutes outside of the silver bone flute, do they play in any ensembles other than the traditional orchestra and band, I mean I know that art curriculums are so busy and dense, but do they do anything outside of "the norm"? I'm putting that in quotes.

A Right, yeah. So I always encourage my students to play outside of the norm. You know, we just recently had Dr. Wolfe from University of Texas Austin come and she gave a masterclass and talked about Hindustani flute playing, and that was really great, and we did some improvisation, and my students loved it. And with my background, I have a certificate in world music from the Eastman school, and have a love of playing instruments, different flutes from around the world. When I was in college, I played in an Arabic ensemble called Takht (Knaz?) where I played the ney, and so-

Q Wow.

A Yeah, so I always encourage my students to play other music. I'm not sure how much time they have for it really, or the extent to which they can be involved, but I definitely do encourage it, and I also have encouraged my students to connect with other professors at our university that have specialized interests in these areas. For example, we have an on class, at least prior to COVID, a shakuhachi flute class that's offered at the U of O, we also have one of our professors who specializes in Celtic flute playing, and so I've encouraged my students to get involved with that, so there's just so much that's going on at the university that is available to the students, and I know that – our new Dean, Sabrina Madison-Cannon, is absolutely amazing, has been working to make sure that the curriculum is flexible enough so that the students can take advantage of all the opportunities that are available.

Q That's....wow. All in one school, too, that's amazing. Wow. So these are kind of more of now getting – well, let me back up here. So how do you – are all of your lessons for your students kind of structured the same way? I know that you mentioned fundamentals are really important, and that totally resonates with me, I studied with Trevor Wye, but how much agency do you give your students in their lessons, in their materials, in their assignments?

A Yeah, that's a great question. So it's really, when I was reading the list of questions that you had, I thought that that was so interesting because I think a couple years ago, I would've answered it in a different way. I've found that the students I teach right now, that they actually love structure, but they love having options in that structure.

Q Okay.

A So for example, each lessons can expect to go through tonal exercise for me, technical exercise for me, maybe two etudes or one etude depending on their degree level or where they are in their degree program, excerpts, and a solo work, and so we cover a lot of ground, but within those, there's a lot of flexibility, so for example, last year for technical work, I offered my students the opportunity to, for their technical studies, to do something like Taffanel and Gaubert, or to do something by Jeffery Gilbert, or to do improvisational drone game that I picked up from a colleague of mine, and I said, 'You can either do improvisations for your technical exercise, or you can choose to do something that's very, very standard, or you can choose to do something that's standard enough, but not that everyone's doing Jeffery Gilbert all the time.' And so it was really great because some of my students really like the box, and other of my students don't like the box, and so I really like being able to give people, give everybody an option to choose, because just because I'm not crazy about improvising over drones doesn't mean that everybody else is attracted or drawn to that. But it was really interesting though, when I did that, and it's something I still do occasionally depending on the term, is that – I thought the students that were going to go the traditional route, they actually all went the nontraditional route and went with improvising so it was really fun, and so we did modal improvisations and everything like that, so that's sort of like sort of the standard with, or an idea of what I do, so I

sort of will take a traditional structure of a lesson and then create options. Next term, we are doing a sound study and so what we're doing is, I've asked my students to canvas and to listen to about ten different flute players over the break and think about the aspects of their sound that they really admire, and how they think that works, so they're going to be listening and watching these flutists, and the sound exploration was actually inspired by Terry Sanchez. She's written something that's called "The Sound Sheets". I don't know if you're familiar with that.

Q I am.

A It's really, really quite incredible, and my students are going into this whole project of sort of visualizing their sound to figure out what they want it to sound like because it's so important when you're trying to do any sort of tonal study that you have some sort of objectives for what you're aiming for, so I would say that that is a little bit less conventional and that's something that we're doing and sort of looking at sound, but then for some of my students that kind of want something that's more traditional, they'll be playing tone development through interpretation and listening to operas and going through some of those studies. So students have the option, but I have asked everybody to at least do the research, but when we get into the winter term, folks will have a choice of what they want to do, if they want to do kind of visual learning about sound or if they want to sort of straight forward tone development through interpretation, and then obviously excerpts are a little bit straight ahead for me, like I'm a little bit more rigid about excerpts, because in my experience of taking so many auditions, I have a whole chart of excerpts that you can expect, like you have "The Big 5 Excerpts" obviously.

Q Right.

A So there's not too much flexibility in that, I think my students need – I expect them to know some of our standard excerpts, but when we come to solo pieces and things like that, I almost always will give my students at least four options, and I let them come back and tell me what they want to do. So I'll say, 'Here are four options.' And I always within those four options will do a wildcard kind of piece, or something that might be out of the norm for that particular student, and see if they'll grab at it, you know. But in that way, I do try to give my students as much choice, but I think the structure of the lessons itself, the lessons are pretty traditional. Something that I'm hoping to implement in my lesson structure that I'm wanting to do very badly, is actually a European style of taking lessons, where you have two people in a lesson, and the two people are – there's one person that is taking notes for the other person, and they attend each other's lessons, and that is something that I've really been wanting to implement and hope that I'll be able to do in the spring, but we'll see how it goes.

Q I love that, I mean, like I said, I studied with Trevor, so that resonates with me. I never had a 1-on-1 private lesson with him, and I learned so much just from watching him teach

everybody else, too. So are there- I know that there's been so much to come out of the social movements of the last year or so in terms in repertoire lists and how we're thinking about programming. Are there any other elements of dialogue with your students with choosing repertoire?

A Can you be a little more specific?

Q Yeah, so I know for me sometimes, like with my chamber group, for picking repertoire, I'm in a peer plus percussion group, sometimes we'll set out and say, 'Okay, what do we want the theme of this show to be if we want there to be a theme?' Do you ever encourage your students to program – I'm going to use the buzzword or buzz phrase right now – more diverse pieces, or is it just – I know you mentioned that you always give them options, but are there any other – I guess I'm trying to say 'extra musical' dialogues?

A Yeah, I understand. Yeah, so I do encourage my students to play works by disenfranchised composers, but that is – but for me, I feel like creating those options has always been just a part of what I would usually offer, so it's not anything special for me to bring up, because I just consider that music by disenfranchised composers like a part of our literature, so it's something I like really gravitate to. Yeah, and actually, and I do oftentimes when I am picking a piece for a student, or I'm helping the student pick, determine what piece they're going to play, it's usually centered around a technical or tonal fundamental issue they're having in the piece, or something that – or like I guess an area of interest that they've always had.

Q Okay.

A Yeah, so – I'm trying to think, so like I have a student of mine who's a jazz major actually, and he's really fantastic, and he wants – I think his aim and his desire to make sure that his fundamentals are so solid that he could kind of play just as well as any other kind of flute major, you know?

Q Right.

A And so, but he loves jazz so much, so he's doing a project right now, where he's putting together the Claude Bolling suite with a jazz trio that he plays with at school.

Q That's so cool.

A Yeah, it's going to be really cool. So I try to figure out ways to sort of merge the things that my students are interested in and also the areas that need work with pieces that are available. So interestingly enough, a lot of the piece assignments I tend to assign, they're – it's a little bit less about programmatic nature, but more about addressing an issue, but my students don't always know that. It's like a trick (laughs).

Q I know exactly what you mean.

A Yeah, it's a trick. So they almost inevitably always love playing those pieces and learn a great deal, so I also have a student who loves world music and playing flute works that are inspired by world music, and so I almost always assign her, or will give her options for pieces that incorporate that, so like Roussel Joueurs de flutes, obviously. Kokopelli, and all of that stuff. So yeah, I really do try to incorporate my students' interests also when I'm offering options.

Q Okay. I'm trying to think – I had a thought that just left me, sorry. So kind of thinking more of the – kind of going back to the idea of community and thinking more along the lines of digging into communities. Are you ever in conversation with your studio and your students about the role of audience and what your role as community members is? And I even mean like, do you speak with your students about what an audience is? Is it the immediate sitting down in the concert hall, is it something bigger? Is the role with the audience and engagement with your audience, does that ever affect where or what your students perform?

A Yeah, for sure. So usually, I actually don't use the term 'audience' when I'm talking to my audience. I usually use the term community, almost always.

Q I love that.

A And I try to do that because I think we think about 'audience', there's this whole, I don't know, it's just such a loaded term, and I think that students have a really clear idea of what that means. It means someone who is white haired and elderly in an audience, sitting to come to a concert, and so I have tried to help my students expand what that means by using the word 'community' more often- (Audio cuts out)

Q Jackie, are you there? I think I lost you for a second. Jackie? Oh no.

A Jillian, can you hear?

Q Yes, I can hear you now. The last thing I heard was, the very beginning of you using community instead of audience.

A Yeah, so I really have tried to talk to my students about that a lot, and actually when my students put together studio recitals, typically, they're student-led, and those students are put into committees, and one of the committees is like this community engagement committee, and what they do, they're job is to sort of figure out what ways to interact with the community in the concert setting, and so we partnered with, there's a Eugene Relief Nursery here that provides clothing, diapers, baby clothes, and things like that for moms in our area, and so we partnered with them and collected donations for different things like hats and things like that so people could bring hats or boots or things like that to the concert, which was really, really great. So yeah, I think my students are really acutely aware, and I think that most of the students that come to the school or audition for the school audition with the knowledge that that's sort of what I'm about is figuring out like what role the community has, because if you think about it right now, it's really interesting because

there have been so many musicians understandably that just, they don't know where their careers are in the age of the pandemic, right? And I've heard a lot of people say, if you don't have an audience to play for, where is your – like what is your job? Is our work viable anymore? And I think, you know, I've been addressing this question a lot with my students, especially in the last few projects that we've done, I've posed the question like, 'Can music still exist and is there still a community even if there isn't an audience in the stage?' like, you know, sitting there. And there for sure is a community that is available that we can connect with. You just have to identify what kind of community you want to connect with, and I think it's been really thought provoking for a lot of my students. We also do a lot of work with mission and vision statements, so I teach a unit with my students about mission and vision, and for a lot of them, this whole idea of community comes up, because they identify who they want to communicate through, like who they want to communicate to in their music and what role music has for them, and sort of their career trajectory, and for 'Who is it for?' and so that's a question that always comes up whenever we're shaping our vision statements or vision mission statements. So yeah, for sure, it's definitely woven in everything sort of that we do, and so my students – I'm really happy that they're aware of it sooner rather than later, because I think it's going to make their, at least it's my hope, that it will make their musical journey more -their musical experience more impactful.

Q Right. Well, and it just – I know when I was in undergrad at least, my concept of music and performing was within the four walls of my school of music and the recital hall. The idea of going out into the community and playing with people, or playing for people that weren't necessarily going to be immediately appreciative of like Bach was like very daunting and very scary and not appealing to me. I wish that I had had a teacher that was – not that I didn't love my teacher dearly, but I wish I had been exposed to that sooner, because I think it would've shaped a lot of things for me earlier, so, I don't know, I'm trying not to say too much to influence you, but I think that's really, really great. Okay, so we've kind of touched a little bit on this concept, but the next question is, can you think of any ways your students are already developing skills within the flute studio that can be applied to their active roles in society? Does that question make sense?

A Yes, just give me a moment.

Q That's okay.

A Yeah, so you know, I think that a lot of – though a lot of what I teach is definitely founded in sort of like dogmatic, you know like it's sort of more didactic style of teaching like, you know, push this finger down to do this, but I think – but I also think that a lot of what comes out from my students that applies to real like are things that you learn from good practice and from projects like these, so like for example, I talk with my students a lot about integrity, and like this sense of having integrity in everything you do.

Q Okay.

A And so sometimes what I think can be really challenging about teaching in a setting that is not necessarily conservatory is that for a student for whom music is not their main thing, it's not what they want to do for the rest of their life, how do you get that student to still have integrity about what they're doing, or how do you get a student who is on a clear path, like playing in orchestra, to have this sense of integrity? A lot of concepts like that sort of come up when I'm teaching, and I know that my students are developing it. So like when I was talking to you about the committees my students form, that was inspired by work that I did in New York, because as a member of Ensemble Connect, we didn't really have a leader, everyone was sort of equally responsible to each other in this group. We didn't really have like an artistic director, and yet we were responsible for putting together a series. Like we did Trinity Wall Street and I think our group did Le Poisson Rouge, or Subculture Concert Series in New York. And so we would be responsible for putting together these concerts and figuring out how they would work, and when you work with individuals, either in chamber music or in sort of like curating a concert, you start to figure out like, you know, how you operate in group settings and how you work best and how you serve best, so when I asked my students to sign up for committees, I asked them to think about, 'What skillsets do you bring to the table, or what skillsets would you like to improve by being with other people that might have that skillset?' I have one student that said, 'I don't know anything about marketing, but I know so and so knows a lot about marketing, so I think I want to be on that committee so I can learn that skillset.' In being a real community, our studio I think – at least what I'm trying to do is figure out a way that students can, one, acknowledge how they're shaped in a sense like, if I have a student that is really, really good at social media and marketing, I try to find ways to celebrate and acknowledge that while also creating opportunities that want to develop skillsets to have that opportunity to do it. Because where else in an undergraduate education are you going to get this opportunity to learn how to get funding for a concert? You know what I'm saying? And so I love that project where our studio works together because I feel like people get a chance to one, say, 'Oh yeah, I am really good at this. Maybe I could use this down the line if I don't get a job right after school. Maybe if I don't get a flute playing job right out of school, I might like work for a development office, because I'm really good at talking to people about events and things like that.' But then it also really helps other people sort of expand their skills, and sort of open their minds to something else that they might've not considered as a part of their path.

Q So can you speak a little bit more about other ways that you instill and teach your students about integrity and why that resonates with you so much? That's a new word that's come up for me in this survey and I think that's interesting.

A Yeah, sure. You know, so for me, I think that – mmkay, this is going to get kind of touchy feely here.

Q That's okay. That is okay.

A For me, as a black flutist doing this as a career, there was never an option for me to not have integrity in anything that I did.

Q Right.

A And I feel that way because – I just felt and knew because the way that the industry is that I've always really had to work hard and give my best all the time and have integrity in everything that I do. And when I started teaching college students, this is way before the University of Oregon, I started to notice that I didn't get this whole thing with students that were sort of unmotivated. I was like, 'How are you not motivated? This is the greatest opportunity ever. Get yourself motivated and do what you need to do.' And I realized that, like to have a sense of integrity or to not have integrity can kind of sometimes be a result of privilege, and I would say, I've had a great education and I've been privileged in that sense. I've had the experience of being able to work with really, really great teachers, but I think back to my experience working with 4th and 5th grade band in Brooklyn, New York as a fellow in Ensemble Connect, and I loved my band. Those kids have so much integrity working with me. Like they were so excited for band. I worked with Kelly Fenton, who's an incredible educator and performer. She's a jazz composer, too, in New York, and she was my partner teacher. We worked together to create an online platform where these students could take advantage of lessons with members of Carnegie Hall online. They were prerecorded sort of mini lessons they could follow and do exercises with, but it was just really fantastic and the students really appreciated that opportunity because most of them could never, would never – it was a Title IX school in Brooklyn so they would never be able to really afford private lessons in a sense, and so I was just so inspired by the sense of integrity that these 4th and 5th graders had about what they're doing, and it's still such a really great band program, and I just feel that – I knew that even though most of those students might not go on to be music majors or anything like that, I knew that what their teacher expected of them as far as integrity is concerned was going to transfer to everything else with their lives, and so I really try to talk to my students about that as much as possible, in their lessons, and I tell my students, 'We have a circle of trust, and you have to really stay in that circle of trust and perform and prepare yourself with as much integrity as possible knowing that person that's in the community that's listening to your concert is like...needs to be moved on that day. Don't just go up and play a performance without every blood and drop of sweat possible because it's just not good enough anymore, and those are really hard words, but I think that it makes playing music more of a civic duty than a career. It makes it something that is necessary for healing and for restoration and so that's one of the reasons why I try to channel that in my students and talk to them about it, because I find that once they sort of get on the wagon of playing with more integrity, or having integrity whenever they are preparing for their lessons, that suddenly that starts to translate into every aspect of their lives, like if they have a job,

they're doing it with integrity. If they are trying to figure out how to become more financially organized, they're doing that with integrity, and so I've found that once integrity clicks in one part of your life, you suddenly start to apply it to a lot of other aspects of your life, and that's what I really hope for them. I want everybody to know my students were being people that work with integrity and heart.

Q I love that, and I just love that that's – I've never heard anybody really talk about that being one of the things that music can teach people. I mean, obviously I've heard people talk about music can teach people a lot of different things, but that word hasn't come up before, and I really, really like that. I've been writing down some of what you've been saying. Okay, last serious question before I have one or two just kind of really quick wrap up questions. We've spoken a lot about community obviously, and that's really important to you. Do you – if you were advising someone, like a young teacher or a colleague or something like that, do you have any ways that you can think of that the applied studio at the collegiate level can be immediately more responsive and cooperative with their communities and whatever that community is, so that could be social, political, geographic, it could be family, but just how, little quick things or big quick things, or not quick things – would you be able to offer a couple insights to just say, yes, you can do this and this and this, or this is what we can do as a flute community in general, or blah blah blah.

A Yes, first, I think the first thing I would do is to suggest getting connected to other like minded organizations, so Carnegie Hall has several different programs, Musical Explorers, Link Up, things like that, following Ensemble Connect, those are all really great resources, there's also Lullaby Project. Calling as many people that are sort of engaging with the communities – community in ways that you might be interested in connecting, and so I would say follow – first, do research and learn more about these sort of like-minded organizations, and I would say the next thing is there's a really great author, I love his work, his name is David Wallace, and he's written a lot about what audiences can do, and I would say grab his book and what I can do if you don't know. I'm trying to remember the name of his book off the top of my head.

Q Engaging the Concert Audience, yes.

A Yeah, that's what it is. And he lists in one of the chapters all the things that audiences can do, and it's really simple, it's like voting, humming, singing, like

Q Yes!

A Grab that book and maybe just try to throw in one of those things into your concert experience, so like if you're giving a recital and you wanted to find out how many liked the piece, or how many people heard differently, have them vote and raise their hand, or give a thumbs up in the chat if we're in a virtual format or something like that. So there are so many different ways that you can just – simple ways that you can engage with your community. And I think the last thing would be like, you don't have to look that far to see what your community is. It's not like you have to do anything

really big. I mean you could start by doing a driveway performance like you know, if you wanted to. A lot of people are doing that now because of COVID and everything socially distanced. You could also do one of my favorite platforms online is Twitch TV. And that's a really, really great platform for just doing an impromptu online recital, and send out a message to everyone on your social media. Have them come and check it out, or it could even be as small as getting on Zoom and playing for some distant relatives or something like that. Maybe people in your own immediate community who might not necessarily attend a concert. We all have that Aunt Jill who hasn't been to the concert. Get in touch with Aunt Jill and see if she'd like to listen to some music. So yeah, I mean I think when you're starting, starting small can be the best way to start, and those are just a couple of things that I would suggest.

Q Those are – the David Wallace book, I love. I used to, when school was what we knew before COVID, I was the preconcert talk curator for our two top ensembles, and I had read that book as like ways to get inspiration on how to talk to audiences in a way that was more than just biographical information to get them really participating and listening and actively knowing what's going on. I love that book! Okay, so the last question I have for you, and it's just a demographics thing. I think you said that this was your – University of Oregon was your first collegiate job?

A Yes.

Q Okay, and you've been there for two years?

A Yeah, two going on three.

Q Woo woo!

A Next September.

Q And I know you mentioned that you taught through the ensemble up in New York, did you have any significant teaching experience before that that really shaped what you've done, or was it really just kind of the ensemble and working on your Doctorate and then coming to the University of Oregon?

A A couple of things: I didn't have a ton of experience, but I think I had enough, so when I was a doctoral student, I taught secondary lessons at the University of Rochester, and then I also – it was a fantastic experience Bonnie gave me with another doctoral student was to teach like an orchestral excerpts masterclass.

Q Wow.

A So – yeah, so we had studio two times a week, and Bonnie would teach sort of the solo class, and I taught the orchestral excerpts class with another DMA student, and we would alternate in different themes, and that was really great having this opportunity to teach such high level flutists in our studio, and then when I was a member of Ensemble Connect, we had a regular residence at Skidmore College, and that was really, really fun. Skidmore College is a liberal arts college in upstate New

York, and that was really, really fun. And we were there, our ensemble would usually be there a few times a year, and we'd teach some classes and get to meet the students and do coaching and things like that. That was my other bit of experience that I had with collegiate teaching.

Q Got it. That was just kind of a demographics question that I had to ask everybody. Okay, that's all the questions I have. I really enjoyed listening to you talk about these ideas and concepts. Do you have anything to add that you've thought of, or any questions for me?

A No, I guess I'm kind of curious to know what happens after all the collecting of information, what will this look like?

Q So each interview will be turned into a transcript, and I've been able to get those done pretty quickly, so I'll send your transcript to you. As far as the document goes, I'm hoping to kind of turn it into just a survey of these – this is the concept of what social practice music is to me. Here's what is already happening out there. Here's maybe some things that maybe could be added, and here's how all of this could be incorporated into – I don't want to sit down and write a how-to manual, but just kind of a suggestion, or if you were interested in this kind of teaching in the applied studio, these are some things that you could try based on what's already happening or my ideas.

A Okay, cool.

Q And then, as far as your involvement with it. Like I said, you'll receive your transcript, anything that – I'm unsure whether I have to include the transcript with the final document, so I need – I'll look into that and let you know, but anything that's directly quoted or anything like that, you and I will talk about and approve, and you'll get final say whether it's 'No, please do not directly quote that.' Or 'Yes, you can say that, but maybe use a pseudonym.' Or something like that.

A Cool.

Q So, you will not be quoted without any warning whatsoever or anything like that.

A Great. Okay, cool.

Q Yeah. Well, thank you. I'm really appreciative of your time, especially since you've been babysitting your little one while doing this, and yeah. I'm very, very appreciative of your time.

A No, of course, it sounds really interesting. I'm really excited to see the results, so congratulations.

Q I'm really excited as well. Oh, fun fact real quick. I know that COVID times have been really strange, but have you had much interaction with Juan Kim and Grace?

A Oh yeah, of course.

- Q** I don't know if they'll remember me. I actually studied clarinet in undergrad as a secondary.
- A** Cool
- Q** And Juan was my teacher, and Grace was my pianist for a year or two before they moved out there.
- A** That is so funny. Yeah, I'll definitely mention your name.
- Q** Tell them I said hello. Like I said, I don't know if they'll remember me. I cat sat for them, but it was years ago.
- A** So sweet. Yeah, no, for sure. I'll definitely bring it up.
- Q** Okay, well you have a lovely evening, I'll be in contact with your transcript soon-ish, and like I said, thank you again.
- A** Well thank you, have a good one. Thanks, Jillian.
- Q** Thank you, bye bye.
- A** Bye.

APPENDIX E: DR. SARAH FRISOF TRANSCRIPT

Q Hello!

A How are you doing?

Q I'm good! How are you?

A I'm good – my husband's got my son right now, but I'll probably have to get him in a little bit.

Q Okay, not a problem. Thank you so much for being willing to do that and all of that.

A No problem, no problem. I barely looked at your questions, but you just lead the way and I will answer as best I can.

Q That is okay. I kind of just wanted to start off, before we dive into the questions, just let you know that, first of all, do you have any questions about the research itself, like the topic?

A No, it sounds really interesting.

Q Okay. Awesome. And then, again, me talking to several teachers like yourself obviously, I'm not looking for any particular answers really, so when I ask questions it's more to just survey kind of what's out there, so feel free to just go off into any tangents you may want to go off into, so I would first love to hear about, before we get into the nitty gritty questions, can you tell me about your exposure to music growing up? Can we start there?

A Sure! Exposure to music growing up...well I mean, just the basic, my parents played music at home. That's probably where I heard it first.

Q Sorry, are we talking like classical music?

A Yeah, they played a lot of classical music, they played a lot of Beatles, Rolling Stones

Q Ooh.

A A lot of blues and jazz, so kind of a wide range, and Motown, a wide range of things, I'd say. So we started there, and then I sort of got into, I mean my mom would've probably put me into music because she had grown up doing that, but I went to a preschool called "The Cleveland Music School Settlement" so it's like a preschool with a big emphasis on music

Q Wow.

A And they actually called my mom one day and said, and I don't know where I picked this up because I didn't watch TV but they said "your daughter is breakdancing and she has a really good sense of rhythm, you should really put her in music because she has a good sense of rhythm and she's like breakdancing at preschool" and so that is,

- that's what – I mean, that's the story my mom told me and so then I started piano I think when I was 5 or something like that.
- Q** Okay. And then did you just go through the regular ropes of joining middle school band and just kind of like going down that?
- A** You know, I started flute before earlier, I started it in 3rd grade, so I don't know how we decided that I was going to play another instrument, I was still studying piano, but I really wanted to play flute, and by the time band started in 5th grade, but I was already pretty far ahead, so I had to be in beginning band but it was kind of pointless for me.
- Q** Yeah.
- A** Yeah.
- Q** So then when did you decide you wanted to pursue music professionally and go to school for it?
- A** 3rd grade. (laughs)
- Q** Are you serious?
- A** Yeah, actually, because I really liked it, and I remember, well now a good friend of mine, but she directed this elementary orchestra, and I remember the first time I played in it and we were doing some probably terrible arrangement of a Brandenburg(?) thing and I remember thinking, 'This is like the greatest thing I've ever experienced' so I guess I went home and asked about the retirement benefits for the Cleveland Orchestra (laughs). I mean obviously I wasn't like, you know, I wasn't like – I didn't have a stage mom or stage dad pushing me or anything, but I really, very early on, I started playing flute, and it was the experience of playing with other people, which I hadn't experienced with piano that made me think, 'Oh, I really want to do this, this is really cool.' You know, it was pretty young.
- Q** That's awesome, though. Okay, so then, I can read your bio and I can know where you went to school, but can you talk about why – would you feel comfortable talking about why you chose those programs? I know that in music we tend to, you know, especially at grad level, we tend to find that like...teacher? But were there any other elements that drew you to those programs or the cities they were in, anything like that.
- A** Sure, so for undergrad, I had really terrible control of my nerves, so actually I think Eastman, actually I got a big scholarship to Eastman and I think that was the only place I got in, so that kind of solved that, and I did, I got an academic and a music scholarship, which was – I had been pretty economically motivated, and in addition to that, it's the place I felt the most comfortable and the most excited about the teachers, so it was really an alignment of the stars that I ended up there, and I don't regret at all that I went there, I think it was such a great undergraduate experience, and Bonnie's a really incredible teacher.

- Q** I've heard she's amazing, I've never met her but I've heard she's-
- A** She really is, and I think everybody feels that way about her, so that's usually a sign that she is.
- Q** Yeah.
- A** And now that I'm a teacher, I really have even more gratitude for who she is, so that was that. For grad school, I did much better. I got into everywhere except one school, and I was choosing between Rice and Juilliard, and I think I felt like I would do better with Robert(?), and this is not a diss on Rice, I was thrilled to get into Rice, and when I think back, I think I could've done wonderfully having gone there, so I just think I thought it was a better fit for where I was, and I was definitely more interested in living in New York than in Houston, and my sister was living in New York, so that was another thing. Well, I lived with my sister when I moved to New York.
- Q** Can you speak any more about why you felt it was a better fit?
- A** I think for what I needed musically at that time.
- Q** Okay.
- A** You know, maybe it was a better fit. It's kind of a distant memory. I don't know. I'm not sure why I thought that. I had met and worked with both teachers and thought they were both wonderful and amazing, so it wasn't – I think maybe more than that, I think the environment of the city and where I'd be living was – I think that was a big – I think that was more of a draw. They're both such good teachers with such good reputations, you can't really go wrong.
- Q** Okay. And so that was your
- A** That was my Masters, and then for my DMA, I kind of didn't really want to get a DMA, but I applied because of family friend who's pretty famous, you know, he used to live down the street from us but he's like a famous teacher. He said, 'Oh, she should get a DMA' to my mom, and mom was like, 'You should get a DMA.' So (laughs)
- Q** So then here we are (laughs)
- A** So here we are, so I applied to Michigan on Amy's reputation and also, it was near my family, and I thought that would be nice, and then I only applied to Juilliard and Michigan. And ultimately, it just seemed like Michigan was the better fit for me, and so when I started – I hear my husband. Unless he's crying, he can watch him for 20 more minutes – I really didn't think I wanted to do a DMA or anything like that, and I remember telling my dad I was going to leave the program. I remember driving there and then saying 'I'm not going to stay. I'm not going to finish this.' Yeah, and then actually within a few weeks I decided 'Oh, I really like this.' It was completely the opposite. I never, ever anticipated getting a DMA growing up or in my undergrad,

and I pretty much thought after my Master's, I was pretty nervous about freelancing in New York and making it work and all of that. I think I still felt like I had some real issues in my playing that I wanted to work out.

Q So then what made that, was there anything – what made that switch for you, that ‘Oh, I really like it here, this is what I want to do. Here I am teaching collegiately.’?

A It just turns out that I liked – I definitely liked being in the position of a mentor in the studio, I mean I hadn't really experienced that at Juilliard. It's not really like a cohesive situation because the teachers are so busy all planning, so I really liked being the teaching assistant, and I was doing a lot more teaching, which I was really enjoying, a lot more than I'd done in my Masters. And I'm not sure, I just remember thinking – I really hadn't thought that much about collegiate teaching – I'm sure you've experienced this, once you're the TA in a studio, you know, you start to envision yourself being the professor at some point, and I thought like, ‘This is really interesting.’ And it was so rewarding to help the studio or work with the studio, or not even help them, just be like a peer that they could talk to. I think I really liked that part, and I hadn't really experienced that, and I also think that Amy was really good for my playing and sort of helped me come out of some things that I was struggling with, she really helped me very quickly, you know, figure them out. I felt just better about myself.

Q That's makes a difference, I know for sure.

A Yeah, of course.

Q Are there any experiences during any of your degrees that you can think back on now that were really impactful and have shaped maybe what you teach now or how you teach or how you work with students or colleagues or anything like that?

A Well, it's hard because they're all sort of mixed together so a lot of times when I'm teaching I don't know where I got what idea, I don't know what's mine, what's from any of my teachers. I mean some of it I'm very clear on – like some of the embouchure ideas are really clearly from my Masters program. Some of the language I use is really clearly from Bonnie and some of the language is really clearly from Amy. I think what was really lucky about all three degrees is that they – there were elements of surprise in each degree that sort of opened my ears and my eyes. For instance, in my undergrad, Eastman has a very strong Contemporary music program.

Q I've heard, yeah.

A I really didn't know much about it, and I didn't really know how to participate until I went to school, so that really helped direct what I like doing now, I think, being at Eastman. And of course, being at Juilliard, I think the experience of being in New York, like going to New York Phil or going to The Met, working with those people was really helpful, just that level of professionalism, and then at Michigan I feel like Amy was really good at kind of forcing me to be an artist and to take ownership and

to be a leader, and that was really helpful. There's probably a lot more specific little things that happened – I really wouldn't change any of it. I think it was all really...I was very lucky is what I would say.

Q Yeah, no, these questions are just to kind of get a gauge of where, like I'm going to end up asking you what's important to you now, but like where those passions came from is more of what I wanted to gauge, so that's great information. So kind of a big question, could you describe your teaching philosophy to me? Like what are your core values as a teacher?

A I'm glad I'm not interviewing for a job, I can tell you that (laughs) – I'd have a much more canned answer for you. Hold on a second. Phil? Phil? Well, I don't know. He can handle him for a few more minutes. I mean I think my teaching philosophy is changing because the world is changing a little bit. I mean, I'll say something that everyone says, but I believe in – you know, ultimately I want everyone to be their own best teacher, because we're not going to spend that much time together, so my goal is to help people feel like they can handle things on their own and also to feel successful on their own. I think a lot of times students – they don't have feelings of success while they're practicing or working. They might have fleeting moments in lessons but they can't figure out how to replicate that, so obviously that's my number one goal is to help them with that. You're not using any video in this, this is a written dissertation, right?

Q Yes, yeah. Yeah, I mean it's- Sorry.

A I mean I'm wearing like a hoodie or whatever.

Q It is recording, and it is recording the video, but I'm only using words.

A Okay. So anyway, I think that the more I teach, and the more students I see, the more interested I am in having students that are cultivating a relationship with the world a little bit more. I think that – I didn't go to school that long ago, I'm not that old, but even when I went, I think things were described to you in a little bit more of a black and white viewpoint, certainly like...through nobody's fault, in my undergrad we kind of just thought you were either going to play or going to teach, and we had an arts leadership program, but I don't think – these things like community engagement or, you know, I don't know, I can't think of a good synonym. That was just not a big part of how we thought about building a career, certainly not like advertising yourself or any of that. And it was – actually, Eastman was an early place to start thinking about these things, but you know, obviously this is a really competitive field when you look at the more traditional positions, so I'm really interested in students like, building their toolkit and figuring out how to make a case for music. You know, because, in a time like now, how do you convince someone that they should pay for your middle school band program? When they need to pay for COVID tests?

Q Yes.

- A** So that's not a very coherent way of describing my philosophy, but there's an idea of the "Artist Citizen" now, and I just don't think that we can extricate ourselves from the world we live, and I don't think we should. An actually, I didn't say this, but that was a big concern of mine when I went to school, and I actually started a Community Service group at Eastman because I felt like we didn't have any opportunities for that, so I think it's been on my mind since long before I went to school with 'How is this going to be of service to people? How are we of service to people in this field?'
- Q** Two questions real quick: How did you- What did that group entail at Eastman?
- A** At that point, it was really interesting, I was very interested in doing – I remember feeling that we were all very selfish people and we just needed to spend more time doing things for people. So that group, I wasn't – it was, I forget what it was called, it was just about basic community service, so I didn't really involve music, which was super interesting now that I'm older.
- Q** Yeah, but it was musicians.
- A** It was all musicians, like all my classmates, and we would do things like, stuff for the Ronald McDonald house and stuff like that. I've such faint memories of what happened, but...so I'm sorry, what was the other question?
- Q** I hadn't asked it yet, sorry.
- A** Oh, okay.
- Q** So you're interested in students who are cultivating relationships with the world, how do you, within your studio setting or within your teaching, sorry, my cat's howling.
- A** Oh, that's okay.
- Q** How do you strive to achieve this or instill this in your students, how do you do that?
- A** Well, I mean we talk about it in the lessons. If I'm going to be completely honest, I think when my children are older, it will be easier for me to have a better framework in terms of helping the entire studio do it as a studio. I mean, things are pretty crazy when you have a toddler and an infant.
- Q** I can imagine.
- A** There's not a lot of, just logistically doing some of the things I'd like to do, are basically impossible sometimes with little kids. So, that's not to give myself a complete pass, but I'm giving myself half of a pass. I've talked about it with friends who I think do a really good job, other colleagues, and they've – the older ones all said, 'Oh, I couldn't have done this when I had little kids.' and I was like "oh okay, I feel better." I was like, 'Oh, I love all the things you're doing. How do you do that?' and they're like, "Well I could never have done that with a 2 year old and a 1 year old." So I haven't really done what I want to do, I guess is what I'm saying. But, you

know, some of it is through community engagement with the school, and part of it is like written into some of the curriculum, so for the pedagogy class, it's written into that curriculum, and then I also think I am trying to do it by modeling it, I've joined a group that focuses on this. So, you know, for me it's important to practice what I preach, if I'm going to ask my students to, you know, design programs for whatever, I mean, I should be able to do it, too. I mean I'm literally, like, having a meeting about presenting, through Madorian(?) friends, presenting workshops in the spring semester. I think it's really important that I keep those skills up so that I can do it, too. So anyway, part of it is in the culture of what we talk about and with the individual student, but my eventual goal is to, post-COVID and slightly older kids, is to really do things as a studio. Which we haven't, logistically it's just been kind of impossible for the last year, yeah.

Q Can you talk about – you mentioned the community engagement within the department, can you talk a little bit about the specifics of those projects, or even the specifics of the projects you would like the whole studio to do?

A Sure, so some of it is through the school – the school has a really big community engagement – I don't, it's one of the mainstays of our school. So, you know, students can – you know, outside of the flute studio, any group can pretty much do whatever they want– not do whatever they want – what I'm trying to say is there are many opportunities, so we have a partnership with an assisted living home, they can go play there. There are like, you know, like community marketplace concerts. There are all those – there's a million different ways they can be doing this. We are building relationships with the Prince George County Schools, and, you know, we have programs there where the students go in and work there. Outside of the flute studio they could just-

Q Do that.

A Yeah, they could do that. And then within the flute studio, sorry, ask me the question again. I lost track.

Q I was just asking the specifics about the projects that exist or the projects that you want to exist.

A Yeah, so let's do what I want to exist, because right now I'm pretty much just having my students do what's available within the school because I can't just be physically present for so much of the stuff. I would – I have a specific interest in arts in prison.

Q I remember this.

A Yeah, so I mean my ultimate – I would ultimately really love at least the older students into some sort of incarcerated situation to work, or even just to play, I mean either thing is fine. I mean it's a totally different thing to have a working relationship for several days with incarcerated people or to play a concert. Either one I think is useful, there's just a different kind of

Q Two different things

A Yeah. That's a very tricky place to work, and you know like my experiences – I've done it a fair number of times, and this group I'm a part of, Sound Impact, they work pretty regularly in the DC juvenile detention centers. And I've gone in and observed and we were all set to go and COVID hit.

Q Yeah.

A You know ,that takes – to work particularly in a juvenile setting like that, it takes a fair amount of maturity and planning experience, so it's not like I would take freshmen in there.

Q Yeah.

A And I've talked about it with people at my university. That's a place where I'd like to see us making a difference. In whatever capacity, you know, could really work. And if that didn't work for the studio, you know, more off campus engagement experiences. My students in pedagogy, they have to go present a couple, you know, they have to make their own little lesson plan and go present in a place that they have to approve – I have to approve. And, you know, I'd like to see all my students out doing that. Like in Kansas, it was, I mean, sometimes things are just easier in a smaller town, like we would just go over to the Boys and Girls Club, and they would do these – they did like three or four different presentations.

Q Okay. And were these like concerts?

A They were like interactive concerts, kind of educational interactive concerts, and a lot of what I wanted them to get used to was how to-, and these were kids, but like how you are really going to engage with them and get their interests and all of those things, and talk to them about music even if they don't really know about music. So the other part of what I would really love to see, particularly at Maryland, is building a curriculum for teaching artists so that people – learning how to be a teaching artist is a skill, so we're not talking like going in saying, 'Here's the flute.' But, learning – do you know much about teaching artists and the philosophy behind it?

Q A little bit, I came across some stuff earlier in the year, but I'd love to hear you talk about it.

A I can send you some stuff that's online.

Q That'd be great.

A The whole idea is that you need to have an entry point with your audience.

Q Right.

A So like when I was a teaching artist in New York Public Schools, it's like I would go into a 4th grade class to teach them about rhythm, I'm not going to just write a quarter

note on the board. That's not going to be helpful. You know, so it's a really challenging, interesting way of teaching, and I would love to see that become part of the curriculum, because also it's a- yeah, it's okay, bring him in. You have him?

Q Hello. Aww, baby.

A Hi, buddy. Oh, your shirt came off. You're showing a little skin. I know, it's okay. We'll just sort of bounce here. Can you say hi?

Q Hello.

A Yeah, say hi, buddy.

Q So cute.

A Hopefully he'll be okay here. Worst comes to worst, I will just like walk around the room with him while we talk.

Q Yeah, that's fine.

A So anyway, what were we talking about?

Q Teaching artists who would love the curriculum to be started at Maryland

A Yeah, I would love if that was – I mean I think that's where the future is in terms of, like, you know, people really being trained and how to do these kinds of, you know, educational interactions, I guess.

Q Right, and to me, and let me know if this is a fair kind of, not justification, that's not the right word, but to me, when you have a lot of those situations, all of the sudden music becomes a human activity, right, and it's not, you know, the fourth graders are coming in the auditorium and are watching, you know, the school orchestra play and are completely removed

A Yeah, exactly, you know, the whole idea being the people participate and engage with it more. And there's nothing wrong with being a passive audience member and sometimes that's really what's called for, but I think there's just so many situations where we need to be engaging on a much deeper level. And you know, the idea being that you're meeting people where their knowledge is, and not just where their knowledge is but where their interest is, which is another thing. Hey, yeah, yeah, I don't need any of them. Daniel, you going to play a concert? Are you going to play a concert?

Q So sweet.

A Pretty good right now, we'll see what happens. Yeah, hi. Hi, friend. So, what was I saying, where their knowledge – yeah, a lot of that for us is just letting go of like, only playing classical music, or only engaging, I mean it's like, come on, there's a whole world out there of music that people really like and feel emotionally connected

to. You know, and feel like it describes their experiences, so how do we as classical musicians, like where do we fit into that, like what are we going to do about that, like we can't just go in and – and if we want people to appreciate what we do, I think we need to figure out how it relates to what people already like.

Q Yeah, exactly. I completely agree. I'm going to try and stay neutral throughout all of this but I completely agree with all of that. So do you require students to – you know, I'm going to ask these questions, we're just going to say, assuming it's not COVID time insanity, but do you encourage your students, or require your students to perform outside of the traditional spaces outside of that pedagogy class you mentioned?

A I wish I did more, I don't think it's required. I mean, we're sort of inching towards change, so like I don't have a requirement yet that students play a more diverse program. I think I should, and probably as I look forward to next year when I see everyone again for real, I will. But no, I don't have a requirement, but that's a good idea, actually (laughs)

Q For instance, my recitals for my degree, I've like made it, and I've been able to do it so far, that I decided for myself that, in looking in the ideas of community and my research and everything like that, I've made it my goal not to give any of my recitals on campus, let alone in the recital hall, and that's never been required of me, so I just wanted to see if-

A No, it hasn't, no, and that's so interesting. I think, I mean I think still at Maryland, at least a certain number have to be on campus or whatever, and so I think we would have to work that into the curriculum anyway, but no I haven't thought about that, though I do have students that do things in non-traditional spaces anyway, particularly my DMA students, you know they tend to do, I mean like a junior recital is much more likely to be on campus than, you know, a DMA student who's playing at like, wherever, a dance studio or, you know a bar.

Q I was going to give mine at a bar this semester and then it shut down.

A I'd recommend you don't do it at a bar, yeah.

Q Okay, so, kind of switching goals to like more of the structure of your like weekly teaching. What's your – can you speak about your process for evaluating progress every semester?

A Oh, interesting. Well, it's so funny because, you know, it's really a round, what, square peg, round hole situation, you know, like we're taking something that is basically an apprenticeship but also like an artistic form of expression and sticking it into this incredible, you know, incredibly specific academic context.

Q Right.

A So I think it's like, by format, completely imperfect. Like it'll never really work the way it's supposed to. Assigning a grade – in my real world, if I had my true desires, I

wouldn't even assign grades. I feel like if this is your passion, you know, I had a friend say to me once, 'Why should I hold a grade over someone's head for this?' you know, this isn't like Biology 101 so you can go to med school, this is like allegedly people's passion, so anyway that's just my rant about how it doesn't really work, but of course I work within the system and I do assign grades. In terms of assessing progress – what?

Q Hello.

A He's really spitting. I don't know that I have – I mean, I have, I keep weekly grades, right, and we have things like mid terms and, yeah, but I don't know that I have a specific rubric, and I think it has so much more to do with seeing how – in some ways you can sort of see the students' progress reflected in their own understanding and their own way of talking about what is happening. You know (baby crying) what, you're okay. Yeah, you're so phlegmy. When you see a student weekly, like so much of what's happening I think comes out in the way they describe like, in the first few minutes of the lesson, ask them how their week was, and want to know what happened, so in some ways that's a really good gauge as to whether people are progressing, but I think it has more to do with, how well are they able to manage the challenges they are given. Not how perfect are the results, but how well are they able to manage them, and how well are they able to problem solve on their own. And that to me is the number one sign of progress is people problem solving on their own. Does that make sense? That's a very general answer. I didn't say like 'Well, when they've completed (unintelligible) whatever, whatever' – we're all trying to everyone towards self-determination a little bit. Not determination, oh, come on, buddy. You understand what I'm saying? Sorry.

Q Yes, yes, I do.

A Some patting on your audio here.

Q That's okay. That question came more from my readings I've done of John Dewey's philosophy on education.

A Oh, interesting.

Q Yeah, the process over the final product.

A What does he say, I'm curious.

Q He values, and he thinks that education or thought, you know, that education is more meaningful and more impactful when we put the – when we place the emphasis on the process of the education. So I feel like Montessori schools are really good example of this versus the product, so when I'm thinking of like my potential flute and applying those kinds of concepts to it, it's, okay, how do I take a step back and, you know, they may have botched their recital or something like that, but what kind of growth have they shown through the process of preparing for that?

A Yeah, exactly, and that's what I mean that I think like, week to week, you actually sort of see how people are doing because that's when the process is happening, you know? So I think it, you know, on the one hand though, the final product does matter. Of course. But I think, you know, particularly I think with undergrads, it's really about learning in the process, you know. So, yeah.

Q So then, that kind of leads me nicely to the next question. How much agency do you grant students in their weekly lessons and materials and assignments?

A Well, that seems to depend on my mood. No, I'm just kidding.

Q (laughs)

A I'm not really kidding, actually. So, I mean, it's funny because sometimes I think I'm super lenient, or super flexible, and sometimes I think I'm not flexible enough, whenever I talk to other people. Particularly in the beginning of their education, the undergrads I mean, they're not going to be coming in and telling me "I'm playing Nielsen" and I'll be like "Sure, you can do whatever you want." I mean, that's not – I think it's my job to weigh in about what's artistically appropriate, but I want us to get to a place where they're playing stuff that they're interested in. They're covering the bases that need to be covered but they're excited about what they're doing. So it's a little bit of a dance, you know, and meeting in the middle. And like I said, particularly in the beginning – you are so loud – I really push hard on fundamentals, and I'm pretty much not going to let that go with anybody, because I think that's – that has to be set up in the beginning so that they have more agency later on.

Q Okay, what kinds of things do you do and is it all the same, like this is what we do?

A No, it's all depending on who they are.

Q Okay.

A So they – all my kids, my undergrads take a technique class with some grad students, and they do whatever technique the grads assign. So they might be doing totally different stuff with me, and then technique with the grad students, so that tends to be pretty uniform, and you know, some students can breeze through it and some struggle through it, and that doesn't matter. I mean, you're still going to get better doing it. But you know like, we're going to spend a fair amount of time on etudes, we're going to spend a fair amount of time on tone and we're going to spend a lot of time on technique so that everything feels easier. But then of course this all flexes as people have different musical demands, and I'm not going to ignore things that are coming up or are important to the students. I want them to have the agency to say, "I'm working on this, I need help with this" blah blah blah. All I'm trying to say is that, you know, in my own education all of that stuff was really important, even in high school, before I had teachers that – I don't think I realized how unusual it was having teachers making me do all this stuff, but it was. And I think it really, really helped, and so I, you know, I'm always trying to explain the long game to my students, you

- know. It's a long game approach. Just do all this now, and long game, everything's going to be – it may not feel super rewarding right now, but, you know.
- Q** I like, I just wrote down something you said, which obviously I'm going to transcribe this, but I really like your mentality of, you know, you do all these things in the beginning so that they have more agency. I take that as artistic agency to be able to do diverse programs and stuff like that.
- A** Yes. Yeah, and you want to be able to do things beyond what you need to do, so you know, you want to be able to play harder things than will show up in the music in some ways. And that takes a lot of work, and you just have to, you know, and there is a certain amount of, "You just have to do this." The hours, put them in, you know, like, pursuit of anything difficult. But I try to make it fun, you know. And I love doing that stuff. So, you know, I'm excited about playing etudes, so hopefully I can make...
- Q** I am, too, but you know. So kind of along the same lines, how do your students choose their repertoire? Is it a dialogue between you guys?
- A** Yes, it is. And I should say, also as an addendum to the last answer that, with older students obviously I'm much more flexible, and like with grad students, MM or DMA, I want to fill in holes, fix any problems, and then also help them cultivate where their niche is. So, you know, I'm much less prescriptive, and I'm not particularly prescriptive anyway with my undergrads compared to a lot of teachers, but I'm more flexible I'd say with the older students. But, you know, DMA students will come in, we're still going to work on fundamental issues that need to be fixed. So anyway, in terms of choosing what they're going to play, yes, it's usually a discussion. Sometimes don't have a particular – sometimes they want me to decide for them, and so in that case I will, but a lot of students, as they get more comfortable in the school, they'll bring in repertoire ideas and I might say, you know, that's a great piece, lets' wait a year, or let's do this now, and now I'm very interested in making sure they play more and more – they play things that are not just out of the French book, you know? So, and students are – the great thing is, students really want to be doing BIPOC composers and whatever, so I don't even have to push them. They're really interested in playing – the majority are really interested in playing outside of the traditional canon.
- Q** Okay, alright. Do you ever encourage your students to improvise or compose?
- A** Yeah, in fact we had a studio class – I don't even remember when school was. That was, I think last fall, we did one or two studio classes where we all improvised together. I'm trained in jazz piano. I mean I'm' not very good at it anymore, but absolutely I want them to improvise. What, uh oh.
- Q** Was this jazz improv? Or was this 'here's a painting'?

A Not in flute class, we just did – you know, we kind of did an exercise where, hold on one second, let me see if I can get a “paci” – he didn’t bring one in here. There all over the house, hold on a second. Want a paci, buddy? I’m worried he’s getting a little hungry but we’ll see what happens. Okay, buddy. Here you go. Let’s try this. Yep. Okay. Yeah, so we just sort of did an exercise. I really want kids-students- I always call them kids, sorry. I really want students to be more comfortable with it so we did an exercise where we all improvised one after another, and we also improvised on one little theme together and things like that. Anything to get them out of their shell in terms of that I think is great.

Q Okay ,why do you think that that’s important?

A Well because the majority of music involves improvisation, it’s really only our field that’s so stuck on it. You look up music, any other genre, improvisation was a major part of it. And it traditionally was a major part of classical music, so we’ve sort of fallen out of one of the basic practices, so yeah, I mean I just think – and I think, you know, like A) if we want to participate musically in the rest of the world, we need to learn how to improvise, and B) I think it helps students get out of the perfection mindset, that like “there’s one right way to do things” which, yeah. So I mean, yeah. It’s too bad that we, you know, I wish I could sit down and improvise a baroque cadenza. I can’t, but actually, my pianist, Daniel, can. He’s a composer, too. That’s the kind of thing he really can do, and it’s a skill we all really should have.

Q Yeah. I can’t tell you how many times I’ve been asked in my life by like non-musician friends, “Oh, do you want to come over and jam with us?” and my little flute player self is like, “What?”

A Yeah, how do you do that? Yeah. And I think, even if like flute players only learn how to play a little bit on a I-IV-V, the basic pop song, you know.

Q But that’s something.

A That’s something, yeah. I think it would be really helpful.

Q So in that same kind of ilk, do your students play in orche- not orchestra, do your students play in ensembles outside of like normal, traditional orchestra band?

A I think some do, like TJ does some stuff with like rappers in town. His quintet did – his first quintet he was in did a bunch of stuff with this one rapper in town, and I think he still does. (Unintelligible) classically though. He still does. And I think some do. I think a lot are nervous about it, so it’d be great if we could make that less of a scary experience.

Q Again, just kind of like making music. I just feel making music more of a human process when you do that.

A Yeah, you know like probably the most meaningful musical experience I’ve had in years was this project I did in the prisons in Kansas a couple years ago, actually when

I was pregnant with my first kid, and I mean first of all, talk about making music a human experience, it was like clearly something that sustained people. People we worked with, music sustained them like spiritually. And you know, we luckily, some of the people I had asked to do the project with me were better improvisers than me and just had better ears, because that was the only way they were used to interacting, you know, was...

Q Was improvising?

A Well, not – I mean they all had written songs, you know, they were all like talented in different ways, like we had rappers, we had country songs, we had everything. And so they all could write music, but they were all much more comfortable improvising, and we as a group, we wrote a song together as a group.

Q Oh, that's awesome.

A So It wouldn't have been possible if we, you know...

Q Couldn't just play.

A Yeah, exactly. Yeah, exactly. So anyway, yeah.

Q What about, do any of your students collaborate with other disciplines, like other arts disciplines?

A Yeah, I think a lot of the older students. Have done stuff with dancers, I'm not sure in terms of theater, and like I said, you know, some have done the cross-musical genre stuff. Yeah, there's – I think a lot of them do interdisciplinary stuff.

Q So one of the – well, kind of coming back to the idea of maybe nontraditional performance base – not really, but here's what the question says: are you ever in conversation with your studio about the role of your audience and your role as community members? Like do your students speak to their audiences.

A Yes, yes, yes and no. Yeah. We talk a lot about the fact that you need to make meaningful interaction with the audience. A lot of times that involves speaking and no, it does not involve telling me when Bach was born. So we talked a lot about how to connect with the audience – some of it, nonverbally on stage, and then a lot of it, you know, verbally. And we talk a lot about, you know (baby crying) oh, buddy. You're okay. We talk a lot about, sorry, hold on, let me keep bopping him around while I think about what I want to say. About...you know, what makes something meaningful for you when you're in the audience? And I think it's important for students to reflect on, "Why were you moved by this thing? What was emotionally...what brought you to that emotional connection?" and then "How do you emulate that? How do you create that for another person?" So yeah, I mean it's definitely something we talked about.

Q So what kinds of things do they do, then, in performances?

A Well, I mean, I'm trying to get them to talk more.

Q Just in general, yeah.

A Yeah, it's a process. Because I think – and I still think that there are some people in the field that think you need to get up and talk about like the form of each sonata, and in general, unless you're talking to an academic audience, I don't know that that's super helpful.

Q Right.

A So, yes, you know, some of what they do is talk. Some of what they do is musical demonstration. I don't know that currently they're doing anything more innovative than that. It'd be great if we did things like, we put the audience on the stage, right.

Q Right beside you.

A Yeah, right, and you know, there are all different things they could be doing, but I'd say we're still kind of on the basic, I mean trying to break the wall down a little bit, and a lot of that is for the benefit of the students, to remember it's a human shared experience, and a lot of them haven't had an experience yet where someone, after you play, not just like a flute player comes up and says, "Oh, your new recital was great." ?But, you know, when you're older and you've had enough people come up and say, you know, "So and so died, and this just really helped me heal from that." Or, you know, "I've been so down, and this piece blah blah blah" I think it's really important, if they can eventually have an experience where they interact with the audience member and someone tells them that, and it reminds you, wow, people actually really are emotionally impacted by what you do.

Q It's like answering the "Why what we do is important" in the moment, yeah.

A Yeah, and you know, to have them actually, to get that feedback, but you're not likely to get feedback if you don't cultivate an onstage personality that seems like you would really want to talk to them. Yeah, and hear what they think or hear what they have to say.

Q Okay, I am looking at the list of questions and I have two more questions and then one really quick question left at the end. Do you ever, so you can think of any ways that your students are already developing skills within the flute studio particularly that can be applied to their roles, or their active roles in society like later, like civil society?

A Yeah, well I mean, I do think becoming a musician can make you a good citizen, because you do learn to cooperate to think critically, to be flexible, you know what I mean, there's a lot of skills you learn just by studying music I think that can make you a good citizen. But to be more specific, I mean I do think that we, and I think it's the same in your studio, emphasize a good citizen within the studio, and being a good colleague in a way that I think will impact, I don't know how you put it, civil society, is that what you said?

Q I said civic society.

A Yeah, yeah. And I think, you know, I mean I want my students to cultivate a sense of empathy, you know, in the studio for each other. I swear that studio class is so that people can learn that everybody struggles. You know? I mean, there's other reasons for studio class. I mean, I think some of those experiences absolutely help them in civil society, but I'm sure there's like, people you're talking to that have much more specific, you know, they have a more specific ideology of how they'll go out and help change the world.

Q Well, yeah, you know. I've had a range of answers, just people saying, some people want to – not want to – but separate music a little bit more from, for instance, political movements or something like that just so that for whatever reason and then some that are like “No, we should absolutely be making our music political.”

A Right, yeah, and like I said, like in the beginning, I just don't think you can live – I think I said this to you, I don't know because I was interviewing undergrads earlier and I think I said this to one of them. I don't think you can live in a tower completely unconnected from what's happening. Did I say that? Maybe I did.

Q I don't think - I don't think you said that in those words to me.

A Yeah, that's, I mean, that must've come up with a freshman questions, because I know I said that earlier today. But yeah, I mean, you – I don't think we have the luxury of pretending that we're not like in this world together, you know? So it's not that we all have to agree, but, you know, does music have some – can it have an agenda or be part of social change? I mean, it always has been and always should be, you know? So, I think so.

Q Okay.

A But it's not like I'm preaching this to my students, you know.

Q Well, I mean, do you ever talk to your students about that?

A Well, it'd be, I mean – I don't think I have in those words. Like I said, I think some of what I do is to, is demonstrate through my own interests that I think it's important. I guess I must have said that in some way. Yeah, because I mean we talk about community engagement, we talk about participating, but I guess I haven't talked so explicitly about like, outside of like (----) I don't know that I've talked really, politically explicitly, because I think, you know, I don't want to offend anybody.

Q Right, right. Political is just an example. I know that there's like environmental and everything like that.

A Yeah, and we've talked about those – and that's often why I say you should go vote, because, you know, this is your world. (laughs)

Q So the last major question before I just have one that I need to go back up and make sure I ask.

A If it take a few extra minutes, it's fine. He's doing fine.

Q Are there any ways – so the pillar of my research is social practice art has been around for just under a century probably.

A Can you give me an example of what that means really? I read (unintelligible)

Q Social practice art?

A Yeah.

Q Yeah, so I'm – it is an art form, and it's mostly been in the visual arts so far, so it's an art form is more cooperative rather than, let me jump back. So it's borne out of social movements, and like the civil rights movement of the 60s and 70s, and it's more about – I describe it as more about responding to your audience or your community, whatever that community is, so part of my research is defining, "What is community?", "What is audience?" and audience participation, so it's more about the interaction of the audience and the artist, if we're going to say artist, so kind of going back to the idea of John Dewey, and process over product, like I don't know if you're familiar with any of Yoko Ono's work.

A Not off hand, no.

Q I can send you some visual artists that could be considered of this ilk. One of the, if you said founders of social practice art, one of the founders spoke about the difference between cooperative art and collaborative art, and I think that's a really good definition. So collaborative art is, "Here's the project, I'm' the leader of the project, here's how I want you to participate in the project and that's how you're going to do it." Kind of like, orchestra conductor and musicians, versus cooperative, where you're all equal partners, you're all working together in the same way to create the product, whatever that is.

A So this reminds me of, yeah, so I mean, which is where I think a lot of community engagement projects are going. I assume that you are familiar with Fifth House Ensemble?

Q I am not, actually.

A Yeah, that's – I would check them out if I were you. Actually, Melissa Ngan is a classmate of mine from Eastman, she co-founded it. They're very, very cool. In Chicago. And this is exactly the kind of projects they give you. So they look at things of "What does the community need or want?" and "let's build it together" – I think you would really, they came and did a thing at Maryland, it was great. Again, I think of the child related thing that I can only go to 1 of like 3 events. But I would look there. I think, I mean, (this has nothing to do with your project ((unintelligible))) if

you're looking for people in our field that are doing things, like really, truly doing cooperative projects, I think they're a really good place.

Q Okay, I will definitely check them out. So yeah, it's more about that kind of process. It's like shifting the power, right? And like decentralizing the power, and it just hasn't been written about in music terms. There's a lot of things like you've talked about the artistic citizen, and there's culturally responsive teaching, and there's all these different what I would consider 'prongs' under my definition of social practice music, but nobody is really, at least that I can find, really stepped back and talked about how all of these things kind of work together, so that's what I'm trying to do. So can you think of – and there's something else I wanted to say and now I can't remember – Can you think of any ways that the applied flute can immediately and easily be more responsive and cooperative with the individuals in their immediate communities, whatever those communities are?

A Oh sure, I need to think specifically, but there's myriad ways we could be doing things more cooperatively. You know like, a big thing we talk about at Maryland is sort of the "ivory tower problem" being like a hooty tooty university in a town that has like a lot of problems and that, you know – well, for instance, a lot of the professors don't live in the same town because – I don't live in College Park, but that's for a variety of reasons. Anyway, that's kind of a generalized thing, but I absolutely think, you know, the best thing we can do is to reach out to people in the community and find out what they want and what they need.

Q And I'm assuming you don't just mean musically.

A No, I mean everything. And even if we did that musically, there's so many things that Prince Georges County needs – I mean, I've talked to people. I've talked to music teachers out in the county about the kinds of things – the kind of way they'd like to collaborate with the School of Music, but certainly I mean you could go with this any direction in terms of like the homeless population, or healthcare, you know. I'm sure there are ways that we could interact more deeply with the people in our community and figure out ways to – I'm speaking so generally, figure out ways to collaborate. I guess I need to give you a specific answer, but yes, I think it's totally possible. And again, that's the kind of thing I'd love to see us doing more, that's the kind of thing I see myself being able to do.

Q I mean, that sounds very much like what you did through the prison system.

A Yeah, exactly. Which is much easier for me to do, just me and a bunch of other professionals. And when you're leading a group of students, it's ultimately what I'd like to be doing, but it's just a little bit more logistically complex than me going in, doing it myself with other – I mean I'd love for all my students to have some of the community engagement experiences I've had. I think it would change them forever. So anyway, I wish it was part of the curriculum.

Q Yeah, and that's what some of the first social practice artists that I've been reading about – sometimes they would just go and clean up a neighborhood with their fellow artists. And was it like a final artwork? No, not necessarily, but it's that kind of, giving into a community into this whole process.

A And that's – I think that'll be interesting to see with the pandemic, with the rise of, what's it called, not direct. What's it called? You know there's a whole new practice. Direct support – of communities helping each other out in a new way that they weren't doing pre-pandemic. There's a term for it, it's called like "direct..." I don't know, I'd have to look it up.

A There's a whole term for how communities are organizing themselves that has really – it's been happening in communities for a long time, particularly in marginalized communities, but has really been fundamental to surviving the pandemic for a lot of places, so it'd be interesting to see if – it'll be interesting to see, I think, if this continues post-pandemic, if people continue to care about their communities as much as they do. It appears to be more than they used to. And then, it'll be interesting if the arts groups..

Q How they fit into that.

A Yeah, yeah. If we decide to actually care and get involved. Yeah.

Q Okay. Well,

A Direct relief. What is it called? Do you know what I'm talking about?

Q Not really, but I did make a note, and I feel like that's something I can ask around and figure out, because that's interesting to me.

A It's not just like, people bringing – some of it is people getting groceries for old people, you know, really specific like that. There's been a whole bunch of organizing around this. During the pandemic, so anyway.

Q I'm going to look into that. So the only other question, and more of a clerical question that I just accidentally skipped over. How long have you been teaching at the collegiate level? I know Maryland isn't your first appointment.

A This is my third job. So I started teaching in 2009, so I guess this is, is this my 11th or 12th year? How does that count? 9, 10, 11.

Q (laughs) I guess 11?

A This is my 12th year. Yeah, it's my 12th year. Is that right? Yeah, I started in 2009.

Q Kansas wasn't your first.

A My second job. My first job was in Texas.

Q Wait, which school in Texas?

- A** University of Texas in Arlington.
- Q** Oh, okay. That's right. Do you still play in Dallas Winds?
- A** I mean, allegedly, yes, when there isn't a pandemic. I think I was last there, I want to say last January or February. I wasn't – I'm not sure. Yeah, I think I was supposed to go back and then, you know, everything.
- Q** And then, prior to you actually getting that job, I know you said you were a TA at Michigan, did you have any other teaching experience before that?
- A** Just my own, you know, cultivating my own studio and teaching at schools and things like that, but no collegiate teaching outside of what I did at Michigan. I didn't teach at a Community College or anything.
- Q** Okay. I just needed to get that baseline. Okay, so I have – this has been a really great conversation, and I really appreciate, especially with your little boy, but do you have any questions for me or final thoughts?
- A** Yeah, so I think it's a really interesting project. I really encourage you to seriously look at Fifth House. I think you'll be really impressed with the projects they're doing. And you might – well, I guess you're not trying to get this done by tomorrow, I mean, Melissa Ngan, who runs it, would be a really good person to interview about this, because this is a huge part of what they do there. I was so impressed with their presentation, and I think more and more professional chamber ensembles are starting to, like you said, implement social – however you want to call it.
- Q** Yeah, I'm trying to my own chamber group – I have my own chamber group at UNC-G. I'm trying to get my own chamber group to go in that direction.
- A** I think for a lot of people it's just really – you know, that's why I've been talking so much about education, it's sort of outside our training so it feels very much impossible, but it's basically how people have collaborated – like, non-musically, this is how things get done in the real world anyway, so I think it's just like kind of rejoining humanity.
- Q** (laughs) Aww, so sleepy and happy. Okay, sorry.
- A** I just have one question. The only part of the conversation I feel a little awkward about is that I didn't want to emphasize that there was like – I just want to make sure I didn't degrade rights or anything.
- Q** Oh, no. No, no, no.
- A** Yeah, I mean I'd rather that part didn't make it into the paper. Like (unintelligible) maybe we can keep that as background.
- Q** Yeah, no, that's fine. Like I said, I was just trying to gauge what has shaped who you are now. So what I'll do, and I'm doing this fairly quickly turnaround-wise is I will

transcribe it and I will send it to you. You'll have a chance to say, 'Yeah, you know, please do not direct quote this.' But if I do, what I decide to use in the paper, I will on top of that let you know, especially if I decide to quote you directly, you'll have yea/nay, you can, yeah. So other than that, I mean, like I said, I'm' really appreciative.

A Yeah, of course. I think it's really cool. I think you're onto something thinking about this, and hopefully whatever it is you decide to do after this, you can-

Q I hope so.

A You can take your interest in – that's so funny, it's such a big diaper right now, too. But you know, you can make this part of what you do. I'm hopeful that, I mean, I think the last few years have been so transformative for our country, obviously in a variety of ways and it depends on what you think. I am hopeful that the level of engagement with what's going on is a lot higher.

Q Yeah, I would agree with that.

A It would help steer things in our field, you know, in a really productive way.

Q I think so, too. Okay, I will let you go get off to do your mama things, but if you have any questions or anything like that before I send you the transcript, let me know.

A Sure, it was a really fun conversation. Good luck with all this.

Q Thank you. Have a good weekend. Bye.

A Bye.

APPENDIX F: DR. TIMOTHY HAGEN TRANSCRIPT

Q –

A Hello!

Q Hello, Dr. Hagan, how are you?

A Fine, how are you?

Q I am good.

A Good.

Q Thanks for being here today.

A Of course, I'm happy to help.

Q So, I know that we haven't actually met before, so, like I said, I'm Jillian. I'm finishing up my third year of my doctorate, so this is my last one with Dr. Boysen.

A There you go, yeah.

Q And obviously I'm in North Carolina, I did my masters at Baylor with Francesca Arnone, and I lived in Houston for a little bit and did that private teacher life.

A Yeah. Yeah, yeah, yeah.

Q I studied in England a couple times with Trevor, and now I'm here getting ready to teach.

A Okay, awesome.

Q I know that I sent the questions and the definition, the working definition of what social practice is to me, but before we dive in, I kind of wanted to give you like an overview of what I'm doing with this research, and then like give you a chance to ask questions before we get started. So social practice is something that I discovered last spring actually, and it got interrupted by COVID, and it was through a cross-disciplinary arts course at UNC-G taught by one of the arts professors, and it was called "Research and Social Practice Methods", and I was one of two musicians in the class, and we mostly talked about visual arts in social practice just because, well it's called social practice art, and just because I, most of what's been done in social practice art has been done in the visual arts, like you can think of artists like Yoko Ono that just like, her artwork was very immersive and cooperative, like I can remember one artwork, or one installation, people were like coming up and cutting her hair, and that was like what they were doing. So just through talking about the aesthetics, and the methodology behind what social practice was, I kind of realized that it was putting into words what my philosophy towards music and music education is without – putting into words in ways that I hadn't been able to put into my – or put my philosophy into words at that point yet, and so when I realized that, I started kind of trying to figure out, "What's been written about this?" and with the other

music colleague that was in the class, I realized, “You know, there’s been a lot written about social practice art, and there’s been a lot written about what I would consider is under the umbrella of the potentials of social practice music, like culturally relevant teaching, you know, social justice pedagogy, music activism, artistic citizenship, all of those I feel like are parts of what social practice music could look like, but nobody has, at least to my knowledge, and what we could find, nobody’s really sat down and talked about it in these words, especially in the flute studio. So, and then I had to narrow down, the scope of my dissertation. So that’s how I ended up at this topic, and it’s something that really excites me, especially given the climate of the world that we live in today, but like I said it also, these kinds of ideas in the questions that I’ve been, that I’m going to ask you today are things that I’ve been thinking about for a long time – thinking about well before I decided to start my doctorate, so it’s kind of exciting for me to finally be putting those thoughts into words and actions and talking to other people about it, so all the questions that I’m going to ask today are very much so to gauge what other people think and what’s out there, and what’s already happening, and I’m not looking for any specific answers, and there’s no right or wrong, and most of the time I’m happy to just say, ‘Hey, here’s a question, I may just sit back and let you kind of like talk about it.’ So does that make sense?

A Yes.

Q Okay, cool. I know that my definition, I feel like it’s vague, but not vague, and sometimes I forget for me, when I send that definition of what social practice music is to me, because again I’m kind of making it up, which is great, I forget that not everybody has lived in my mind for the last eight months.

A I understand.

Q Okay, so if no questions from you so far, so can we start with – can you tell me about – we’re just going to start from the beginning. Can you tell me about your exposure to music growing up?

A I grew up in a rural community in North Carolina in Robeson County. I grew up in the county seat of Lumberton.

Q Okay!

A Yeah, so I am intimately familiar with (unintelligible) – I, we had, I feel like a lot of my exposure to music as a young person was pop music and country music and gospel music because that’s what my mother listened to, and so that’s what I heard. But I remember being very, very excited to join band when I was coming into 6th grade. I chose the flute because the clarinet was not available anymore, but for me growing up it was really a lot of just pieces happened to fall in the right place for me. I didn’t grow up in a place that has a lot of opportunities and resources when it comes to exploring art and culture, and it just so happens that I had some really wonderful people walk into my life at exactly the right time, like my junior high school band

director, who I had in 8th and 9th grades, he was seminal in my development. He wholeheartedly supported me and my love of music, and so that, you know, he was the first person that made me start thinking, ‘Maybe I could be a musician professionally.’ And then after that I would, I had – we did have the system of all-county, all-district, all-state band, and I participated in that, but I do remember coming to, you know I was a kid who worked really hard and was not very refined when I got to college, and there was so much I didn’t know, and there was a lot of learning that had to happen very quickly once I got to college as a result of my upbringing, but I don’t think I would change a thing because I think the most valuable thing I learned from my childhood was the value of just putting in the hours of just working hard, and it had – of course I’d be remiss if I didn’t mention my flute teachers – and I was in 9th grade before I had a private lesson teacher, and we had a wonderful flutist who had just moved to town named Tina Ballard who

Q Oh, I know that name!

A She did her undergrad at Western Carolina with Eldred Spell(?) she was a band director at a nearby high school, and she really – she helped me start getting myself together really seriously in 9th grade. Then I moved on to Felicia McNaught, who also studied with Trevor a little like you, and she was a middle school band director in Cumberland County and still is. And sort of – it was actually my junior high band director I mentioned, his name was Michael Bloomer, he unfortunately died about eight years ago or so I think of an aneurysm. He was only in his 40s.

Q Wow.

A He was a truly wonderful human being, and he’s the one who said, ‘You know, you should probably be taking private lessons.’ And I was, ‘Oh, okay. That sounds fine.’ I guess what I’m saying is that individual people sort of interceded when I was a kid to point me in the direction that they thought I probably ought to go because there was no sort of – it’s not Texas, there’s no system in place that you get placed into, and then the system kind of takes care of you. It wasn’t like that at all.

Q Yeah, I’m from Tennessee, so I grew up in much the same like – North Carolina is very much the same as where I grew up in Tennessee.

A Where in Tennessee?

Q I grew up in Clarksville. It’s where Austin-Peay is.

A Okay, yeah, yeah, yeah.

Q I’ve known Lisa since I was 14. I mean, going to clinics there. But yeah, what you’re saying resonates with me. I know exactly what you mean. So when you say that there was not a lot of support for the arts, do you just mean like that, you know, financially it just wasn’t there, or just the area was like more oriented towards other things, or

A Yeah, I think that's a better way of putting it. There was – we had a very, very active arts office in the superintendent's office for the public schools of Robeson County. IT was run by a woman named Nyla Chamberlain(?) who was really very invested in students that displayed any kind of affinity or skill in any of the arts. And so there was that kind of academic support, but it's kind of – the region is heavily agricultural.

Q Yeah.

A It's lots and lots of tobacco fields and farms and all kinds of crops, and so it was – it just, life there is just about something different I think. It's – which is not, I'm not, I'm actively not placing a value judgment on that, it's just different, and, you know, my family – people in my family have told me multiple times that they're glad that I had these mentors step into my life because they would've no idea what to tell me as someone who wanted more musical training. And I really do just think it's a product of, you know, more or less growing up out in the country even though I grew up in a town, but it was – you know it's a town where a lot of people I went to high school with are still there. And again, that is not a value judgment, it's just that it's sort of this small town rural way of life where there's not – when I was growing up, there wasn't – classical music certainly wasn't a seminal part of life in Robeson County. Like I mean it was - I fell into it because I loved being in band, all my friends were in band, I really liked playing the flute, and it just sort of followed that. It wasn't – I certainly didn't grow up listening to Mozart, Beethoven, like I – I remember the first piece of classical music that connected with me were things like Firebird and Shostakovich No. 5 and The Planets because it was big and cool and, yeah. And so – and even as, that's not quite true, I remember as a kid becoming obsessed with the bronze Hungarian dances on piano.

Q Oh those are fun!

A Yeah, but it wasn't – again, it's like, it's not – it wasn't like “Baby's First Classical Music” for me.

Q It was band, like that's what got you excited it sounds like.

A Yeah, really.

Q And got you invested – it sounds like it was a community thing for you too.

A Absolutely.

Q Okay, you mentioned that you went to college, and of course I can read your bio, and I have, obviously. I would love to hear about where you went to your degree programs, but more importantly why? I know a lot of times, in music, especially at the higher graduate degrees were pretty focused in like, ‘We want to go study with this teacher.’ But sometimes there's extra jobs, like I know for me, I wanted to work within the community, and I knew that I was going to get to do that at UNC-G, so I just kind of want to hear

about what your process was for choosing your programs and what maybe was most important to you when you were going through that process.

A Absolutely. I was, again, I was really clueless as a teenager, and I had a friend who was a year older than me who was also – who was a wonderful flute player. Just made the most beautiful sound, and she went off to her senior year at North Carolina School of the Arts, and that was kind of always her plan. So she and my junior high band director Mike Bloomer, they put the School of the Arts on my radar. Beyond that, I think by the time I got to my junior year of high school, I realized it wasn't – for me, I had a pressing need to get out of Robeson County, and it was less about music at that point than it was about me being able to grow as a person. Me being able to kind of figure out who I was as an adult. I mean, it's a little queer kid running around Robeson County, even though now I know I have a lot of people I went to high school with who were LGBTQ+. It's, it didn't, it was not a safe space for me, and so I just knew that I needed to get out, and so that was kind of the impetus of getting to the School of the Arts. It did my senior year of high school there. I didn't – I never - that was when Phillip Dunnegan(?) was still there, because this would've been – I started my last year of high school there in 1999. And I didn't know him, I didn't know we would click, I just knew I needed to get out of Robeson County, and so from everything I had heard about the school, it was going to be a place where I could finally be myself, and, you know, figure out what I valued.

Q Spread your wings.

A Exactly. Exactly. And it was, it was. It – being in high school there, it was very interesting because you're sequestered basically, and now I'm not going to say I never broke any of the rules, but I never got caught breaking any of the rules. I had friends who got caught, but I found ways to sneak off campus and kind of do what I wanted to do, and so –

Q Oh no.

A If you figure out how to get around the rules. Oh, there you are. You there?

Q Yeah, sorry. If you figure out how to get around the rules.

A Okay, yeah, yeah. Yeah, but if you figure out how to get around the rules, and nobody gets hurt, you know.

Q I'm not judging.

A Exactly. I mean, I think it's the nature of being a 17 or 18 year old who's just ready to be on their own.

Q Yes. Yes.

A And so it's really amazing to me the extent to which music, I mean it was nowhere near the most urgent concern I had, getting there. And then I got there, and started

working with Mr. Dunnegan(?), and some of the things my friend, her name is Dee, Dee Daniels. She's a UNC-G alum, actually.

Q Oh!

A She's a band director in Eastern North Carolina now. But she told me, 'You're going to go through technique boot camp.' That's what everyone called it. It's basically a year of doing nothing but exercises. And I didn't - I don't know that I - I remember kind of mildly dreading the thought of that, but it was also, 'Whatever I need to do to get out of Robeson County, I'll do it.' And then I got there, and it was - the musical education was wonderful, and that's something that I think North Carolina can be proud of, is having several really wonderful collegiate level schools of music, and so I paid, see I had to pay - high school I had to pay for, that was when you still had to pay to go there, and the church that my family has belonged to forever raised the money to send me there, and - for high school, for which I will always be grateful.

Q That's amazing.

A Yeah, and then for college, I ended up graduating, it was cheap. That was part of the reason why I stayed. It was inexpensive, I had already had a year there, and I knew that things were working. I'm sorry I'm talking in kind of a disconnected way, because I'm thinking about things that happened twenty years ago.

Q No, that's really okay.

A They don't always come together in a linear way in my mind. When I was applying for college, and again, this all comes back to being a clueless young person. It, for whatever reason, I had it in my head that I wanted to go to Eastman, and if not Eastman, Oberlin. I don't know why. I couldn't tell you why. I had just heard that these were wonderful places with great teachers. You know, the funny thing looking back now, if I could go back in time and offer advice to 17, 18 year old me, it would be, you really shouldn't go to either of those schools. Neither of those schools is a good fit for you. And I didn't get in to either one of those schools, I got into UNC-Greensboro and the School of the Arts, and I figured, 'Well, I already have so many friends at the School of the Arts. I had a good relationship with Phillip Dunnegan, I'm just going to stay there.' It really was that simple.

Q Yeah.

A One of the big reasons - now that I think about it a little bit more, I think Eastman was on my list, or if there were a reason, it's because the University of Rochester is a really great university, and it was a place where technically I could double major in Chemistry and Music.

Q So that was a thing.

A That was my plan, and again, clueless young person, because I was very - I was the kind of student who just really was driven to excel, and so I was - it's funny, I find a

lot of flute players are this way. I was a straight A student taking honors and AP classes. Yeah, absolutely. I got a 5 on the AP Chemistry exam, and I really loved it. I loved the rigor of, especially of math and science. It's funny, now that I'm older, I tend to gravitate toward literature and words more. It, you know, that was the thought, if I go somewhere like Oberlin or Eastman, there's the potential for a double major, and I wasn't quite ready to give up perhaps going into a scientific field, but then, as has happened a lot of times in my life, life kind of made the decision for me. Life said, 'Alright, well you're not getting in anywhere where you can, you're not getting into either of those schools.' And I think I had been discouraged from double majoring at UNC-G by the faculty there, and so it was just like, 'Alright, well, it's, you know, do you want to do music, or do you want to go away and do something else?' – once it became clear that chemistry – that science was off the table, that kind of contributed to the decision to. I have to say it was – my family is not poor in the way think about poor if you've never been poor.

Q Okay.

A But we certainly were not wealthy, and, you know, my mother just couldn't afford to send me to the School of the Arts, that's why if the church hadn't intervened, it would've never happened. It was...let's see, a couple years before that, before I got to the School of the Arts, before I felt that I was in a safe place. When I had the 16, 17 year old tunnel vision of 'get out of Robeson County', I remember that my flute teacher at the time, this is Felicia McNaught(?), she said, 'You need a flute. You need a better flute than the one you have.' Well you know, that requires money.

Q Right.

A And again, and I don't – she played on a Muramatsu and loved them, and so Flute World had a Muramatsu on sale, they sent it to me, it was a certainly a hell of a lot better than the Gemeinhardt I was playing, and don't let Gemeinhardt hear that. I'm not here to insult anybody, but I mean it was a better flute. My mother had been – I grew up in a single parent household. From the time I was born, my mother had been buying one \$100 savings bond every month. That was her way of saving up for college. I don't know if you know – savings bonds aren't something we talk about a lot anymore, so I don't know if you know how it works, when we buy-

Q I do.

A Okay, good. Yeah, so you get it. You know, by the time – so I had this flute, and my mother's saying, 'We can't afford this flute.', and I'm just coming back with, 'But I need this flute.' And so my mother said, 'Okay, here's what we'll do. We will total up all my savings bonds are worth.' because some of them had matured at that point, and some of them hadn't, so we had to go through and figure out how much each one was worth, and she said, 'If we have enough to cover it, and you choose to do this with that money, then that's your decision, but I can't do anything to help you beyond that.' And I could tell she really did not want me to spend that money on a flute. Her

stance actually toward me becoming a musician was, in a way kind of ambivalent. She had no problems with me being a musician, she just thought I would get bored, so that's why she kind of was pushing for the scientific route. As it just so happened, we had exactly the amount in savings bonds to cover the flute, and so I got the flute.

Q Destiny.

A Exactly. So I got the flute, got to the School of the Arts. Once I was there in college, the vast majority of my tuition was covered by scholarship. And that was another important consideration.

Q That's amazing.

A Yeah, and so I left school with only \$1600 worth of debt. And my mother actually as a graduation present just paid it. So yeah, don't worry I have plenty of student debt now from other degrees, but that was the whole – School of the Arts just, I got a wonderful education, I arrived there not knowing an education, I got the most amazing education, and I – although I will say, by the time I finished – do you also want me to speak about my later degrees?

Q Yeah, and I just want to know, like I said, why, and I mean, if it was just to follow those teachers, that's awesome too, but like I didn't know if there was any extra draw.

A With School of the Arts, it was just 'I'm here, I'll stay.' It was just, 'I've got to get out of Robeson County, that's the place to go, okay I'm here, I'll stay.' It really was just that. There was no more sophisticated thought behind it. Then I applied for a lot of graduate schools, and I just applied for the places Mr. Dunnegan told me to apply for. And then I didn't get in anywhere. And then I said, 'Okay, well, I've got to figure something out now.' Because graduation was two months away.

Q Looming.

A Yeah. That prompted me to take a year off because – and I'm glad I did, too, because one of the things I realized as I was finishing college is, despite the great education I'd gotten, I didn't know what I was supposed to do next beyond 'get a Masters'. No one had seriously helped me or talked to me about what to do next, so I luckily was able to apply for an internship program that the School of the Arts still has in coordination with Lincoln Center Education.

Q Cool!

A So the year after I graduated, so this would've been 2003-2004, I spent that year in New York being trained at Lincoln Center Education as a teaching artist, and that was just a really fabulous year.

Q Wow.

A Yeah. That was the year I learned that I really loved to teach. I'd never really taught before in a sustained way. That's where I learned I really enjoyed, and I had a lot of aptitude in that area. And so that sort of set me up nicely for a lot of things later that weren't necessarily flute related that happened to pan out. Like for example, after that year, I decided to reapply for graduate programs. I trimmed the list way down. I was basically either going to go to Queens College in New York, and keep studying with Renee Siebert(?) who used to play in the New York Philharmonic, or I was going to go to USC and study with Jim Walker. And I got to USC, I had a lesson with Jim, we hit it off like gangbusters, everybody was so nice, it just seemed like the right fit, and it, you know, I still, looking back, don't know that I hadn't, like I – and it kind of – and I share this with all my students I have the same conversation with. The 'don't be like me' story. I had a lot of really fortunate things happen to me to kind of nudge me in the right direction. It wasn't like I had some kind of guiding principle like I do nowadays. So I went to USC. I mean, Jim was the right teacher for me at that time. While I was at USC, I was – like at the end of my time there I got a job at the LA Phil as a teaching artist, which was what my Lincoln Center education experience prepared me for.

Q That's amazing.

A Yeah, it's funny, more than certainly my Bachelor's or my Master's degree in and of themselves, that one year fellowship and Lincoln Center was what really started pointing me in a direction.

Q Right.

A And so living in LA after USC, I wasn't – I was doing some teaching, I was starting to do some freelancing, I wasn't quite making enough money to sort of be on my own, but I fortunately I got into Colburn they took wind players. Between that stipend and all of the freelance work that I did, I was able to put it all together.

Q That's awesome.

A Yeah, and the reason to go to Colburn then was money, and it gave me two more years with Jim, which I found to be invaluable. By the time I finished there, I was – and this is where I finally kind of – at this point I am, so let's see, I finished at Colburn at 2008, so I would have been 26, and I had, I didn't want to go to anymore school, I thought I might want to do a DMA, maybe I'll be a professor, that sounds like something I would be good at, maybe, eh, but then, after I finished at Colburn, I said 'No more school, I'm burned out. I'm working, I have my own apartment, this is great. I'm set if I want to be set.' And it was really great for three years, and then I, again, this is not – I'm so sorry I can't give you all musical considerations.

Q No, no it's great.

A But I just grew – the thing about being a freelancing musician in Los Angeles is that you can't ever say no. You really can't. It doesn't matter how high up on the

contractor's list you are because, you know, the – when Jim Walker retired from the studios he said no twice, I think, maybe three times, and they stopped calling. If you were at the top of that food chain and you can't say no. To me, that was just an unsustainable life, and I was already, you know, as a freelance musician teaching for many different organizations, and I had a private studio, and I was gigging, you know I was in my car for 30 or 40 hours a week, and that's on top of the actual work.

Q Right.

A And I just got to a point where I was just drained. I had hit a ceiling in my playing and I couldn't figure out how to get around it. For many reasons, I don't think I had the tools intellectually to get around it at the time, and two, I just didn't have enough time to practice.

Q Right.

A Because I was, I was...

Q Busy, yeah.

A I was paying bills.

Q I mean, I understand that.

A Yeah, and so that's when I thought, 'Okay, I can't do this any longer. Life in academia is sounding more and more appealing to me because I thought of it as sort of a hub that could hold together all the things I liked to do. At this point, we're in 2010, so I had, I started composing. It was being received well on a small scale. I really loved to teach. I knew that there was a level of playing that I was capable of that I hadn't been able to crack yet, and so I thought, 'Okay, I can really envision myself being a professor somewhere where I get to do all these things I love. I get to teach and coach and play and compose, and I can stitch it all together that way. And by this time, being older and having developed a personality and sort of style and a taste for certain players, I knew that I would – I mean the person I wanted to study with was Marianne Gedigian, and I applied, and I, she made it possible for me to go. She really went to bat for me, and she got me a fellowship for my first year, and then I became the teaching assistant in the studio, and it was one of the best decisions I ever made, because she was exactly the right person. My Spidey sense told me, 'I think you're the person to help me put my playing to, you know, to get it together.' And she was, she was exactly the right person. She, and then what I didn't count on, was Texas, the academics were so, were very rigorous there.

Q Oh my gosh, yes. Just in general, all Texas schools.

A Yes. Then when I got, particularly my coursework there in theory, but also to a degree in history, it really changed the way I thought about music, between them and MG really transformed the way I thought about music and approached music, so I left my DMA a way better musician than I was when I went into it, and that's why I

wanted to go to that school was for that reason, and I got exactly that. So yeah, I hope that wasn't too, too rambling.

- Q** No, that was great. Those questions are aimed more at just trying to get an idea of, not mindset, that's not the right word, but I liked to get an idea where music making originated for people. So what, how did – okay, so you mentioned that it changed you, the theory and the history courses, and then Marianne Gedigian, I mean, she's amazing, really transformed your approach to music making. Can you speak a little more about that?
- A** Absolutely, absolutely. Marianne helped me overhaul my technique, and I'm sort of using technique the way string players do where it's not just about fingers, but it's about *the technique* of playing the instrument, so sound, embouchure, intonation, like everything. She just helped me push myself to a truly professional one hundred percent professional level. And I would say especially I think, with her in terms of technique and embouchure. So I was just able to do things on the instrument that I was never able to do before, and I was able to do them with ease by the end of my time there, and so on a very practical level, that's what I got from her. I had no problem being creative and having ideas and having visions. It was just that I lacked the tools to realize that vision a lot of the times, and that's what I got from her. It wasn't, it was never a, 'You need to be different.', it was always a, 'Let's equip you with what you need to realize the vision that you already have.'
- Q** Right, and then a lot of times, I feel like that when you do that, then all of a sudden, the vision also, I'm sure expanded, too.
- A** Absolutely, and that was – that came largely as a result of the academics at UT when you start thinking about music in new and different ways. For me, I remember one of the – the course, the – there was only one required theory course in that doctoral curriculum, it was called "Analytical Techniques". And I took – they offered two sections of it. One was supposed to be for composers, and one was for performers, and I thought, 'I want the ones the composers are getting.'
- Q** Oh boy.
- A** And so I wrote to the professor and basically said, 'I'd really like to take your section and not the performer's section.' And he said okay. His name is Robert Hatton. He's a brilliant, brilliant theorist. His area of expertise is expression as it is encoded in music.
- Q** Okay.
- A** I learned so many things studying with him that I had never heard that were areas of theory I didn't know existed at that point, because to me at that point, theory was roman numeral analysis, form, harmony, yeah. But I mean, with him we talked about different ways of – different methods of phrase structure that I'd never heard of before, we talked a lot about topics, which was fascinating to me, the idea that there

are musical ideas that have been encoded with meaning for so long, that when a composer evokes them, you can be pretty sure they're doing it on purpose, and you can pretty nearly ascertain their meaning so that the music is less abstract.

Q Wow.

A Yeah, and I took another course with him called "Interpretation..." what was it, "Analysis Interpretation, and Performance" it was those three words in some order. It was a deeper dive into sort of how – it really made the case that composers do things musically that already have meaning and if we know what those things are, we can interpret them more easily so that we don't feel like we're out on a limb, and it's meaning beyond whether or not it's in major or minor, there's gestures that are used over and over again that becomes sort of prototypical, and when you hear those, you can be sure – it was just this whole new way of looking at interpretation. And I had always, it's so interesting, the way Phillip Dunnegan taught, it was all – if you missed a note, there was sort of a rule. If you played an etude, you could miss one note, he wouldn't say anything. If you missed a second note, you got stopped.

Q Oh my gosh.

A And you had to do the etude again for the next week. But it was always – the first question he would ask whenever you missed that second note is, 'What's the chord?' – he wanted to know that you understood what was happening harmonically on the page. So there's always been a theory piece to my performer brain, but my work at UT really fleshed that out and really made me more of a holistic musician, and that's when I started exploring a number of things like a workshop – it's funny, my lecture document, Gedigian advised me not to go forward with the dissertation, but to do a lecture document instead. I'm very glad instead. That said, my lecture document was 130 pages long. It was about the theory, you know, sort of applying these new theoretical ideas to orchestra excerpts, and sort of using them to excavate musical meaning and expression. I just never, to me at that point theory had been a way of learning the notes and how to make sense of everything. That really made theory for me a way to figure out what's beyond the notes.

Q Right.

A And that approach changed my playing, it certainly changes the way I teach because I now try to give my students a little bit of that, you know, the idea of 'What's on the page already has meaning.' And part of our job is to figure out what that meaning is, and there are tools we can use to figure that out. That doesn't mean the meaning is always super specific, but you know, there are, for example, you know, the meaning might be only as deep as memory, like a composer's trying to invoke the idea of memory. Might not be a specific memory, but it might be the idea of memory. That found its way into my teaching. It was when I started doing something I still do a lot to this day. My scientific method of practicing workshops that really look at how we learn, and how to use that knowledge of how the brain learns to practice effectively,

since practicing is self teaching. Another project I did during my DMA that I am about to circle back to and pick up again. I started, and then finished afterward, a set of etudes for young players that also, the etudes are supposed to be an attempt a teaching technique and expression together as a unit rather than teaching them separately.

Q Okay.

A That's another thing that sort of became part of my teaching and playing after UT that wasn't there before UT.

Q Okay. I mean, yeah I can relate to a lot of that. I feel like, I mean I feel like I've had the same experiences here during my doctorate. You know, I just kind of like, happened upon this social practice class, and now here we are, and so I understand that completely. Could you describe your, and it doesn't have to be, you know, like the 'You're in a job interview.' But could you describe your teaching philosophy to me? Like what's most important to install in your students?

A Humanity is the most important part of artistry. If I'm speaking to a student, I need them to know right up front that you as a human, I prioritize you as a human over you as a musician. So it's not – what that lets me do with students I think is it gives us a quick pathway to start talking about their goals, what they envision themselves doing, because what I don't think my role as a teacher is, is to turn out a whole lot of professional flute players. I think my biggest goal as a teacher is to turn out self actualized human beings who can envision a goal, and then make a plan, and follow the plan, and reach the goal. And I think that's what music teaches my students. And so what that has done, what that did for me at Wisconsin for the three years I was there, it helped me build a studio really quickly because I could, you know, I had a couple students that were hardcore performance. Great, that's what we'll do. I had some students who were hardcore music education. Great, we will tailor your lessons to fit that goal. And one of the things that my students always understand is that musical excellence is not optional. Just because you don't want to be a professional flutist when you leave this degree doesn't mean you get to not work at your potential. That's not at all what it means. It just means that the things that you're learning from working at your potential, you're already thinking about applying outside music.

Q Right.

A And so I look at music as a place where, on paper, yes, we are learning. Yes, we want to have great rhythm, we have to have a great ear, and we want to have great technique, etc. on down the line, but really what music is, is it's a great place to learn how to build a skill set. It's a great place to learn discipline. It's a great place to learn creativity and vision, and then how you choose to apply those things later, you know, that's the journey of your life as far as I'm concerned. Whatever students do after that, as long as they feel equipped when they leave school to do what they really

believe in and to do what they need to do in the world, that means I've done my job as a teacher.

Q IS there any particular – I mean, just listening to your story of your schooling I can maybe make some guesses, but is there any particular reason that you came to that philosophy in particular?

A Yeah, it – I have always been very strong willed, and even when I didn't know what I wanted to do, I've at least always known what I didn't want to do. As a student, my times of greatest frustration were when I felt that a teacher wasn't listening to me.

Q Okay.

A And so I wanted my teaching to be centered on an authentic, can you hear me?

Q Yeah, sorry. I was typing a question so I'm muting myself.

A Okay, that's fine. I panicked for a second. I wanted my teaching to be centered in an authentic connection with the person in front of me so that they always felt heard, they always felt listened to. That doesn't mean I'm never going to disagree with a student, I am not a 'yes' person. That does mean, from the moment – that was sort of what I learned from my experience. The times when I felt most frustrated were when I didn't feel listened to. The times I felt most fulfilled as a student were when I did feel listened to, and I felt like I was working with people who were helping me advance toward a goal. And also just sort of being out in the real world having kind of stumbled my way into a career in teaching artistry, which has made up certainly – there was a large part of my career where that was like my primary thing that I did. I wanted to create an environment for students where they didn't have to stumble. They didn't have to trip into a career like I did, where they could, 'We're going to start planning from day one.' And if you change your mind down the road, that's great! We'll change the plan. That's not a problem. I wanted - being a musician can be such a financially insecure, and personally insecure profession. It always feels like you're – it's so easy to believe you're as good as the last gig you played, and I wanted my students to have some, to build something inside themselves that would give them security, so they, you know, they knew that they had whatever they wanted to do, that they had the ability to make a plan and work toward it.

Q So it definitely sounds like your philosophy is very much so shaped by your own education and what you felt like you needed and got or didn't got. Didn't got, wow. Wow. Yes, I am getting my doctorate! Yes! Didn't got!

A Yeah.

Q So I know you were at UW-Madison, can you talk to me about your teaching situation now, you said you have students?

A I am actually – I don't have students right at this moment. I'm on a little hiatus.

Q Ooh.

A I had one kind of, every other week private student for a little while, and then he – he’s an adult, and he took some lessons and then needed to step back, and that’s fine. But yeah, I’m not actually teaching a lot right now. I’m doing a lot of these Hanes University things around practicing and then neuroscience and psychology of that. I don’t, it’s interesting, I don’t – what I can say fairly certainly is that I’m not going to probably return to a situation where I ever have a private studio again.

Q Okay.

A If somebody seeks me out and wants lessons, that’s fine. I am very concerned about the state of the world right now. I’m very concerned that we live specifically as Americans in a society that is radically unjust, and I, there are so many people out there who teach the flute very well, and I am happy to let them do that, because whatever I do next with music, I need to feel like I am having some kind of positive effect on the state of our society, whether – I need to feel like I’m offering opportunities and resources who have been denied them for unjust reasons. And so I don’t know where I’m going to go next with my teaching, if I’m going to teach again at all, if I’m going to go back into academia or not. I’m sort of in this nebulous place right now, and of course there’s nothing to apply for because of the pandemic anyway.

Q I know, the fear in my heart right now, getting ready to graduate.

A I’m not at all surprised, and it’s – I do think I’m going to be a better teacher when, if and when I start teaching again. I have had, especially over this last six months, I’ve had so many ideas about how to be better and more inclusive, and more responsive to social justice issues, and things I haven’t had the opportunity to try out in my teaching yet, but things like I want to try out when I’m teaching again, if I’m teaching again.

Q Well then, the rest of the questions kind of get into the nitty gritty of what I love talking about, so I guess as you’re thinking about answering these, you can talk about things that you did or thought about while you were teaching, or you can talk about like general things you think about music and music teachers, or even things you want to do when you start teaching again, so that’s all fine. So you mentioned something about when you were talking about your teaching philosophy, and I want to like, kind of get back to it. You said that you think that music is, you didn’t say humane, but you talked about humanity, the humanity of music. Can you talk a little bit more about that?

A Yeah, you know I really feel that all art comes from a place of, ‘somebody who needs to be heard’. And to that, that’s visual art, that’s music, that’s theater, that’s dance. And I think that that is just a very human thing, wanting, experiencing an emotion, an idea, a thought, and wanting to share that. And some people share that, and some people share that in music or dance, and so, but at the end of the day, I think it’s a

really human experience, and I think that for students especially, and I think this is especially important for undergraduates because they have just left the nest.

Q Right.

A So helping them, or just sort of interacting with them from day one like they're adults with empathy and agency, I think that is actually very, very important so that they, as quickly as possible, start identifying as self-determining human beings. They are – I remember one of the books I had the studio read at Madison was a book by Brene Brown called "Daring Greatly" about vulnerability.

Q I love that book.

A It's a wonderful book. It really, really helped me after my mother did. I had the studio read it, and we had a discussion around it, and one of the things I remember saying to them sort of as a culmination of the conversation is that I wanted our studio to be a place of radical acceptance, where every single one of them could bring all of who they are and what they do to the table and have that be accepted by everyone else because I think that it's – being an artist is scary in so many ways, but one of those ways is 'What if I put out there what I can do and it gets rejected?'

Q Right.

A That might happen, but that's not a reason to not always bring all of yourself to the table, because I also think that the more you understand who you are and what – and particularly what you value, the better a player you're going to be, because that's going to help you understand music better, it's going to help you understand how to communicate music better, it's going to, if you were – let me just put it this way anecdotally. All of the musicians, not just flutists, all of the musicians I most admire are people who know exactly who they are and they're not afraid to communicate that, and so that I think that starting with, 'Who is this person that I'm now in the student-teacher relationship with?' This is a young person who is coming to me, they've just stepped out of the nest, and I've had this thought they other day, and this is not just music students, it's students. When students go on to further study, whatever that looks like, trade school, community college, university, they're basically looking for someone to help them fulfill a need that they have that their family and their parents can't help with.

Q Haven't thought about it that way, but yeah.

A It's the first time in their life since they left the nest that they're seeking out some kind of really fundamental support that they can't get from home. So that's why the student-teacher relationship is something I've spent a lot of time thinking about and is so important to me, and why it's so important that the relationship, the human part of the relationship that students understand they are people, I am a person, I am not better than you, I have just walked farther than you. And, you know, that's why that, it's really important that that be at the core of any relationship I form with the student.

Q So that, I'm kind of jumping around my list of questions looking at it. Just by things you say. So that already to me kind of answers this next question, but I want to get, I want to see if there's any other ways that you can think that this already occurs. So part of social practice and something that I'm really interested in in that regard in the approach to music making- music making. Wow, is that it like democratizes-

A Jillian, Jillian. You're a person. You're allowed – you're a person, you're allowed to say things wrong.

Q And it's all like, it's the end of the semester, it's COVID times.

A Don't apologize, it's fine.

Q Thank you. So one of the things I'm really interested in is how social practice democratizes artistic endeavors. And you know, there's a lot of ways that I can think of that this could look like, and you know, you talked about, you look at all of your students as a human, and those human relationships, and it sounds like you grant your students a lot of their own agency and what they want their lessons to look like and how they want to be shaped, and this can all be applied to how they are as humans in society, right? Like I'm thinking of that studio being a place of radical acceptance. Are there any other ways you're cultivating in your students, or you did cultivate, or you want to cultivate in your students ways that they can already be developing other skills for their active roles in society later?

A Yeah, I mean that was – I mean, one of the, so it's just to generalize a little bit more, you know, one of the things we did as a studio that of course I set the agenda for was every year, we would read at least one book that was not about music or the flute, it was a book about sort of, it was a book I thought had something relevant to say about how to be a human, and how to have your needs, and how to feel like you were meeting the needs of others. That was something I picked up from Marianne Gedigian. Because, there were – we would get assignments as a studio to watch, 'I want you all to watch this on Netflix. I want you read this book or this article that is not about playing the flute or about music.' And just the, that was one thing that I brought into our discussions as a studio of, you know, ostensibly, we're here to talk about how to be great musicians, but you know, the other side of that, or how to be the best musicians we can be, but the other side of that is, what do you do with it once you've developed it? So I think, you know, including in the course of flute study, texts that were not about that flute, I think that was one important thing that we did to help students, because I really – over the three years, I saw students develop a certain way of thinking that was informed by the things that we read that was not maybe what I would find in a studio that was one hundred percent flute-centric.

Q Can you give me examples of that? Or an example of that?

A Yes, absolutely. So I have a wonderful student, her name is Jenny Heck(?) one of the most brilliant human beings I've ever had the pleasure of working with. She came in

as a Music Ed. Major, she's graduating this year as a Music Ed. Major, she's going to be an amazing teacher. I remember the first book I had the studio read was a book by Ken Robinson called "The Element", and we talked about it. That book is about- are you familiar with his work at all?

Q I am not, actually.

A Okay, so he's an educational theorist, and there are definitely – and I have some criticisms of his work, but this book "The Element" talks about – it's a pretty good primer for looking at your life, certainly of your professional life, as an intersection of what you're good at, or what you can become good at, and what you love. And so when we read this book, Jenny offered this unbelievably succinct criticism of the book about how it doesn't take into account circumstances in inequality, and I was just so struck by that, and then the more books we – so we read that, we read the Brene Brown a couple years later, we read Carol Dweck's book "Mindset". You know, I watched, over the, because Jenny comes to music school as someone who had not had, she reminded me a lot of myself in a way, it was someone who had not had access to a tremendous amount of great private teaching, private instruction I guess I should say, but someone who is super smart and super driven. I just watched her, over time, she just settled down even more into that idea of, you know – I watched it shift from noticing other people not taking justice and equity into account to 'How can I as a musician and a teacher and how can we work toward social justice?' These are questions she would start to ask in her lessons, and she would ask it in relation to pedagogy and in relation to life outside the studio, and, you know, I had another student who went through a similar transformation. Her name is Maggie Setterstrom – super, super performance oriented. Great, young player. And it's so interesting, she came in as someone who – my read of her, this might be inaccurate, but it was that she was fairly conservative values-wise. I think she had been homeschooled, she was, you know, very devoutly religious. Very kind to everybody, very driven. And it's so interesting working with students like that being a gay person because you don't – I really feel like my job as a teacher is to help this person become the best version of themselves, and I can, you know, I can't do that if I'm not advocating, or if I'm not displaying and advocating for my values, so the interesting thing is, this approach with Maggie of – and once she heard me say, you know talk about radical acceptance, it was interesting, in that same studio class, she started talking about her religious beliefs more, and when she saw that be accepted by a group of other people, I mean, her progress just took off after that. We ended with such a close relationship. I never talked – I mean, it's not appropriate for me to talk to her about my personal life or my sexuality, but I didn't make my sexuality a secret, my students knew, they'd met my partner, but I mean, she – I watched her go from this kind of, I want to choose the right word here, a student who was fairly insulated, very, very flute driven, to someone who, like was so open and loving and accepting and very much into the idea of in the studio of us being a family together and of us accepting each other. And I know that she's going to take that with her wherever she

goes, because I mean my goodness, I think we need more of that in the teaching world, we need people who you accept the human being that comes to you and you work with them to help them reach their goals, and it's really about them, it's not about you. I really feel that Maggie internalized that. Because even though she's super performance minded, she is an education major. If she does decide to teach, I am very happy to know that the two years I had with her are going to resonate with her students for a long time.

Q Well, and radical acceptance, that's just something that like, what if the whole world operated that way?

A Exactly.

Q That's something that I sure that they've taken into the other areas of their life and other relationships that aren't music that, I mean, I'm sure has had massive impacts, so...

A That's what I'm gathering. That's what my students have told me. I'm very interested to see how that plays out over the next five or ten years for them. One more thing I might say about sort of what social practice can do about democratization is I think we have to start looking beyond accuracy and precision.

Q Oh, yes.

A You know, this is a frustration, and I don't mind saying this publicly. This is a frustration I have with the NFA for example. Everything seems to be, it's all around, come to this performance where you'll hear people play wonderfully, and the music is beautiful, and the players are beautiful, and the way they play is beautiful. And it's just, that's great, but there's so, so many people being left out. You can pursue excellence while at the same – like what I would love to see is an NFA that prioritizes sharing over performing and teaching so that you have, you know, so that it's possible for a 6th grader who's only been playing for a year to get on a stage at the gala and play like the best Twinkle Twinkle Little Star you've ever heard because they have something to share through that, whether they want to share how much they loved their first year of playing, or how they can share how, 'I can do this one thing now that I couldn't do before.' And it's like, I don't need to hear somebody nail Chantelinas(?) again, like I've heard it.

Q We've all heard it at this point.

A Yep, that's right. That doesn't interest me anymore, because it doesn't tell me a lot about who a person is. (1:10:54)

Q Right.

A I feel that if we orient our, if we orient performance more around sharing, because I just – I think recordings have – recordings and just sort of this American tendency toward perfection really have not done us any favors I think as musicians and have kind of roboticized music in a way. I've seen it judging competitions on every level

from middle school to the Young Artist Competition. I've seen it on the jury where people get – people end up choosing, you know, people end up rewarding, or the juries end up rewarding players who don't offend.

Q Yes, I know what you mean. Yes.

A Yeah, like this person played with great intonation and great rhythm, and they played all the right notes and they had great articulation. Did I feel anything when they were playing? No, but I guess we can all agree that they checked all the boxes.

Q But that's what we're, yeah.

A Yeah exactly, and I think, looking beyond that, like asking people – and I think this is asking highly trained – it's really a conversation we have to have amongst highly trained musicians. Can you learn to look beyond someone faults and the fact that, oh, they were flat there, and they played a wrong note there. Can you look beyond that to hear what they were saying because it was actually a very compelling performance. And, you know, can you look beyond that to celebrate a 6th grader who, they're not doing everything right yet, and the sound's not there yet, and the intonation's all over the place, but they just want to share this thing with you and have you celebrate it with them. Can we make a space for that?

Q I think we can.

A I think we can, too.

Q I have a question later about that kind of thing. I have a lot of feelings about the NFA.

A I have all of the feelings.

Q So kind of going back to what you were talking about in studio class. This next question – what types of projects if any do you encourage your students to be a part of in your community? And this can be music things or not music things.

A I'm so glad you asked that. Something I was – I'll preface this by saying at Wisconsin – even before that when I was teaching, I had a big high school, middle school studio in Dallas for a few years before I went to Wisconsin. Although, the situations were parallel. In both of these situations, I walked in and there was kind of a flute program that was not healthy. The students weren't – they had bad habits, they hadn't, nobody had devoted time and quality instruction to them in either place, and so the first order of business was, okay, let's get everybody playing and feeling – let's get every playing better and feeling better about their playing. Let's check all the boxes. Because the boxes do, you know, they're there for a reason. They do need to be checked.

Q They need to be checked.

A That's right, so let's work on checking the boxes. But then in both situations, once I felt that we'd made a lot of headway there and the studios were growing and thriving, that was when in Dallas, what I started doing was having the students playing in chamber groups, and we – there was a nearby retirement village where a couple of my students worked as a part time job.

Q Wow.

A So I said, 'That's great! You've already got a connection to your community. Let's go play Christmas carols!' and they were all about it. At Wisconsin, it was the same, we did a couple of different things. Summers of 2017 and 18, nope, 18 and 19. With Marianne Gedigian I started a program at Wisconsin called "The Engaged Flutist" and, I called it "The Wisconsin Flute Institute, The Engaged Flutist", and the whole idea was ,yes, we're going to spend 3 or 4 days together, masterclasses, discussions, etc. etc. But at the end of the week, you, the students, are going to have to, by the end of the week, put together a program yourselves of solo and chamber music, and you're going to present – I, there was a retirement village I had a good relationship with in Madison, and we're going to go over there, and you're going to play for them, and you, and so I want you to be thinking about you're – a lot of the week was about, 'How are you going to present what you have to say to this partner in the community in a way that benefits them and in a way that helps them and in a way that reveals who you are?' and especially the second year, the students just did an amazing job with putting a program together, and speaking to the audience, and tying different pieces together. It was sort of like, baby's – I don't mean this in a derogatory way because I try to view myself as a child who still has opportunities to learn things for the first time, but it's "Baby's First Community Engagement".

Q Yeah, I mean, yeah.

A Yeah. And so it was – and the whole point of the week is that people will leave not just having, not just playing the flute better, but you'll leave with ideas about who in your community you can connect with and how. That program – there was one student I had in the first year of it we had, Thomas Swanson is his name. Tommy Swanson, he's just a great human being. That week got him thinking, I think it was the catalyst to a lot of thinking and ideas that lead him away from flute performance because he did his Bachelor's at South Florida with Nora Lee Garcia, went to School of the Arts, North Carolina School of the Arts, I'm sorry UNCSCA, I had long since graduated when they added the U. But he went to UNCSCA for one year of a Master's, and I don't – maybe he didn't make it through the whole year because what he realized was that he wasn't super passionate about performing. He wanted, and so now he's on this like music therapy Alexander technique track, and is very interested in working with like kids with developmental disabilities and learning disabilities, and sort of using music in that context and using music as a therapeutic tool, like a psychologically therapeutic tool. And he really ran away with that, really thinking about 'How can I help my community? This is important to me now.' With the

students at the university, so during the year, we started like at the end of our second year, I gave them all, every semester they had a performance project, so that spring semester of that year, it was ‘everyone had to learn a piece of contemporary solo music’. It could be, as long as it was contemporary, it could be anything, it didn’t have to have extended techniques, but then they also had to really dig into that piece and figure out what made it tick, and be able to teach use all some of the techniques that are used in the piece. So it was a really ‘dig into this music’, it’s not just about a learning it thing. I set up a performance for the studio at the Madison Museum of Contemporary Art, an they had an exhibit where they wanted us to play in the exhibit, so I went and scouted the exhibit ahead of time and paired each one of them with a work of art.

Q That’s so cool!

A Yeah, ‘You’re going to play you piece in front of this work of art.’ And that enabled us later to have – they loved it, they had a blast with it – and then later we had the discussion about, ‘Why do you think I paired you with this piece?’ and, you know, ‘What about what you’re doing is related to this piece of visual art beside you or behind you?’ and ‘What was that experience like as a performer to have your audience wandering around you and looking at the art while they’re listening. Did that take anything away from the performance? Did it add anything? How did it affect you?’ And so we were able to have that conversation. One of the things I was going to do before I left Wisconsin, but didn’t, wasn’t – it, time didn’t work in my favor. I was setting up a pilot program where our graduate students were going to travel to this one retirement community that we had a good relationship with. It was called Oakwood Village, and there were a lot of amateur and retired professional musicians living there.

Q Oh, wow!

A And we were going to coach them and form their own groups and coach them in chamber music and have them perform together, and that was something I was working toward.

Q Oh! I love that.

A Yeah, and other things I was slowing starting to work toward were reaching out to schools, community centers, just sort of starting to meet more people in the community, but not from the place of, you know, ‘Let us give you music, it will help you.’ But more from a place of, ‘What are the needs you are seeing in your part of this community among, you know, in your constituency? What are the needs that you have so that I can start thinking about how the School of Music can help address those needs in the community?’ And, you know, not every need can be met by music making or art making. And so that was the direction I was heading – if I do go back into academia, that’s where I’m going to pick back up and start is where, you know, wherever community it’s in, making sure that the students are, I guess making sure to

facilitate community partnerships where students are, you know, I hate to use this word, are forced to use what they're learning in a context outside of academia, and outside of potentially even traditional classical music like-

Q Right.

A And, you know, whether that looks like a school or a community center, it's hard to say what that would look like in the end, because I don't know what the needs of any particular partner would be, but it might look like coaching elementary school students, it might look like creating some kind of musical show for – there's a huge juvenile incarceration problem, and it's particularly bad in Wisconsin, and so it might look like us going into juvenile detention centers and prisons and helping people learn to play instruments, or compose, or learn to write songs. It can look like any number of things, it just depends on what the needs of the community partner is.

Q To me, that's, sorry. That's what social practice to me is, like that's what social practice art is. It's, you know, responding to your community, and them being part of that collaboration, even if it's, you know, if I took the flute studio to a park and just cleaned up the park because that's what that community needed, so that, yeah. That speaks to my heart majorly.

A Yeah, maybe we'll play, maybe we won't. Maybe you will use that skill set in some other way, or maybe we'll just clean the park because we want to be good humans and we want to be in community with the people around us and so maybe we will just clean up the park. Yeah, absolutely.

Q So then, and I kind of have a feeling I know the answer to this question, but are you ever – something I think a lot about in terms of this research is, what is an audience, and what is the role of the audience? It's always changing, but do you ever talk to your students about the role of the audience and do they engage with their audiences? What kinds of conversations do you have around that?

A Absolutely. Certainly the museum project, the Contemporary Museum art project, we certainly talked about the role of the audience in that and how it changed from giving a recital. We – I am the kind of person who requires my students just to practice speaking before they play. Even if we're just in studio class and it's just us. Tell us who you are, what you're playing, and if you have something to say, tell us, and let's practice this interaction right now. We can workshop that just like the workshop the piece you're going to play. I don't think – it's something I'm certainly interested in. I don't think I ever got into anything beyond that with my students in the past of what the audience is, or like 'What is an audience and what is their role?' You know, I – I'm so glad you asked that actually, because that's an area where I think I can make more direct connections in the future for students. My idea of an audience is, 'Who is benefitting from your practice? Who is benefitting from your artistic practice that is not you?' And so an audience could be so many things.

Q Right.

A It could be a classroom of children. It could be, you know, you can only play for 30 seconds at a time, and then you have to do an activity because that's how long the kindergartener's attention span is. It could look like Carnegie Hall, it could look like, you know, again I mentioned it can look like juvenile detention centers or prisons. I think that when we think about democratizing music, I think it's essential to think about – you have to broaden the definition of what an audience is beyond what traditional classical music thinks, and you have to also, you know, you talked about their role. I don't think the role of an audience, you know, there's always – for anyone who wants it, there's always going to be the classical music experience where you go and sit in a hall and recital for 90 minutes and you leave.

Q And you clap and, yeah.

A And you clap and you leave, yeah. There's always going to be that experience for people that want it. We should never take that experience away because many people find it of value. However, I don't think – I'm thinking about this a lot as an artist, too, actually. Moving forward with what I want to do next artistically, I don't look at the audience as kind of a, you know, my job is to give, their job is to receive. I don't really look at it that way. I love to talk to audiences, and moving forward, I'm probably going to start asking more questions of the audiences, and sort of actively getting them more involved in music making. I remember one time I put together a recital series when I was still living in LA where, before each recital, on the back of the program, there was a large space for people to draw and color, and I provided coloring pencils.

Q Aww, that's amazing!

A Yeah, because the idea was everyone processes music differently. If you moved to write or draw while you're listening, do it.

Q I just sent you a book, he talks about, I think you would find it interesting if you haven't already read it. It's Pablo Helguera, and he talks about the role and participation, like the different participation levels of audience.

A Mmm, great. Perfect. I typed it into my browser so it'll be there when we're done.

Q And it's really short. I think I read it in like two hours.

A Good. Great. Yeah, so I – one of the reasons why I was perfectly happy to talk to you is because I think you're asking questions that are really, really important right now.

Q Well, thank you.

A And they're questions that some people will look at and think, 'Is this how we save classical music?' but that I look at and say, 'Is this how classical music will serve people better?'

Q Yeah, it's helped me kind of, not kind of, it's definitely helped me answer questions about, 'Is what I do valid? Does what I do matter? How can this matter?' I can play the flute, I can teach the flute, but people say, 'Music is a universal language.' Well, what the heck does that mean, you know?

A There's actually been a lot of good – you know, I would, something you might be interested in, I'm going to send you something. There was a wonderful musicologist, she prefers to say she was 'assassinated by cancer', she made sure that everyone knew that before she died. Her name was Linda Shaver-Gleason. I can't remember if there was a hyphen, but you'll find it. You just google her and read her blog. She talks a lot about this kind of music – that was one of the things she touched on in her blog was this idea that music is a universal language just being false. Which I agree with, which I made the mistake of saying on Facebook a couple of months ago-

Q Uh oh!

A And made a bunch of people mad. Well, I'm very much a person who believes that if you – I'm sorry, I don't believe me getting me getting up and putting the flute on my face and playing literally anything, I don't care what it is. Nothing I play is in and of itself going to make the world a better place. You know, if I need to play to inspire myself to do something to make the world a better place, then fine, but there's that middle link, you know. I think it's too important – I think you have to ask the question of, well, let me rephrase that. You were asking a lot of questions that I have asked before. Is what I am doing valid? And some of the answers that I've come to are no, it's not, and so 'Okay, how can I make it count for other people?' because I just really firmly believe that I need to live a life where I have moved the needle on somebody else's life on a positive way before I die. And if we're going to be classical musicians and we're going to traffic in an art that is largely esoteric and that is appreciated by very rich white people and funded by rich white people.

Q It is very niche.

A It is, it is very niche, and I think we have a responsibility to look beyond that niche, especially at this moment in this country where I think disconnection with people is causing a lot of problems. Disconnection between people.

Q Well that kind of brings me to my final question, because you've actually answered a lot of my questions with some of your other answers, but this is like a big one, and I'm going to kind of throw in some stuff that you had said earlier too. My question reads: are there any ways which you can think of that the applied flute studio or flute community can immediately and easily be more responsive and cooperative with the individuals found in their social, political, and geographic communities? But you said at the beginning, you know, you want to make sure everything you do from here on out is more inclusive and targeting social justice, and you even mentioned the NFA, and, you know, I was kind of hesitant to ask questions about the NFA directly in a lot of these interviews, but, you know, feel free to speak on any of that.

A I think part of it is the piece we talked about earlier about looking for something beyond accuracy and precision.

Q Mhm.

A I also think part of it is – you know, one of the things I’ve decided moving forward if, in the applied flute studio situation, like if I’m ever at a university again and heading an applied studio, the question I want to start asking every student regularly, I mean, I – my brain is the size of a pea, so if I can retain, I’d have to write it on my desk to make sure I ask it every week, but if I don’t write it every week, if I don’t ask every week, then I want to ask it regularly: ‘What did you do for someone this week? What was the kind thing you did for somebody this week? What is the compassionate thing you did for someone this week?’ Because I just – people want to be kind and compassionate and oriented toward service toward others. I just think a lot of times, we need a reminder, we need an alarm clock that reminds us, ‘What have I done that’s nice for somebody else?’ because the real truth of it is, and this is something Marianne Gedigian and I have talked a lot about. It’s, you know, doing something kind – doing kind things for other people and making sure to bring that into the discussion in the applied studio, even if it’s just, you’re here and I’m asking the question every week, it drives home the point that taking care of each other is a necessity on this planet, and that students shouldn’t get so wrapped up in their musical education, especially – and it’s hard because this is such a cutthroat field. It’s such a difficult field to succeed in depending on how you look at success, it’s such a difficult field to, it’s certainly a difficult field to make a living in, so reminding – there is going to have to be a lot of time focused in word, on improving your own abilities in the degrees as (part and parts of it.)? And so I think just the reminder of, ‘What have you done for someone else?’ is – it reminds people, that kind remind people to be compassionate. And it reminds people that, oh, what was I going to say? Told you, size of a pea. Oh, it also helps to teach people that, when you help somebody else, and I think that this is – my suspicion is that this is, I read a really good article many, many years ago now, I should find it again or see if there’s any more research being done into it. The idea of morality as an evolutionary trait. You know, the simple fact of it is, you get a serotonin boost when you do something kind for somebody else, and you can’t change that, and so even though we like to think we like to be pure and selfless. That’s a thing we like to think of ourselves as wanting to do.

Q But it makes us feel good!

A It does! It just does. Doing kindnesses for other people makes you feel better. It actually makes – my experience both seeing other people do it and with myself is that, when I do something kind for someone else, I feel like my most activated.

Q Right.

A And I feel most myself, like I'm – that's the thing that makes me feel like I'm meeting my potential at any given moment is being kind to somebody and offering compassion, and so making that part of the conversation with students is something that I'm really bent on doing, like I said, if I return to the applied studio situation. You know, another part of it is I think this idea of actively cultivating connections between students or flutists or, you know – I'm talking about the university setting, but I think this could also apply to the NFA, how could we cultivate an environment that doesn't just foster community among flute players, but also fosters community between flute players and people who don't play the flute.

Q Yes!

A Between musicians and people who don't actively make music or professionally make music, or maybe people who have never made music at all. I would love to see the NFA do something like instead of having concerts at symphony – I remember one of the big things at the last Chicago convention in 2014 was, oh, the concerto concert is going to be at Symphony Hall where the Chicago Symphony plays. Oh, Symphony Hall, how wonderful. It was a lovely concert. I would love to see that concert happen in a public space.

Q Right.

A Which I know the NFA is thinking about for the next Chicago convention. And not just a public space that's, you know, like I'm thinking of Chicago that's like Millennium Park, or a public space in New York like Central Park. Not just like the big public spaces, but like where can we go and interact with people that maybe news cameras won't follow us? Where can we go, you know, what can we do as the NFA that will offer us, that will offer the participants valuable performing experience or coaching experience or whatever, but that also has a real benefit outside of our little, you know, circular, closed community.

Q I've had those exact same thoughts, especially since we just like tend to – and this is a harsh word, but – we do tend to kind of invade these cities, and like how can we cooperate and love and like do good for these cities?

A Yeah, and you know, there is a – it's funny, because it's the same question that the Olympics always have to overcome whenever they go to a different city, though in their case the city is shelling out billions of dollars to support the Olympics, but you know, cities have started asking, 'Wait a minute, we're footing the bill for you to come here, and yes, that makes us-'

Q What are you doing for us?

A Exactly. But 'What are you doing beyond PR?' The citizens of Boston torpedoed their Olympic bid because they said, 'This is just PR and glossy magazine stuff. This isn't going to actually help our homeless, neglected people in the city of Boston. Why should we do this?' I don't think any organization is too small to ask itself that

question. The NFA is already very good. The program chairs tend to be very mindful of programming in a way that ties in to the culture of whatever city they're in or state they're in.

Q Yeah.

A But again, that's only shared amongst us.

Q Us.

A Exactly. What if, because that's, you know, it's – maybe it all boils down to what Jim Walker told me and all of his students ad nauseum and still says: 'Play for the masses and not the asses.'

Q (laughs)

A The idea is to bring what you have to offer to create, you know, capital C community.

Q Yeah, I love that. Oh. I want to just write that on a post-it note and stick it on my mirror. I love that.

A It's pretty good.

Q No, I agree with everything that you're saying and like Is aid, those are thoughts that I have definitely had, like, 'How can we get outside the four walls of the convention center and really do something?'

A Another really wonderful resource that's out there is Sphinx, the Sphinx organization for black and latinx classical musicians. One thing I'd love to see is other organizations reaching out to Sphinx and offering to pay them to educate them.

Q Oh, yes.

A Like, you know reach out to Sphinx and say, 'If we pay you, can you partner with us and teach us how to be better stewards of our community? Can you teach us how to be more inclusive? Can you teach us how to, you know, how to – it's so interesting, I've heard colleagues say this before, you know, the idea that because black communities for example have been so actively discriminated against, even federally. Do you know about redlining?'

Q Yes.

A Yeah, we've had government programs sort of designed to steal wealth from black communities, so there's this idea in the classical music community that, you know, one of the reasons it's hard for black artists and other poor artists of color to cultivate a career is because they don't get the resources and opportunities that need when they're young to build, you know, they don't have the money for a good instrument. Nobody gives that to them, they don't have the money for private lessons. They don't have this, they don't have that, and so, we can, and I think we should be sort of

looking, what I call backward on the pipeline or extending the pipeline to young students in disadvantaged communities. You want to play the flute, the trombone, the tuba, the snare drum, whatever, we should be making these resources and opportunities available to those students. But then that's also where that other piece of, 'Can we look beyond precision and- can we look beyond, you know, can we look beyond, okay, they played a little out of tune in Mozart, but what interesting ideas this person-' like it's, it's like – I'm trying to be clear. We get into this mind frame, and I think NFA – my opinion is that NFA is very guilty of this, and a lot of academia is, too. We get into this mindset of 'excellence is mandatory', which I think is true, I think everyone should be pushed to be excellent in whatever they want to do, but I think we've got to reframe 'What is excellence?' and we also have to make room for, you know – I think of myself, as someone who didn't start playing the flute until I was almost 12, I didn't have private lessons until I was 15, 14, 15. You know, I really – and a lot of my refining, like a lot of the problems I had as a late 20s, early 30s flutist, the ones that Marianne Gedigian helped me solve, they were really problems because I didn't get really great instruction early on.

Q Right.

A So I look at myself as someone who is a late bloomer, and I just think that, if I bloomed late, other people can bloom late, and I think that we are not doing ourselves any favors if we say, 'Well, this person can't play at the convention because they're not good enough, and it's not their fault because they didn't get enough resources earlier.' That's not an adequate answer. The answer should be, this person gets to play at convention because they're part of our community, and they have something to share with us. And I am going to look for something that is beyond checking boxes. That's the NFA's job, because that's how you build community.

Q That's how you build community, yeah.

A That's how you be inclusive is you tell people, 'Bring who you are and what you do to the table.' And we're all always working to be better – because I'll tell you right now, some of the snottiest players out there, the people who I could tell you – I won't name names, but I could, who tell students, 'You're not cut out to be a musician.' I had someone tell my most recent graduate student, an extremely prominent flute player, she went to have a lesson with him, and he tried to break her. 'You shouldn't do this. You have no business being in music.' You know, you shouldn't, you can't, you this. She came and, you know, I recruited her to Wisconsin, you know. She got her Master's, playing great, now she's very, very happy as a middle school band director in Madison.

Q Well, there you go.

A Exactly. By my standards, she came in already having a lot of strong musical qualities. So, you know, this was never a person I would even think to say, 'You can't

do this.' To, but I think we've got to stretch our brains farther than perfect orchestral playing if we're ever going to be truly inclusive.

Q I agree.

A And say that it's okay to play a note out of tune. It's like, you're not a bad person. It's better if you meant to play it out of tune, at least you intended, because then you're being true to your intentions.

Q Right.

A But I mean, just because you play ten cent sharp doesn't mean you don't have something to offer, so yeah.

Q Well, I'm very bad at transitions, but I know that I've kept you over time, and I want to be respectful.

A I'm sure that's my fault, too.

Q No, it's – I've really, really – I was excited to talk to you today, and it's just been everything I Thought it would be.

A Thank you.

Q I really appreciate your time. You've given me a lot of things to think about.

A Well, good. I really would love to see your dissertation when it's finished.

Q Happy to. What I was going to say, I don't know if I have to include a full transcript of the interview in my final document, but whatever I do include, you'll get all approval, everything like that, any quotes.

A Please feel free to use, say anything I've, you know, well, I guess I Should approve – fine, send it to me to approve. In general, I didn't say anything that I wouldn't say in public.

Q Okay. Well, if you have any thoughts, if you're thinking about this in a couple days and you're like 'Oh!' feel free to email me. I'd love to hear any other, you know, whatever. But yeah, I will be sure to send you the transcript and let you know like what I'm thinking about including and everything like that, and then I'll send you the document when it's done.

A Great. Thank you so much, Jillian. I'm looking forward to this.

Q Yeah, thank you! I'm so excited.

A You're very welcome. You're very welcome.

Q Have a good night, and I'll talk to you soon.

A You too. Alright, bye bye.

Q Bye.

APPENDIX G: TIMOTHY MUNRO TRANSCRIPT

Q (7:05) Hello?

A Hello!

Q Hi, Tim! How are you?

A I'm good. Hold on, let me just see if I'm connected to my, oh, sorry. I'm just trying to connect to my headphones. I'm trying to call in to this.

Q It's quite okay, I appreciate you making the time regardless.

A Oh no worries, no worries. You'll hear a little peeping toddler in the background at various points, but

Q (laughs) That's okay, you might hear a dog barking in the background where I am, so...

A I love it! Pandemic time, you know?

Q Exactly, exactly.

A So, you had talked me through what you would like, how you would like this to go.

Q Yes! So I understand that you're a different participant from my other participants just because you're not, you know, steadily at a teaching position at a college, which I'm really excited about. So I've read a lot of your bio, and I am just like super impressed by the work that you've done, and that you do, and I just want to know more about you and your artistic philosophy and how you, you know, got into the types of projects that you immerse yourself in. Just, you know, everything.

A (laughs) Sure! Well why don't you ask, if you ask, I can talk, I can just talk. But why don't you ask direct, like if you have any specific kind of areas you want to go in to like, lead that conversation.

Q Yeah! I mean, I have a list of questions and I'm more than happy to do that. Before we get started, do you have any questions, or...I know that we've just met, so I don't know if you want to know anything, I'm just excited to talk to you.

A You're a flute player by training, and this is your academic work for your PhD? Or is it your DMA?

Q It's my DMA.

A Where are you again? You've said but I've totally forgotten.

Q I'm in North Carolina, but I've lived in Texas, I'm from Tennessee, I actually studied overseas with Trevor Wye for a year. So I've been about.

A Yeah!

- Q** Quick question real quick, just out of curiosity. I know you were in eighth blackbird, are you the flutist on the hand eye album?
- A** I am.
- Q** Oh my gosh, my peer group is playing “Conduit” right now, and (laughs)
- A** Oh, wow! Cool!
- Q** Yeah, I saw that that was you on the album and was like ‘Oh my gosh, that piece’. Okay, that was a side track.
- A** Yeah, that was a, that recording session was like three days of...
- Q** Insanity
- A** It was actually my last three days in eighth blackbird.
- Q** Wow, and they got you to do “Conduit”!
- A** It was actually my last recording session.
- Q** That piece is so hard. The last movement especially, that piccolo part is just ridiculous.
- A** Oh yeah, totally. Totally. I have no idea at all what the recording even vaguely sounds like because...
- Q** Oh, it sounds great!
- A** I just blacked out.
- Q** (laughs) I totally understand.
- A** I mean, my memory is that we did it in really small chunks, so don’t believe the...don’t believe...you know. That movement is really tough. I haven’t thought about that piece in...5, 5 and a half years.
- Q** I’m ready to not think about it for a little bit.
- A** I’m so glad you’re doing it though! That’s great!
- Q** Yeah, I mean, it’s enjoyable to listen to, and I like the other two movements a lot, and it goes well with everything else for playing a live stream show on Saturday, so it goes well with everything else that we’re doing. But it’s just...yeah, everybody’s like ‘Oh, let’s rehearse this!’ and blah blah blah, and let’s go a little bit faster, and I’m just sitting here like, ‘You all are crazy!’ (laughs)
- A** I mean, I feel that way, that the... My memory is that the first movement is also hard to do at tempo, almost impossible to do at tempo.
- Q** Yes, it’s definitely right on that break where...any faster and I think I might just say, ‘Guys, no. Absolutely not.’

A I mean, my memory is I just like 100% like, not fake, but like, those are just, those are just like...gestures.

Q Yes, there are some of them where I'm like 'as long as I start and end at the right place, I think that's okay.'

A That is kind of how I...I feel that way. I feel that way often.

Q (laughs) Well, glad to have talked to another flutist who has played "Conduit".

A Yeah.

Q So, let me, can we just start with you telling me about your musical background? Like, when were you first exposed to music, did you grow up playing stuff, where did you go to school, that kind of thing.

A So I grew up in Brisbane, Australia, which, when I was growing up, it was like a pretty kind of...I mean, it was a city, but it was...it felt sort of backwoods and pretty conservative.

Q Okay.

A Like only a few years before I was born, women and men could not drink at the same bar together.

Q Wow!

A To give you some sense of like, you know, it's like people talk about "my home state" as like the "deep north" as like a reference to the "deep south", there's a little of the kind of like sleepiness of that.

Q Okay.

A I was super lucky as both a flute player and I think as a musician to like, accidentally run into, like collide with some really amazing, powerful influences at a reasonably early age. Like I started singing in a choir at about 13 and the choir like, we had our own composer and residence in a high school choir.

Q Wow.

A So we were like doing really experimental things, and it was just like, music to me was never a thing that was in, within boundaries. Just like right from that moment, music was always about 'What is the...what is the experiment? What is the joy? What is the play? What is the discovery?' and I feel very lucky in that regard.

Q Okay.

A I mean as a flute player, again, I collided with a teacher who treated me like a professional at the age of 13. I mean, she was demanding, demanding as all get out.

And really, really, really like...was doing fine tuning right from the very beginning, and just built a really great, solid foundation, so...

Q Anybody that I would know?

A Not at all. Not at all. She was the...Her name is Debbie Ellison, and she studied with this Australian pedagogy who has been quite known over the last few decades, Margaret Crawford, who is quite wonderful.

Q I know that name, yeah.

A Yeah, she's a real...she was important to me at a different point in my life.

Q Okay.

A I sort of felt like, right from the beginning, high standards were expected of me as a musician, as a flute player, as a singer, and then like in orchestra, like my high school orchestra, we barely had violas, we had one oboe, we barely had violas.

Q Oh my gosh.

A And we still, we like played the first movement of Shostakovich's Fourth Symphony.

Q So how did...how?

A Well, okay, so we did an amended version.

Q (laughs) Okay.

A Which meant that we missed out the whole, crazy middle section that has the impossible to play fugue.

Q Okay.

A But apart from that, we were just doing ambitious shit, we did this giant Hindemith piece, we were like doing all these, just like really hard stuff. And I think right from the beginning, that sense of like 'Oh...' just like never were things not expected, and that suited my personality perfectly. Just like always oriented toward getting better and towards exploring things, and so that was really, that was really fabulous. I think one of the big things was encountering contemporary classical music at about the age of 14 in a music class where there was, where our music teacher sat us down and played us a piece of Stockhausen, a piece of Charles Ives, and a piece of Penderecki.

Q Wow!

A And it was just like...I just felt like I'd been hit between the eyes, and that was like a really...

Q Yeah.

A That was a really pivotal moment that kind of then just sent me down this, this rabbit hole of exploration, and so like...essentially like, I've often talked there about being two parts of me, the part of me that's like the exploratory musician, and the part of me that's the flute player. I never like loved the flute, I loved music, and flute was my way into music and way into a musical life. At least at that time and, you know, so much of the way up until now, and like, you know, the exploratory part of me, like I would go into the, you know as a 16, 15 year old I would go into the big library in town and also into the music school, the big music school library and I would just like sit, and I would just go there for 8 hours and I would just like...bring out all the giant scores and like, sit down with CDs, and I would just like listen to music for hours and hours and hours. And that was just like completely removed from my flute world. Completely. Like none of that was flute music.

Q Was it, was it like orchestral music, or was it more along the lines of...

A Everything.

Q Okay.

A It was like, string quartet, it was full orchestra, I was addicted to full orchestra from the beginning. It was also some electronic music, some more chamber sized things. Yeah, it was really all over the map. But it was mostly guided like, 'What are the weirdest sounds people are producing, that people can produce?' and that was like my little...to me in some ways, I never had rebellious rock and roll and for me that was like kind of the same sort of theory, and just getting rid of, you know, kind of sticking to authority or whatever of like contemporary classical music.

Q Okay.

A Maybe that sort of served the same purpose. And then so, you know, as an undergrad I really just thought flute player-wise, I was just going to play in an orchestra. I was like playing, practicing my pretty sounds and...building a foundation.

Q So that's what you went to school...

A Yeah, so I went to school for music performance in Brisbane.

Q Okay.

A Australians mostly don't think about going elsewhere, I mean it's like much, you know, at least in my generation, you just like went to the school in the city that you lived in.

Q Oh wow. Even for music?

A It really...for music, yeah. And so I like...yeah, I mean, I was not a big fish, but I was like a significant, some sort of significant fish in a tiny, tiny pond.

Q (laughs) Yes, I understand what you're saying.

A Then all Australians flee, so I like did my undergrad, and then you have to flee Australia.

Q (laughs) So where did you...?

A So I went to Oberlin(?).

Q Okay. Was that with Alexa Still? Or was that Michel DeBost that was there?

A It was, it was DuBose, and like, he and I did not get on for a lot of that time, and it was a weird time. I didn't even know what Oberlin represented as far as being a pretty open, free-thinking institution, and I just like, had heard of DuBose and admired his musicianship, and we just did not get on, but I had an incredible time in terms of, you know, exploring more as a musician, and again, like starting to think of...about what it, you know, what a musical life could be that isn't just like within the four walls of...

Q Of a concert hall.

A Of an orchestra job.

Q Yeah.

A But you know, that was a tough time. That was like, I was, I was struggling with my conventional flute playing, I was taking auditions, and failing at all, at all, at all moments, culminating in an experience I had in Holland where I went to audition for the Royal Conservatory in the Hague and, just like a panel of several heroes of mine.

Q Mhm.

A Just like told me, there was so much wrong with my playing, they didn't know if they could help me.

Q Oh my gosh.

A And so I like, that happened and I crashed back into Australia with this sense of true, true failure, you know?

Q Okay.

A And I moved back in with my mom. Lived in my mom's basement, and like worked for the Australia Post, the USPS of Australia for like a year, and worked in a TV store, and just like, and listened to Beethoven and went to the gym, and it was a very weird time. Very weird time.

Q Were you still practicing and playing flute, or had you just kind of put it in its case?

A I was, I mean why on earth, I mean it's just like, the sunk cost fallacy, have you heard about, have you heard that term?

Q No.

A It comes from economics, and of course I don't know the first thing about economics. It generally, basically the thinking generally goes that we as humans take into account all the work that we've put into a thing before we make a decision about whether to stop doing that thing.

Q Okay.

A Economists are like, 'You're idiots. You should make the decision irrespective of whether you've put in that time and energy and money and whatever.' The decision should only be based on 'Is it good for me now, is it not good for me now.'

Q Okay.

A And so like, by that sunk cost fallacy, I, and in fact probably many musicians, should like cut their losses and go off and do something else. And for whatever reason, I didn't. Like I, I mean I just like, I still loved music so much, and I had lots of little professional opportunities.

Q Okay.

A And each of those, they were just like joyful enough.

Q To kind of like keep you going.

A So I suppose it's like...yeah, it's just like if there's a, I mean there's no objective rules for this, but like if there's a, if there's a kind of like water level of survival, I like never dropped far enough below it.

Q Got it.

A To like...stop doing things. But you know, I went back to school for another couple of years just to like, do a graduate program, because in Australia they basically pay you to do those graduate programs and give you time to practice and whatever, but I was still failing at things. You know I just like hadn't quite worked it out, and then I did an admin job for a year in an orchestra in Tasmania, and that's when the job opportunity came up in eighth blackbird, and, you know, I flew over to America just to take the audition.

Q Wow.

A And, yeah! And the thing is, it's just like I was really, really just like very much the right person in the right place at the right time and that...I mean, but at that job I would be working, I might be working (unintelligible) admin, I might've switched careers entirely. I'm not, I'm really not sure. But that completely changed my life and like 9 years in that group did a whole lot of different things for me. I mean first of all, I know you're speaking a lot to teachers...

Q Right.

A It really developed my sense of who I am through doing a lot of teaching work. Because we did, I mean we went into, we went into colleges in most states.

Q Right.

A And did masterclasses and then started more, and more, and more, and more developing projects that were essentially like working with students, so like we used to call them “side by sides”. So like your ensemble, if you were – are you guys specifically at the university?

Q No, we’re independent.

A But if you were all students, then what we would’ve done in eighth blackbird, if we’d gone to your school, we would’ve done a whole concert where we worked side by side. No conductor, just 12 musicians in various different configurations, and I mean, and you say ‘Wow’, but the reality is, we liked it so much more than blow-in, blow-out, we really started to believe in, this is something is so, so important to me in it being really enormously influential in the way that I think I live my life and hopefully I parent and things like that is that you, you learn by doing and you learn by example, and you don’t learn by just by being told.

Q Right.

A And I think, so that was really important.

Q So would the – sorry, would the side by sides, I’m assuming you guys would do like a workshop and rehearsal with them and like, kind of coaching them through ‘how do you do things like this’ before the concert?

A Right.

Q Okay.

A So what we would – basically, what we would do is we would take a pay cut in order to stay for longer. So we would, we would go and we would be there three full days.

Q Okay.

A And we would essentially rehearse, you know, six hours every day with you guys.

Q Mhm.

A And we would do different sorts of work within that time, so like some of the pieces – it would be designed so that some of the pieces were explicitly to work on this sort of, this sort of skill, and this sort of piece would be for this sort of skill. You know, one piece might be more towards like, we’re trying to encourage, usually think about how, how you might physically cue, how you might physically, like lead the piece to stay together and understand it, and another piece might be just for pure just like rhythmic, like how do you get and stay on the groove.

Q Okay, so we're talking like basic, you know, basic ensemble, chamber ensemble concepts. I mean...

A Right. And again, you say that.

Q (laughs)

A You say that, but the number of, the number of blank stares I've seen with regard to like, marking up your, preparing your part by marking it up.

Q Wow.

A With like physical – the, the absolute lack of ease that people have with physical gestures to, you know, stay on track to like keep things together, to, you know, enter together.

Q Right, I know that chambered music can come-

A To unbelievable crap rhythm.

Q (laughs)

A I mean, no pulse. These are things that, like, again you say these things are standard chamber music things, but there are a set of chamber music skills that students leave university without having, and it's for a whole lot of reasons. It's the fault of large ensembles, it's the fault of the way chamber music is taught. It's the fault of the repertoire that is used to teach different, other skills, which...I mean it's like it's a million things, like nobody is preparing anybody in some ways like – what are universities even preparing students for?

Q I don't even know, you know at this point I don't know. That's kind of what I wanted to talk to you today about is, yeah, go on.

A I mean, I don't know what I would like – I'm not sure if different or better schooling would have improved my experience as a student because I did so much independent learning, I was so driven, like I – the only projects I was interested in was projects I was doing myself, like outside of, outside of the demands of whatever university. So it's like, I learned much more from the concerts that we put on at 11pm at night than I was by like, whatever like, technical jury situation I had to...

Q Fulfill to check a box?

A Fulfill, and that's a perfect word, you know. Everyone feels like they're fulfilling it. It always, it all feels beautiful.

Q Right. So-

A I mean it's a terrible, it's – these are both terrible examples that I'm about to give because they're both high level, they're both high level execution that are difficult to replicate in other contexts – my experience, there's a place in Australia called "The

Australian National Academy of Music”, which is essentially just like – it’s kind of a finishing school, but it’s essentially like you go there and you just play a lot.

Q Okay.

A And you play alongside high level professional musicians, like that’s an important part of the work. And you are, and you are just like every day going to work to play, which is, which is what a musical life is, you know, so much of that.

Q Right.

A And of course, like, in Curtis Institute, we were like teaching at Curtis for three years, and that’s just like an insane place, so it’s not a, it’s not a model that can be easily replicated.

Q Right, I understand what you’re saying. So then what kind of – can you talk about, can you talk about the projects that you were investing yourself in while you were in school? Obviously they were outside of the, the parameters of what we could consider ‘normal’, or you weren’t necessarily fulfilling, you know, a requirement. Can you talk about some of the things that you were doing?

A Great question. I think that they really ranged. Some of them were like large scale things, you know, we’d put on a couple of chamber operas when I was at, when I was at Oberlin. It was chamber music, it was a lot of chamber music. It was like a lot, a lot, a lot of chamber music. I hope that hasn’t biased me to – that I really just feel like chamber music is the best/only way to learn anything.

Q I don’t disagree with that at all (laughs)

A We do important work in our practice room. We do work on fundamentals to a point. We do work on technical facility, and sound, and use of air, and musicianship. We do all of that to a point, but the only way you can ever understand how much, how far you still have to go, and the only way you can kind of develop some of these particular skills is chamber music, and I feel like the way that I know that is because string players like my favorite chamber music experiences are ones with string players.

Q Oh, they’re great.

A And string players have been playing chamber music since they could walk.

Q Right.

A Obviously, it’s not like universally true, but like the best string players, or even just like, you know, the top 25 percent of string players. They have a kind of, it’s just like music feels like a human thing.

Q Yes.

A And that's just it, that's just all – yeah, so like that's like all I ever want to do. When I want back to Oberlin to teach there a couple years ago, I was a sabbatical replace for Tim Weiss(?) who directs a lot of the contemporary music stuff there, and also some orchestra things. And I mean, he kind of got me in thinking I would wave a stick around and choose interesting repertoire, but I basically just like giant uncondacted pieces.

Q How did that go over?

A So great. So great. It was a super positive experience, and I think in some ways one of the reasons that – I will say, it was so much more work. Because it's empowering. And I think one reason why it's not done, it is hard to do. It demands a huge amount of responsibility on, like on my behalf as I'm pursuing those things because I'm trying to imbue the student with responsibility, which means that they're calling on me to sort of help guide them - each one of them – guide them to take that responsibility. I don't know if that makes sense, but it's like, you know, for a group of people that are just not used to taking – there's so much being told.

Q Yes. It's-

A To like take responsibility, you need to kind of outline the ways you might go about, to how you much go about doing that.

Q Yeah, no, that's actually – I, in all of my interviews with my participants for this, I've tried to kind of steer clear of giving specific examples of what I think social practice art could like in music, but one of the core principles of social practice art is democratizing the whole process, and so, no, I completely agree with you that it's hard work, but I think good work to be, and that's what you're doing, you're democratizing the creative process because you're empowering students and having them take ownership and responsibility rather than being told, if that makes sense.

A Yeah, yeah, and that's exactly right.

Q Yeah.

A I'm also just like not interested that I do a thing. Like I know how to do that and I can do that on my own. I'm much more interested in what the students can do.

Q Right. So-

A Yeah. Sorry, we just like went off on...

Q No, it's okay. I...honestly, I love it. And I'm just kind of looking at my list of questions, trying to decide what I want to know next. So it sounds kind of like, it sounds kind of like your, your musical, I would say upbringing, kind of has like, two different prongs that overlapped. It sounds like, on one prong, you have the 'I'm a flute player, I'm going to go to university, I'm going to do these exercises, I'm going to take these auditions. I'm going to fulfill these requirements.' And then you had this whole like other side, it sounds

like you started, or that started with your first exposure to music with the, the choir that you talked about, and, you know, going to the library and electronic music and all of that. So it sounds to me, I mean obviously, that more experimental prong took over from the more, you know, traditional box. Education – when did that really start, or like, did something happen for you to really become encouraged and empowered to follow that path?

A Yes, okay so it's super interesting, because you know I also don't feel like it necessarily has 100 percent taken over. I think it maybe in some ways, the notion of democratization and the notion of all of what I do – okay, okay, let me step back.

Q (laughs)

A I don't think I'm necessarily like an experimentalist.

Q Okay.

A I feel like – I don't know. Maybe it's, maybe I just like I don't know enough. Maybe it's because just like hard for me to see because I'm on the inside of it. One thing that I feel very strongly, and I'll talk about this in relationship to like, that like, I feel like everything I do is an arm of communication – I do a lot now, of writing, and curating, and speaking, and moderating, and some teaching, and everything feels like the same kind of communication goals.

Q Okay.

A So like I'm trying to – and playing, of course. Did not even say playing, but like solo playing, and also orchestral playing, and chamber playing. And it's like, all of those things have the same goal, which is 'How do I communicate one idea from one person to another person?' and more than ideas, like how do I express a feeling from one person to another person? And all of those things feel very, very linked. The time when they became super, super, super linked to me is when I was eighth blackbird, and my job was every job, all of our jobs were every job. Like one day I was a board member, one day I was a pre-concert lecturer, one day I was a program note writer, the next day I was a flute player. The next day I was a collaborative musician, the next day I was a production manager, the next day I was, you know, we would do meetings, we would do rehearsals, we would do board meetings, we would do, we would have travel days. I mean, everything was everything? And it started to be very clear to me that like, my job was not – my job and my life was not just playing the flute. My job and my life was like, 'What are all the ways that I can communicate what I want to communicate?' to other people.

Q Got it.

A That just like feels like I'm not answering your question. I just, you know, the thing about experimental-ness, I've, maybe I can use the word 'open', like

Q Okay.

A I don't think I – I think I was very closed as a flute player, but not because myself was closed as a person, but I was very guided by other people, and I wanted to close off other avenues and make myself the perfect thing. So it was like...by closing myself off to these other avenues, how can that make me a perfect thing? And so I would say, probably before I joined eighth blackbird, the whole decade before that, I was like making myself open. But I didn't think I was making myself open for acoustic reasons. I think that at the time, I was making myself open for fundamentally like survival means. Like I was, people would not pay me enough to pay the flute to live, so I started writing, and I started doing administrative work, and I started speaking, and I started doing all this other like work that I loved doing, but like I didn't allow to myself to think that it was core.

Q Right.

A And...

Q Because it wasn't the flute.

A The shift was...yeah, exactly. And the shift was...it becomes core. Like that stuff is as core as, you know, playing the flute or being a musician or being a practicing musician.

Q Right. So that kind of like, prepared you in a way for eighth blackbird?

A Absolutely. It prepared me and then the day that I walked in the door, I felt like I could be all of the things, but the thing that eighth blackbird gave me, I know people often have this experience in the professional world prepared me for the professional world. It's the paradox, it's like, 'God, I wish you could just like, play in a prof- you know, like talking to a high level student, you know, coming to the end of their studies. I wish you could play in an professional orchestra for two years and then you would 100 percent get a job in a professional orchestra.' And so eighth blackbird was the thing that was the finishing school that I needed. It was just like...

Q To bring it all together.

A Yeah, and it's just like, I had to. I had to- I had to get up in the morning and present at a high professional level in a whole lot of different fields. I just had to- I had no option. And so eventually I like, got out of my own way, and I like allowed myself to do that. And, God, I never practiced less, but I've never been a better musician.

Q That's...I mean, yeah. That's incredible. I know exactly what you mean. (Toddler noises in background) Aww, dada.

A Dada. Dada. Dada. (toddler sounds)

Q So, I mean, it sounds to me, if I were to ask you what your core values are as a musician and an artist, it sounds to me like you would say something along the lines of a communicator? Would you, would you include anything else in that?

A I'm so bad at what values are. Communication, I mean I think emotional expression, like I think I'm not doing my job if I'm not making people feel a thing.

Q Okay. Okay.

A What are my...what are my...

Q Or maybe, maybe another, maybe another way to phrase it is if I was to ask you, and this, this question is kind of what lead me to this research, is – if I asked you what your role as a musician is in society.

A Oh, shit. That's even harder.

Q (laughs) sorry.

A Every day, every day I wake up and I say, 'What is the point of my job?'

Q Right.

A I mean, okay, how about this? Because I think actually, it's like, this is where communication all sort of comes from is it's like, can I tell a- what stories can I tell? I just feel like a storyteller but without words and sometimes without linear narrative, but like 'What are the stories I can tell?' I feel like I'm always trying, I sort of feel like a frustrated actor, or a frustrated like – my wife is a theater director, and a lot of her work, you know, she is very smart on like, the shaping of a narrative, and when she talks about it, 'Oh my God, this is exactly how I talk in masterclasses, this is exactly what I work on in chamber music rehearsals, this is exactly what I'm trying to do when I'm writing a program note.' It's like all of those things are like, maybe my value is, maybe my core value is storytelling. Is that allowed to be a value?

Q Yeah, of course it's allowed to be a value. If it's valuable to you.

A I just feel like, fundamentally, I feel like – I mean I think that many musicians feel just like fundamentally useless.

Q Yep. (laughs)

A When I most feel, not valuable, but when I most feel like – I don't want to make a difference, like in this part of my life. I don't presume to feel – I think there's like a small chance that I'll accidentally make a difference.

Q What do you mean? Make a difference in the, in the music world? Or do you mean more in bigger society?

A Both.

Q Okay.

A Both. Like I wouldn't presume to feel like I can make a difference, but I think that if I have a role to play, what I would guess it would be is like in the stuffiest possible

world. Like the stuffiest artistic world, which is classical music. That takes in all of the arts, like there is no stuffier world. Like there is no stuffier world, not the, not our world, not the theater world. But there is, we do beautiful, wonderful things.

Q We do!

A We just can't get out of our own bloody way, and so that's maybe a thing that I, if I have a role to play, it is to just like, shake it up a little, open it up a little, even if it's just by degrees, it's like...I don't like to – it's this thing that I, yeah alright.

Q No, I was just going to say, these are your, very naturally leading me into some of the questions that I wanted to ask. If you were to shake it up, if, you know, even if it was in small increments, what are some ways that you either have done that or you would like to do that? Or both?

A Well, the, I mean I feel like I'm, I'm doing it every day, but it just has almost no impact, right, but I mean the changes I would – the number one change is like, get rid of geniuses and masters and masterpieces and any sense that what we do is better than other things. Once you get rid of that, if you can actually genuinely get rid of that, then you can actually start to tell stories. Then you can actually connect one person to another person. It's like the moment you have this thing where it's like, here is this great work, and you can only do with this one way, and all of our job is to like, put certain things on pedestals. Pedestals. You actually flatten things out, like you lose any connection with...think about – I think about contemporary, like all sorts of popular art, like, I mean it's a stupid word, all sorts of contemporary art. And I'm talking that like, film, TV, books. You just, there is not, there is so much less putting on pedestals than we do with like dead composers.

Q Yes.

A And we can, we can all feel free to like or not like a certain creator's work. And that allows us then to like, take it on its own terms and absorb those stories and value those stories. And I really strongly mean that in terms of like, the Western canon, the Western canon's belief that it has already been decided in all caps.

Q (laughs)

A Like, that we have decided that, that all of these things are, that we feel guilty for liking certain things and we feel disdainful of other pieces and we hate women and we hate non-white people.

Q Right.

A You know, and like obviously that's a more complex issue than we can like, tackle in this, but like...yeah, I want to get rid of that genius disorder, and that goes for musicians, too. Yes, this person has incredible facility and control. But that does not make them like, better humans. There is this like, sense that, that, we...yeah, we just like – okay, my rant is over. That's the one thing I would change.

Q (laughs) Okay.

A And I think the way that I, the way that I try do that is in all of my writing and my speaking, to talk about people as if they're human and not artists, because they are.

Q Right. Yeah.

A There is no such thing as an artist, there is just someone who makes art. There is like...yeah. There's no such thing as a genius, there's just someone who makes really, really fabulous art.

Q I've never heard it described that way. I like that.

A Well it's like the same way, we do this, we do this as like the – thank you – we do this like, you know, there's a strong and very, very great movement to, you know, to use terms like enslaved people as opposed to slaves, person with disabilities rather than, you know what I mean, I'm not going to say the old fashioned word. But you know like, there are...

Q I think we're becoming a more aware society – I don't know. I think I know what you're trying to say.

A I hope so, but what I'm trying to say at the like artistic end of things is it's like, that we still, we, when we call someone an artist, then we're actually taking away part of their humanity, their like essential humanness. The moment you do that-

Q Because we're automatically putting them on a pedestal, right?

A Exactly. Exactly. And I'm just so sick of it. I'm so sick of it. So I try to do that in programming, too, and obviously that's through more inclusive programming, but it's also in programming that tries to tell a story, rather than put something on a pedestal. So like if I put a Mendelsohn symphony at the end of an orchestral program, I don't want the rest of the program to be sort of like leading up to the Mendelsohn symphony as if it's like ignoring the symphony and it's like, you have an overture and you have a concerto and it's like we're all waiting for the Mendelsohn symphony because he's a great artist. What if the rest of the program was things he loved? That were re- like had, like, had the germ(?) of this piece and this idea and that's, and then we're like telling a story with the program. I don't know, I don't know I'm making a point out of that.

Q That's making a lot of sense, because all of a sudden Mendelsohn is a person. Mendelsohn is a person who liked things, or... No, I, yeah.

A Right, and like I like want to put – I want to put one of his weird, double fugues he wrote when he was 12 that's actually not very good but incredibly fascinating. Like, tells you so much.

Q Because he's a human, yeah. No, I understand exactly what you're saying, so I'm assuming – I think it's particularly interesting. I think it was called, when I was looking at all of your bios, the creative partner for the St. Louis Orchestra.

A Oh yeah, mhm.

Q You do program notes? Or concert talks, or...what kinds of?

A Yeah, what is that job?

Q Yeah, what do you do?

A Well, they called me in originally for one job.

Q Okay.

A But I'm basically...the reason they called me in is because I, I, the...the director of artistic planning there knew all of the way different work that I do.

Q Okay.

A And they had sort of just like, a bunch of different role things that kind of like, fit in with what I love to do.

Q Okay.

A Just available. Like they just like had, you know, so I do, so I cohost, I mean, in normal times.

Q Yes.

A I cohost radio broadcasts, like radio broadcasts they do. I wrote program notes, I'm – I curate the, the new music series they have at the Pulitzer Foundation, it's a beautiful building in St. Louis. And I lead a whole lot of talks and panels and I – and I do some, I work with the artistic team on artistic programming stuff where they need it.

Q And so I'm assuming with all of these things you do what you've been talking about like I'm imagining listening to you give a pre-concert, you know, talk, and I can see you talking about Mendelsohn as, you know, a human, and things like that. Or am I completely off base?

A No, totally, that's exactly right. I mean I can give you a specific kind of example like...in program notes.

Q I would love that.

A In program notes, there are certain particular things that I do that I never use the word 'composer', I either use the composer's name or their gender.

Q Okay.

A I never use a word like or 'genius' or 'masterpiece', just like really small things.

Q But those make a difference.

A Once you get rid of those sorts of things, and like ‘great’ or ‘spectacular’, or, you know, just like any of that sort of flattering stuff.

Q Mhm.

A And I try really hard – I hope not just to like put their biography into the music, because that’s obviously complex, too. Just because had a Mendelsohn had a bad day, he didn’t write a sad piece.

Q (laughs) Uh huh.

A But like to draw in the threads of things that were either in their minds clearly at the time, and then just like never really like talk about the music in a way that’s like, this happens and then this happens and then this happens and then this happens. Because we in – listeners actually rarely listen to a piece of music and in a kind of narrative, like in a straightforward like sequence sense.

Q Right.

A When we hear a piece for the first time, it’s like, what are the kind of things that strike us as the piece is progressing?

Q Well, and like what kinds of things can they grab onto or, no, I understand what you’re saying. Do you by chance, are these program notes by chance online somewhere that I can search?

A Oh yeah, let me send you a couple.

Q Okay, yeah that would be awesome.

A I’ll send you a whole bunch.

Q That’s amazing, thank you. So, kind of going back to some of my questions that I prepared and this is, I think a good lead in. Do you ever think about, or how do you think about the role of an audience, like do you ever think about what an audience is to you and if you do, do you ever...does that effect your engagement with the audience? Does that question make sense?

A Yeah. Yeah, yeah, yeah, totally. I’m always thinking of the audience. I’m always thinking of the audience as me. And that’s the difficulty because like I’m a professional musician, I bring like lots of things that most audience members don’t bring, right, so, I’m an imperfect, like, stand-in in that situation, but it’s very important for me. For instance, like, I try really hard wherever possible to program concerts without intermission.

Q Really?

A And to in general to avoid multi-movement work.

Q Okay.

A It's just a whole lot of stuff that drives me bananas that I know...you know, there is an awkwardness in pauses between movements.

Q There is, yeah.

A So why do multi-movement works? There's so many pieces that don't have multi-movement works. I hope I'm not like, you know, of course I program things with multi-movement works and like, write about pieces that are in multiple movements and things like that, but I'm always thinking about – I think it's like, when I write, I never want a wasted word.

Q Okay.

A I never want a sentence not to just like guide me from one place to another place. I totally fail. I totally fail. But like I want that in music, too. There's no reason, I just can't see a reason to play a concert with things I'm not super, super engaged with, and so that's what I'm trying to do when I – I don't know, it feels like so abstract talking about this when I haven't like played a concert in person for...

Q Probably...

A 10 months.

Q Yeah, I know exactly what you mean.

A Yeah, I don't know. I mean, the audience - I think the answer to that question, (technical difficulties) -the audience, and yet, I'm super distant from the audience. I'm trying really hard to craft an experience that is like, I don't know. Take from a place? I don't know? God, it's a bloody hard question to answer.

Q I'm sorry! I mean it's-

A It's not a bad, it's not a bad question, it's like an important question to ask. I, does anyone say no?

Q No, because I kind of asked it in different ways, more so to do with teaching.

A Oh, uh huh.

Q But I mean, no. Nobody said 'no'. (laughs) It's just, it's a particularly interesting to question to me because I know the last several years of my career for instance, I've wondered like what's, you know, what is an audience? Or, you know, should I be separate from my audience? And it's really shaped a lot of this research and it's really shaped a lot of my...I'm – my, my chamber group, I'm normally the one pushing us to do different things just to get out of like our chairs. I hate the idea of just showing up and sitting down and playing a concert. And so there's actually a book, it's a short little handbook on how to engage in social practice art, which is not music, so I'm kind of like,

I'm taking, so my whole research is taking the ideas of social practice art, which is like borne out of civil rights and social movements and creating. It's art that is responsive and cooperative, like Yoko Ono would probably be considered a social practice artist. And it's taking all of these principles and how can I apply them to music, and specifically for my research, flute. But there's a really short handbook called Education for Socially Engaged Art, and in it, the guy, his name is Pablo Helguera, he talks about audience participation and the different levels of participation, and so it's just made me think a lot about, you know, there's the audience that can just come up to a concert and sit and listen and then leave. Or there's the audience that you can, all the way at the end of the spectrum, you can interact, whether they can be part of the creative process.

A Right, okay. That's really helpful because my number one goal is to make myself not above the audience.

Q Okay.

A And like I'm actually very, very – so I did a piece like three years ago called “Crowd Out” – it's a David Lang piece that you might've heard of. It's for

Q Yeah, I have heard of that.

A It's for a thousand untrained voices.

Q Yes.

A And we did it in Chicago with a thousand people from like 42 of the 50 wards of Chicago.

Q Oh my gosh.

A That was an incredible experience. And that is like, it was so much work. But like that's actually all I ever want to do, that's actually all I really want to do, is work with large groups or even small groups of people who aren't like trained professional musicians. I don't put myself in those situations a lot, I think I struggle a little bit at the moment, it's like just a financial thing, it's like...

Q Yeah.

A What, I have such limited time, I have a child, I have a, you know...but one of the projects I'm planning with two different composers on different, in different countries, to create a piece, so there's this theater group called “Six Hundred Highwaymen”

Q Okay.

A You should Google them. They're based in New York.

Q I'm putting them on my list.

A Essentially, all their work is by audiences.

Q Okay.

A And by that I mean, it's – so like, for instance, they are present, and they lead you through a theatrical performance, and in some ways you don't even know you're giving while it's happening.

Q Okay.

A It's amazing, I mean, my wife and I went to one of their shows, and you don't just go to a show. And we just like, we all worked – it was called “The Fever”, and we all participated. But we were guided – they guided us through it. It was like 70 people in a circle, and at the very beginning of the show, you actually don't know who is the actor and who is the audience.

Q Oh, that sounds interesting.

A And the first thing that happens is you're sitting there, and there's no change in the lights, there's no change in the lighting. Just suddenly you realize that there's like, a small wave that's taking place with hands on laps around the circle. But you don't know who started it, and you don't know how it started. It just feels like it, it just happened. And that's essentially the sort of effortless journey that they're, that they try to take you on throughout this entire show that ends with everybody together in the circle just like dancing like wild.

Q Oh my gosh.

A Yeah, so I mean I've been trying to do work like that in different things. Actually, in eighth blackbird we did a piece by this Dutch composer Nayke Nas, N-a-s is her last name, M-a-y-k-e, and she had a piece called, see now I can't even bloody remember what it's called, oh, “Anyone Can Do It”.

Q Okay.

A And it's for unprepared audience members.

Q Whoa.

A Yeah, and so basically like, it's a, it's a, they had two screens in front of them, and they're following instructions, and the audience can't see with the instructions are. It ends with a dance party. And like, between those two works, like that is sort of, a vision for the sort of work that I really want to be doing. It's funny I haven't brought up this until now. You know, I do a lot of also like large scale, I mean it sounds so much specific like the kind of immersive work. I've been doing a few different John Luther Adams pieces for the last sort of ten years.

Q Okay. Yeah, that's who I was...

A Do you know any of his stuff?

- Q** I do, I'm aware of some of his things through a couple classes that I've taken.
- A** Yeah, so there's a particular piece of his that I like because it's composed by the ensemble.
- Q** Which one is it?
- A** Although he provides sort of a folio of the song , and then leaves it up to you as to how you shape it, and I've done that in a few places. Called "Songbird Songs" – but I like all those pieces, because I like anything that creates an atmosphere within a space that is simultaneously feels like enveloping for an audience but is non-threatening in the, in the engagement way, and that's the thing that I find difficult in the, in actually participatory, like fully participatory stuff. My wife has a book, Julie is like super into this sort of shit, too. A lot of work, her work, is – she does theater for young audiences and a lot of her stuff is participatory. But the difference is kids don't, kids...
- Q** Kids have no fear.
- A** ...are so psyched. The problem is we get old, and we like lose out, we like get inhibitions.
- Q** Right.
- A** Anyway, okay, where was I going? That's one of the things I struggle with - when I'm talking to these composers about what projects like this could be, which would essentially be, the project, the dream is let's say, 25 people walk into a room.
- Q** Okay.
- A** With no instrument, with no preparation. Then an hour later, they leave the room having performed a piece. What happened in the interim? That's the, that's the kind of dream. That's the dream. And so you know going into, so there's like several things about like, the book Julie has is called "The Art Of The Invitation" and one of the things about it is very much about how you – an important part about this kind of approach in invitation is that there needs to be clarity and openness about the process.
- Q** Can you be more specific about that?
- A** Before people walk into the room. So like, they don't think they're walking into just sit in a concert and they're not surprised.
- Q** Okay. So they know that they're walking into this?
- A** Yes, and so they know they're walking into a thing that is where they will participate in the creation of a piece. And I think it doesn't really, doesn't have to be this particular idea, but I think we, there's a contract with audiences when we have, when we, when we perform a "regular" concert that they sit and we perform. And to break that feels a little bit unfair without...

Q Telling them.

A Yeah, without bringing them into it, which when you want to bring them into it, you will, you will like, I think you'll actually lose some audiences and you'll gain more audiences because the way that you, I don't know, it has like an intrinsic value of work that like is, I mean, this, this, when "Six Hundred Highwaymen" came to Chicago, it just like sold out in like ten seconds

Q Wow.

A And they're not even famous. But people who know them are passionate about their work.

Q I'm definitely going to look them up. That sounds really interesting to me, and like, almo-

A Oh, there's an another one where we did, there's an Australian theater company that actually came to Chicago and did a couple of really fully immersive participatory pieces. I mean like, the show is done for one person at a time.

Q Oh wow.

A And there's like, 40 actors throughout downtown and just north of downtown Chicago.

Q Oh my gosh.

A And I'll just tell you one thing, which is the end. The show ends with you blindfolded in the back of a car with something you think is a severed head on your lap.

Q (laughs) Okay.

A I think they're called "one step at a time like this" – so it's just like, I would quit doing concerts in one second if I could do this sort of work.

Q Okay. So, alright. That's more of what I was wanting to get at is, to hear you talk about.

A Yeah, why did it take me so long to get there.

Q No, it's okay! I mean, I've been trying to get you there.

A You know, it's so funny, I think it's because I feel so separate from that sort of work because work like that is inconceivable for the next one to two years.

Q Right, it's hard to think about. Yeah. So, I only have a couple other questions that I really want to ask. They kind of have to do with those topics, though. Have you ever – thinking about an immersive experience and thinking about being a storyteller, do you ever think about ways that music can develop skills like social skills that can be applied to our roles in like a civic society? Do you think, do you think that we have extra – do you think we have like an outside musical role to serve in like, through our musicianship. Do you ever think about that?

A I – all the time every day. I mean like every day that’s one of the questions I ask myself when I wake up in the morning and feel sad. I mean, it is, it’s, it’s the most, it’s sort of the most crucial question. Like our weird niche classical world comes from, essentially like people putting themselves above other people.

Q Yes.

A And that comes in lots of different forms, you know nowadays it comes in the kind of elitism of an elite, of an elite society. You know, the elite of a society.

Q Yeah. I-

A Paying for something like this. But I mean it goes back to, it goes back a thousand years as long as there have been courts of musicians, you know, courts, and musicians and churches and propaganda and, you know, music is the tool of the powerful in a certain way.

Q Yes. Yeah.

A So, I mean I feel like you can probably answer the question better than I can about it.

Q Well, no, I just, I want to hear your thoughts.

A How it can have social value.

Q (laughs)

A I struggle with, I struggle with a lot of the music that goes under the banner of “political art”.

Q Okay, why so?

A But I struggle with a lot of art that comes under the banner, it’s like as soon as a thing is didactic I feel like it, it, locks into a different part of our brain. And we have a different, we have just like a fundamentally different experience of it. Like I had that experience when I’m watching a fictional TV show or a movie, and as soon as a thing becomes like, it’s trying to teach me a thing or tell me a thing or lecture me about a thing, it locks me. It locks me out of it. It almost doesn’t matter what the agenda is.

Q Right. Okay.

A And so that’s tough though, because then that, then art becomes about abstraction, right? Art is about like putting yourself at one removed from a thing.

Q Mhm.

A And as soon as you get too close to it, it becomes, becomes just a more difficult. I’m not going to say it’s not hard, because that’s bullshit and that’s not for me to say. But it’s like, how do you, how do you operate in an artistic world that is abstract that holds you intentionally at arm’s length? How do you do that and like...make a

difference, or whatever? It's so hard, I mean like I think of – actually talking about another David Lang piece, he had a fascinating piece from a couple years ago called “A Symphony For Broken Instruments”

Q Okay.

A The Philadelphia School District has just hundred and hundreds of broken instruments, and the way that they ran this project that, over a year, people all from around the world, round the country, could adopt an instrument, so that after the performance of David's piece, you could adopt an instrument which meant that one of these instruments would be repaired.

Q Oh, wow.

A But the, that was not the performance. The performance was on the instruments as they were, which was broken.

Q Wow.

A And David wrote a piece that was in some ways, I don't think the piece is very good.

Q (laughs)

A It's like sometimes like, I think “Crowd Out” is like, has some issues, but is like an almost perfect like, shaped piece of music.

Q Okay.

A But like “Symphony of Broken Instruments” is not quite, not quite, not quite on the same level.

Q (laughs)

A You alright (unintelligible)? Chew. Remember to chew. You alright?

Q Aww.

A He's good, he's smiling at me now.

Q (laughs)

A Problem with the cough is that it gets my attention and he starts doing fake cough stuff.

Q Yeah. (laughs)

A I don't, shit, am I even close to what you're asking?

Q I'm not even really...

A I think that it is a real struggle that I think about a lot (toddler screams). Go on, what was it you were going to say?

Q Well, you know. I'm – I'm not necessarily looking for a particular answer. I just, you know, I'm more surveying what other musicians and other flutists think about these topics.

A Right, of course. Totally.

Q So I'm, you know, I've given a lot of thought to, for example, what kind of lead to ask this question is, I've given a lot of thought to you know, as a musician, I tend to have more of a platform constantly in my life than, you know, my friends who aren't musicians just because I-

A Oh, I see what you're saying.

Q ...have an audience.

A Right, you're on a stage. Yeah.

Q And, you know, how can I, how can I use that, or how can I, you know, through my teaching, how can I cultivate in my students, you know, skills to be active, you know, contributing members of society is more kind of like what I think about.

A That's great. I know exact – okay, so, for me it's all about equity and access, so, what does that mean for me? That means like, am I able to, you know, for every lesson that I get paid \$100 to teach, or \$150, or whatever, can I then make sure that another person who might not have access to that does have access to that? Like, can I as a performer, do I have any power to like, make sure that our work is engaging and also reaching people who aren't going to pay the \$40.

Q Okay.

A We're doing – I'm doing a project in Chicago in (unintelligible), but it looks like it might, might be going ahead where we're going, we're going to build a kind of like a like really mini traveling circus.

Q Ooh, wow.

A Where, it's like a teeny weeny little band show, for like essentially like four to six musicians.

Q Okay.

A And we're just like going to drive around the city of Chicago and the goal of it is to get essentially to get more wealthy people to do a sort of 'buy one, get one', 'buy one, donate one' concept.

Q Oh, wow!

A So we'll like again, this is the plan.

Q (laughs)

A It's a dark, dark winter.

Q It is a dark, dark winter.

A The goal would be then to have somebody pay \$6000 and that would be a significant donation, but what they would get from that is they would get the ability to like, have a concert in their backyard for 30 to 50 people depending on social distancing and stuff like that.

Q Oh, wow.

A And then we would like play it, we would do another concert in another part of the corner of the city, in a city park, which would be advertised throughout the community and like, the community leaders, we'd work with community leaders on what like, maybe what we should be playing, because like, it is also important not to just like bring your, you know, different repertoire for different, you know, different, different like attitude and different, you know.

Q Right, right.

A For different audiences.

Q Right.

A So, I don't know. That's, that's the sort of thing that I'm thinking about. I think I'm thinking more about like the, the how and the...the where?

Q Uh huh.

A And then when rather than the what.

Q No, I love it. I mean, to me, and I, I want to know if I'm interpreting this correctly. To me, that says to an audience, or that says to people that found, find out about the project, or blah blah blah, to me that's demonstrating, "yeah, like you said, equity and access", but also like just democracy, like participating. I don't know, is that too far of a stretch?

A No, not necessarily. I mean, I just, I just feel very, I just feel like it's...I mean, I just wake up every day and I'm like, "Why the hell am I, just like what function does what I do serve society? What does my work do to serve society?" and I feel like – I feel like I fall short every day, and I think there's a lot of that sort of work that I could be doing. Alright, I mean, as far as like how you present concert or like even what you present, I feel like in a lot of cases, my experience has been I never know what other things that are going to actually like connect with people, change their minds about things, change their, you know, change their perspective.

Q Mhm.

A It's so unexpected. I don't know. Anyway.

Q Okay, well then, one more question. And kind of like a wrap up question in a way. So, we've talked a lot about communication, and I guess responsiveness I guess? Between audience and a performer, that kind of thing. Do you think, you know, coming back from a teaching standpoint, or like a university standpoint, do you think that there's any immediate ways that the flute studio or, you know, the flute community in general can immediately just like be more responsive or cooperative with communities? Like, can be better at this communication.

A Yeah, it's funny, isn't it, like I – I'm so outside the NFA world.

Q (laughs)

A And like, yeah, I like get their emails, but I never go to the conference.

Q I have a lot of feelings about NFA, but go on.

A Yes. Yes. Totally, and I think like, the – I don't know. I feel like maybe I can put my response into two categories: one is – again, equity and access. It's like, just like, you need wealth in order to play the flute. Like the flute is not an inexpensive, you know, musical tool.

Q Right.

A And I think that the primary focus in the flute world should be - a hundred percent of the focus should be about like allowing greater access to instruments. And to high quality tuition, I mean it's just like the – I have a teacher, I have a student at the moment who essentially taught herself to play by YouTube videos, and like her first proper flute was like a donation to her, and you know, like the barriers to access for our flute world...huge.

Q Yeah, I would agree.

A You know, my mom, my mom was – we were, I mean, I would say pretty solidly middle class in Brisbane, and even like as a solidly middle class family in Brisbane, it was like a real stretch, you know, mom, single mother, trying to get me the lessons, trying to, you know, she never complained, but like paying for bloody lessons.

Q Yeah, no, I know exactly what you mean. I was in the exact same boat growing up.

A And so it's like, God, if I'm solidly middle class, like how many amazing voices are we missing out on that can speak to us differently than the like, just like the same old same old that we've been doing for a hundred years.

Q Right.

A Like that's honestly, it's just like, yeah that's actually all I can, I don't even care about the other thing I was going to say, it's just like...

Q Equity and access.

A That is how we change things, yeah. I'm actually realizing as I say this out loud, this is why I need to be more involved in the flute community.

Q We need more people like you (laughs)

A Actually, the thing is, we need less, we need fewer people like me. But I would like to, I would like to encourage more of that work, like I feel like there's a, what is it, um, like a, a diversity and equity part of NFA.

Q There is, there is a committee.

A But it's like, it's fighting so hard, it has to fight so hard about, it has to fight so hard against just like all of the other parts of the NFA.

Q Right. Well, and I feel like a lot of, I know, I feel very similarly to you, I feel like a lot of the focus of diversity and equity committees right now in general are focused on the diversity part in terms of like just trying to include more voices immediately whereas I feel more like you where I feel like in order to get that diversity we need to expand the access and equity.

A Yep. Totally.

Q And so I know, I feel like schools of music at universities can do more in terms of supporting students from, you know, underprivileged backgrounds or, you know, not necessarily only accepting the "best audition" but like looking at, you know, where they're coming from.

A This is the, this is the hard part.

Q Yeah.

A The hard part is that our institutions aren't willing to make that hard, those hard decisions. Because actually there is no objective rule about like...about quality, and we make our own decisions that are like, you know, pretending that there is just some sort of just like objective rule.

Q Mhm.

A For like quality is itself absurd, and so – I don't know, yeah I mean, but I mean, trying to convince, trying to convince like a, music – it's root and branch work that has to, it's going to be, is going to like, with the best efforts will take time.

Q Yes.

A But the biggest thing that needs to happen that a whole lot of people have to die first.

Q (laughs)

A And I feel that way about orchestras, I feel that way about opera companies, I feel that way about music schools.

- Q** (laughs) Sorry, I probably shouldn't laugh at that, but...
- A** Yeah, I mean, so much of this will be important generational change.
- Q** Mhm.
- A** You know what, I see enormous, I've been doing some teaching at Bowling Green this semester, and just like listening to – yeah, yeah, yeah, I'm just sharing the studio with two other teachers.
- Q** Because Connor left, right?
- A** Yes, he went to Wisconsin.
- Q** I didn't realize that you were there.
- A** Yeah, just taking some lessons on computer.
- Q** (laughs)
- A** Trying to connect with some students. But what I will say is like, the, the enthusiasm from that generation for real change and not just like the bullshit change that we do by like programming new, more like, you know, composers of color.
- Q** Surface level. Yeah.
- A** Female composers. But like the, the real kind of enthusiasm for like a shifting culture, the only thing that's going to save us.
- Q** I'm ready for it. I'm here for it.
- A** I'm so ready for it.
- Q** Okay, well, I know that I want to be respectful, especially with the little, and so...
- A** Yeah, it's almost bed time.
- Q** I have no more questions, but do you have any questions for me or any like kind of last thoughts that you want to share?
- A** I feel like I've given you 90 minutes of word salad.
- Q** No, I love it.
- A** So I hope you get something out of it.
- Q** No, I definitely-
- A** If you have any follow up, if you have any specific follow up questions you can – I'm much clearer in, in writing.
- Q** Okay.

- A** If you have any specific follow up questions. (Unintelligible)
- Q** Yeah.
- Q** You know, I will, I will transcribe this interview, I've been recording it, so I'll transcribe it, and before I start putting anything into my document, I'll send you the transcript, and you can, you know, you'll have the opportunity-
- A** No, no, I will never, I will never read that. I will never read that. It will be too heartbreaking. I give you full permission – I give you full permission to use it.
- Q** (laughs) Okay well, if while transcribing, I, you know, you say something and I think 'Oh'
- A** If there's anything confusing, please do ask me to clarify.
- Q** Well, I really, I really appreciate this. This has been a really great conversation for me at least, and inspiring and validating, everything like that. I just want to reiterate that I appreciate your time.
- A** I'm so glad. Of course, and actually I have found it really, it's actually really nice to clarify some thoughts I've been having recently, and it's going to motivate me to send a couple of e-mails today.
- Q** I'm glad! (laughs) Alright, well I will-
- A** How close are you to the end of your studies, by the way? Just a curiosity question.
- Q** Next semester is my last semester.
- A** So, close!
- Q** Yes, I am chomping at the bit to be done. I am
- A** What are your plans for the next step, or you going to take some time, and...
- Q** You know, I, I've applied to some university jobs, ultimately I do, I do want to be a university professor. I also want to be involved in changes that happen at the university level. But my dream is to also start some sort of community arts program. My chamber group right now is looking at, in the next year, becoming a non-profit, so that we can actually start like, taking in a paycheck (laughs) so I don't know, those are the things I would like to do. What's going to happen between now and next August, especially with COVID, I have no idea.
- A** Who even knows, yeah.
- Q** Yeah, so. That's kind of where I'm at.
- A** That's great. It sounds like you're doing fascinating work.
- Q** Thank you.

- A** I know that there's, there's like substantial number of like really fantastic grants for the work that you're thinking of doing.
- Q** Oh, really? Okay.
- A** So that, I mean for community work.
- Q** I mean, if you had any suggestions, I would completely be open.
- A** A hundred percent not off the top of my head.
- Q** That's fine. (laughs)
- A** And there'll be a job in Bowling Green at some point.
- Q** You know, I figured that when I found out that Connor had left and gone to Madison.
- A** You should look out, because I, I don't know, I don't know what they're going to do for next year. They don't know what they're going to be able to for next year, but I mean, for sure the following year, there'll be, there'll be something.
- Q** Okay. Well, I will keep that on my radar, thank you.
- A** Yeah.
- Q** Okay, well, I
- A** Lovely to chat.
- Q** Yes, same to you. I really appreciate it. Great to meet another flutist that I probably wouldn't have met otherwise.
- A** And please, you know, if you ever have anything just like, unrelated but just, if you want to reach out, I'm always, I'm always fine, you know, answering an e-mail, or telling you a thing, or something like that.
- Q** Well, great. Thank you, I really appreciate it, I hope you have a good rest of your day, and week, and holiday season.
- A** You too.
- Q** Thank you.
- A** Alright, bye.
- Q** Bye.

APPENDIX H: DR. JENNIFER PARKER-HARLEY TRANSCRIPT

Q I'm sure you can see that I'm recording today I hope that's okay, just so I can transcribe later. You'll have a chance to review the transcripts before anything goes into the document, if you want me to leave out certain things, or say, you know, you can put this in there, just, you know, don't put my name to it, or something like that.

A Okay.

Q So we'll definitely be in contact about that. So you're actually my first interview, so thanks for being here today, and I'm kind of nervous, so if I – if it seems like I'm kind of, you know, figuring out the flow, that's why.

A Okay, no problem.

Q So, I mean, before we dive in, I just kind of wanted to give an overview, I know I sent the definition, my working definition on social practice music, but I just kind of wanted to go over the general purpose behind my study. So, social practice art is something I discovered at UNC-G last year, there was a cross-disciplinary course taught by an art professor about social practice in the arts, and I was one of two music people in the class, so it was like dance, and theater, and visual artists, and my music colleague, he and I are very like minded and we realized, 'Wow, these concepts are really fantastic, it's how he and I both kind of, we realized it's how we feel about music in terms of education or performance, and it just hadn't been put into words like that before. But that same, the same side of that coin is that we also realized that not many people, or any people really, have been writing about social practice music in those terms, if that makes sense. I mean, there's a lot out there about social practice art as it pertains to visual arts, but you know, I really wanted to explore what could this look like for music, and specifically for flute, to narrow it down a bit. There's areas that, within my working definition, I'm in this kind of like, the beauty, but also the hard thing about this research is that nobody has really written about it before, so I'm kind of, you know, it's nice I'm making my own definitions, and they can be very fluid, but there's things that in my working definition, I see it as like an umbrella, and under the umbrella, are a lot of different prongs. And there are prongs that already exist, like culturally responsive teaching, that I would consider to be in the spectrum, but it's, you know, that's just one part of it. So that kind of thing exists, but it's also a lot of those, a lot of the research that I've come across has either been for more generalized music classes, you know, either ensembles, or a lot at the elementary school level. Almost all of it is from a teaching standpoint of like, 'Here's the teacher, here's the classroom' and not really responding to students or responding to communities or, you know, uncentering in the classroom, if that makes sense.

A Say that again, uncentering the classroom, you mean from the, changing the power dynamic between teacher and student?

Q Yes, yes. So social practice art especially, one of the kind of founders, I guess you'd say, Tom Finkelpearl – he wrote about the idea of collaborative art versus cooperative art,

and that really struck home for me, you know, we do a lot of things collaboratively within the music world like, you know, I would say, in the orchestra, it's collaborative between the musicians and the conductor, but I wouldn't say it's necessarily cooperative. Because at the end of the day, you know, I would say nine times out of ten, the conductor's opinion is going to be the one that wins. So that's kind of what I mean, the uncentering, or the re-democratizing that kind of dynamic. So, like I said, with this research, I just wanted to kind of survey what's out there from teachers that I know that have been doing various things in their community and at the flute studio at South Carolina gets out in Columbia and does things, to just survey what's going on that I would put under that umbrella, so the questions I'm going to ask today, I'm not going to look for any particular answer, I'm just going to remain neutral and not offer any kind of commentary and just let you talk.

A Okay.

Q If that makes sense.

A Sure.

Q So I'd like to start with a little bit about your musical upbringing, we don't have to go into super detail, but just kind of an idea of your musical upbringing, your current teaching position, before we go into the specific social practice questions, if that's okay.

A Sure.

Q Do you have any questions before we start?

A I do have a question about your research into education. Are you familiar with Paulo Friere Pedagogy of the Oppressed?

Q That is a name that I recognize, I recognize the name, which means I probably came across it somewhere.

A Yeah, so his, just hearing you talk about uncentering the classroom really made me think of that, and then also I also happened to have this book right here on my desk. Bell hooks? Do you know about bell hooks?

Q No, that's a name I don't know.

A An artist, an educator, her most famous book is called "Teaching to Transgress" – it talks about, there's this amazing quote, she talks about, I won't be able to find it now. You know, about teaching and (something) being a collaborative idea. You know, or maybe cooperative, with the terms that you're defining.

Q Right.

A That the, kind of the onus is as much on the student as it is the teacher, and it shouldn't be a top down (something) on the stage situation, but it's an interplay and it's, kind of (a little?) discovery. So you might find those helpful.

- Q** Yeah, I wrote them down, especially the bell hooks one. I've come across the name before, so thank you.
- A** Great, great, sure, yeah.
- Q** Okay, no questions before we just kind of dive in and let you talk?
- A** No, okay, no questions.
- Q** Okay, so – tell me how long you were teaching...(technical difficulties) Did you hear me?
- A** You froze for a while.
- Q** Can you hear me?
- A** Now I can, all I could hear was “How long” I didn't hear the rest of the question.
- Q** Technology, right? So how long have you been teaching at the collegiate level? Was this your first appointment, or how long?
- A** So this is my first full time appointment and this is my 13th year at University of South Carolina. Before that I taught, I had an adjunct position at Otterbein College in Columbus, Ohio, where my full time job was playing with the Columbus Symphony, and then I taught for 2 years at Goshen College which was in Northern Indiana, and I was also playing in the Fort Wayne Philharmonic at that point.
- Q** Okay, where those pretty much right after your doctorate was finished?
- A** Well, right after my classwork was finished.
- Q** (laughs)
- A** The degree took many more years (laughs)
- Q** No shame, no shame, right? So I know that you went to, okay so 13 years, in the full time position. I know that you went to Eastman, and I've read your bio, but why did you decide to attend the specific program. I know a lot of times, especially in a (something) studies, you go to study with a teacher, but were there any other draws about the program or the community that are the reason you decided on those schools?
- A** Well, it's an interesting, maybe, it's an interesting, it's interesting to think how different the college search is now from what it was like then. I did my last two years of high school at the (Interlocken?) Arts Academy, and so I was in a community where everyone around me was doing the same thing I was doing and so, you know, I did get a lot of direction in terms of where I was applying from friends, and...mostly from friends. There was an interesting change of hands with the flute teacher during that point, so I felt like kind of on my own, and so I ended up, the reason I chose Eastman it was not my first, well, before I visited the schools, it was not my first choice.

Q Okay

A But when I visited, I fell in love with it because of the atmosphere. You know, just very friendly, there were students there to make sure that our audition experience went well, and I know now that's, everybody does that. At the time, nobody was doing that.

Q Oh, so they were really kind of pioneering that.

A Yeah, and so it just felt like an atmosphere that I would feel comfortable in.

Q Okay.

A And, you know, of course I knew who Bonnie was, but it was not, nobody would ever have dreamed at that point of calling for a sample lesson, it's just not...(unintelligible)

Q Really?

A No, I mean I thought that would've been seen, the teacher would've been highly insulted.

Q Wow.

A Yes.

Q Wow. That is very different.

A So I had never met her before my audition.

Q Okay.

Q So, I mean it sounds like the atmosphere was a draw at least for undergrad, which I understand a lot of people, it's their first time away from home, which of course with "Innerlock?" it probably wasn't for you. Was it the same kind of experience for your graduate degrees or were those more focused on...

A No, for my Master's degree, I went to Michigan State to study with Rick Sherman, and he had played in the Rochester Philharmonic, and, you know, this is another example of how things are so different, but I, so Bonnie was not teaching during my last semester of my senior year, because she had a baby, and so Rick was my teacher.

Q Oh wow. Okay.

A And so I had no idea what I was doing. I mean, and this is, you know, my students and I start talking about this junior year. "What're you doing after school's over?" There was no guidance, and I'm not, you know, that's no slight on Bonnie at all, it just, nobody did that (laughs)

Q Right

A You just kind of figured it out on your own, and I didn't know, and Rick said, 'You know, I'm going to Michigan State', and I had never heard of Michigan State, and he's like, I need a (GRAP?) Assistant, do you want to come? And so, I went. Seemed like a good opportunity. And it was, I would say, kind of a seat change for me, because I had never taught before, and wasn't really considering college teaching, and found that I really loved it as a graduate assistant, and so, you know that was really important discovery for me. And then for my doctorate, I had a friend from Eastman who was studying at CCM, and at the time, graduate programs at CCM were free, and so-

Q Wow.

A Yeah, and so, you know, she said that she felt like she got a lot of mentorship and guidance from the teacher, and so, that's what kind of drew me there.

Q Wow. So what were you planning to do, just out of curiosity, before you got your Master's Degree? Were you just planning to pursue the orchestral performance route before you realized you love teaching?

A I don't know what I was thinking.

Q (laughs)

A I love to play the flute, that's what I was thinking. I wish that I, I think about this all the time, like, I must've had some plan, but I don't remember it. I just knew that I really liked to play the flute, and Eastman was a good place to go if you wanted a career in music, and, you know, that atmosphere there, the time was definitely gearing people toward orchestral careers, no doubt. And having the, you know, the people I went to school with are in every major orchestra, you know, all of my friends are like, you know, In (The net?), Philadelphia, LA, but and I do remember one lesson, I was in a quintet my whole time at Eastman, and we rehearsed five times a week, and we did all the competitions, and we were very serious. But you know, we knew that would end when we left because nobody was doing chamber groups that continued beyond school.

Q Right. That had not really started yet.

A Maybe a string quartet, but that had not really started, but I remember telling Bonnie that I really love playing chamber music, and she said, 'You know, I think you should consider college teaching, because you could play a lot of chamber music with your colleagues.' And I remember that so clearly because I had never thought about it. I think it just, it sounds like I must've been completely naïve and living under a rock, and some of that may have been true, but I think it was also just these conversations weren't happening.

Q Yeah.

A You know? It just, people...teachers weren't as involved in the guidance, career guidance.

Q Right.

A And, you know, students didn't know as much about the opportunities that were there.

Q I feel like there are so many more, I don't want to say so many more, but I feel like there's a wider variety of opportunities now.

A I think that's true.

Q I think that has probably played into a lot of that, too, but...wow. Okay. Okay, so...I'm looking at my list. So were there any, were there any courses or moments that you think during any of your degrees that were super, super impactful to you, that stuck with you?

A In terms of the social power of music? Or...

Q Yeah, or just have shaped your general philosophy for teaching, your approach to teaching.

A Well, you know, it's hard to in some ways, that's a hard question to answer because I, you know, look at my education as a whole, it's hard to try and find specific moments. You know I think that Eastman kind of traditionally has a...pride's itself on a noncompetitive collaborative artistry centered education and philosophy. And Bonnie kind of embodies that, you know she's not...she doesn't promote herself.

Q Right, I've never met her but I've heard she's very down to earth and kind.

A Yes, yes. For her, and I know everybody says this, but it is truly all about the music. It's not about Bonnie Boyd, and that's something I think, you know, from hearing her talk, that she got from her teacher, (Joseph Mariano?), and I think that's something that she, you know, imparts to her students. Now that being said, she probably, and I think this is true of all teachers, we, to some extent, choose students who we resonate with and some level.

Q Yes, yes, of course.

A But I think that has been really important in shaping my idea of myself as a musician, or, you know, it's really, it's not about me as an individual, but it's about the music.

Q In a way that is, well not that in a way that is decentr- decentracized, I can't speak. (Unintelligible) End of semester, words are gone. So yeah, I would say that that is part of what I would at least, I don't want to say too much, but part of what I would consider a prong of social practice. Just taking that, yeah. Shifting that focus.

A Mhm.

Q So what would you say, and I know...you can just give me one sentence, and you've kind of already said it. What would you say is your teaching philosophy. Like for your core values that you want to cultivate and instill in your students?

A I think what I hope to instill in them or not so much instill, but nurture in them is a sense of curiosity and experimentation, and the idea of music as a communicative tool.

Q Are there any particular, and this is kind of like leading into the more direct questions. Are there any particular ways that you do that? That you can talk to me about?

A Yeah, I mean, I think specifically, you know, I think in lessons I, and I think this can be very frustrating for some students, I don't...I am hoping to lead them to their own interpretation of things rather than to give my interpretation of the work. And of course, of course I can't help to do that to some extent, but I really, I really try very consciously not to do that. I try rather to give them tools to approach a score so that they can end up with their own interpretation.

Q Okay. So how do they choose like in lessons, how do they choose the repertoire? Is there...

A So, some of that is very practical, you know, they're entering competitions and this is what's required.

Q Right.

A Sometimes it's because they are working on a certain concept, and I will say, 'Go look at these 10 pieces and choose the one you like, or one that is similar to this.'

Q Mhm.

A Sometimes they have a particular interest that kind of dictates the music they work on.

Q Interest meaning like if they really want to work on, you know, extended techniques, or do you more mean...

A Yeah, or, like I had several students this year who have said, you know, I've looked at my repertoire and realize the composers I'm playing are all white men, and I want to change that, so, you know, we're looking at a different body of repertoire. Then sometimes, you know, in terms of kind of nurture curiosity, last year we did...so I had read a lot about project based learning for K-12, and there is some of that happening at the collegiate level, but it's...I think there's way more writing for K-12.

Q Yeah, and you know, that's what I found in my research too.

A Yeah, and so I kind of adapted those ideas...(unintelligible)...here to the flute studio, and everybody chose a project, developed a project. So we worked on this for two semesters and the first semester was kind of...I forget exactly how it was worded, but

we basically...everybody made a vision board, kind of, 'This is who I am as an artist, this is what interests me about music. This is what I'm curious about, about music.' And I had a series of questions I presented every week that helped them arrive at these conclusions about their own interests. And the second semester was...so in project based learning there's always an essential question that (unintelligible) should answer. So the question was, how can we make our music more relevant to our community?

Q Love it.

A So, you know, define community. Well, that can be...anything. It can be an online community, or your school community, or your family, or the town of Columbia. It's kind of...infinite definitions of that. So everybody defined that in their own way and developed a project that they were interacting with these different communities and unfortunately we weren't able to implement the project because of COVID.

Q COVID.

A But, you know, I think it was...first of all, it was fascinating and very informative to see how people define themselves in their relationship to music. And I think for the class as a whole to learn that about each other was really important. And, then, you know, it's just amazing when you get 20 highly intelligent people together, all the ideas they came up with.

Q Right, and probably bouncing off of each other.

A Right, right. So even though we didn't get to see those put into play, it was still...I think a really great learning experience.

Q Can you tell me about one or two of those projects?

A Yes. So one person, she's still working on her project now actually, and it looks like it might turn into a Fulbright application.

Q Oooh.

A (Unintelligible) have like a...long life, so she has a really keen interest in the environment, she and her family have a long term project of going to all the national parks and events.

Q That's amazing.

A And she's, you know, she's been to a few, and she checks them off, and every time she goes anywhere near one, she tries to visit. She got interested in, and we actually have a national park near here, Congaree National Park, right outside of Columbia. And so her project was how to combine her interests in the environment and music, and is there a way to bring attention to the plight of the environment and your perspective through music. And so her...the culmination of her project was going to

be a concert in the park, which was canceled. But she's towards doing that this fall. She's meeting with the ranger actually tomorrow to talk about it. (Unintelligible) ...what that might look like, and she plays in a flute quartet, and so they're going to be doing the project together, so they're looking for ways that they can present the project in the park setting, but also have audience participation. Whether that's with rhythm instruments or, you know, they're looking at some different ways of doing that. I think it'll be a really good project.

Q That's...that sounds amazing. I would actually be interested to follow that.

A Yeah, yeah. I'll keep you posted on that.

Q So it sounds like you're very encouraging of your students to be active in the community, their sense of community. Are there any...do you ever require your students to do any sort of work or performance or teaching outside of the immediate school of music setting? Or do you just come in and let that happen? I think when I was down and I was talking to Ginny, she had mentioned that you guys were doing performances around town? Maybe?

A Yeah, once a year we have something called Sounds Around Town, and this'll be the seventh year, or eighth year, and it happens the last Saturday of April, and it's interesting hearing you talk about the visual art world, because this idea came from the idea of public art, which is so much more developed in the visual art world. So I had gone to Buenos Aires, Argentina for a college music society conference. My husband went, too, he's a bassoonist. My cousin had been there and told us, 'you have to go to this graffiti tour', there's this area in this neighborhood in Buenos Aires where everything is covered in graffiti, and it's really beautiful, and it's this whole culture of graffiti artists, and there's this protocol that they've developed about when they can paint over something. It's amazing, so we went on this tour, and it's so...you know, to be surrounded by art like that is so impactful, and you didn't have to pay any money and you didn't have to dress up, (unintelligible) or you could stand there for hours, and it's very much in your own terms. You know, I started thinking, what would that look like for music? And it's a little harder because music is so ethereal. We kind of decided, you know, maybe there's a way we just play outside. This is as close as you can get to an equivalent, so we play, people can listen or not. They don't have to dress up. They don't have to buy tickets, it's just here if you want to engage. So actually the first year we did 24 hours of...

Q I remember hearing about this.

A On the top of the hour, they identified 24 locations around town. We got permission from most of them, although I think there were a couple, we were there with no permission sought or given, and so, you know. I went to bed from like 1 to 5 or something but there were some people that stayed awake the whole time. There was a concert in a graveyard at 3 am that nobody was there to hear, at least nobody living. There was a concert where maybe one person walked by. We had some really cool

experiences on the horseshoe that the university... somebody came by, they were on their laptop, and they were Skyping their family in the Middle East, and so they, you know, showed the flute... it was two girls playing a duet, the guy showed his family this, and then there was a worker on the horseshoe that was changing the bags in all the trashcans, and he stopped for a long time and listened. You know, just some really cool experiences like that. We tried to estimate, you know, how many people might've heard this. You know, who knows how close it is? But we figured somewhere between two and three thousand people?

Q That's huge!

A Before this, we had been doing... the other thing that kind of led to this idea was that we always did the studio recital every semester. And everybody would work so hard and they would sound so good, and in the audience would be me and somebody's mom, and somebody else's boyfriend, and that's it. It was just so... disheartening. It was kind of a combination of that idea of public art and, you know, we need to get out of this building.

Q So that kind of functions as your studio recital.

A Yes, mhm. Back to your original question, do I require things, I was going to say no. But I do require (unintelligible). The other thing has not been required. It's... you know, I think... people, the students feed off of each other. They're inspired by each other. I don't... I'm just kind of there to guide things.

Q Or like... rein in, like "No, no, no!" (laughs) So other than that, do your students often perform in non-traditional spaces? Or in non-traditional ensembles as kind of two different questions, but... is there a lot of... or more of that going on?

A While they're in school?

Q Mhm. Yes.

A They do... I think that, you know, music degrees are so hard and they take so much time that it's...

Q Yeah.

A It's difficult for them to do a lot beyond what's already required of them.

Q I mean I feel that. (laughs)

A Yeah, so I wouldn't say that everybody is doing that kind of thing.

Q Mhm.

A Although it's not uncommon either.

Q I mean, just the fact that your studio recital essentially is like in the community I think, to me, is amazing. I'm going to back up. I'm kind of joining some questions together.

You've already answered some of them. Do you ever...well, let me go this way first. So I know that...I'm hearing you say that you're very, I would say responsive to your students, nurturing, and you want to guide them to their own interpretation of things, and we kind of touched on this, but how much agency do you grant your students in, you know, weekly lessons. Like in terms of what they might bring, in terms of their overall projects, I'm assuming all lessons are individualized, that kind of thing. Are there any tone and technique exercises that you say, 'You must do these.' Or are you like, 'Okay, well, you found these, these seem to be important to you.' Am I making sense?

A Yeah, so the way I teach lessons is a little bit different. I started this a couple years ago. So everybody has a 30 minute individual lesson, and then everybody is in a 3-person group that meets once a week.

Q Wow.

A So the group lessons are for technique, and sometimes...and tone, so fundamentals is probably more accurate. And every year at the end of the year, the studio votes on what technique book we're going to work our way through for the next year. And so everybody does do that book, you know, and there's an assignment every week, and there are scales. It's a four year sequence that I make everybody do. We have a chart that has stickers on it to keep up with who's where. I had a parent ask me, 'Is this a competitive thing?' it's not at all, it's just to keep track. It can be hard to remember what you've done and what you haven't. So yeah, I do require certain things: work on fundamentals, basically. Now within the group setting, what it's become, which I love and it's a little bit harder online, but it still sort of works, is people kind of take turns running the class, and so...this year, we're doing the Maquerre Daily Exercises, so we'll have one of the majors from one of the exercises for the week. Alright, so rarely do we play through as written. We're trying to figure out, how else can we look at this. What other articulations can we do? What other rhythms can we do? What dynamic patterns? People think of amazing things.

Q Sounds very familiar to me. Especially from my time with Trevor.

A I mean, and Jenny and Roya have really helped rediscover why a few years ago, and they were so helpful with making that work. So same kind of thing, but, you know, how else can we approach it? I have one student who came up with this PowerPoint, and she had 12 different moods or characters, so like the first one was a picture...it was a Monet, one of the pieces, I can't remember which one, but she said "Okay, so we're going to play Maquerre #1 in the mood of this painting."

Q Oh, that's interesting!

A And then the next one was Mondrian and then the third one and she said, 'Play #3 like you're playing Beethoven' so, really trying to kind of develop the palate I guess...while also working on technique. So, yes, I do require those things, but within that requirement, try to give people as much agency as possible to come up with other

- ways to practice it. And then in terms of repertoire, I would say that is very student driven.
- Q** I mean, I know that you mentioned earlier, a lot of it's driven by, you know, competitions or auditions, and you talked to them about it. So I know that you, I read on your bio a week or two ago that you are improvising, you're new to improv. I don't know if you're new to improv.
- A** I'll always be new to improve I think (laughs)
- Q** I'm just curious as to what type of improv. Are we talking like jazz improv? Or free(?) improv?
- A** Well, I started with jazz improv. My dad is a jazz musician. Just an insanely talented person.
- Q** The jazz musician to improv are just like insane for me. I have so much respect.
- A** Yeah, right. And my mom is an organist, and she is all about, you know, the page. I went in her footsteps, and, you know, my dad is one of those people who says, 'You just play what you feel. You know? Just play what you feel.', and I'm always like, 'No! That's not it.'
- Q** I am a flute player, that's not how we do this! (laughs)
- A** Yeah, so it's always been something I really, really wanted to do and really shied away from.
- Q** Well, it's uncomfortable, you know?
- A** Yeah, it's so uncomfortable, especially when you're around somebody who's so good at it. (laughs)
- Q** Very intimidating, yes.
- A** Yeah, and so, you know, it's something that I kind of explored, like stuck my toe in...a million times. And never really gotten totally immersed because of, I mean I think it's fear, honestly. It's just fear.
- Q** I mean it's...yeah, I get that. I took a free improv class this past semester with our director of choral activities, she taught it. And, I mean, there were instrumentalists, there were singers, everything like that, and a lot of times we would say things like, 'Let's just improv!' and just backing up and going 'Wait, what?', 'What idea?', blah blah blah. And so, I was just curious – do you encourage your students to improv or compose their own...
- A** I couldn't. I couldn't. Yeah. And, you know, when I first start doing that, I actually had a student, we were in studio class with the jazz teacher here, and he was having, he asked people to play 'Mary Had A Little Lamb' or something, and this student,

who's a fantastic flute player, got so freaked out and frustrated, she threw her flute down on the table and ran out of the classroom, because that, you know, that idea was so overwhelming and intimidating. I think that, you know, she got over that. I'm not saying, I don't think she improvises in public, but I do think that she, grew past that initial fear. I think we do enough for it now that I haven't had anybody react that way in a long time, so, you know, it's just getting to a point that you're willing to try, and that for me has been very difficult, you know. So I totally understand.

Q Personally as a teacher? Or as a player?

A Both. Both. Yeah.

Q So does that, did your desire to want to start improving and then having your students improv, was that to get, you know, to encourage freedom from the page or to be able to explore different disciplines with music, or like what was the inspiration behind that? All of the above?

A All of the above. (laughs) Yeah, I guess for me, I've always felt like part of my musicianship, part of my musical training that was totally absent, that was never part of any training that I received, and I think it should've been. And you know, not necessarily jazz, but I think so much more of our training should be oral skills and improv based. As it was, you know, before the 19th century.

Q Right, exactly.

A Yeah, so, and I think that's changing. But I've always felt like that was something missing, and from my training, and from my skillset. And, you know, I want my students to feel, and I think it's...I think I would feel more whole if that were, as a musician, if that were a strong part of my skillset. And so that's what I want my students to feel like. I want them to feel like they can walk into any situation and they're, they can at least hang, you know? Maybe not like, the star, but they can...they know the language and the process.

Q There's that saying that music is a universal language, and sometimes just to be able to walk into a room and respond to something musically...yeah, I would agree with you, something that's maybe lacking from a lot of our education these days. So do you ever encourage...

A It opens up so many doors in terms of employment possibilities, but like you said, just connecting with other people from different cultures.

Q I would imagine it has made their other performance opportunities or performances even stronger. I feel like once you learn to step away from the page, you feel empowered, you know, when you're looking at the page, you're like 'Gah, look at this!'

A Right, right, and you start listening a lot differently, I think also. So I'm actually teaching a class kind of an informal class next semester called 'Improv for Classical Musicians' so we're using a book of 500 improv games

- Q** Is that music? Is the book about...I just wrote the book title down, is the book about music improv? Or just improv...
- A** (Unintelligible)
- Q** Oh, okay.
- A** So we're just going to work our way through. As I told them, I'm not a master, but you know, we'll walk down this path together and see where we end up at the end.
- Q** That's amazing, I would like to hear how that goes. I'm trying to imagine some of my friends in that course and I'm just giggling thinking about it.
- A** I think as long as it, you know, I think the idea of learning improvisation through games is so important because, you know, when it gets too heavy and too analytical, you just can't get anywhere, you know?
- Q** Yeah, because then you're just overthinking and blah blah blah.
- A** Yep.
- Q** Well, do you...there's only a couple questions left that I really want to ask. Do you have, do you ever have your students collaborate with other disciplines, either within the arts or even not within the arts?
- A** Some of them have done some of that, I mean that's something that I love watching and I'm very interested in, like everything Erika has done is really fantastic, but I have not done a ton of that myself. Besides with poetry, I have a CD that's poetry in music.
- Q** Oh, I was reading about that, yeah.
- A** Yeah, so I've done, and I've done some concerts based around that idea, but I have not explored that to the extent that I would like to, and like I said, I have some students, every once in a while, I'll have a student that does that. But a lot of times it's in a more informal way, so for whatever reason, every year I have three or four students who are also wonderful visual artists, and they'll often do something, you know, kind of informal, you know, artistic reactions to what they're playing.
- Q** I mean, that sounds...yeah, I haven't seen a lot of that kind of stuff.
- A** Oh, and we did, a couple years ago, there's this little, short piece by Poulenc called, I can't think of the name of it, it's in French, it's something about a castle and the moonlight, or something. Probably like 12 measures long. It's very short. Ransom Wilson discovered it in a library somewhere. And so we, one semester our project was for everybody to create some sort of artistic reaction to this little piece kind of build on this piece, and so some people drew things. One person, her hobby was wood burning, and so she made this beautiful wood burning piece that was, you know, a reaction to the...

Q That's really cool.

A Somebody did a dance. Somebody wrote a flute choir piece, so, you know, that was pretty interesting. That was amazing to see what everybody came up with.

Q Wow. In hearing a lot of what you said your teaching philosophy, your values are, those are definitely coming across in everything you're talking about. I'm like 'Yes, yes, absolutely.' Do you ever think, going along with the idea of social practice art, like the core values behind the development of that field was to impact, you know, civil and social society, you know and it, a lot of it was borne out of the 60s and 70s and, you know, the civil rights movements and things like that. Do you ever 1) think about how your students engagement within lessons or the studio is kind of a precursor to their civic engagement within society after school? Is that something you have ever thought about or, you know, if you have...are there things that you do that specifically help develop that or encourage that? If that makes sense.

A Yes, that is something I think about a lot. One thing that I've struggled with a lot since I was a student is kind of feeling questioning the usefulness of being a musician.

Q Yes! I understand.

A And, you know, and knowing there was a purpose and it's important to society, but having trouble putting my finger on exactly why...

Q Or how, or yeah.

A Exactly, exactly. And so I think that this is something that maybe in the last few years has become a little bit clearer to me. So I told you my dad is a musician, both parents are, but my dad has this kind of simplistic way of putting things that sometimes I find extremely frustrating.

Q (laughs)

A Sometimes I think he kind of hits the nail on the head and he always says, 'The world would be such a much better place if everybody was a musician.' And I used to just roll my eyes at him, but you know, I've thought so much about that and about how music helps develop character, and this is all anecdotal, I mean I think this is something we know as musicians. People who aren't musicians have no idea about that. I mean, you hear it helps your math skills. I mean, who...

Q Blah.

A And once in a while you'll hear somebody say it helps improve your discipline.

Q Yeah, great.

A That's important, but you know the last couple years, there's a lot of research that's come out that I've become aware of because of one of our Music Ed faculty about the pro-social behaviors that music encourages, you know, not that they're able to

measure levels of empathy and I don't remember exactly how the measurement is done, but they measured levels of empathy before people play or sing together, and then they measure the measure of levels of empathy afterwards and they go up, and I think that's something we know. We feel that, you know. But when we have this scientific proof of it, you know, it's a lot of validation. I think for what we do, and the other thing that I've become more aware of lately is, and it comes from elementary education, is social-emotional learning, and I think t, all the components of social-emotional learning, awareness, collaboration, empathy, those are all things that develop naturally in the study and performance of music. So, you know, to me it's an argument for why everybody needs to be playing at some point in their lives, you know, it really does change the world. It really does, affects people's character. And now we have this proof of how that happens.

Q I was going to ask if that research is published anywhere.

A I can find it for you, I have some articles.

Q That would be amazing, because you said it was a Music Ed faculty at your school. I would love to read about that. Last question...two questions. Are there any ways in which you can think of that the applied flute studio could immediately and easily be more responsive and cooperative with the individuals found in their social, political, and geographic communities? So is there, you're already doing so much of this, but is there something you can just say, if you had a new teacher, and they were, you know, 'I just want to do something quick and easy just to introduce my students to it' or something like that, is there anything you could suggest?

A So I don't know about quick and easy, and maybe I'm going a different direction from what you're asking so tell me if that's the case, but the two things that come to mind are making sure that we introduce our students to a diverse repertoire.

Q Absolutely.

A I think that's so crucial. Or I should say, repertoire by diverse pool of composers.

Q Yes, yeah.

A And then the other thing is developing oral skills so that they have kind of freedom you're talking about earlier where you go and hear music and you pick up your flute and you respond to it.

Q Okay, no I think that exactly answers my question. Do you know of any programs or, you know, within South Carolina or like the school of music or across the country or flute studios, do you know of anybody that's really doing a lot of stuff like this? I guess more so are there a lot of other studios within the school where you're at that are doing this?

A I think, you know, we as a school identified 5 core values a few years ago, and they include things like, diversely skilled musicians, community engagement, that sort of thing. I think there are several studios in the school that are doing similar kinds of

things. As far as other places in the country, I know Molly Barth has done some really interesting things

Q Yeah, I've been following a little bit of what...yeah

A You guys, Erika is always doing something.

Q I used to love the in person lessons because sometimes I'd walk into the office and she would like, close her computer a little bit and go 'So I was thinking', and I'd always think 'Okay...'

A (laughs) Let's see...I know there are a lot of people, I'm just blanking at the moment.

Q Well no, I was just, that was more of a curiosity. I have my list of who I've emailed, and you know, had my eye on, but I didn't know if, you know, there was people, other teachers within South Carolina. I feel like I remember, when I was auditioning, there was a collaborative...something.

A The Spark Collaborative, yeah, right. So that is run, or was run by the oboe professor, she's actually retiring at the end of this year, and it'll be taken over by somebody else, but it's an open instrumentation ensemble so it changes every year. They're kind of mission is to engage with the community, and it's a different, the ensemble changes from year to year, and their project changes every year. But you know, they've worked with the public library, and we have this amazing public library. I don't know if you are aware of the change that's happening in the mission of public libraries as a whole, but they're kind of changing to become much more community oriented. So offering many, many more services beyond books to check out. It's really fantastic what they do, like job counseling. Our library has a maker space. They must have 10 sewing machines in there, they have wood cutting materials, they have knitting, they have, I mean, You name it. Some kind of craft you want to do, they have it there. So just really interesting offerings. A little bit like we're talking about. Spark has done some collaborations with them. They've worked with homeless shelters, they've worked with retirement homes. It changes every year, it's always a community focused project.

Q So what do they do? I'm assuming flute players have been involved with this project.

A Yep, every year actually, it's just so happened that there's been a flute player in it.

Q When you say that they, when they worked with the public library, what did the collective do itself?

A They do, one thing they do is working with the children's librarians, and so they will pair, they'll work with the librarian to pair music with a book, and then they'll go to the story hour that happens at the library on Saturdays and then they'll perform that. And then they'll have like a little petting zoo that goes on.

Q Aww, that's so great.

A Sometimes they've gotten USC student composers to write music to go with a particular book, and then they play it. That's pretty amazing. I've been to a couple of them. You know, the little kids like that, they're so open to everything.

Q Anything, yeah.

A Yeah, yeah. They just listen openly and with no judgment.

Q I feel like also that kind of takes, you know, part of my research is shifting, you know, a lot of the relationship between teacher and student, but also shifting the role of the audience, and I feel like any time you, you know, insert yourself into their world like that, all of a sudden music is more accessible and relatable, and not, 'Oh, we're on stage in our tuxes and playing these high art pieces.'

A Right, exactly. Yeah, yeah.

Q That, I think is all the questions I have, let me double check. I wrote this down while you were talking earlier, I forgot to ask. How did you get into the project driven research? You had mentioned it, what inspired that?

A About project based learning?

Q Mhm.

A How did I get interested in that?

Q And is that a recent thing?

A I have two daughters who are 15 and 16.

Q Ooh, great age.

A Yeah. (laughs) When they were little they went to a Montessori school, and so that's probably my introduction to that student driven...I don't think they would consider it project based, but it's very similar to project based learning. They had a fantastic teacher, and I just loved going there to see what they were doing, and how engaged they were, it was just amazing. That was preschool, and they got into, they went to public school, or they're in public school now, and I guess a lot of what has driven my reading about education has been my dissatisfaction with their education after their Montessori experience. Their early years in public school were quite good, but the older they got, you know, the less effective I've felt like their education has been.

Q There's definitely been a shift in public education for sure in the country in general.

A Right, and it's just, you know, it's extremely traditional, you know. It's top down, sage on the stage, like it's everything I don't like and don't want to be as a teacher. I don't mean to disparage the teachers. I recognize what a difficult job that is, but you know, somewhere along the way, something is going wrong, because I think situations where students are allowed to have some agency. They just make a lot

more progress and they're much more engaged, and that's the main issue I see with my girls is that they're not engaged.

Q Right.

A That's hard to watch.

Q Yeah, are you familiar with John Dewey?

A Yeah, mhm.

Q That reminds me a lot of his philosophy towards education. I guess how public education started in the United States, valuing more of the process over the product. But yeah, I was just curious as to how you got into that.

A There's so much written on it, there's this documentary. I can look up the name for you, I don't remember what it's called. About this high school in San Diego that's all project based, and it's so fascinating. I think the guy, there's a philanthropist named Ted...Ditterman? I'll have to look it up, who has given a lot of money and done a lot of research and supports a lot of programs in education and they're...most of them are project based and are really working toward greater student engagement.

Q I'll have to look that up. You said Ted...Ditterman?

A I think it's Ditterman. It's definitely starts with a D and there's a double letter in there somewhere.

Q I'm sure a google search will supply that.

A Yeah.

Q Before we wrap up, do you have any questions for me or anything else you want to talk about that I didn't ask you?

A I don't think so, I think this is a fascinating subject. I could talk about it all day. And I'm so excited to read your paper, so I really hope you'll send it to me.

Q I will, for sure.

A I'd love to read it.

Q Like I said, I'll be in touch with you. I would like to get the transcripts done sooner rather than later so I know what I can and cannot incorporate in the paper, so I'll send that to you. And if, like I said, there's anything you don't want quoted or anything like that. I don't know - I think I have to include the transcripts maybe, in my final paper, but I think that there's ways that I can eliminate quotes or provide anonymity, that kind of thing, so I'll send that along and I'll be in touch. I appreciate your time.

A This was fun, this is such a great topic.

Q Thank you, that means a lot.