Decolonizing Kiki:

A Preliminary Study of Discourse in Collegiate Choral Programs

by

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ABSTRACT

For decades, music educators have discussed the need to expand the standard choral canon to address disparities across student demographics in collegiate choral programs. These conversations have proved insufficient, because they do not address the systemic and structural issues that are the main cause for the racial and gender disparities within various areas of choral music. To address how structural oppression has found its way into collegiate choral music, I have studied how the discourse, or language, found on several collegiate choral music program public websites upholds two main power structures within collegiate choral music: the white racial frame and settler colonialist thought. Through a fictionalized narrative based on my personal music education experiences called "Decolonizing Kiki: A Socratic Dialogue," I provide a Critical Discourse Analysis (CDA) of language found on current American collegiate choral program websites. The narrative analysis intentionally centered my body and marginalized identities in order to illustrate the need to reflect upon the impact of language in choral music education. In addition to addressing the white racial frame and colonialist knowledge systems and practices in the discourse of collegiate choral music, this document departs from a typical Western approach to educational research. The narrative analysis also serves as a personal educational currere, which has helped me affirm my cultural and ethnic identities, ground my teaching philosophy, and further reconceptualize the future of choral music education

DEDICATION

In loving memory of my Grandpa William “Bill” LaMoine Steiner (1927-2009) who always encouraged me to be curious and question the way I saw the world.

To my ancestors, those who are known and unknown, I dedicate this work to honor the narratives and stories about our people that have been lost and forgotten, due to White supremacy and colonialism.

To my parents, Stephanie, Elizabeth, and Ronald, thank you for modeling true love and teaching me the greatest lesson: there is no place like home.

To my partner, Sam Spurling, thank you for your unwavering support and belief in me and my dreams.

To my adoptive family, birth families, and chosen family, thank you for walking this journey with me and loving me through it all.

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INTRODUCTION

Choir was my home in high school—the place where I belonged. My complicated background made it difficult to feel at home in most situations: I am a mestiza (the label in the Philippines for people of mixed race), a Filipina American, and I was raised by a family of a different racial and ethnic origin from my own—a transracial adoptee. I was born, raised, nourished on Ho-Chunk Nation territory in Southwestern Wisconsin. I grew up in a predominantly White, rural community, where the intersectionalities of these marginalized identities created a lot of shame (see Brown, 2012), guilt, and confusion within me. I did not see any of my identities represented in my school curriculum or community, nor did I have the opportunity to study with an educator who self-identified as a person of color. Years of research, personal reflection, and psychotherapy have helped me to make connections between my personal struggles and my education. Because of the emphasis on Western European and European American histories, perspectives, traditions, knowledge systems and practices in schools and universities, I could not see myself in any curriculum from Kindergarten through college. I have struggled with my cultural and ethnic identity, mental health, and self-esteem. I experience anxiety due to ancestral trauma, intergenerational trauma, adoption and relinquishment trauma, racialized trauma, and societal pressures of perfectionism, colonial mentality, and imposter syndrome (see Strobel, 2015; Brown, 2012; David, 2013; Menakem, 2017; Kolk, 2014).

When I began my teaching career in 2014, I quickly realized that I was the first educator of color many of my students had encountered. I felt a heavy weight land on my shoulders as I reflected further on my educational experiences, on how these experiences have shaped me, and on how these experiences could possibly inform my teaching and conducting.

Since embarking on my graduate studies in choral conducting in 2016, the social and political landscape of the United States of America have had a significant impact on my perspective of choral music education. In the fall of 2015, a year before I began my graduate studies at the University of Missouri (Mizzou), a series of protests broke out on the Mizzou campus about the the failure of the administration to respond to reports of racial macro- and microaggressions and a culture of ignoring student complaints. This activated many of the students, staff, and faculty (Shonekan, 2018, p. 16; see also Seltzer, 2018; Yount, 2016; Lai, 2020). Dr. R. Paul Crabb, the Director of Choral Activities at Mizzou, was especially supportive and interested in getting involved in conversations regarding race relations on campus and in the local community (Shonekan, 2018, p. 28). Shonekan (2018), Associate Professor of Ethnomusicology and Black Studies at the University of Missouri, and one of my personal mentors, wrote:

> While activists were utilizing music on a collective and individual level, it is also important to discuss how the institution, the University of Missouri, was affected in a unique way by the music of the movement. In the spring of 2016, the only black graduate student in the music conducting program of the School of Music, Ernest (EJ) Harrison, was moved to compose a new piece for the University Singers. EJ had been watching from his position on the sidelines, mentally

> affected if not physically involved in the marches and protests. He was inspired to write a new piece of music for the predominantly white university choir, one that reflected the movement and the struggle of black students on their particular campus. The choral conductor, my colleague Dr. Paul Crabb, was faced with a choice of whether or not to include the new piece in the spring concert. It is a beautifully artful fusion of the State of Missouri anthem with the old civil rights song "We Shall Overcome." It begins with some of the jarring quotes from our local paper and local community, a showcase of racist and xenophobic reactions to black students. These quotes are shouted into the silence by choir members who are sitting among the audience. Then there is the sound of commotion and noise, effective symbolism for the chaotic environment surrounding any social movement. When the commotion dies down, the choir takes over in a beautifully balanced mixture of the voice sections and of the two songs. …This alliance between EJ and Professor Paul Crabb gives us a model and a symbolic gesture that might attempt to bridge the racial gap. (pp. 28–29)

Ever since Dr. Crabb decided to include EJ's piece "Anthem" on the spring concert program, the choral program at the University of Missouri has committed to celebrating Black artistry and musicianship through intentional concert programming, as well as facilitating dialogue between university students and local community members about race relations in the United States. When I began my studies at Mizzou in fall of 2016, I was brought into conversations that were continuing from the previous school year (see Worstell, 2017; Gaines, 2017).

As Donald Trump began his term as the 45th President of the United States of America, the educational environment, surrounding issues of race and racism at Mizzou, felt very active and engaged, which supported my desire to pursue issues of identity politics, social justice, and activism in my personal body of academic research and scholarship.

Growing up, I was exposed to various political viewpoints, but I did not always understand the impact of politics on my personal and professional life. For the past five years in graduate studies, however, I have committed to academic scholarship that centers the experiences and musical contributions of Black, Indigenous, Latinx, and People of Color (BILPOC), and other marginalized communities. This has helped me develop self-awareness around my positionality as a researcher and music educator, and to understand my multiple identities—cisgender, able-bodied, mestiza, Filipina, transracial adoptee. In the past year, I have committed to my own decolonization journey in order to reclaim my connection to my pre-colonial, Filipinx ancestry and Indigenous Knowledge Systems and Practices (IKSP) (Strobel, 2010), reconcile my complex identities and intersectionalities, and recontextualize negative experiences caused by systems of oppression, such as colonialism and white supremacy. Through this process of reclamation, reconciliation, and recontextualization, I have been able to look at choral music through a different lens—a lens that centers IKSP and challenges structures that uphold white supremacist belief systems, behaviors, and values (Strobel, 2010; see also Strobel, 2004; 2013; 2015; David, 2013; Anzaldua, 2012; Crenshaw, 1991; Smith et. al., 2019).

On May 20, 2020, I publicly committed to my decolonization journey on a social media blog under the social media handle @decolonizing_kiki and posted my introductory picture and caption (Steiner, 2020). During the summer months of 2020, I connected with individuals and community organizations, including podcasts, blogs, academic scholars, activists, psychotherapists, healers, musicians, creatives, and educators within and across the Filipinx diaspora, as well as conductors, music educators, anti-racist educators, and activists from diverse backgrounds, who are also committed to social justice and community work (see Clark, 2020). In the past nine months, I have connected with other Filipinx individuals on social media, gathered resources, and learned about Filipinx history, culture, languages, food, Spanish colonization, activism, and politics (David, 2013; Francia, 2010; Ocampo, 2016; Apostol, 2010). Through this venture, I have connected with my Filipinx *kapwa* (community; to see the self in the other) and have begun to reclaim my cultural and ethnic identities. Clark (2020) describes her experience as an academic and intellectual on Black Twitter: "Social media gives us the ability to be vulnerable, to drop the mask in public ways that we dare not attempt among members of our cohort or in front of faculty" (p. 3). As I have continued to develop this presence online, I have experienced something similar, as I drop my "mask" about different aspects of my multiple identities, interests, and hobbies. Especially important to my decolonization journey, I have been guided to a line of academic scholarship to ground my decolonization work and academic research in my Filipinx identity (Strobel, 2010; see also Strobel 2013; Strobel, 2015).

As a transracial adoptee, the exposure to decolonization frameworks, created by and for Filipinx Americans, gave me the sense of being heard, as if this process of "dropping my masks" and reclaiming my multiple identities was actually my ancestors beckoning me home all along.

In *Red Pedagogy*, Styres (2019) briefly describes the concept of "journeying" as: "a process of coming to know. It is essentially learning through the chaos of moving from the familiar through to the unfamiliar while maintaining and observing a reflective frame of mind" (p. 29). At this time in history, our discipline has the opportunity to journey together through the unfamiliar to better understand ourselves, our art, and what we as choral conductors, educators and artists stand for. Styres (2019) continues:

> Trusting in the sacredness of the journeying process ensures that we will find that what was once unfamiliar and uncertain territory is now filled with all that we can now know and connect to that serve to make this new place familiar to us. It is a place enriched with new knowledges and greater awareness and understandings because of this learning experience. Journeying is a place where our stories intersect and become interconnected with other stories—layers upon layers. (p. 29)

Now is the time for us to navigate our way through the uncertain terrain and begin to reimagine and reconceptualize choral music education together in community.

Need for the Study

As we know it today, the American collegiate choral ensemble upholds the belief and value systems of the Western European classical musical tradition (Freer, 2011). For choirs, the modern understanding has roots in the Middle Ages.

With such an extensive history, choral educators and pedagogues have felt tension between upholding tradition and encouraging innovation or reconceptualization (see Jorgensen, 2003). Through choral rehearsals and performances, musicians and audiences alike perpetuate a culture that continually reproduces expectations, standards, and traditions from a Western European perspective, known as the white racial frame (Schubert, 1986, p. 29; see Feagin, 2013).

For many decades, choral educators from various settings have discussed issues of diversity and multiculturalism in order to broaden the scope of the choral canon and encourage a more diverse population to participate in choral music. These conversations, however, have not always gotten to the root of the issue—choral ensembles in the United States, stem from exclusive and elitist hierarchical models and power structures that emphasize the white racial frame (Feagin, 2013). Intentionally or not, they sustain settler colonialist knowledge systems and practices. These tokenize and "other" BILPOC, LGBTQIA+, differently abled, and marginalized communities (see also Ewell, 2019; Strobel, 2015; Talbot, 2018; Lind & McKoy, 2016; Palkki, 2015; Palkki, 2017; Fuelberth & Todd, 2017).

The first step in disrupting and dismantling the white racial frame and settler colonial thought is to identify these philosophies within the discourse of collegiate choral music programs. When choral music began in Western Europe over six hundred years ago, choirs naturally conformed to the feudalist social and political models of the day. In the Middle Ages (5th-15th century), European society was separated into categories based on class, from least empowered to most: serfs, peasants, merchants, farmers, knights, nobles, and the ruling monarchy. This hierarchy was at the heart of all the

intertwined political, religious, and academic structures of medieval Europe. The choral ensemble can trace its roots to the late twelfth or early thirteenth century, when cathedral schools provided education for boys beginning around ages eight to ten, who were trained to provide music for church services. Their main musical duty was to perform all choral chants, such as the Psalms, hymns, antiphons, and the Ordinary Mass (Wright, 1989, p. 181). The educational system was deeply hierarchical (Wright, p. 99–100).

As choral music traveled across the Atlantic Ocean with American colonizers in the seventeenth century, the choral ensemble took on a slightly different form. Eventually, the singing school emerged. Crawford & Steele (2014) explain

> a series of instructional sessions of a type prevalent in the 18th and 19th centuries, devoted to the teaching of the rudiments of singing and note reading, with a focus on sacred music. A singing-school usually lasted no more than two or three months—long enough for a class of beginners, meeting regularly under an instructor, to master the basics of singing and reading music.

One of the earliest known singing-schools occurred in 1710-1711 (Crawford & Steel, 2014). Singing-schools led by singing masters, including William Billings (1746-1800) and Lowell Mason (1792-1872), prioritized the teaching of note reading and part singing, which provided music education, as well as socialization for community members (Broyles et. al., 2014). These singing masters were compensated by collecting tuition fees. This demanded that the singing masters select music to study that was interesting and engaging to their paying students and participants (p. 92).

In addition, the singing masters sold their own tunebooks, which were method books on singing, creating revenue for the singing masters and a market for music publications in the new colony (Crawford & Steel, 2014). As the choral ensemble entered American public education in the late nineteenth century, this model of instruction from the singing masters greatly influenced choral music pedagogy, with a focus on teaching sight-singing and a standard choral canon (Broyles et. al., 2014).

Lowell Mason was best known for his contributions as an American sacred music composer, anthologist, and music educator (Broyles et. al., 2014; see also Crawford, 2001). Broyles et. al. (2014) wrote:

> Mason's reputation lies in three areas: an advocate for musical taste based on European classical music; a composer and anthologist of church music, including many original hymns; and an educator largely responsible for introducing music into the public schools. His success in all three areas made him one of the most influential musicians in 19th-century America. (p. 1)

Often called "The Father of Music Education," Mason's foundational principles, firmly rooted in his advocacy for European classical music, are still widely accepted and practiced in the music classroom today (see Broyles et. al., 2014; Crawford, 2001).

One of Mason's innovations was to present free singing schools for children, a project he began around 1830 (Crawford, 2001, p. 147) Around the same time, Mason was introduced to an American educator, William Woodbridge, whose pedagogical practices were greatly influenced by Swiss reformer Johann Heinrich Pestalozzi (Crawford, 2001, p. 148; Broyles et. al., 2014). Broyles et. al. (2014) wrote:

> Pestalozzi believed that education is best accomplished by children learning through direct experience and active and creative participation, as opposed to rote regurgitation and structured environments typical of the time. Rather than learning the rules of music and practice in note singing until errors were corrected, in Mason's adaptation children were taught simple tunes by rote, then note singing, then part-singing approached first through simple canons. Emphasis was upon natural singing, and the belief that all children could sing. (n.a.)

Overall, Mason's pedagogical approach was more collaborative than was typical of his contemporaries (Crawford, 2001, p. 148). Even though his approach was unusual, Mason's influence on American music education was critical to infusing Eurocentric attitudes into the discourse of choral music education.

After the 1957 launch of Sputnik I by the Soviet Union, the United States government supported educational efforts to make the US more competitive in mathematics and science (Werner, 2009, p. 101). By the mid-twentieth century, however, music educators began to rethink and reimagine what a choral ensemble could accomplish beyond teaching musical notation and Western European music. Regional and national projects explored the practices of music educators to discover more comprehensive ways of teaching and learning music. These include the Yale Seminar (1963), the Manhattanville Project (1965-70) and the Wisconsin Comprehensive Musicianship through Performance (CMP) Project (1977).

The Yale Seminar (1963) was one response to the national push for education reform. Most of the participants in the Yale Seminar were composers, theorists, and musicologists from the northeast region of the United States (Werner, p. 102).

Werner (2009) reported the participants made recommendations in the following ten different areas of music education:

1. Musicality
2. Repertory
3. Music as Literature
4. Performing Activities
5. Courses for advanced students
6. Musicians in Residence
7. Community Resources
8. National Resources
9. Audiovisual Aides
10. Teacher Training and Retraining (p. 102)

Although the seminar addressed these ten areas, the one that received the most attention following the seminar was the recommendation for and about repertory (Werner, 2009, p. 103). Werner (2009) states their recommendation: "Repertory—the present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened in its coverage of the standard concert literature" (p. 102). Nowhere in this recommendation does it address a need to expand the repertory to include more BILPOC composers or music from communities of color. Additionally, the seminar was criticized for having participants mainly from the northeast coast of the United States and for involving too few K-12 teachers, which greatly impacted the lens in which these recommendations were made (p. 102).

Werner (2009) stated:

> Almost half of the participants were composers, theorists, and musicologists; the rest included two music critics, two jazz musicians, only one performer, a school administrator, three college music educators, five public and private school music teachers and even the educational advisor from the White House. (p. 102)

This critique is especially important because it provides more context for who held power, who made decisions, and what their values were at the time.

The Manhattanville Music Curriculum Program (1965-70) was financially supported by a $221,000 federal grant, which is worth approximately 1.8 million dollars in today's dollars, from the Arts and Humanities Program (AHP) (Moon & Humphreys, 2010, p. 75; U.S. Official Inflation Data). Again, in response to the launch of Sputnik I, this grant was given in efforts "to develop an alternative music curriculum for grades K-12" (Moon & Humphreys, p. 76). The program was rolled out in three phases over the course of three years, from 1967-1970, where music educators met in the summers to address current concerns in music education. Over the course of the three years, the participants developed multiple drafts of a reconceptualized K-12 music program. Prominent music educators involved in the program were Robert A. Choate, George H. Kyme, and Edwin E. Gordon (Music Learning Theory) (p. 76). By simply acknowledging those with the most powerful voices within the Manhattanville Music Curriculum Program as being male and White, the white racial frame reveals itself.

In the first year, a pilot group of nineteen current music teachers attended an intensive summer workshop at the Manhattan College (Moon & Humphreys, p. 76). During this workshop, the participants identified five basic elements of music that

became the basis of instruction: dynamics, timbre, form, rhythm, and pitch (p. 76). When the participants returned to their respective schools, each music educator was encouraged to test lessons and strategies developed in the program over the summer (Moon & Humphreys, 2010, p. 77). The next year, the participants reconvened for a two-week period to discuss their experiences and create a first draft of the curriculum (Moon & Humphreys, p. 78). After the fourth revision, in the third phase of the project, the Manhattanville Program published its final draft of the curriculum, called *MMCP Synthesis: A Structure for Music Education* (Moon & Humphreys, p. 79).

The Wisconsin Comprehensive Musicianship through Performance Project was a study conducted by a pilot group of eight music educators that met at Lawrence University in Appleton, Wisconsin, in 1977 (Sindberg, 2008, p. 25). The participants were nominated and recognized by colleagues for their success with their performing ensembles (Sindberg, 2008, p. 30). From those nominated, the steering committee chose two middle school band educators, two middle school choral educators, two high school band educators, and two high school choral educators to serve the project for two years (p. 31). Like the seminars and programs preceding it, this project reflected the fact that band, orchestra, and choral ensembles were the primary means of delivering music education at that time. Sindberg (2008) discussed the goals of the music educators who gathered over forty years ago:

> While they were well aware that students in their particular region played and sang with technical prowess, these music educators believed in the possibility of broadening the musical experience for students in band, choir, and orchestra.

> They envisioned a musical education with breadth and depth that was multi-faceted and would more fully engage students in the ensemble setting. (p. 25)

According to Sindberg (2008), the participants discussed the behaviors of excellent ensemble directors. They especially encouraged their students to achieve a high level of technical skill (p. 32). The CMP model, however, did very little to expand the lens through which choral music was being taught or performed. Instead, it continued a bias toward the Western European choral canon through its focus on teaching "quality literature," another phrase that requires unpacking. Both the content and the methodology of the CMP model were filtered through the white racial frame (Kerzmann, 2017, p.12; Sindberg, 2012; Feagin, 2013; Broyles et. al., 2014).

In the past, choral music educators and scholars have attempted to address the dominance of Western European traditions in music education through the concept of multicultural education (Au, 2014). It is important however, to acknowledge the inconsistency of definitions of the following terminology: multiculturalism, diversity, and anti-racist education. Conversations in choral music education surrounding multicultural education usually refer to diversifying and expanding the repertory of the standard choral canon. This has resulted in music from non-Western cultures being whitewashed and largely tokenized (Armstrong, 2018). Many choirs appropriate non-Western European cultures and ignore the systemic problems that keep marginalized communities out of choirs. In addition, this approach to multiculturalism in music education upholds a colonization framework that "others" non-Western European music traditions and continues to center whiteness as the standard (Cho, 2015; McCarroll, 2016; Yoo, 2017).

Strobel (2015) writes:

> Likewise, the concept of "multiculturalism," which has been co-opted to mean the celebration of diversity while preserving a European-based common culture, is being redefined to mean not only the tokenistic inclusion of "diverse others" in the U.S. society, nor the liberal notion of extending the canon, but the radical questioning of the assumptions behind the European-based common culture. (p. 82)

Purpose of the Study

One of the definitions of "institution" in Merriam-Webster is "a significant practice, relationship, or organization in a society or culture." In *Transforming Music Education*, Jorgensen (2003) eloquently explains the challenges that pervade established institutions, as well as the need for institutional change. There is a practical need for institutions: they allow for stability, continuity, conflict resolution, cooperation, and socialization (Jorgensen, 2003, p. 6). Institutions, however, do just that—institutionalize values, beliefs, and norms that can also encourage "dehumanizing forces of exclusivity, oppression, violence, patriarchy, selfishness, and disdain of different others" (Jorgensen, 2003, p. 6). Some choral traditions and choral practices that we accept as given nevertheless cause harm. For example, concert dress codes that uphold the gender binary exclude and harm gender queer and diverse individuals. Such traditions need to be carefully interrogated, examined, and discarded (Hearns & Kremer, 2018; Blaisdell, 2018; Palkki, 2017; Rastin, 2016). A Critical Discourse Analysis (CDA) of historical scholarship and current public collegiate choral program websites can demonstrate that the discourse of collegiate choral music is based in a hierarchical philosophy that

propagates the white racial frame and settler colonialist ideals (Feagin, 2013; see also Ewell, 2019; Grande, 2004; Smith, 2012; Smith et. al., 2019; Strobel, 2013; 2015; Patel, 2016; Kremer & Jackson-Paton, 2014; Locke, 2004; Wodak & Meyer, 2001; Meyer, 2001; Weiss & Wodak, 2003).

This call for action is not the first of its kind. Patricia O'Toole (2005) expressed her personal frustrations with choral ensembles that operate within hierarchical structures: "I find that the conventions of choral pedagogy are designed to create docile, complacent singers who are subject to a discourse that is more interested in the production of music than in the laborers" (p. 2). Most importantly, O'Toole (2005) reminds us that choral discourse originates with only one segment of the population, namely men (to which I would add the designation "White"):

> Surrounding the conventions of choral pedagogy is a pervasive discourse that privileges male culture. Historically, choral music has been organized almost exclusively around the contributions, achievements, and advancement of men. Male composers, performers, and conductors have received central attention in historical and theoretical analysis of music. The canonized contributions of these historians and theoreticians, most of whom were men, created the standards by which music is judged worthy of study and performance. By promoting this specific version of history, men have tightly controlled the meaning-making system within music; consequently, the dominant discourse in music is partial to male culture. Further, discourse concerning what is considered "quality" music, how music is thought about and listened to, and

> how music is talked about in terms of appreciation and aesthetics has been crafted in large part by men and serves primarily the interests of male culture. (p. 5)

I would expand O'Toole's "male culture" to include the closely associated white racial frame and settler colonialism. Through individual and collective reflection, choral educators must address personal and institutional biases, such as requiring students to wear tuxedos and dresses, that uphold what I am calling the white racial frame and settler colonialist thought, which O'Toole (2005) describes as "male culture." Male culture, or patriarchy, predominates in a colonialized society (see Feagin, 2013).

In order to examine how the use of language in choral music education has centered whiteness and perpetuated settler colonialist thought, this preliminary study presents a narrative Critical Discourse Analysis (CDA) of collegiate choral program websites, looking especially at their structure, language, and imagery. Styres (2019) writes:

> As we well know language is never neutral—it can teach us, inform us, entertain us, persuade us, and manipulate us—it can misguide and misdirect truths, thereby perpetuating colonial myths and stereotypical representations, or it can disrupt normalizing and hegemonic dominant discourses and liberate critical thought (p. 25).

Through this narrative analysis, I identify the ways that discourse in choral music, specifically on collegiate choral program websites, centers whiteness by employing the white racial frame (Feagin, 2013) and embodying settler colonialist ideals (Grande, 2004; Smith, 2012; Tuck & Yang, 2012; Smith et. al., 2019). Current curricula and pedagogies culturally reproduce these points of view by centering European historiographies,

traditions, and practices (Grande, 2004; Feagin, 2013; Schubert, 1986). Styres (2019) writes:

> Whiteness is not about racial profiling based on identity and skin color but rather relates to whiteness as a structural-cultural positioning of relations of power and privilege. It is not about *who* is whiteness but rather *how* whiteness is perpetuated and maintained through networks and relations of power and privilege within and across societies and—in this case—within educational contexts. (Smith et. al., 2019, p. 31)

As choral music educators work to build a more diverse repertory and culturally responsive teaching pedagogies (Hess, 2019), it is important to acknowledge how the language that is used in our discipline is infused with settler colonialist ideology. Consciously or unconsciously, we uphold power structures that further marginalizes oppressed communities (Smith et. al., 2019; Smith, 2012; Tuck & Yang, 2012; Grande, 2004).

Current approaches to collegiate choral program design and structure follow traditional hierarchical models (Major & Dakon, 2016, p. 110). A typical collegiate choral program consists of a treble choir, bass choir, mid-level treble-bass choir, and a mixed-voice choir, which are formed through an audition process (see Estes, 2013). These ensembles are typically designed to prepare students for the next advanced chorus, with treble choirs being at the bottom and the mixed choirs at the top. Estes (2013) and Conway (2020) have both written extensively on the perception that treble choirs are inferior to mixed-voice choirs. With this traditional approach, students are placed in a

specific ensemble decided by the Director of Choral Activities (DCA) or the choral faculty as a whole. Estes (2013) states:

> Women's choirs have been perceived as less prestigious than and inferior to mixed choirs. This view has been reinforced by a continuing reliance on the system currently in place in most academic choral programs: a hierarchy that preferences mixed choirs above all other types by making them the most selective. (p. 1)

In this hierarchical model, choral educators have assumed that the challenge of moving up to the next ensemble in the hierarchy will motivate student learning and achievement (Major & Dakon, 2016, p. 110; see Estes, 2013). According to Kremer & Jackson-Paton (2014), although a hierarchical structure may be successful in certain learning and teaching contexts, it is important to remember that values of "hierarchy" and "individualism" are characteristic of a Western mind, whereas a characteristic of Indigeneity focuses on the "collective" (p. 44). Kremer & Jackson-Paton (2014) defines "collectivism" as "Defining the self in terms of relationship to other people and groups and giving priority to group goals" (p. 44). To take it one step further, collectivism is a quality of a broader Indigenous worldview—"A holistic cultural paradigm of living and being in the world which not only attempts to avoid separation but actively maintains an integral relationship with ancestors, nature, spirits, place, astronomy, history, and so on" (Kremer & Jackson-Paton, 2014, p. 428). From an Indigenous perspective, there is an encouragement for all humans, regardless of origin, to connect deeper with one's existence in the natural world, including one's relationships to self and to others.

This paradigm shift, from the Western to the Indigenous within collegiate choral music discourse, provides an opportunity to further our commitments to anti-racist and anti-bias teaching.

A Paradigm Shift

In order to disrupt the normal discourse of a doctoral document, and commit to a decolonized methodology (Smith, 2012), I have engaged in critical story-telling and re-membering of four significant American collegiate choral programs on Indigenous land called Turtle Island. Turtle Island, also known as North America, received this name from various Native American nations and origin stories explaining the history of their motherland being formed on the back of a turtle. Kremer & Jackson-Paton (2014) explain how "remembrance" is so critical to the decolonization process:

> Acts of remembrance for those of Eurocentered inheritance include the underworld material of conquest needed to be incorporated into the self (Kremer & Rothberg, 1999) and what has been called "rituals of inquiry" (Jackson-Paton, 2008). This includes acts of remembering how our ancestors (among other settlers) narrated their experience of place in North America. Recovering participation is also such an act of remembrance, as is a genealogical imagination. As descendants of settlers, remembrance of the other includes acceptance of narratives of survivance. Remembrance makes space for richer – and transformative – stories of self and other (Hooker & Czajkowski, 2012; Regan, 2010).

This re-membering is followed by an analysis of current uses of language in choral music education through a narrative CDA, in the style of Socratic dialogue. In Chapter 2, I

describe my methodology for the narrative CDA and discuss the literature collected, in order to provide a critical historical re-telling of four significant collegiate choral programs. I have also included a description of the various frameworks, methodologies, and theories informing the CDA. I have chosen this unusual approach to a doctoral document intentionally to disrupt and challenge the norm for academic discourse of this nature. This study and its presentation intentionally disrupt the emphasis on objective measurements, data collection, and dehumanization of the "other" in Western research methodologies. Knezic et. al. (2009) write about the roots of the Socratic Dialogue method explaining the historical context from which it emerged—Athens, Greece in 5th century BC. Knezic et. al. (2009) explain the Socratic method, as it is known in Greek, means "midwifery":

> Socrates claimed that just like his mother he was practising midwifery. Only his mother helped pregnant women deliver babies, whereas he helped his followers deliver knowledge. He did so mostly by questioning: first driving his collocutors into self-contradiction (elenchus) and thus freeing them of their false preconceptions and then helping them deliver the true knowledge (p. 1105).

In Chapter 3, I offer a critical re-membering of settler colonialism and chattel slavery, and the impact these power structures have had on four significant collegiate choral programs: Fisk University, Hampton University, St. Olaf, and Westminster Choir College. To represent different narratives and lenses, I have provided a historical re-telling of the founding of choral programs at four institutions—two Predominantly White Institutions (PWIs) and two Historically Black Colleges and Universities (HBCUs). In Chapter 4, the narrative CDA, called "Decolonizing Kiki," will be a Socratic dialogue

between a fictional character, Kiki, and her four *Ates* (elder females). In this dialogue, Kiki is talking to her Ates about going to college in the fall to begin her Bachelor of Music degree in Vocal Music Education. Through this conversation between Kiki and her Ates, I will analyze commonly used words in the discourse of choral music education found on choral program websites. Lastly, in Chapter 5, I will discuss the emergent themes from the Socratic dialogue between Kiki and her Ates and conclude with my suggestions for future research.

Research Questions

1. How have power structures, such as the white racial frame (Feagin, 2013) and colonialist knowledge systems and practices (see Grande, 2004; Patel, 2016; Strobel, 2015; Smith, 2012; Smith et. al., 2019), shaped collegiate choral music programs?
2. Which power structures are found within discourse on collegiate choral program websites?
3. How does the language used on collegiate choral program websites reinforce and reproduce power structures?
4. How do power structures in collegiate choral music discourse affect underrepresented communities?
5. How have power structures in collegiate choral music discourse affected me and shaped my experiences as a music student and music educator?

CHAPTER 2

VIEWPOINTS IN THE LITERATURE AND RESEARCH METHODOLOGY

Literature on inequalities and inequities in choral music programs, practices, and pedagogies is rapidly proliferating in the hands of choral and vocal music educators in all music learning and teaching contexts (Hess, 2019; Talbot, 2018; Lind & McKoy, 2016). While this literature is created, collected, and curated, it is important to include and consider scholarship from other disciplines in order to have a deeper understanding of systemic oppression. For this research, I have consulted a wide variety of literature that has provided a critical lens in my re-membering and re-telling of the history of four significant collegiate choral programs. By re-membering these stories of our elders in collegiate choral music, we can begin to see the metanarrative of systemic oppression in the settler-colony, the United States, and how it has impacted our educational systems. In music education, it is through the institutional emphasis on the white racial frame and settler colonialist ideology that reproduces these ways of knowing and being at the university level. A more complex and nuanced collective understanding of choral music provides us an opportunity to reimagine music learning and teaching in the collegiate choral classroom. We can create structures and curricula for the next generation (future) that is grounded in lessons from our elders (past) and that addresses our current challenges (present) (see Pinar, 1994; Grande, 2004; Strobel, 2015; Kremer & Jackson-Paton, 2014).

As I start my decolonization journey in my academic work, I aim to center Indigenous Knowledge Systems and Practices (IKSP) by way of the design of my research methodology and curriculum inquiry (see Strobel, 2010). Tuck and Yang (2012)

remind educators and researchers that the work of decolonization cannot simply become a metaphor for educational reform and change. At the heart of decolonization is the "repatriation of Indigenous land and life," (Tuck & Yang, 2012, p. 1). In considering this critique of higher education, and more specifically, collegiate choral music programs, it is imperative that the colonial mentality is not further embedded in the solutions and reactions to this critique. In fact, as Patel (2016) suggests, educators and researchers need to pause and reflect, in order to disrupt settler colonialism rather than fall into old habits of gathering data, research, and productivity (p. 5; see Smith, 2012). At this time, there is no standard decolonization methodology or framework in choral music education literature and scholarship, so I have designed a research methodology that pulls from discourse regarding a wide variety of perspectives, such as Critical Race Theory, Colonial Theory, Black Feminist Theory, and decolonization methodologies, frameworks, and practices (Brayboy, 2006; Tuck & Yang, 2012; Smith, 2012; Smith et. al., 2019; Strobel, 2004; 2010; 2013; 2015; Kremer & Jackson-Paton, 2014; David, 2013; Patel, 2016).

The research and scholarship of Leny Mendoza Strobel, Filipina and Professor Emeritus of American Multicultural Studies at Sonoma State University, has been integral in my personal reclamation of my Filipina/x identity. Only in the past year have I started to ask myself questions, such as "How have my studies of choral music history, with their emphasis on Western European history, contributed to my cultural and ethnic identity development?" In finding this research and framework, however, I have come to understand that my story is part of a web of stories in the Filipina/x diaspora created by white supremacy and colonialism. Through this critical lens, I can examine the choral

music discipline and issue this call for acknowledgement and solidarity. Remaining grounded in my Filipina/x identity and decolonization journey, I am utilizing Strobel's decolonization framework of "Naming, Reflection, and Action," (2015) to guide my methodology, teaching philosophy, and pedagogy (see Table 1, p. 25).

Table 1

Naming, Reflection, and Action Decolonization Framework, paraphrased by author from Strobel (2015)

Naming:	**Reflection:**	**Action:**
To decolonize is to be able to name internalized oppression, shame, inferiority, confusion, anger.	To decolonize is to develop the ability to question one's reality as constructed by colonial narratives.	To decolonize is to decide to give back to the Filipino American community.
To decolonize is to acquire cognitive knowledge about Filipino culture and history.	To decolonize is to develop critical consciousness that can understand the consequences of silence and invisibility.	To decolonize is to learn to question.
To decolonize is to understand the meaning of "loss of cultural memory" and its consequences.	To decolonize is to understand the need to recover memory.	To decolonize is to support and become involved in developing community institutions.
To decolonize is to understand how the loss of language affects Filipino identity.	To decolonize is to understand the generational gap as being constituted by historical realities that shape each generations' experiences.	To decolonize is to take leadership positions in moving the Filipino American community towards visibility and empowerment.
To decolonize is to heal the self, heal the culture.	To decolonize is to understand ideological struggles within a multicultural context and the relationships of power within these struggles.	To decolonize is to tell and write one's story that in the telling and writing, others may be encouraged to tell their own.
To decolonize is to name the oppressor and the oppressive social structures.	To decolonize is to understand the need for connection with the parent culture.	
To decolonize is to recognize the orality of Filipino culture.	To decolonize is to ask: where do I go from here?	

Methodology

As the first step in my commitment to decolonization in choral music, I wanted to look at how language constructs meaning in collegiate choral programs. In preparation for future field research in American collegiate choral programs, I am using a narrative Critical Discourse Analysis (CDA) as a methodological framework to analyze language found on collegiate choral websites from different regions of the United States of America (i.e. Western, Midwestern, Southern, and Eastern). Central to the framework of CDA is the acknowledgement of how discourse, such as talk, text, and media "constructs, maintains, and legitimizes social inequalities" (Mullet, 2018, p. 116; see also Wodak & Meyer, 2009). In particular, CDA relies on interdisciplinary research to examine power dynamics and analyze how language is used to claim power (Mullet, 2018, p. 119). Freire (2000) wrote:

> As we attempt to analyze dialogue as a human phenomenon, we discover something which is the essence of dialogue itself: *the word.* But the word is more than just an instrument which makes dialogue possible; accordingly, we must seek its constitutive elements. Within the word we find two dimensions, reflection and action, in such radical interaction that if one is sacrificed—even in part—the other immediately suffers. There is no true word that is not at the same time a praxis. Thus, to speak a true word is to transform the world. (p. 54)

Language has helped to perpetuate Eurocentric and patriarchal common cultures and belief systems in choral music. Furthermore, in a research study that is focused on the critical importance of language and its function in the discipline, my use of language is significant and intentional. Also a follower of Brazilian pedagogue and philosopher

Paulo Freire (1921-1997), Strobel (2015) wrote about the colonial mentality of Filipino Americans:

> Freire says that liberation begins with the naming of the world. The oppressed need to be able to name the social and political structures that dominate them and keep them silenced; they need to become aware of how the dominating structures create the marginal and inferior "other." (p. 103)

By naming the white racial frame and colonialist structures in collegiate choral programs, I provide another perspective to the conversation on how to support diverse representation in choral music programs.

Critical Discourse Analysis (CDA) was developed by Roger Fowler in the 1970s (Mullet, 2018; Locke, 2004; Fairclough, 2011) to examine social and political structures within text to construct meaning (Locke, 2004). This approach can demonstrate how text determines the *positioning* of a given choral program. This term, *positioning*, describes the meaning that is given to the content of these websites. Locke (2004) further explains: "In respect of educational research, [CDA] has the potential to reveal the way power is diffused through the prevalence of various discourses throughout an educational system, at both the micro-level of individual classrooms and the macro-level of large-scale reform" (p. 2). With its focus on power structures, the CDA methodology "often chooses the perspective of those who suffer and critically analyses the language use of those in power; those who are responsible for the existence of inequalities and who also have the means and the opportunity to improve conditions" (Weiss & Wodak, 2003, p. 14). This focus on power and how it manifests in language is central to the CDA methodology (Weiss & Wodak, p. 15). Farmer (2015) states:

> A CDA could reveal practices and assumptions within the achievement discourse that perpetrate specific ideas or policies and that negatively affect certain groups of children. Similarly, "opportunity" is an abstract idea, given shape by current discourses. Cultural models of opportunity could manifest differently in each student's home discourses; however, the prominence of "opportunity" as seen through a White middle-class lens has come to dominate the school discourse. (p. 31)

The emphasis on interdisciplinarity and transdisciplinarity within CDA has allowed me to compile frameworks, methodologies, and philosophies most important to this study. Frameworks include Strobel (2015), Jorgensen (2003), Freire (2000), and Greene (1993). In addition to CDA, the methodology here uses elements of Knezic et. al. (2010) and Pinar (1994; 2012). Finally, this study is grounded in the following philosophies: Critical Race Theory (Zamudio et. al., 2010; Delgado et. al., 2017), Black Feminism (Hill Collins, 2019; Hill Collins et. al., 2016; hooks, 1994; 2014; 2015), and Colonial Theory (see Grande, 2004; Strobel, 2015; David, 2013; Patel, 2016). The CDA methodology attributed to Siegfried Jäger consists of two steps—one focused on content and structural analysis and another focused on language-oriented and fine analysis (Meyer, 2011, p. 12).

Some of the aspects of language I address include:

- the collective symbolism or 'figurativeness,' symbolism, metaphorism, and so on both in language and in graphic contexts (statistics, photographs, pictures, caricatures and so on);
- Idioms, sayings, clichés, vocabulary, and style;
- Particulars on the sources of knowledge, and so on (Meyer, 2011, p. 12).

Important scholarship regarding various approaches to Critical Discourse Analysis is authored by Wodak & Meyer (2001), Weiss & Wodak (2003), Locke (2004), and Wodak & Chilton (2005).

The study begins with a re-membering of four significant collegiate choral programs in the United States through a critical lens that deals with the impacts of racialization and settler colonialism and the socially constructed hierarchies they produce (see Feagin, 2013; Delgado, 1995; Zamudio et. al., 2010; Tuck & Yang, 2012; Smith, 2012; Smith et. al., 2019; Patel, 2016). This re-membering reveals themes in choral music education discourse that demonstrate the Eurocentric social hierarchy in choral music.

For this CDA, I have created a fictional character named Kiki, who is in conversation with four parallel versions of herself—"*Ate* (elder, female) Kiernans"—from a far away dimension. These Ates represent herself in different phases of her music education (see Table 2, p. 30), and throughout the dialog, the Ates share wisdom about the white racial frame and colonialist mentality and how it has been infused into the language of choral music education. In their conversation, the Ates guide Kiki through a line of inquiry about language commonly used on current choral program websites and

guide Kiki into self-contradictions about her views of choral music education (see Knezic et. al., 2009, p. 1105). Within the narrative analysis, "Ate Kiernan #4" is the wise elder archetype who has the deepest understanding of the power structures found within collegiate choral music programs. On the other hand, Kiki has never thought about power structures being present in choral music. Table 2 lists each Ate, gives their time frame, and describes the phase of her music education.

Table 2

Descriptions of Ate Kiernans #1, #2, #3, and #4

Character:	**Lens:**
Ate Kiernan #1	• 17 - 18 years old • High school senior • Prospective college first year student • Will attend Millikin University
Ate Kiernan #2	• 23 - 24 years old • 2nd-year high school choir teacher • Prospective master's student • Will attend University of Missouri (Mizzou)
Ate Kiernan #3	• 25 - 26 years old • 2nd-year master's student • Prospective doctoral student • Will attend Arizona State University
Ate Kiernan #4	• 28 - 29 years old • 3rd-year doctoral student • Prospective college faculty member

Prior to the analytical process, I surveyed dozens of public collegiate choral music program websites and highlighted language describing program structures and ensembles. I focused on descriptors for repertory, concerts, and membership. Based upon my interdisciplinary research, I included adjectives in the CDA that have historical and

societal connotations with hierarchy, white supremacy, and colonialism, including gendered language (see Hearns & Kremer, 2018; Castenell & Pinar, 1993; Zamudio et. al., 2010; Schuller, 2018). Next, I engaged in an etymological study of common words and phrases, which guided the creative process of writing the narrative, or the Socratic Dialogue (see Chapter 4). CDA methodology was central to creating the narrative. After reflecting upon my personal music education experiences, placing them (i.e. Ate #1, Ate #2, etc.) in conversation with one another in a Socratic Dialogue was crucial to the analysis.

In order to illustrate the harm caused by power structures in language, I have centered my experiences as an individual with marginalized identities to make meaning out of the discourse. My decision to position myself in the center of the study was to ensure that the analysis was written consistently through one lens. Additionally, I do not intend to speak on behalf of communities that I am not a member of, although I am committed to creating safe spaces for all students and individuals who participate in collegiate choral programs. Also, in arguing for the decolonization process of choral music, this critical reading of choral music discourse is a necessary first step. The meaning-making found in the CDA is based upon my personal experiences. Lastly, this centering of my body was an intentional choice to disrupt common choral music discourse that emphasizes Western European bodies, as well as to have complete transparency about my positionality and the biases found within this research.

My final recommendations for the removal of language from the discourse of choral music education grow out of this reflection on my personal experiences. The language analyzed in Chapter 4, however, should not only be removed from websites or

directives used in the classroom. Every individual choral music educator and conductor must engage in their own reflective process and methodology that reflects their particular positionality and lens, including age, race, ethnicity, socioeconomic status, location, ancestry, and education. The implications from the study arise from a desire to create inclusive and equitable choral music environments for all students, as well as choral music pedagogy that is decolonized, trauma-informed, and inclusive of historically marginalized populations in choral music education.

Further, it is necessary for me to share a disclaimer about engaging in decolonization work. It is my recommendation that any individual who is interested in engaging in similar work must first create a strong support system and community. The deep reflection process that I engaged in was an emotional journey that was only possible due to weekly sessions with a psychotherapist and processing with trustworthy individuals in my life. When reflecting on my past, I felt many different emotions, such as shame, anger, sadness, joy, grief, and rage, that were sometimes difficult to manage while engaged in this research. I do not recommend this methodology for individuals who do not have the capacity to possibly hold challenging emotions.

The goal of this study is to examine the discipline of choral music as a whole, not to condemn specific institutions. Therefore, I maintain the anonymity of the programs I studied. In order to protect the identity of the faculty and schools whose websites I examine, I use neither direct quotes nor identity markers such as real names of people, institutions, or specific locations. Rather, I will address themes from their discourses and the ways the linguistic characteristics of ensemble names, descriptions, and program procedures contribute to the white racial frame and colonialist knowledge systems and

practices. The dialogue includes names of people and place-based information that come from my personal educational experiences. This process of meaning-making seeks to offer a frame of reference for the ways that text, verbal and non-verbal, can be formidable to, and ultimately, prohibit prospective, current, and future students from participating in collegiate choral ensembles.

In today's mainstream culture, "cancel culture" has been used to "cancel" and shame notable and powerful people, who have said, written, tweeted, and posted racist, sexist, misogynistic, transphobic, and homophobic comments (Cancel Culture, 2020; see also Bouvier, 2020). Although this study notes of problematic material, I do not believe in using shame as a tool for social justice (Brown, 2012, p. 58). Further, I believe cancel culture comes from the colonizer's toolbox (see Lorde, 1984; Freire, 2000). Shame and empathy researcher Brown (2012) defines shame as "the intensely painful feeling or experience of believing that we are flawed and therefore unworthy of love and belonging" (p. 66). Through the weaponization of shame in cancel culture, the individual or organization being canceled does not learn from their actions, and those who are doing the canceling or shaming take on the role of the oppressor (Freire, 2000; Brown, 2012). Freire (2000) writes, "In order for this struggle to have meaning, the oppressed must not, in seeking to regain their humanity (which is a way to create it), become in turn oppressors of the oppressors, but rather restorers of the humanity of both" (p. 15). In following this approach, I believe in "calling in" my fellow choral directors and choral music educators to have a dialogue to reconsider the ways in which our discipline has adopted a colonial mentality and caused damage, so that we may work together to "restore humanity" in our field (Freire, 2000). Freire (2000) states:

> Dialogue cannot exist, however, in the absence of a profound love for the world and for people. The naming of the world, which is an act of creation and re-creation, is not possible if it is not infused with love. Love is at the same time the foundation of dialogue and dialogue itself (p. 55–56).

Brown (2012) claims that empathy and connection are the antidote to shame:

> If we can share our story with someone who responds with empathy and understanding, shame can't survive. Self-compassion is also critically important, but because shame is a social concept—it happens between people—it also heals best between people. A social wound needs a social balm, and empathy is that balm. Self-compassion is key because when we're able to be gentle with ourselves in the midst of shame, we're more likely to reach out, connect, and experience empathy. (p. 70)

The commitment to my decolonization journey and to writing my ethnoautobiography as a narrative analysis, curriculum inquiry, and teacher development is one way I can experience self-compassion, as Strobel (2015) describes:

> The project of decolonization for the colonized individual is a process of learning to love one's self again, of seeing one's self as important enough to think and write about, of learning to face the truth and learning to tell the truth. (p. 60)

After years of studying Western European choral history, literature, and culture (instead of my own ethnic culture), it is critical for me to reaffirm all of my identities within my professional development as a choral music educator, conductor, and musician. Strobel

(2015) also acknowledged the importance of community within this process of inquiring about the power structures of choral music:

> The healing process is simultaneously an individual and communal effort. What is summoned from the depths of one's soul comes from the wounded collective memory of colonized peoples, but so does the healing power that comes from woundedness. The memories must be shared with others. It is the telling that makes them available to the consciousness for further critical reflection. (p. 61)

Through critical reflection of my personal positionality, experiences, and educational experiences, I have observed and participated in choral music from a different perspective and have seen it through a different lens. As I ground more deeply into my identity as a Filipina/x American transracial adoptee, I return to this quote by Strobel (2015):

> The Filipino American narratives can be in the form of autobiographical narratives. These narratives of individual identities and lives use memory to trace their collective development as a people. Oral traditions are recalled and infused into the new narratives, creating, what Bakhtin calls, a double-voiced discourse — a dialogue of two voices, two worldviews and two languages (De Hernandez, 1996). The purpose of the created dialogue is to transform the present, in particular, the unequal power relationship between dominant and dominated, rather than to create nostalgia for a past. The stories of our lives can then be used to create a larger narrative for a community's identity. (pp. 63-64)

Although Strobel (2015) was referring to post-1965 Filipino Americans, I offer my unique perspective as a transracially-adopted Filipina/x American millennial who has experienced choral music education at a particular time in our history. In the past ten years, my choral music education has led me to research and reclaim my ancestry, my multiple identities, but, most of all, my story. The last point of Strobel's (2015) decolonization framework of "Naming, Reflection, Action" may be the central focus for this curriculum inquiry research: "To decolonize is to tell and write one's story, that in the telling and writing, others may be encouraged to tell their own," (p. 150).

Additionally, continuing with my commitment to decolonization (Strobel, 2015), I have chosen to share my critical discourse analysis based on Kremer & Jackson-Paton's (2014) framework called "ethnoautobiography." This is filtered through my various experiences and phases of my music education, both as a student and as a teacher. Kremer and Jackson-Paton (2014) write: "Decolonizing is about changing our appropriative and imperial stance toward the world, and is thus not just the recovery of the memory traces of Indigenous presences in all of us, but a creative psycho-spiritual, moral, political and activist endeavor" (pp. 25–26). Through my analysis, I also utilize this space to think critically about my own music education in relationship to these, which is "the practice of developing stories that help us unlearn patterns and assumptions that stand in the way (such as "Whiteness") and to appreciate an Indigenous sense of being in the world that is part of all our ancestries" (Kremer & Jackson-Paton, 2014, p. 24–25).

Within this Socratic Dialogue, I integrate markers of my cultural and ethnic identity within the language and dialogue between the characters. In this way, I embrace

the complexities and nuances of my multiple identities as a woman of color with many intersectionalities of privilege and oppression (Kremer & Jackson-Paton, 2014, p. 68; Crenshaw, 1991). I connect this portion of the study to my ancestral lineage from the Ilocos region of the Philippines by including words and phrases from the mother tongue of my ancestors, Tagalog and Ilokano. In doing so, I reflect the thinking of Strobel (2015) on language:

> Language is a personal humanizing process; language is the transformation of experience into concepts and it is more than a set of symbols… language integrates, makes complex patterns and point out equally complex relationships in the world, in the realm of their meanings (p. 77; see also Goodman, 1987).

As I reconnect with my Filipinx ethnicity and culture, I am working to overcome feelings of guilt and shame because I speak neither the language of my ancestors nor any of the dialects of the Filipinx community (Strobel, 2015, p. 149). As I start to reclaim this part of my identity, I make intentional space in this document to write and speak in my ancestors' languages and dialect (Strobel, 2015; Kremer & Jackson-Paton, 2014).

Similarly, the method of *currere* (Pinar, 1994; see Frazier-Booth, 2019; Pinar, 2012), also called "an educational autobiography," is a type of curriculum inquiry that is based on self-reflection. Bringing together the past, present, and future, the educational autobiography combines insights from educational experiences, current circumstances and perceptions, and hopes and dreams (Frazier-Booth, 2019, p. 44). Throughout this entire document, and especially in the CDA, I engage in self-reflection about my educational experiences in order to observe what memories or moments emerged as important or significant. Pinar (2012) writes:

> The method of *currere*—the Latin infinitive form of curriculum meaning to run the course, or, in the gerund form, the running of the course—provides a strategy for students of curriculum to study the relations between academic knowledge and life history in the interests of self-understanding and social reconstruction. (p. 44)

As I reflect on the personal experiences that I have woven into the narrative analysis, I have been able to identify specific moments in my music education that were significant to my development as an educator and a musician. These realizations have informed my attitude towards teaching and my approaches to pedagogy. By engaging in this analysis in this manner, I have been able to continue my personal and professional development simultaneously. Furthermore, I foresee that this methodology will remain with me throughout my professional and personal development as a way to continue to write my story and to critically reflect on my decolonization journey (see Table 1, p. 25).

The emphasis placed on the concept of time within the method of currere also serves as an interesting framework for the narrative analysis. Pinar (2012) writes:

> Curriculum as *currere* emphasizes temporal distinctions, not for the sake of a simplistic proceduralism, but to enable the reconstruction of the present through the reactivation of the past, differentiating present-mindedness into the co-extensive simultaneity of temporal attunements, expressed individually in social context through the academic knowledge. (p. 51)

Pinar (2012) recognizes the importance of reflecting on the past within education, especially for educators. By reflecting on and contextualizing the past, educators can reimagine the present curriculum and prepare for the future.

This methodology intentionally points out the similarities and overlapping themes found in historical philosophy, scholarship in education and curriculum theory, and Indigenous perspectives (see Knezic et. al., 2009; Pinar, 2012; Kremer & Jackson-Paton, 2014). Throughout the ages, educators and thinkers have explained the importance of self-reflection and inquiry, as well as the importance of deconstructing and reconstructing belief systems through the act of reflection. It is through reflection that one can begin to develop a critical lens and make meaning out of one's experiences.

Literature Review

In order to develop my critical and intersectional lens, I have gathered literature from various disciplines. Mirza (2014) writes:

> In order to tackle race and gender inequality in higher education, it is imperative to understand the nature of power relations and the ways in which racialized, classed and gendered boundaries are produced and lived through black/postcolonial female subjectivity in our places of learning and teaching. (p. 1)

We can uncover important wisdom about the power structures and systems of oppression found in American institutions by looking to the lived experiences of Black and Indigenous women. Scholarship and resources on Critical Race Theory (CRT) are necessary to my understanding of how verbal and nonverbal texts support the need for change. As with Critical Discourse Analysis (CDA), CRT emerged in the 1970s in the work of Derrick Bell and Alan Freeman (Delgado, 1995, p. xiii). Delgado (1995) says CRT provides "a number of basic insights:"

> One is that racism is normal, not aberrant, in American society. Because racism is an ingrained feature of our landscape, it looks ordinary and natural to persons in the culture. Formal equal opportunity—rules and laws that insist on treating blacks and whites (for example) alike—can thus remedy only the more extreme and shocking sorts of injustice, the ones that do stand out. Formal equality can do little about the business-as-usual forms of racism that people of color confront every day and that account for much misery, alienation, and despair. (p. xiv)

With this critical lens, I am able to analyze histories and current program descriptions for language that places White people at the top of a social hierarchy. Feagin (2013) points out that such hierarchies originate in the earliest arrival of White Europeans on the American continent: "As European colonizers spread out across the Atlantic world, in their minds and practices they usually positioned themselves socially and mentally higher than other peoples with whom they came into contact" (p. 39). It is this perspective, or lens, that creates the white racial frame. Feagin (2013) writes:

> This dominant frame is an overarching white worldview that encompasses a broad and persisting set of racial stereotypes, prejudices, ideologies, images, interpretations and narratives, emotions, and fractions to language accents, as well as racialized inclinations to discriminate. (p. 3)

In combination with CRT, the white racial frame provides a critical viewpoint of structural and institutional racism and racial oppression. In recent music theory scholarship, American music theorist Philip Ewell (2019) positioned his groundbreaking article "Music Theory and the White Racial Frame" from this perspective. Ewell's work can help music scholars to transcend disciplines as we reimagine music education and

work collaboratively to dismantle racist histories and decenter whiteness within music curricula. Ewell (2019) writes:

> Ultimately, I argue for a restructuring of some of our institutionalized and racialized structures—a deframing and reframing of the white racial frame—in hopes of increasing the number of POC in music theory, thus enriching the racial diversity of our field. (p. 2)

In Chapter Three, as I re-member the stories of four significant American collegiate choral programs, I aim to identify how the language in choral music education has constructed a history that ignores the social and political contexts that gave rise to the discipline of American collegiate choral music. Zamudio et. al. (2010) argue, "The ways in which schooling is structured and carried out daily are not natural, normal, or neutral. … Once schools are structured, especially when they are structured to produce inequality, ideologies are put in place to hide and/or justify the policies and practices implemented" (pp. 96–97).

Race is not the only factor in hierarchical social structures; sexuality and gender play important roles as well. This is true not only of the power dynamics between men and women, but also of treating heterosexuality and cisgender as norms and any other expression of sexuality or gender as deviant. Historically, gender has been understood as a strictly biological phenomenon that dictates specific behaviors and desires. This belief has led parents, guardians, and community elders to set certain expectations for their youth that follow a misguided view of "natural" predispositions (Udry, 2000, p. 443). These assumptions of behavior can be quite dangerous, as Odhiambo (2012) explains, "Left unchallenged, such perceptions may reify, and actually legitimize, gender

inequality," (p. 25). Music educator McCarthy (1999) identifies four "realities" that contribute to the lack of clarity about gender:

> (1) our lack of knowledge regarding the relative importance of biology or nature, versus culture or nurture, in the gendering of self, (2) the embeddedness of this basis of identity in other bases of identity such as race, class, or ethnicity, (3) the difficulty of gaining a critical distance from the present gender arrangements, and (4) the dominance of power and power relations in advancing our knowledge of gender. (p. 112)

The current perception of gender in the U.S., however, has gradually shifted to an open concept that recognizes the crucial role of society and culture in an individual's development (McCarthy, 1999, p. 113).

For centuries, Western European choral musicians have created limitations based on gender and perpetuated gender stereotypes based on Western European societal norms and expectations (see Conlon, 2009; Citron, 1993). Industrialization became one of the contributing factors to this assumption because women had less access to education and training (pp. 81–82). Citron (1993) explains there is an expectation for professional composers to be male (p. 81). Citron (1993) writes, "For any meaningful reconceptualization of professionalism there has to be a recognition of the subtleties of women's relationship to professionalism" (p. 83). Hansen (2009) furthers this point by addressing the gender disparity in conducting:

> Although women are indeed making progress in the Academy, the progress is slow, especially in those fields traditionally male (the hard sciences, mathematics—and in music, conducting). The female conductors who navigated

> their way through tenure processes in the 1970s and 1980s, before the tide of affirmative action offices, faculty mentoring programs, and departmental assessment committees, managed somehow—and if they ended up on the other side, it was often with scars they carried for life. (p. 198)

Women and gender-diverse individuals continue to struggle to gain equality in the professional world of classical music (see Conlon, 2009).

There are many stories and anecdotes of gender diverse students quitting choir because of negative experiences with mandatory uniforms, vocal placements, and thoughtless uses of the gender binary in instruction (see Palkki, 2017). Palkki (2017) states, "This process may involve trial and error and may be time consuming. But consider this: if a student is told they must sing a voice part that triggers gender dysphoria, they will likely leave choral music—potentially forever." (p. 28) The experience of gender dysphoria includes the feelings of misalignment between biological traits, such as genitalia and vocal range, and one's gender identity (Rastin, 2016, p. 28). In a conversation between Molly Rastin and a young transgender woman named Lia, the latter explained, "I feel dysphoria regarding my speaking and singing voice its [sic] very deep and not anywhere near as high as I would like and I don't like how It sounds especially when I'm listening to it." (p. 29) Furthering the issue of voice placement is the use of gendered labels in ensemble names, such as women's and men's choruses.

Although there has been progress for gender equality within music, the conversation needs to include gender-diverse members of the music community. Music educators all over the United States witness gender stereotypes within the general music

classes, and especially in large ensemble culture. For instance, it is common to hear of choral programs continuing to have "the missing males problem" (McCarthy, 1999, p. 117). Directors of beginning bands and orchestras observe that students choose instruments based on gender stereotypes (McCarthy, 1999, p. 118). These trends and behaviors demonstrate that our society and culture is gender biased and founded on the cisgender binary of male and female.

Even as they advocate for shared power, feminist theorists have been criticized for viewing feminism through the white racial frame (Carbado, 2013, p. 813). To avoid this error, it is imperative to listen to scholars of differing backgrounds, personal experiences, and purposes. Writings by bell hooks (2015) and Patricia Hill Collins (2019) are critical to understanding the marginalization specific to Black and racialized women. hooks (2014) writes:

> Nineteenth-century black women were more aware of sexist oppression than any other female group in American society has ever been. Not only were they the female group most victimized by sexist discrimination and sexist oppression, their powerlessness was such that resistance on their part could rarely take form of organized collective action. The 19th century women's rights movement could have provided a forum for black women to address their grievances, but white female racism barred them from full participation in the movement. (p. 161)

Kimberlé Crenshaw coined the concept of "intersectionality," (1989; see also 1991) to explain how systems of oppression influence individuals based on interactions among their race, gender, and class. In developing a more critical awareness about the

choral music discipline, Black Feminist and Intersectional Feminist scholarship provide a nuanced perspective that goes beyond simplistic identity politics. As Crenshaw (1991) explains:

> The problem with identity politics is not that it fails to transcend difference, as some critics charge, but rather the opposite—that it frequently conflates or ignores intragroup differences. In the context of women, this elision of difference in identity politics is problematic, fundamentally because the violence that many women experience is often shaped by other dimensions of their identities, such as race and class. (p. 1242)

Mirza (2014) applies intersectionality to the embodied experiences of Black and ethnicized females in higher education:

> Experience, as revealed by black ethnicized female oral histories, autobiographies, historical diaries, and photographs, makes visible the ways in which regulatory discursive power and privilege are "performed" or exercised in the everyday material world of the socially constructed black and ethnicized woman. … For postcolonial women of color it is impossible to escape the body and its constructions and reconstructions as we negotiate daily our embodied social situations. (p. 2)

Writings by American educators John Dewey (1916) and Maxine Greene (1993), provide the theoretical foundation for many of the contemporary education scholars who have influenced my reconceptualization of choral music. Music educator and scholar Estelle R. Jorgensen (2003) has made a significant impact on my reflections about the

future of collegiate choral music in the United States. In *Transforming Music Education,* Jorgensen (2003) writes about the need for music educators and scholars to continuously reflect, reevaluate, and reconceptualize the teaching and learning of music. Jorgensen (2003) addresses the difficulties of creating change at the institutional level:

> Still, various systemic flaws within institutions resist change. The dehumanizing forces of exclusivity, oppression, violence, patriarchy, selfishness, and disdain of different others pervade all societal institutions. … They exist in every musical, artistic, and educational group and are almost impossible to eradicate because they are so widespread and taken for granted that they form a part of common sense. … Only through acting in solidarity with others within a community can people come to recognize their oppression; imaginatively envisage what might be otherwise possible; gain courage to transform their community and society toward achieving freedom, justice, and civility; and realize their creative powers to the fullest extent possible. (pp. 6–7)

Paulo Freire (2000), Brazilian educator and philosopher, is especially important to this study. His conceptualization of power dynamics between the oppressed and the oppressor, his articulation of the "banking" concept of education, his advocacy for humanizing pedagogy, and his emphasis on language all inform my work. Freire (2000) points out that unraveling oppression is a process:

> The pedagogy of the oppressed, as a humanist and libertarian pedagogy, has two distinct stages. In the first, the oppressed unveil the world of oppression and through the praxis commit themselves to its transformation. In the second stage,

> in which the reality of oppression has already been transformed, this pedagogy ceases to belong to the oppressed and becomes a pedagogy of all people in the process of permanent liberation. In both stages, it is always through action in depth that the culture of domination is culturally confronted. (p. 23)

Through this confrontation, we have the opportunity to address dehumanizing forces within choral music education. One way to understand how we reached the current state of collegiate choral programs is to examine the origins of significant collegiate choral programs at Historically Black Colleges and Universities (HBCUs) and Predominantly White Institutions (PWIs) on Turtle Island. This can give us a better understanding of the various contexts from which the norms, attitudes, and traditions in choral music emerged. For this study, I critically re-member and re-tell the histories of the choral programs at these institutions, in the order they were established: Fisk University (HBCU), Hampton University (HBCU), St. Olaf College (PWI), and Westminster Choir College (PWI). Dissertations concerning historical accounts of collegiate choral programs have supported this critical re-membering of choral music education. Bergmann (1942) and Zabriskie (2010) discuss the impact of F. Melius Christiansen and the St. Olaf Choir on American choral music. Schisler (1976) provides a chronology of the Westminster Choir College and its choral program from 1926-1973. Similarly, Shipley (2009) gives an overview of the music department at Hampton Institute, now University, where R. Nathaniel Dett (1882-1943), Canadian-American composer and conductor, spent the majority of his career. Lastly, Wallace (1998) describes the choral traditions at HBCUs in Alabama from 1880-1940, with an emphasis on the importance of Fisk University and the Fisk Jubilee Singers to institutions in

Alabama. These dissertations provide background information on collegiate choral programs that set the standard for choral programs across the United States.

Another helpful resource was the essay by Howard Swan (1988) on American choral singing and the different approaches to choral sound. In his essay, Swan (1988) identifies six different "schools of thought" (p. 11; see Table 3, p. 47):

Table 3

Schools of Choral Singing in America, adapted by this author from Swan (1988)

Name:	**Basic Philosophy:**	**Influential Conductor(s):**
School A	A choral tone that is alive, vital, and responsive is secured by emphasizing and encouraging the physical and the emotional development of each singer in the choir. To a considerable degree the director is concerned with the growth of the individual—personally, intellectually, and musically—and gives somewhat less attention to the needs of the group. The success of a chorus has an immediate relationship to the achievement of each individual in it.	John Finley Williamson
School B	A singer's tone is like the color of an orchestral instrument and should be developed accordingly.	Father William J. Finn
School C	Every singer in the chorus has a primary responsibility to subordinate his own ideas concerning tone production, rhythmic stress, and pronunciation to the blended and unified sound made by the total ensemble.	F. Melius Christiansen
School D	By following the natural laws of good speech that are related to proper pronunciation and articulation, a singer and an ensemble can develop a beautiful quality of tone.	Fred Waring and associates
School E	Good tone quality is induced by the physical motivation of an individual or a chorus. It is the consequence of a perfectly executed coordination of the entire vocal mechanism.	Joseph J. Klein, Douglas Stanley, and John C. Wilcox
School F	Good tone has three concomitants: a rhythmic drive subordinated to the demands of a score, a knowledge on the part of the conductor and singer of the shape of a musical phrase, and an understanding of the laws of vocal energy as they may be applied to a musical composition.	Robert Shaw

I utilize this essay to discuss the choral approaches of John Finley Williamson (Westminster Choir College) and F. Melius Christiansen (St. Olaf Choir). Although this resource provides a clear description of each school of thought, this essay only references choirs and conductors who were active in Predominantly White Institutions (PWIs), academic or not. It is important to note that there is less scholarship available on the music programs and curriculum at Historically Black Colleges and Universities (HBCUs). Unfortunately, because of this inequity in scholarship, it is not possible to re-member these programs through the same lens.

Finally, I have collected scholarly peer-reviewed articles and dissertations about current practices and ways of knowing and being in choral music education that support the call for change. One dissertation in particular, "Elements of Leading Collegiate Choral Programs in the United States" by Arizona State University alumna Jennifer M. Garrett, gave an overview of three leading choral programs: University of Southern California, Florida State University, and St. Olaf College. In her research, Garrett (2010) interviewed the respective DCAs and discussed the many aspects of running a successful collegiate choral program, which included implications for program design and structure. Garrett (2010) states:

> In one way or another, everyone is a product of their past. The background and experiences of a person or a group of people affect the way they speak, think, and act. The past serves as one of the keys to understanding the present. … This provides a context to understand the culture, traditions, and expectations that exist at each institution. (p. 10)

The traditions passed down to aspiring choral music educators frequently have biased and prejudiced roots that must be unearthed and examined in order to provide safe and inclusive educational environments for all students.

CHAPTER 3

HOW WE GOT HERE: RE-MEMBERING FOUR SIGNIFICANT CHORAL PROGRAMS ON TURTLE ISLAND

The racialization of Black and Indigenous people in the early American colonies is a disturbing reality that serves as a necessary entry point for understanding settler colonialism on Turtle Island, also known as the United States of America. Tuck and Yang (2012) defined settler colonialism as "the intention of making a new home on the land, a homemaking that insists on settler sovereignty over all things in their new domain" (p. 5). This settler sovereignty continues today across Turtle Island, where land and resources have been expropriated from Indigenous peoples. Beyond the taking of land, it has further violated Indigenous peoples through the destruction and erasure of their belief systems, knowledge, and practices (i.e. boarding schools, reservations, resettlement) (see Grande, 2004; Tuck & Yang, 2012). Grande (2004) writes, "As a result, tribal peoples have been significantly divested of the traditional organizational structures and knowledge necessary to create and sustain truly self-determined, Indigenous systems of governance and education" (p. 64).

While Indigenous peoples and communities are in relationship with the land, settler colonialism purports that land is property and is for resource extraction (Tuck & Yang, p. 6). An identification marker for settler colonialism is seen in institutional structures that uphold and reproduce social hierarchies, such as the American education system. Feagin (2013) writes:

> As the colonies expanded over the seventeenth century, European American officials, assisted by ordinary colonists, institutionalized a social hierarchy with

> group positions arranged in ladder-like levels and with significant socioeconomic benefits and social privileges associated with the white level at the top, and none attached to the bottom level, which was initially reserved for Africans and Indians. (p. 28)

Society is hierarchical in nature because colonialism emerged from a patriarchal society "that placed men above women in the human hierarchy" (p. 40). McCarthy (1993) explains the American education system was created to reflect society, in order to reproduce citizens that upheld the same beliefs and perspectives: "For over one hundred years and up until two decades ago, a basic assimilationist model formed the centerpiece of education and state policies toward ethnic differences in the United States" (p. 226). Grande (2004) explains assimilation as being absorbed into the "common culture," which in collegiate choral music is Eurocentric (p. 51). Additionally, program structure and design rely heavily on hierarchical structures that persist in the American education system.

Patel (2016) explains the relationship between land as property and settler colonialism: "Land is the central organizing pursuit in settler colonialism, which has implications for all peoples' relationship to it. … Settler colonialism seeks to acquire ownership of land by a few" (pp. 30–31). While settler colonialism primarily refers to ownership of land, the philosophy of settler colonialism is also embedded in the American education system. Patel (2016) continues, "In the logic of settler colonialism, land is fundamentally property, and people are differentially positioned relative to their worthiness to own it. … Our relationships to land, to each other, and to knowledge and learning, are deeply shaped by this settler colonial structure," (p. 31). As Harris (1993)

stated, “The origin of property rights in the United States are rooted in racial domination” (p. 1716). This can be observed in the processes by which academic researchers are granted funding for research and peer-reviewed for publications, which reserves power for only those who have been deemed worthy (Patel, 2016, p 34–35). Through the lens of settler colonialism, Patel (2016) explains that knowledge is property and only available to a select few (pp. 34–35).

Tuck & Yang (2012) use the term “internal colonialism” to refer to the ways in which colonialist thought is used to control people, land, and all living things (p. 4). Tuck & Yang (2012) explain:

> This involves the use of particularized modes of control - prisons, ghettos, minoritizing, schooling, policing - to ensure the ascendency of a nation and its white elite. … Strategies of internal colonialism, such as segregation, divestment, surveillance, and criminalization, are both structural and interpersonal. (pp. 4–5)

Before even acknowledging the structural inequities and problematic systems found in the American university, it is necessary to look first at the ways in which the American education system has always been used to erase, stigmatize, and pathologize Indigenous ways of life. Grande (2004) writes:

> By the mid-eighteenth century Harvard University (1636), the College of William and Mary (1693), and Dartmouth College (1769) had all been established with the charge of “civilizing” and “Christianizing” Indians as an inherent part of their institutional missions. The American school was therefore a well-established weapon in the arsenal of American imperialism long before the first shots of the Revolutionary War were ever fired. (pp. 15–16)

Schools for European Americans and their descendants were created to "cultivate norms of citizenship, to fashion a conformist American identity, and to bind together a population of diverse national origins" (Castenell & Pinar, 1993, p. 226; see also Wilder; 2013). Wilder (2013) further explains the first colleges in the American colonies "were instruments of Christian expansionism, weapons for the conquest of indigenous peoples, and major beneficiaries of the African slave trade and slavery" (p. 17).

Zamudio et. al. (2010) argue that ideologies such as meritocracy and individualism have been used to perpetuate systemic inequality (p. 26). Carter G. Woodson, Father of Black History Month, speaks to this "white lens" in education:

> The same educational process which inspires and stimulates the oppressor with the thought that he is everything and has accomplished everything worthwhile, depresses and crushes at the same time the spark of genius in the Negro by making him feel that his race does not amount to much and never will measure up to the standards of other people. (Zamudio et. al., 2010, p. xiii; Woodson, 1916).

Woodson describes how the American education system became an institution to enslave the mind through centering stories of cisgender, heteronormative, White men, and a few White women, to narrate and embody the re-telling and re-membering of the origin story of the nation-state, the United States of America, in our public education system. This framing of history can create internalized oppression, shame, and guilt, which greatly affect individual success. Zamudio et. al. (2010) addresses "individualism" and "meritocracy":

> Now that blatant anti-discrimination policies have been in effect for over half a century, the myth of meritocracy and the concept of colorblindness suggest that

> continued educational inequality has more to do with individual educational choices rather than discrimination in schools, which continues to place whites at the top and people of color at the bottom of the educational hierarchy. The flip side of blaming those at the bottom for their position in society is praising those at the top for achieving their position. (p. 26)

One of the main values of higher education in the United States is its promise of providing financial stability and upward mobility in professional spaces following the completion of an undergraduate degree (Zamudio et. al., 2010). This stability, however, is only accessible to individuals who have overcome barriers of standardized testing, college applications, financial commitments, and many more. "For minority students who often lack the wealth to finance a future of opportunities, higher education represents a significant stepping stone" (Zamudio et. al., 2010, p. 63). Once admitted to higher education, however, individuals who have been accepted into post-secondary programs will only be exposed to material that has been deemed of value by those with the most status in higher education (Patel, 2016, p. 35).

While race was not a new concept for early American colonizers, the racialization of enslaved African people and Native Americans became the philosophical foundation for the White racial dominance that pervades the United States today (Harris, 1993, p. 1716). Tuck and Yang (2012) further explain: "Settler colonialism involves the subjugation and forced labor of chattel slaves, whose bodies and lives become the property, and who are kept land-less… the slave is a desirable commodity but the person underneath is imprisonable, punishable, and murderable" (p. 6). In the late seventeenth century, slave codes emerged that designated Black people as "slaves" and White people

as “free” (Harris, 1993, p. 1718). With the expansion of chattel slavery, legal institutions “treated slaves as property that could be transferred, assigned, inherited, or posted as collateral” (Harris, 1993, p. 1720). During the founding era of the United States, by the late 1660s, whiteness was inextricably linked to property ownership and legal rights (Harris, 1993, pp. 1718–1726). This has created a social hierarchy in the United States that greatly impacts the American public education system.

Settler colonialism is even further embedded in collegiate music education. Once they have overcome the initial barriers to college entrance, students can only gain access to knowledge as property by passing an entrance audition that requires entry-level musical knowledge as property (see Patel, 2016; Talbot, 2018). This is generally acquired through prior music instruction in school or more often through private music lessons. After being admitted to a school of music in higher education, these students are usually required to audition once more for ensemble placements, creating yet another obstacle.

White (1982) summarizes major trends in repertory of a cappella choirs from 1950-1980, such as the St. Olaf Choir.

> The literature of old a cappella choirs was drawn principally from smaller octavos—Renaissance motets, early twentieth-century, neoromantic literature and unaccompanied performances of the Bach motets. … The literature of the liberal arts college choirs was increasingly sophisticated but still consisted basically of octavos and smaller extended choral forms. The choice of literature was designed to meet the needs of music majors and general students as well as to fulfill the public relations needs of the local institutions during the annual tour. (p. 124)

This exposes the white racial frame and settler colonialism in choral music education because of the emphasis on Western European music, the lack of popular music styles and music traditions from Black, Indigenous, Latinx, and communities of color, as well as the extra-musical purpose of the choral ensemble—public relations during the annual tour (White, 1982; see also Tuck & Yang, 2012, Patel, 2016; Smith, 2012; Strobel, 2015). For many choral musicians, the most memorable performances and experiences come from choir tours (Cook, 2016). This is an area that requires much more research and is critical to the conversation of decolonization in choral music education.

Settler colonialism and the white racial frame is embedded in the common pedagogical practices, traditions, and rituals of the choral ensemble (see Tuck & Yang, 2012; Feagin, 2013; Ewell, 2019). One of the most obvious ways the white racial frame is embedded in choral music is in the repertory. The African American spiritual provides a particularly important illustration of the way settler colonialism is identified in choral singing in the United States. Burnim & Maultsby (2006) explain the origin of the genre:

> When introduced to Christianity [during the second Great Awakening], African slaves reinterpreted their religious instruction through an African cultural lens. From a sociocultural perspective, the development of the spiritual can actually be considered as an overt act of resistance to the subjugation imposed by Europeans. (p. 53)

The music that originated within enslaved communities embodies its African roots through elements, such as call and response, body percussion, body movement, and communal singing, which are distinctly African musical and style characteristics (Burnim & Maultsby, 2006, p. 54). Walker-Hill (2007) writes:

> The African musical heritage survived mostly undocumented, in field hollers, work songs, call and response, dancing, drumming, and homemade instruments. The sound of black singing deplored by white observers was an African vocal style, less focused in pitch than the European, and with a wide variation in timbre and intensity (including shouting, moaning, etc.). Melodies were repetitive with many falling thirds, and rhythms were persistent and complex. Clapping, stamping, moving, and dancing were inevitable. Communal participation, and audible give-and-take between performer and audience were essential. (p. 13)

Enslaved folks would gather after evening chores, outside of the White gaze, and engage in ecstatic worship (i.e. shouting, dancing, feeling the Holy Spirit) (Burnim & Maultsby, p. 54). As enslaved Black folks converted to Christianity, spirituals, based on biblical stories about fleeing the bondages of slavery, were created by and for African Americans. Burnim & Maultsby (2006) continue:

> The Negro spiritual as it was originally conceived was a richly textured mosaic of Christian belief intertwined with African-derived cultural values. … To perform the spirituals, whether they exhibited double entendre or not–that is, whether they conveyed subliminal messages understood only by the initiated, or members of the group–was to wage systematic warfare on the institution that imposed the chains of bondage. To sing the spiritual was to be free. (p. 61)

Although it is difficult to imagine the choral canon without African American spirituals, the role of colonialism and chattel slavery in their creation and perpetuation cannot be ignored or overlooked. Unfortunately, many White choral practitioners have taught

African American spirituals through a white racial frame (Feagin, 2013), erasing the pain and trauma from which this music emerged.

In order to discuss current practices of collegiate choral programs in the United States, it is important to consider how power structures, such as the white racial frame and colonialism. A critical re-membering of each choral program and the founding director's approach to choral sound, repertory, and recruitment demonstrates how these schools were created within a white racial frame (Feagin, 2013) and with settler colonialist ideals (Tuck & Yang 2012; Patel, 2012; Smith, 2012; Smith et. al., 2019). These attitudes continue to be embedded in the discourse of choral music.

Fisk University

In 1865, six months after the end of the Civil War, three White men came together to found the Fisk School in Nashville, Tennessee—John Ogden, Reverend Erastus Milo Cravath, and Reverend Edward P. Smith (Wallace, 1998, p. 5). Sited in a group of one-story buildings originally built as hospital barracks for the Union army (Marsh, 1969, p. 10), the school was named after General Clinton B. Fisk, who authorized the use of the barracks as the facilities for the first classes (Wallace, 1998, p. 5). From the start, the school was open to all, regardless of race, age, gender, or background, and the daily attendance averaged over one thousand the first year (Marsh, 1969, p. 11). Prior to the Emancipation Proclamation, many of the first students at the Fisk School had been enslaved (Wallace, 1998, p. 5). On August 22, 1867, the school became incorporated as Fisk University (Wallace, p. 6).

Anderson (2010) further explains the relationship between the American Missionary Association (AMA) and the establishment of many HBCUs, such as Fisk University, during the Reconstruction period (1863-1877):

> The story of the Fisk Jubilee Singers is inseparable from that of the AMA. Further, the values and ideals that formed and sustained this musical ensemble find their root in the association's espoused worldview. As founder of Fisk University, the AMA provided leadership and vision for the institution along with missionary teachers who were firmly committed to its cause. (p. 2)

It is important to note that "all of the AMA founders were Christian abolitionists with years of experience in the antislavery movement" (Anderson, 2010, p. 6). It is also important, however, to acknowledge that these Christian abolitionists believed they were "civilizing," or in other words, assimilating African Americans into White culture (Anderson, p. 9). These Christian abolitionists were operating from the white racial frame, which led them to believe that their worldview was superior to those of other "races."

As for these re-memberings of choral programs at Historically Black Colleges and Universities (HBCUs), it is necessary to note the exploitation of their singers, especially in the case of the Fisk Jubilee Singers and the Hampton choirs. When the Fisk Jubilee Singers bravely embarked on their tour to perform for predominantly White audiences, they placed their bodies in jeopardy to raise funds for their school, without any personal, financial, or professional gain for themselves. After the first tour, the choir was able to raise enough money to reverse the school's debt, as well as finance the building of more colleges on campus. Anderson (2010) writes:

> The Jubilee Singers' success on the concert stage did not automatically translate into acceptance into other public and private sphere of American life. Racism had deep roots that would not yield easily, and much of American society was neither prepared nor willing to extend civil rights fully. … The public humiliations they experienced form a dominant theme of the written recollections of the original Jubilee Singers. … Maggie Porter was so traumatized by an experience at a railroad station in Nashville that she vowed never to return to Fisk or the South by train again. It was a promise she kept for fifty-one years. (pp. 116–117)

The original members of the Fisk Jubilee Singers must be remembered for their sacrifices, contributions, and traumatic experiences. It is difficult to determine how much autonomy the singers had considering the social, historical, and political context of the time, but using a more critical lens, the white racial frame and colonialist structures are apparent. The goals and objectives of the AMA were based on values of assimilation, which privileges White culture.

At the school's opening, Principal John Ogden invited George L. White to serve as the vocal music teacher (Marsh, 1969, p. 12). White was especially known for his enthusiasm for music and approach to rehearsing, which brought him much success (Anderson, 2010, p. 26). Anderson (2010) also explained White's faith and devotion to the mission for freedmen's education was a major motivator for his work with the Jubilee Singers (p. 24). Marsh (1969) writes:

> The progress made by his large singing classes was a surprise and delight to him. With a presentiment, seemingly, of what was coming, he began to pick out the most promising voices and give them that special training for which his own

> remarkable range of voice, instinct for musical effect, and magnetism as a drill-master so well fitted him. (p. 13)

In the first few years, it was difficult to keep Fisk University open (Wallace, 1998, p. 6). By 1870, the school was facing bankruptcy because the faculty and staff were committed to providing education to everyone, regardless of the student's ability to pay for tuition (p. 6). Early on at Fisk University, White had experienced financial success with school choir concerts, he believed that he could keep the school open by raising funds with a national choir tour to publicize the school (Anderson, 2010, p. 29). Anderson (2010) wrote:

> As the financial situation at Fisk University deteriorated rapidly throughout the 1870-1871 academic year, White began to scheme of ways to keep the institution afloat. The primary motivation for his early concerts was to help promote Fisk University in its efforts to boost enrollment and establish its reputation. The small profits these concerts earned, however, triggered White's imagination as to the fundraising possibilities of a singing group. (p. 29)

White's scheme, however, was not supported by faculty and administration within the school organization, which included the American Missionary Association (AMA) (Anderson, 2010, p. 29). So, with a few private donations from teachers and other supporters of the idea, White and his choir left Nashville on October 6, 1871 (Wallace, 1998, p. 8).

After the tour concluded, the Fisk Jubilee Singers and George L. White returned to Nashville with $25,000, more than half a million dollars in today's money (U.S.

Official Inflation Data). This was enough to purchase the land for new buildings and pay off existing debts (Wallace, 1998, p. 9). When the original Fisk Jubilee Singers disbanded in 1878 (Wallace, p. 9), they had raised a total of $150,000, approximately $4 million in 2021 dollars (U.S. Official Inflation Data). The formation of the Fisk Jubilee Singers provided a model for many Historically Black Colleges and Universities (HBCUs) founded around the same time, such as Hampton Normal and Agricultural Institute (Wallace, 1998, p. 12). Because of their immediate success with predominantly White audiences, the Jubilee Singers were able to raise the funds needed to save the school from bankruptcy.

In preparation for the tour, White planned a concert program that focused mainly on European and American music, including only a couple of spirituals (see Wallace, 1998). White audiences were enamored with their performances of spirituals, however, which led to the popularization of the Jubilee Singers. Wallace (1998) detailed the progression of the Fisk Jubilee Singers concert program throughout their first tour:

> It was only after apparent failure on tour that two spirituals were inserted into the program. … The initial presentation offered spirituals in the format of the regular concert program. Their later programs consisted of four-part arrangements of spirituals, as well as a variety of anthems, operatic selections, popular ballads, and temperance and patriotic songs… It was following a concert at the Columbus, Ohio Congregational Church that George L. White officially named the singers the Jubilee Singers after the Old Testament's "year of jubilee," since most of them had been freed from slavery (p. 9).

George White programmed Western European and European American music in attempts to please White audiences, however, that repertory was not successful as the African American spirituals. Anderson (2010) continued:

> Lack of a distinctive repertory contributed to the troupe's rocky beginning. During these early days, the company had yet to establish the Negro spiritual as the main staple of its programs, performing instead "white man's music," mostly popular tunes, sacred anthems, and patriotic songs. (p. 39)

It was the incorporation of spirituals that brought them more success and support from White audiences (see Schenbeck, 2005). At first, however, the students were not interested in performing what were called "slave songs" for a variety of reasons (Anderson, 2010, p. 39). Among them was the students' general concern for bringing degradation to formerly enslaved Black people (Anderson, p. 39). Richardson (1980) writes:

> Moreover, the singers were so under the hypnotism of white disparagement of all things distinctly black that they were reluctant to put spirituals on their programs. Occasionally two or three spirituals were sung as encores and always the audience was inspired, but it was only after the singers recognized the intense effect of the songs upon musically enlightened audiences, and after urgent insistence by White, that such music was incorporated in the program. Eventually most of the songs on the program were slave songs. Thus the singers were launched upon their career of "revealing and vindicating the extraordinary folk genius" of black as reflected in the spirituals. (p. 29)

Richardson (1980) argues that the preservation of the African American spiritual and its importance to American choral music is largely due to the work of the Fisk Jubilee Singers:

> Since the slave songs were not yet written down, to remember and teach them to each other required much rehearsing. By doing so, the singers rendered an important service not only to Fisk University and the nation but also to the world. The rise in the popularity of spirituals can be traced largely to their pioneer effort. (p. 29)

Schenbeck (2005) writes about "the cult of authenticity," an ideology that contributed to the popularization of the spiritual:

> The cult of authenticity was infected from the beginning by whites' desires that black culture remain somehow "pure" (i.e., static) and that it should most readily display certain idealized features privileged by abolitionist ideology. In short, whites' seized on the songs' religious element and created for themselves a preferred Negro subject—the saintly pious slave—who used song primarily in simple but deeply felt expressions of Christian praise, prayer, and allegory. … In collecting, preserving, and transmitting black song during the immediate postbellum period, these whites often ignored work songs, love songs, and other secular material in order to valorize the spirituals they already knew and loved. It was this song type, and the constructed Negro subject behind it, that gained wide acceptance in the dominant culture after 1871 through the tours of the Fisk Jubilee Singers and other such groups in the United States and Europe. (pp. 13–14)

This racialized history in the United States is complex and the labor of the Fisk Jubilee Singers in popularizing the spiritual must be acknowledged.

Hampton University

Now known as Hampton University, Hampton Normal and Agricultural Institute was founded in Hampton, Virginia in 1868. This school was established shortly after the Civil War as part of the attempt by the Freedmen's Bureau (1865-1872, U.S. government agency) to provide education for formerly enslaved Black people (Shipley, 2009, p. 41). More specifically, a school was needed to train Black teachers to teach in all-Black schools. Schools for preparing teachers, called normal schools, offered a curriculum in reading, writing, simple mathematics, along with two years of study in the "art of teaching" (p. 42).

Samuel Chapman Armstrong (1839-1893), a White missionary born in Hawaii, was a key figure in the founding of Hampton Institute and in creating its approach to education (Shipley, 2009, pp. 39–40). In contrast to Fisk University and other HBCUs that were founded on a classical education model, Hampton reflected Armstrong's belief in offering a "balanced education" that would help students obtain employment after graduation (Shipley, p. 42; see also Schenbeck, 2005, p. 5). Schenbeck (2005) writes:

> educators settled on a strategy for most African Americans and Native Americans, one that factored in both their allegedly lower mental capacities and their necessary future as compliant, cheap labor for farm and factory: vocational-industrial training. Beginning in the late nineteenth century and continuing well into the 1920s, a steady stream of literature from prominent educationists and social theorists supported the notion of a comprehensive school system into which

> students were "tracked" into specialized academic, business, or industrial curricula based largely on their ethnic and academic backgrounds (pp. 4–5)

This approach to education greatly influenced a well-known graduate of Hampton Institute, Booker T. Washington (1856-1915). He later founded Tuskegee University on similar principles as well as a doctrine of accommodation, which became known as the Hampton-Tuskegee Model (Shipley, 2009, p. 44; see Washington, 1995).

Since its inception, Hampton Institute included music education in its curriculum in order to preserve Black culture and art (Shipley, p. 52): "It was mandatory for all students, regardless of which of the Institute's schools they were enrolled in, to attend group singing classes once a week where they practiced plantation songs, learned new tunes from other areas of the country, and rehearsed hymns to be sung at Sunday services that week" (p. 53). The singing of "plantation songs" was problematic, however, because Armstrong encouraged his students to perform songs created during times of enslavement, which were not always fully embraced by formerly enslaved people. There was a concern amongst Black students that they would bring more humiliation and shame to their families by performing spirituals (pp. 52–53).

After hearing about the success of the Fisk Jubilee Singers, Armstrong formed the Hampton Singers in 1872 (Shipley, 2009, p. 54). The Hampton Singers reportedly were not formed to raise money for the school, but instead to help preserve certain Black music (pp. 54–55; see also Schenbeck, 2005). Armstrong believed a choir tour to the northern states would encourage greater respect and thus economically driven for the African American spiritual (pp. 54). The original Hampton Singers were seventeen students who had been recruited from schools and rural areas throughout Virginia and North Carolina

by Armstrong and Thomas Putnam Fenner, Hampton's first music director and teacher (pp. 55–56). Out of the original seventeen singers, thirteen had been formerly enslaved (p. 56). This group became known for their particular sound when singing spirituals because Fenner did not require his singers to use a Western European classical singing approach (p. 56). Fenner also included German and Russian choral literature to teach a more classical singing technique and diversify the group's repertory and sound (p. 56).

One of the efforts to teach musical notation was through implementing The Holt Method in 1891 (Shipley, 2009, p. 69). This methodology offered a book which scaffolded music lessons through short, notated tunes (p. 69). This method book necessitated the ability to read Western European musical notation to reproduce music, rather than develop aural skills independently from notation (p. 69). The white racial frame is evident in this emphasis on reading Western European musical notation.

In 1913, R. Nathaniel Dett (1882-1943) accepted the music director position at Hampton (Schenbeck, 2005, p. 18). During his tenure, Dett brought the choir international acclaim. Schenbeck (2005) explained that Dett approached his programming in a particular manner in which to uplift the Black race:

> Dett's tour programming prior to the 1930 European trip also demonstrates his passionate commitment to create a reverent, formally restrained space in which spirituals could be recovered as vessels of sacred feeling. … The Boston program, typical of an American tour concert by the Hampton Choir, begins with two of Dett's "developments" highlighting what he called the "'cathedral element' in Negro folk song," followed by Renaissance and early Baroque polyphony, Russian liturgical works, and "modern" American church music. Black song is

> confined to the final group, identified not as spirituals or folk arrangements but as "Anthems and Motets Based on Negro Idioms." (p. 18)

Fifty-eight years after the Hampton Singers were formed, in 1930, the Hampton Institute Choir toured Europe to demonstrate the success of the Hampton-Tuskegee educational model to Europeans with connections to African colonial schools (Schenbeck, 2005, p. 3). Schenbeck (2005) states:

> Central to nearly everyone's vision of the tour was the continuing special power of black spirituals, seen as the heart of the choir's repertoire. Yet the significance of those spirituals as emblems of African-American—and American—cultural identity was then in flux, as were power relations between white philanthropists, white educationists, and black students and faculty at places like Hampton. As a result, a close reading of events surrounding the Hampton Choir's tour can offer a remarkably detailed snapshot of the United States' continuing conversation about race, education, and national identity, circa 1930. (pp. 3–4).

Furthering the chronology, Schenbeck (2005) addressed the racial tensions that were present in the early twentieth century. Under the direction of R. Nathaniel Dett, the Hampton Choir was sent to present the elite accomplishments of Black Americans to stakeholders who had important relationships with Hampton officials (Schenbeck, 2005, p. 37).

The Hampton Choir is an important institution in the process of re-membering American choral music history and the development of the spiritual in the repertory. Greatly influenced by assimilationist philosophies, Hampton upheld the white racial frame. Furthering this point, Schenbeck (2005) writes: "Beyond purely aesthetic

considerations, cultivation of classical music by African-American elites had become a well-practiced means of demonstrating one's gentility and worthiness not only within family and community but also to receptive whites" (p. 15). Choral ensembles at this time were used as training grounds for Black Americans to assimilate into the White dominant culture through the study and reproduction of Western European music and traditions. Spirituals, however, quickly became popular among White audiences, which demanded the development of spirituals in the American choral repertory. By transcribing and preserving spirituals with Western European musical notation, concert spirituals have since been performed and celebrated by choirs from all over the world cementing their rightful place in American choral repertory.

Continuing in chronological order, the next re-memberings will focus on PWIs. These re-memberings will again focus on the establishment of the choral programs, as well as address some of the key points from historical literature. In these re-memberings of histories, the white racial frame manifested in the narrative differently. The white racial frame can be especially seen throughout the various points of the discussion pertaining to pedagogical approaches to choral sound and repertory. Scholarship addressing rehearsal techniques of White male choral conductors is detailed and abundant, which provides a clear framework to see hierarchical structures embedded in their pedagogical ways of thinking and being. This also exposes the white racial frame on a metanarrative level as there is a gap in research concerning pedagogical approaches of Black American conductors.

St. Olaf College

As music conservatories and universities began to form throughout the United States in the late nineteenth and early twentieth centuries, various choral schools began to emerge (Decker & Herford, 1988). The St. Olaf Choir is the basis for "School C," which was founded in 1912 by F. Melius Christiansen (Decker & Herford, 1988, p. 23; see White, 1998). This institution has been traditionally known best for its commitment to vocal blend and clarity of tone, valuing the collective sound over that of the individual. With this approach, conductor-centered group learning is of primary concern, rather than student voice and interest (Decker & Herford, 1988, p. 23). This model of music learning and teaching is similar to the banking model of education (Freire, 2000, p. 40), where the conductor provides all of the musical directives for the choristers to reproduce. Simultaneously, the choristers forfeit their power to the conductor, ultimately, allowing themselves to be reduced to laborers and become vulnerable to the conductor's will (see O'Toole, 2005).

Having begun his musical studies years before in Leipzig, Germany, the Norwegian-born violinist and conductor, F. Melius Christiansen was exposed to German sacred vocal music and folk genres. These greatly impacted his personal choral sound ideal, which prioritized vocal blend, straight tone, and unified vowels over individual color and vibrato (Zabriskie, 2010, p. 7). During his time at St. Olaf, Christiansen championed short *a cappella* pieces and chorales from the German sacred vocal tradition in order to promote the singing of Lutheran vocal music (see Zabriskie, 2010). The focus on Western European music, and specifically German sacred music, laid the bedrock for

the white racial frame, patriarchy, and hierarchy to influence Christiansen's approach to teaching, conducting, and leading choirs.

Swan (1988) further explained "School C": "Every singer in the chorus has a primary responsibility to subordinate his own ideas concerning tone production, rhythmic stress, and pronunciation to the blended and unified sound made by the total ensemble" (p. 9). With this kind of approach, the singer is expected to manipulate their tone and vibrato to create a completely blended sound. This ensemble-first approach differs from other schools, such as "School A," where the "director is concerned with the growth of the individual … and gives somewhat less attention to the needs of the group" (Swan, 1988, pp. 8–9). From his background in German sacred choral music, F. Melius Christiansen constructed an approach to choral blend that earned him and his ensemble recognition and success in the United States. His approach, however, prioritized his personal sound ideal, and he was known for only taking individuals whose voices would blend (Zabriskie, 2010, p. 10): "Christiansen sought small, thin soprano voices for the ensemble that produced the purest ensemble tone, similar to that of boys' voices he heard in Germany" (p. 10). This preference in tone quality continues today and is damaging for any developing voice (Valverde, 2016). Valverde (2016) poses the questions, "So, why as professionals do we perpetuate, and why as composers do we imitate the sound of a soprano section comprised of pre-pubescent boys? Why insist on the misunderstanding that adult female sopranos are able to or should sing strictly *senza vibrato* in the way children do?" This question reveals some of the complexities, such as sexism and misogyny, surrounding this discussion on singing with or without vibrato in choirs. Dating back to the schola cantorum at the Notre Dame Cathedral, beginning in the

Middle Ages and Renaissance, this concept of choral tone disregards the biological differences between prepubescent boys and adult women. Choral conductors who want to employ singing senza vibrato to achieve a musical affect, tone, or blend should consult a professional voice teacher to find ways to advocate for healthy vocal production, with or without vibrato, in their ensembles. They should also reflect on their musical and pedagogical reasoning behind singing senza vibrato to determine if there are unintentional biases involved.

Christiansen promoted his choral approach and recruited students by touring nationally and internationally (Zabriskie, 2010), a recruitment tool still used today by St. Olaf and other collegiate choral programs. Zabriskie (2010) discussed how touring also encouraged the St. Olaf Choir to become more proficient and connected to the music, and to the ensemble as a whole, which consistently strengthened their performances. Throughout Christiansen's tenure, the St.Olaf Choir traveled to Denmark, Sweden, and around the United States, which had a great impact (Swan, 1988) on American choral singing. Zabriskie (2010) states:

> The annual tours conducted by the St. Olaf Choir also exposed the United States to a new style of choral sound. As suggested earlier, the main influences on Christiansen's approach to choral sound were the German choirs he heard while studying in Leipzig. (p. 8)

Throughout the mid-twentieth century, many of Christiansen's students founded their own a cappella choirs at other Lutheran colleges in the Midwest, using the St. Olaf Choir as a model. F. Melius Christiansen's son Paul carried on the choral tradition when

he founded the Concordia Choir in Moorehead, Minnesota in 1920, and in 1937, Edwin Liemohn, a St. Olaf Choir alumnus, founded the Wartburg Choir in Waverly, Iowa. Nine years later, in 1946, Sigvart J. Steen, another student of F. Melius Christiansen (1925-26, 1930-31), founded the Nordic Choir at Luther College (Steen, 2012). The emergence of this choral school set the precedent for Lutheran choirs across the country (Garrett, 2010). With the rise of St. Olaf Choir's reputation among Lutheran-affiliated colleges and choral programs, choral conductors across the country began to implement techniques to achieve a similar sound.

Westminster Choir College

After much success with the choir at Dayton Westminster Presbyterian Church in Dayton, Ohio, John Finley Williamson (1887-1964) was determined to create a school for students to be trained as ministers of music for Protestant churches (Schisler, 1976, p. 1). In 1926, Williamson and his wife, Rhea B. Williamson, founded a school in Princeton, New Jersey, naming it Westminster Choir School after Williamson's former church. Based on a European Conservatory model, the school focused on building musicianship and skills for leading church music programs, such as singing, conducting, vocal pedagogy, theory, applied organ, and applied piano (Schisler, 1976, p. 67). In 1938, the school's name was changed to Westminster Choir College (WCC).

Not long after the founding of the St. Olaf Choir in the Midwest, another approach was emerging in the eastern United States. Schisler (1976) wrote, "Amateur choirs had all but ceased to exist and musical superficiality dominated the church scene" (p. 28). With the founding of WCC in 1926, John F. Williamson sought to train individuals in his philosophy and ministry of church music, an approach to church music

that the school helped to popularize (Schisler, 1976, p. 28). Schisler (1976) states: "He was convinced that thoroughly trained amateur singers, wielded into a first-rate choral ensemble, could enhance the spiritual qualities of public worship in a far more significant way than the paid operatic quartet then so much in vogue" (p. 27). In the "Westminster Plan," John and Rhea set out to train students to be ministers of music who would advance the standard for church music and lead with "the highest type of Christian character, sound musicianship and a magnetic personality" (Schisler, p. 64).

The approach to choral sound at WCC under the direction of John F. Williamson differed greatly from that of F. Melius Christiansen, who had founded the St. Olaf Lutheran Choir approximately fourteen years earlier. Although there were major differences in choral sound and approach, Christiansen remained an inspiration for the establishment of WCC. While Christiansen focused on blend, Williamson's approach focused on the musical growth and vocal freedom of each individual in the choir (Swan, 1988). For this choral approach, it is imperative for the conductor to know each individual singer and their vocal abilities (Swan, 1988). This knowledge allows the conductor to make decisions regarding vocal placement and seating arrangements that will be conducive to learning. Since "School A" is primarily concerned with individual musical and vocal maturation, this choral sound is typically described as "big, dark, intensive, and colorful" (Swan, 1988, p. 18). With vocal freedom at the fore, this requires a certain balance of voice parts. Williamson (1950) described this balance himself in an article published in the *The Etude: Music Magazine*:

> A good choir should be as solidly constructed as the New England church. The first sopranos, with a simple and pure tone, may be compared to the glistening

> spire. The second sopranos should be the base of the tower that supports the tapering top. The first and second altos, the first and second tenors and the baritones make up the body of the church. These singers should sing with tones as rich in color as old Cathedral glass. The structure must then be supported by the second bass. … It is in the second bass section that the foundation of the choral structure is laid. These principles of balance must be understood by each choir member who is in turn charged to contribute his or her share to the beauty of the tonal architecture. (p. 15; Schisler, 1976, p. 58)

In determining these voice placements, Williamson would identify each singer's passaggio, which he called the "lift." The concept of lift drove Williamson's voice classification process, rather than range, color, or other qualities (Schisler, 1976, p. 59).

Choir tours also played an integral role in the development of the Westminster Choir, Schisler (1976) writes:

> First, the tours spread the fame of the Choir and its director to all parts of the country. Second, they brought national attention to the School behind the Choir and its unique program for training men and women as musical leaders in the nations' churches. Each year the number of requests for Westminster-trained full-time ministers of music far exceeded the available students. (p. 76)

The literature suggests that there is a close relationship between WCC and White American Christian church music programs, as institutions, although no statistic or objective measurement has been made (see Schisler, 1976). Layers of institutional biases

must be further examined to excavate specifics about the white racial frame within this complex web of history.

Summary

Racialization and colonialism are evident in the circumstances, aims, goals, and values surrounding the establishment of each of these archetypal choral programs. The form in which white supremacy and colonialism manifest themselves differs, however, depending on the context of the school, educators, stakeholders, donors, and supporters. These historical accounts were constructed mostly from secondary sources written from the perspective of those with the most power and influence (i.e. educators, donors, administrators), which continues to be majority White in academia. This too perpetuates the dominant power structures.

On the other hand, the re-membering of the Predominantly White Institutions (PWIs)—St. Olaf and Westminster Choir College—can also provide an entry point for choral conductors and musicians to understand the white racial frame operating within choral program structures and foundational philosophies more broadly. As mentioned in the discussion about the sound of the St. Olaf Choir, led by F. Melius Christiansen, singers were expected to subordinate their natural or unique vibratos to achieve Christiansen's sound ideal, which was based on a Western European—specifically German—approach to choral sound. Thanks in part to the extensive touring of the St. Olaf Choir, Christiansen's approach was adopted and imitated by choirs across the United States.

Swan's (1988) essay on schools of choral approach is useful in identifying the sound ideals and specific contributions of the conductors who have greatly shaped the

discourse of American choral music. These different schools of thought can be utilized by choral music educators to explore various approaches to choral tone, including senza vibrato, and provide instruction that accounts for the historical context from which it emerged. This essay, however, focuses on approaches to creating choral tone, and rarely mentions the individuals that produce the choral tone. Nor does Swan (1988) include any mention of approaches to choral sound at HBCUs. This perspective on choral music, which erases the human beings that create the choral tone, illustrates the dehumanization process that can occur within a choral ensemble if a choral music educator is solely focused on musical objectives in the choral classroom.

The white racial frame and settler colonialism has always dominated the discourse of American collegiate choral music. Re-membering these histories provides a way of identifying their presence more explicitly. In addition, critical re-readings of choral music history by Black, Indigenous, Latinx, and scholars of color, informed by Critical Race Theory, Black Feminist Theory, and Colonialist Theory are needed in order to combat the white racial frame within the narrative and discourse of collegiate choral music programs.

CHAPTER 4

DECOLONIZING KIKI: A SOCRATIC DIALOGUE

Setting: *March 3, 2010*

It was a cloudy afternoon in Viroqua, Wisconsin, U.S.A, on Ho-Chunk Territory, when Kiki journaled about her decisions regarding her college education following high school graduation in just a few weeks. Until that moment, Kiki had been involved in student council, volleyball, choir, band, orchestra, marching band, solo and ensemble festivals, drama, forensics, and more! She knew it was in her best interest to have outstanding transcripts and resumés if she hoped to be accepted into her top-choice colleges. She also knew that as a minority Filipina student, she needed to stand out and work extra hard to be successful in higher education.

After Kiki attended the 2008 Wisconsin State Honors Choir Project in her Junior year, she knew that she wanted to pursue a degree in vocal music education (K-12). Her experience in the honors choir showed her what can be accomplished in a choral rehearsal and classroom. While at honors camp, Kiki experienced what it was like to sing in community and be intentional with every musical decision as a way to honor the connection each member of the choir had to the music. It was a powerful experience that inspired Kiki and encouraged her to audition for four music education programs, one in each major region of the United States. Once she was accepted into all four programs, she decided it would be best to consider all of her options by meditating and asking her future selves for guidance in her decision-making process.

Kiki sat comfortably on the floor and called in her future selves, who manifested into Ate (elder sibling, female/femme) *Kiernan #1, Ate Kiernan #2, Ate Kiernan #3, and*

Ate Kiernan #4 (see Table 2, p. 30). These future selves are more experienced versions of Kiki who have gathered wisdom and knowledge about the state of choral music education. They are particularly concerned about a dangerous virus that has infected the field of choral music education. As she meditates with her Ates, Kiki begins to understand how language creates and reinforces values and belief systems, particularly around program structure, ensemble names, and ensemble descriptors. She realizes that language has the power to fortify strong values of diversity, equity, inclusion, democracy, wellness, and overall, consciousness (Freire, 2000) within choral programs. Kiki reflects and meditates on her future, while these elders guide her through a line of inquiry to help her think through her final decision, as well as prepare her with a process of inquiry to use in her future choral programs.

Ading (youngest sibling) Kiki: (inhales, exhales, and drops into meditation) I call in my future selves and elders: Ate Kiernan #1, Ate Kiernan #2, Ate Kiernan #3, Ate Kiernan #4.

Ate (elder, female) Kiernan #1 (K1): Hey, girl!

Ate Kiernan #2 (K2): Greetings!

Ate Kiernan #3 (K3): Welcome back, Kiki.

Ate Kiernan #4 (K4): *Kamusta, Ading Kiki* (How are you, Young Kiki)?! What guidance are you looking for today?

Kiki: Kamusta, Ate. (sigh) I am so overwhelmed. I just can't make up my mind. I have recently auditioned for four different music programs across the United States…

Well, I auditioned for four incredible music programs for vocal music education, and I have been accepted into all four...

Ates: Congratulations! Yes! Amazing! Wonderful news!

Kiki: Well …

K3: What is the matter, *Ading* (youngest sibling)?

Kiki: I have no idea which school to go to!

K1: I understand, *Kapatid* (sibling)… I had to make a similar decision. I am going to be attending Millikin University in the Fall!

Kiki: Thank you, Ate K1. Right now I want to decide which choral program will suit me and my goals the best. While I was journaling about my auditions and experiences at these schools, I made note of the similarities, differences, and common themes in the ensemble descriptions, but I don't feel like I have enough information to make my decision. I need your guidance, Ates.

K4: My dear, Ading Kiki, we are here to help. We have always been here to guide and assist you along your path: Ate Kiernan #1 (K1 steps forward)... Ate Kiernan #2 (K2 steps forward)... Ate Kiernan #3 (K3 steps forward)... and, myself, Ate Kiernan #4. You must understand one thing before we begin...

Kiki: Uh oh… This sounds serious.

K4: We, your elders, have been given information about a virus that has infected choral music in your dimension. And it is your destiny, Ading, to reveal this virus and eradicate it from choral music.

Kiki: What?! A virus in choral music?! No way!

K3: We will be sure you will have all of the information you need as you continue along your path. It may not be easy or comfortable right away, but we will be with you the entire way. You will never be in this alone, kapatid.

Kiki: Thank you, Ate.

K4: Absolutely, Kiki. We are here with you all the way. In fact, we have been waiting for this day for quite some time now…

Ates: We have been so excited! Yes! Finally, this moment has come!

Kiki: Oh, wow…

K4: This virus is very dangerous and carries white supremacy and colonialism, however, it is embedded in the language of choral music, which makes it difficult to detect. Over time, choral musicians have forgotten how this art and these ways of thinking and being were created in a society that was limiting, confining, and based in hierarchical structures, allowing this virus to mask itself as things, such as "excellence," "motivation," "determination," and "rigor."

Kiki: Wait a minute. Are you saying that striving for excellence and motivating students to be determined and have rigor is a bad thing? Shouldn't we all want to strive for excellence? I know, I do! I mean, why try anything if you aren't going to put forth your best effort?

K3: Ate K4, can you talk about language and explain why we need to be aware of the social and historical context and the connotations of these words in Kiki's dimension?

K4: Indeed. It is important that you are thoughtful and intentional with the language that you use, in order to stop the spreading of this virus. We will help you start

this analysis of language during our time together today, but it is important to remember that choral music educators must analyze their language to identify this virus. This virus is made up of power structures, such as the white racial frame (Feagin, 2013) and colonialism.

Kiki: What is the white racial frame (Feagin, 2013)?

K3: I'm glad you asked!

K4: The white racial frame is "an overarching white worldview that encompasses a broad and persisting set of racial stereotypes, prejudices, ideologies, images, interpretations and narratives, emotions, and fractions to language accents, as well as racialized inclinations to discriminate" (Feagin, 2013, p. 3; see also Ewell, 2019).

K2: Oh, I get it! This white racial frame is like wearing a pair of glasses that make you see the world a certain way, and in this case, it is a European and European American point of view.

K4: Yes, exactly. Where do you see the virus, or the white racial frame, in choral music, kapatids?

K3: How about the "standard choral canon"?

K2: Yeah, you mean, like, large works by composers, such as Beethoven, Bach, Brahms, Haydn, and Mozart?

K3: Absolutely! Ate K4, can you explain how the white racial frame is embedded in the term "canon"?

K4: So, first, these composers that Ate K2 mentioned before were writing and composing in a Western context, which created their lens for seeing the world and making sense of the world. Citron (1993) explains this really well:

> In the sense of a specified body of works in a given field, canons exert tremendous power. By setting standards they represent what is considered worthy of inclusion. Works that do not measure up are excluded, either in the sense of deliberately omitted or ignored and hence forgotten. Canons are therefore exclusive. They represent certain sets of values or ideologies, which in turn represent certain segments of society. (p. 15)

Also, due to the positionality of these composers, these composers were writing, working, and operating within a social and political context that was hierarchical in nature and privileged White, wealthy, educated males. Citron (1993) continues, "Patriarchal society has captured the concept of creativity and deployed it as a powerful means of silencing women" (p. 45). This is very important to consider when studying their music, and it should be explicitly taught that this is only one approach to music making.

Kiki: Okay, that is starting to become clearer now…

K3: Now that makes a lot more sense to me. Because there is a tradition of preserving music from Western composers and contexts, we have an elaborate system of codified rules, rituals, and repertories from this tradition… and language is what we use to enforce these systems that create a Eurocentric and colonialist discipline.

K4: Fantastic, K3. Yes, I do believe that once we are able to identify these power structures in the language of choral music education, we will be able to wipe out this virus for good and begin to reconceptualize choral music education.

K3: Well, Ate, you just mentioned these power structures are embedded in language, so let's unpack the word "standard."

K1: How is the word "standard" problematic?

Kiki: Yeah, Ate, I need some more help understanding the connection between all of this.

K4: Well, we know the virus carries the white racial frame in the discourse of choral music, so if the "standard" is determined through a white racial frame, then the "standard," by definition, would be created with "an overarching white worldview that encompasses a broad and persisting set of racial stereotypes, prejudices, ideologies…" (Feagin, 2013, p. 3).

K2: That makes sense. So the term "standard choral canon" is problematic because it is referring to large choral orchestral works, all written by dead White European males (see O'Toole, 2005). By this standard, the choral canon is perpetuating a male, Western European point of view of the world, which has roots in hierarchical and feudalist societies.

K4: That is right, Ate K2. But, let me be very clear. I do not believe we need to block access to studying, performing, or enjoying Western European music. No, instead I believe we should begin to think more expansively. Just think about what choirs could create and perform together if we reimagined what we considered repertory

for choral ensembles! We can continue to teach the music of Palestrina, Bach, Brahms, while also reconceptualizing the canon.

So, kapatids, if we center a White and Western European point of view, which musical traditions are left out of the "standard choral canon"?

K1: Wow, like a lot of musical traditions from other parts of the world!

Kiki: So, that's how the "standard choral canon" gets its "overarching white worldview" (Feagin, 2013, p. 3). I am starting to see how critical I must be to recognize these power structures in the language of choral music. This is going to be challenging! Are you sure I am the one to take on this mission?

K4: Ading Kiki, it will be a challenge, but do not worry. *Bahala na*. (Whatever will be, will be.) Have you heard of the phrase "myth of meritocracy" (Zamudio, 2010)?

Kiki: That doesn't sound familiar at all.

K4: Okay, so the myth of meritocracy is embedded in all parts of the education system here on Turtle Island. The "myth" that surrounds meritocracy is that each person is fully responsible for and accountable for their success in school, and society, regardless of socioeconomic status, race or ethnicity, sexual orientation, immigration status, ability, access, etc. Zamudio et. al. (2010) says:

> The myth of meritocracy and the concept of colorblindness suggest that continued educational inequality has more to do with individual choices rather than discrimination in schools, which continues to place whites at the top and people of color at the bottom of the educational

> hierarchy. The flip side of blaming those at the bottom for their position in society is praising those at the top for achieving their position. (p. 26)

Kiki: Hmmm… Are you saying that race and ethnicity factors into individual success in education?

K4: Yes, because of systemic racial inequalities in the settler colony of the United States, "whites enjoy considerably more wealth than people of color and, as a result, have greater access to educational resources" (Zamudio, 2010, p. 27).

K3: Kiki, have you ever thought about how your ethnic identity has influenced your educational experiences?

Kiki: Hmmm… Not really… I don't think I have ever studied the history or culture of the Philippines in school.

K3: Isn't that strange?! The Philippines was a U.S. territory for almost fifty years after the Philippine-American War that lasted from 1899 to 1902 (see Francia, 2013). "Three hundred years in the convent and fifty years in Hollywood" (see David, 2013).

Kiki: What?!

K4: Okay, Ading Kiki, before we share with you more information about the state of choral music in your dimension, we must begin by returning to our Filipino roots before colonization. You, my dear, hold the strength of many generations within you. You come from a long line of warriors, healers, and activists, who can provide you with the strength and inspiration to remain on your path (see Strobel, 2010; Strobel, 2013). It is time that you understand who you are so you can accomplish what you are being called to do...

K3: Do not be afraid, Kiki. We are with you the entire way.

K2: Of course. Take it away, Ate.

K4: Ok, well, let's start from the very beginning…

K4: Prior to Spanish colonization, the *Tao* (tah-oh, the people) who inhabited the 7,000 islands that make up the Philippines had established various cultures and belief systems that governed daily living (David, 2013, p. 3). Throughout the archipelago today, there are close to 170 different languages and dialects, including Ilokano (Francia, 2010, p. 39–40). Given the topography, the Tao were master navigators (David, 2013, p. 5–6). *Datus* (dah-tu, male chiefs) governed daily living and were called upon when conflict arose (p. 10). Women and men were considered equal and given equal opportunity to own property and hold high-status positions in society. The *babaylan*, for example, were women and femme healers, spiritual leaders, and wisdom-keepers (see Strobel, 2010). Indigenous Tao society had no gender binary construct , and their language did not have words that signified gender identity (David, 2013). Did you know that suffixes, such as Filipino and Filipina, come from Spanish colonization?

Kiki: Wow, really?! I had no idea!

K4: Oh yes, Ading. So, when the Spanish colonized the archipelago now known as the Philippines, the colonizers wielded their power to erase and replace many of our pre-colonial belief systems, customs, and oral histories with Western knowledge systems and practices. Even the land was renamed to "Las Islas Filipinas," to honor the prince of Spain, who eventually became King Felipe II of

Spain (Francia, 2013, p. 10). Through the process of colonization, the Spanish characterized the Tao as "uncivilized" (David, 2013, p. 21; Patel, 2016). After centuries of colonization, many Filipinos and Filipino Americans continue to struggle with internalized oppression. David (2013) says:

> Research suggests that internalized oppression may be passed on intergenerationally through familial socialization and continued experiences of oppression (e.g., internal colonialism, neocolonialism, or contemporary forms of oppression such as microaggressions). Similarly, the literature on Filipinos and Filipino American also suggest that colonial mentality (CM) – a specific form of internalized oppression that has its roots in colonialism and has been transmitted through the generations by more contemporary forms of oppression such as neocolonialism and internal colonialism – is a salient psychological construct among members of this group" (p. 74).

Kiki: Colonial mentality… hmmm… can you talk more about that, Ate?

K2: Yes, please, Ate!

K4: Of course. Well, colonial mentality is defined by Strobel (2015) as "a state of marginal consciousness, which lacks the critical awareness of the forces of domination and oppression that shape attitudes, values, and behavior in the colonized" (p. xvii). This mentality generally places Western ways of being and knowing above all other knowledge systems, especially Indigenous Knowledge Systems and Practices (IKSP) (see Strobel, 2015; Strobel, 2010). So, in Filipino and Filipino American communities that exhibit colonial mentality, individuals

typically feel shame, embarrassment, and, overall, inferiority for being Filipino and having Filipino characteristics (David, 2013, p. 75). This colonial mentality has also assisted the erasure of many pre-colonial ways of being and knowing, which is why this time of "decolonization" is so important.

Kiki: Okay. I think I am following you so far, but I don't understand how this connects to me or choral music…

K1: Keep going, Ate.

K4: In Filipino culture, "mestiza" and "mestizo" are Spanish words leftover from colonization used to describe individuals who are of mixed Filipino ancestry. As mestiza yourself, Kiki, and growing up in this small town, you have learned to see things from a new perspective, as if you had to learn how to cross the many "borders" that kept you from feeling fully accepted (see Anzaldua, 1987; DuBois, 1903). Anzaldua (1987) calls this perspective the consciousness of the "new mestiza" (p. 149; Strobel, 2015, p. 81).

Kiki: So, you are saying there is actually a term for what I have been experiencing my whole life? Because I am mestiza, I am able to see things from a lot of different perspectives…

K4: Dr. Leny Strobel (2015) says the "mestiza is a mediator; she is a healer. She implicates whiteness and challenges white people to own up their shadow-side, so that racism can be healed" (p. 81). In order to eradicate this virus, you must identify the ways in which the discourse of collegiate choral music programs upholds the white racial frame and colonialism. Strobel (2015) continues:

> Language has a social foundation and must be viewed as a site of struggle which implicates the production of knowledge, values and identities. As a social phenomenon, language cannot be separated from the forces and conflicts between the dominant and subordinate forms of language. … If language is the site of ideological struggle, it can also be a site of negotiation. Language can become an oppositional force and an affirmative force; it can create new ways of reading history through the reconstruction of suppressed memories. Therefore, language can also create new identities capable of challenging the conditions that negate the voices, desires, and histories of silenced peoples. (p. 83)

The virus has caused the discourse of choral music to enforce social hierarchies that are dehumanizing.

Kiki: Dehumanizing… isn't that too strong of a word?

K4: I think that is a fair question, Ading. Let's talk through it together. The *American Psychological Association Dictionary of Psychology* defines dehumanization as "any process or practice that is thought to reduce human beings to the level of mechanisms or nonhuman animals, especially by denying them autonomy, individuality, and a sense of dignity."

K1: Hmmm…. Mechanisms or nonhuman animals… yikes!

K2: … by denying them autonomy or individuality…

K3: I think O'Toole (2005) clearly explains how some approaches to choral rehearsals can be "dehumanizing," she says:

> Every detail of a choral rehearsal suggests discipline, from the manner in which music is taught and discussed, to the learned and highly refined gestures of the conductor. … The creation of the individual and collective body is an embodiment of this meticulous control. The choral body does not exist naturally; rather, it is an instrument made through discipline. … This intellectual, emotional, and physical control creates a practice by which every part of the singers' involvement is subjected to disciplinary power. (pp. 12-13)

Kiki: I have never thought about how, in a way, singers give away their creative and intellectual "power" to the conductor in a choral rehearsal or performance.

K1: I can see how that is dehumanizing…

Kiki: But, I really don't believe any of my music teachers or conductors have dehumanized me.

K3: Yes, I hear you, Kiki. So, let's talk through this a little more.

K4: Have y'all heard of Freire's (2002) "banking model" of education?

Kiki: Nope.

K2: I don't think so…

K4: Ok, well the "banking model" refers to one type of teaching model where the teacher is the expert and it is their job to "deposit" knowledge.

K3: So, in this model, the information is only flowing from one direction, from the teacher to the students, does that make sense, Kiki?

Kiki: Yes, I am following you so far.

K4: Do you think you have experienced this type of educational model in music before?

Kiki: Yes, of course, but isn't it the job of the teacher or conductor to tell the musicians how to perform the music?

K3: That is how it has typically been done, but I know we can think more expansively about what we learn and teach in a choral ensemble.

K2: What do you mean?

K3: Well, one of the biggest reasons why people join choir is because of the community aspect of singing in a choir, right?

Kiki: Of course!

K3: Okay, well, I think choral ensembles can be great places for people to learn how to cooperate and collaborate with one another. Choral conductors can start to use their super powers of creating community to begin to address the symptoms of this virus, such as individualism and hierarchy.

K4: Kiki, do you think you could imagine a different kind of choral experience? Possibly a type of choral rehearsal where there were more opportunities for the ensemble members to be have a voice and to be creative? One of O'Toole's (2005) final questions in that essay is: "Could we re-configure choirs with a different language that might mediate different practices?"

K3: Actually, that also reminds me of Freire (2000) and the "pedagogy of the oppressed," which is made up of two stages (p. 23). Today, we begin with the first stage: unveiling the world of oppression within the language of choral music (Freire, p. 23).

K4: Indeed, Ate K3. Today, we are going to start to analyze how discourse, or language, is used to discuss what we do and describe how this language has created oppressive structures. Let's begin by focusing on this concept of "hierarchy"...

K3: What kinds of hierarchies have you experienced in choral music?

Kiki: That is what I mean, Ate. I don't think I have experienced hierarchy in choir. Choir is the one place I have felt included, and like I have something to contribute. How can I be critical of something that has inspired me and given me so much?

K2: We understand, Kiki.

K3: Of course, kapatid.

K1: I hear you, sis! But, we have to work together to eradicate this virus!

K4: Ading, do you think you would have been as successful with your auditions for these music schools if you had not received piano lessons for six years? Or do you think you would have been able to learn those art songs for solo and ensemble, all-state choir auditions, or college entrance auditions without the guidance of all of your music teachers? There are a lot of people who may not have access to these types of privileges. On the other hand, Kiki, you will also face discrimination because you are a woman in music and a woman of color in music. It is because you love choral music that you are going to help eradicate this virus. And you must, Kiki, because if you don't, you will never be able to fully see and accept yourself for who you are.

Kiki: What do you mean, Ate?

K4: Ading, you have so much more to learn and experience. You have so much more ahead of you. Trust in the journey, Kiki (Styres, 2019, p. 29). So, let's talk about these four choral programs that you have auditioned for… what ensembles do they all have in common?

Kiki: Oh, yes! Let me think… hmmm… Each program has at least five choirs: a men's choir, a women's choir, a highly-auditioned mixed-voice choir, an African American music ensemble, and a large symphonic choir.

As a vocal music education major, my goal is to perform with the top auditioned choir at whichever school I choose to attend. To describe these choirs on their websites, they use words, like "flagship" or "premier," and many of these choirs have traveled nationally and internationally!

K4: Tell us more about the ensembles that you called "men's and women's choruses."

Kiki: Well, most likely, I will be in the women's chorus my first year of college, so I'll start there… One website says that the chorus is open to female students and they are open to students with diverse backgrounds. They also perform music from a variety of styles in women's choral repertoire.

K3: Are you excited about singing in one of these ensembles?

Kiki: I mean, I prefer singing in mixed choirs. Women's choruses don't really get a lot of respect (Conway, 2020, p. 111; Estes, 2013). The mixed choirs definitely get way more opportunities!

K2: That does seem to be a common perception amongst singers in treble choirs (see Conway, 2020). Estes (2013) explains that choristers have identified repertoire being a major reason why there is a perception of treble choirs being inferior to

mixed-voice choirs, she says "the choral hierarchy is bolstered by the historical precedent of promoting repertoire for mixed choirs" (p. 2).

K3: It is interesting to hear these descriptions use gendered language, like "women" and "female." There are individuals who do not identify as women, but who sing soprano or alto. I don't think an ensemble should be named after a socially constructed identity (Hearns & Kremer, 2018, p. 14; see Schuller, 2018; Somerville, 2000). I think we should re-frame this gendered framing of a choral ensemble, and instead, call these groups: "voice-specific" choirs (see also Hearns & Kremer, 2018).

K2: I also think "soprano-alto or treble choir" and "tenor-bass or bass choir" is helpful terminology to recenter the focus onto the voice types!

K3: Great idea, K2! Personally, I believe one of the values in keeping this construction of ensembles is for choral educators to provide specific vocal instruction for similar voice types, as well as experiment and explore the possibilities of the various ranges in each group. With this educational focus on vocal technique, I think the language should reflect the pedagogical nature of the group, rather than the assumed gender identity of the membership. What do you think, Kiki?

Kiki: I had never thought about it like that before, but I see what you all are saying. I think it is important for choral ensembles to be inclusive to anyone who wants to sing, and the name of the ensemble should be respectful and representative of its membership.

K2: Yes, I agree, Kiki. Students of these choral programs could brainstorm new ensemble names that incorporate things like the school mascot, mottos, and values!

K3: The same applies for the ensemble you called the men's chorus. It should not be necessary for ensemble members to all identify themselves as "men or male" in order to participate in an ensemble for tenor, baritone, and bass voice types (see Hearns & Kremer 2018).

K4: Yes, this is all really important to discuss, however, I want to remind us of the virus! It isn't just about these labels. It is about how our language reinforces social hierarchies, such as race, sexual orientation, and class, in addition to gender, which keeps this virus alive in choral music, ultimately, causing a lot of harm to choral musicians who do not see themselves, their communities, or their cultures represented or considered in the re-telling of music history and the transmission of musical knowledge and tradition from one generation to another (see Schuller, 2018; Somerville, 2000; Benokraitis & Feagin, 1995).

Kiki: I guess, I never thought about it before because it was never framed that way for me in my music lessons.

K4: These gendered labels are definitely left over from a time when society only accepted a binary distinction of gender identity and sexual orientation (Schuller, 2018; Somerville, 2000; Benokraitis & Feagin, 1995). Now, with a different, more complex understanding of gender, in particular, it is understood that an individual's voice type cannot be determined by an individual's gender identity. Since these ensembles are grouped as sopranos and altos and tenors,

baritones, and basses, I am going to use the terminology "voice-specific ensembles," and "mixed-voice ensembles" to refer to choirs with all four voice types (SATB) (see Hearns & Kremer, 2018).

Kiki: Voice-specific ensembles and mixed-voice ensembles. Okay. I like those distinctions. It is clear and it doesn't focus on gender identity at all.

K4: Yes, wonderful! However, it is important that you understand how the choral hierarchy stands today. In a study on treble choir literature and the choral hierarchy, Estes (2013) reports that: "The hierarchy, as outlined by Patricia O'Toole and reaffirmed by Naomi Stephan, deems men's choirs the second most desirable type, which corresponds with the average percentage of repertoire found in this study's monographs" (p. 37). Although we want you to consider ways of creating choral spaces that are inclusive of gender diverse populations, it is necessary for you to be able to identify the white racial frame, patriarchy, and hierarchy within choral music.

Kiki, let's continue. Share more about these highly auditioned mixed-voice ensembles at these choral programs.

Kiki: Oh, yes. These choirs sound so cool! These are typically the "top" ensembles in each program. Many of them have traveled all over the world, mostly to Europe! That is probably why some of them call themselves the "flagship" or "premier" choir. It seems like it will be really difficult to pass these auditions, but I am determined to sing in one of these choirs, eventually!

K1: Ate K4, what is the definition of "flagship"?

K4: The Merriam-Webster dictionary defines “flagship” as “the ship that carries the commander of a fleet or subdivision of a fleet and flies the commander's fleet. The finest, largest, or most important one of a group of things (such as products, stores, etc.).”

K2: It is interesting how the word “flagship” has been used to describe choirs here, like choirs are military warships? Why would these ideas be connected in choral music discourse?

K4: Indeed. This language positions the conductor as the “commander” and the ensembles as the “commander’s fleet,” creating a power dynamic that favors the conductor.

K2: That is really authoritative and hierarchical, isn’t it?

Kiki: Woah.

K3: And from the second part of the definition, “flagship” identifies that “top” choir as being the “most important,” and, as an educator, I think every ensemble has equal value and importance. Every ensemble may focus on a different set of concepts, ideas, and skills, but that does not mean there is a single ensemble that should be “more important” (Merriam-Webster, n.d.).

Kiki: Well, this group definitely seems to work on the most challenging and complicated music...

K3: Maybe they could say something like “... this choir performs challenging music that requires a high level of musicianship,” rather than calling it a “flagship choir”?

Kiki: I like that! That is clearer, too. I had no idea what "flagship" really meant before anyway. I guess I just got really excited about the opportunity to possibly tour with this choir someday!

K2: Ate K4, what is the meaning of the word "premier" in this description?

K4: Good question, Kapatid. In this case, "premier" is an adjective describing the type of choral ensemble, and it means "first in position, rank, or importance."

Kiki: Sweet! I want to sing in that ensemble!

K3: Of course! That is wonderful, Ading!

K4: Absolutely, Kiki! I am sure you will learn so much by working towards that goal. Just remember: every opportunity you have to sing with others is a special gift. You may never know when that gift will be taken away from you. One choral ensemble is not better than another ensemble. The experience in one ensemble may be different than another, however, there is value in every choral experience.

Okay, Kiki, we have covered three out of the five types of ensembles you most likely will encounter in your music studies. What are the other ensembles you mentioned...?

Kiki: One of the ensembles seems to be usually open to students and community members, and this choir mostly performs choral-orchestral works with a large symphony orchestra a few times a year. Since we talked about the "standard choral canon" earlier, I think I have a better understanding of how the language used to describe these ensembles will need to be adjusted.

K3: Yes, that kind of ensemble is common for a collegiate choral program, and it still brings value to a choral program! That type of choral experience will expose you to a lot of exciting and interesting repertory.

K4: However, it may be time to reconceptualize what this type of ensemble can do…

Kiki: I have never sung in a choir with a large orchestra before! That is really exciting!

K2: I remember my first choral performance with a large orchestra… Brahms's Requiem, my first year at Millikin University. We sang it in German, and it was my first time ever singing in German! It was so powerful and thrilling to sing with so many people in the Kirkland Fine Arts Center.

K3: I had the opportunity to study it again when I attended Mizzou for my Master's program for our performance with the MU Choral Union. During rehearsals, I prepped the fifth movement…

K2: That is my favorite movement - the movement Brahms wrote after his mother died... with the soprano soloist!

K3: Yes, me too. It is breathtaking!

K4: Ading Kiki, I am certain you will gain so much from participating in an ensemble that performs this repertory. However, be careful. Keep your eyes open for language that perpetuates the white racial frame and colonialist structures. After centuries of validation from musicians and music theorists, alike, these large choral-orchestral works have been deemed "masterworks." In the areas of music theory, Ewell (2019) writes:

> What undergirds racialized structures is "racial ideology," which Bonilla-Silva identifies as a social-scientific term for racism, and which helps to hold together a society's views on race. Under this scenario music theory can be seen as racial ideology in which views and ideas of white persons are held to be more significant than the views and ideas of nonwhites. (p. 3)

K2: Kiki, have you had the chance to study or perform Black music yet?

Kiki: No. I have always loved gospel music, but I have never had access to participating in a gospel choir at school or in my community growing up.

K2: When I was doing my student teaching in Aurora, Illinois, I had the opportunity to observe a gospel chorus rehearse every week. I learned so much about gospel choir by sitting in on the rehearsals. However, nothing will ever top the day I got to chaperone the Mosaic choir to their performance at the House of Blues in Chicago, Illinois, under the direction of Mark Myers (jayholt1, 2014).

Kiki: Wow, that sounds amazing!

K2: Ading, you will have experiences of your own very soon!

K3: Yes, for sure, Kiki. Over the years, I have been able to study with incredible teachers who have shared their knowledge of Black music traditions with me. During my time at Mizzou, I had the opportunity to perform Wynton Marsalis's Abyssinian Mass conducted by Damien Sneed (see Worstell), as well as work with Brandon A. Boyd on a project where I performed Black music in a small choral ensemble made up of the choral conducting cohort (Boyd, 2017).

K4: When I started at ASU, I had the chance to enroll in the ASU Gospel Choir in the spring semester. It was important to me that ASU had a Gospel Choir because I knew it was a pedagogical approach and performance experience I was lacking. Because I love Black music, I knew it was important for me to be intentional about studying historical, social, and political context, which I was able to begin with Maya Gibson and Michael J. Budds at Mizzou, but also performance practice, and that was an area I wanted more experience… That choir, by far, was one of the most connected ensembles I have ever sung in. The intentionality with each phrase was palpable in the ensemble. There was never a detail overlooked.

Kiki: I will keep looking for more opportunities to learn and become a more knowledgeable musician, Ate.

K4: Kiki, it is important that you continue to be open to new experiences and seek out teachers, mentors, and guides. We have already stayed longer than we are supposed to… In parting, I leave you with this final thought, and as Guy Forbes, Professor of Choral Music Education at Millikin University, always used to say: "Know what you know, know what you don't know, and know what you believe." You are your greatest teacher, Kiki. Mahal kita. (I love you.)

Kiki: *Salamat po*. (Tagalog: Thank you.) *Agyamanak unay*, Ate! (Formal. Ilokano: Thank you very much, Ate!)

CHAPTER 5

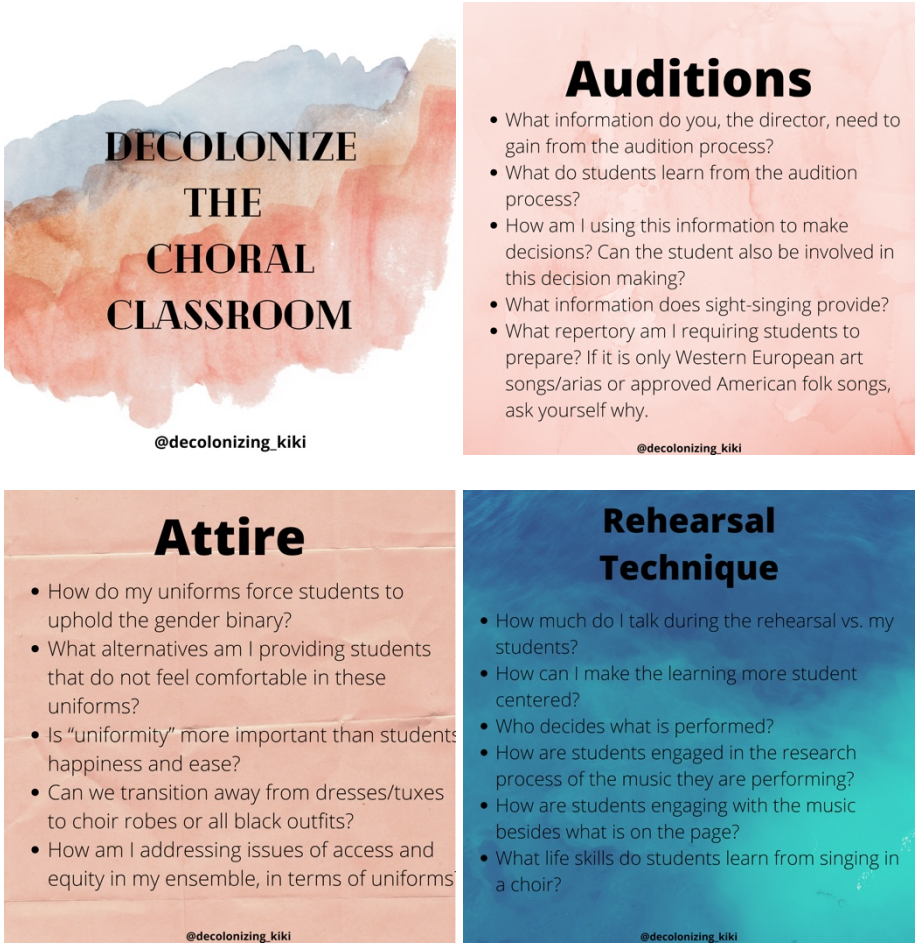
REFLECTIONS

The summer of 2020 erupted with protests shouting for justice for George Perry Floyd, Jr. (1973-2020), Breonna Taylor (1993-2020), and Ahmaud Arbery (1994-2020), and the COVID-19 pandemic continued to spread across Turtle Island. Race relations and tensions were high, especially as the U.S. presidential campaigns were in full swing. After about two months of quarantine, social media soon became my outlet to connect with and learn from fellow activists, educators, musicians, and peers (see Clark, 2020). I began to gather, study, and share resources on racialization and colonialism under the social media handle, @decolonizing_kiki (Steiner, 2020). Over the course of the summer, it became much clearer to me that there were lessons to be learned that I could apply to my studies in Western European choral music.

On July 13, 2020, I created and posted slides titled "Decolonize the Choral Classroom" on my Instagram blog, which identified three sub-categories for further reflection: Auditions, Rehearsal Technique, and Attire (see Figure 1). Under these three sub-categories, I asked five or six reflective questions that questioned and challenged the Western European ways of being and knowing found in choral music. These slides, however, did not help me articulate my understanding of how choral music is situated within a larger narrative of colonization, which upholds a social hierarchy and perpetuates the white racial frame (Feagin, 2013).

Figure 1

Decolonize the Choral Classroom (@decolonizing_kiki)



Today, current and future collegiate choral music educators must continue reimagining the aims and goals of the choral ensemble. They must reflect on the many ways the choral tradition has centered Western European and European American common culture. They must understand how the choral tradition upholds hierarchical systems of oppression.

They must see how centering whiteness excludes the participation of underrepresented individuals, including LGBTQIA+ people, BILPOC, individuals with disabilities, and women. These hierarchical systems and power structures are especially evident in the emphasis of white racial frame and settler colonialism.

Implications from the Preliminary Study

As the first step in addressing power and patriarchy in collegiate choral music, I have identified two main power structures within the discourse of collegiate choral programs: the white racial frame and colonialism. After grounding the modern choral ensemble in its Western European historical context, I argue that these hierarchical social structures, created by racialization and colonialism, are upheld in collegiate choral programs through the use of language (see Estes, 2013; Wright, 1989; Zamudio et. al., 2010). Although a few changes in language may not be revolutionary, I would argue that they are a necessary first step. In order to reflect the needs of current and future culture bearers of choral music, we must adjust the discourse of the discipline. Within the Socratic Dialogue "Decolonizing Kiki," Kiki and her Ates discuss a virus that embeds white supremacy and colonialism in the discourse of collegiate choral programs. To start to identify the white racial frame and colonialism in choral music, three areas seemed most urgent in my analysis: program structure, ensemble names, and ensemble descriptors.

For many choral directors, community building was an essential component in their becoming an educator, meaning community work is typically a commonly held value among choral music educators. Choral directors, in every context (i.e. school, church, non-profit chorus), dedicate much of their time and energy to recruitment and

retention of their membership. The implications from this study may point out unconscious and implicit biases that may be affecting the demographics of collegiate choral programs. Recommendations gleaned from this study will help choral music educators just begin the process of dismantling white supremacy and colonialism in their discourse.

The language used to describe the collegiate choral program structures is directly related to the philosophical foundation of the choral program. As described in the fictional narrative analysis, I have identified two main power structures, white supremacy and colonialism, not because white supremacy and colonialism are inherent to choral music, but rather because the ontology of choral music and the choral ensemble situates it within a hierarchical and feudalistic society that was based on the categorization and sorting of human beings. When these knowledge and belief systems were brought to the American colonies, the hierarchical system was transformed to address who *was* and *was not* human, based on skin color and place of origin.

Collegiate choral programs that solely prioritize the performance of Western European music typically utilize a hierarchical structure to sort and create order within the program. Through an intensive audition process, which usually creates competition within and among the singers, choral directors and conductors assess singers based on their knowledge of Western European musical traditions and ways of thinking and being, such as sight singing Western European musical notation without piano accompaniment or support. For singers who have not been exposed to Western ways of thinking and being in music, these auditions create major equity issues in our choral programs.

Further, it is important for choral conductors to re-frame the use of gender in the classroom to allow for all participants to sing with healthy technique and in the appropriate voice type. In a modern choral classroom, voice types (soprano, alto, tenor, and bass) refer to an individual's vocal range, or the lowest and highest pitches a singer can sing healthily; however, cisgender connotations are also attached to these voice types. These unintended gender and voice stereotypes can be harmful, although the labels of voice types do not explicitly identify gender. Ultimately, many singers who experience alienation through their choral experience based on their gender/voice type identity will not continue singing in a choir. If choral conductors can reiterate the definition of voice placement in choir by removing the cisgender stereotypes that accompany these voice placements, and rather place focus on the singers' vocal range, singers can begin to find security and assurance in their role as a choir member. As educators continue to navigate their understanding of gender identity and expression, healthy vocal production and appropriate voice placement should be of primary concern.

Additionally, choral conductors can create healthy rehearsal spaces by adjusting the language they use. For decades, conductors have instructed by labeling and grouping the sopranos and altos as "women" and the tenors and basses as "men." Phrases, such as "let's hear the women [or men] at measure five" or "men, please begin at measure twenty," are commonly heard in a choral rehearsal, however, these short phrases create exclusive rehearsals and ensembles. By simply changing these pronouns to the students' voice parts, such as "let's hear the sopranos and altos at measure five" and "tenors and basses, please begin at measure twenty," the rehearsal process focuses the attention on the gifts of the students' voice, rather than their gender identity or expression. Taking

further steps to learn each student's pronouns is another opportunity to create a safer environment for gender diverse populations. Furthermore, avoiding gendered greetings and directives, such as using "guys" to refer to an entire group of people, is critical in creating safe spaces. Gender-neutral greetings for a diverse group of students, such as "friends" or "neighbors," can be a simple solution for instructors. The proper usage of pronouns and name changes, however, are important when addressing individual students (Palkki, 2017, p. 29). At the beginning of each school year, or choral season, conductors can ask singers how they would like to be personally addressed in a short questionnaire or a one-on-one interview, which allows for all singers to be recognized in the way they are most comfortable. Moving away from directives that assume an individual's gender identity (i.e. ladies, gentlemen, guys, girls, etc.) assures all singers are comfortable in rehearsals and performances.

My first recommendation for the collegiate choral community is to remove language from their websites, as well as their pedagogy, that upholds the gender binary and embrace language that acknowledges a gender diverse community. There has been plenty of research to show how gender has been used as a social construct to oppress for centuries (see Schuller, 2018; Hearns & Kremer. 2018; Benokraitis & Feagin, 1994), and it is a necessary step to support and serve our gender diverse choral communities. Gender expression has nothing to do with vocal type or vocal health. As vocal music educators, it is our job to support and address our student's vocal health, which must be addressed within a broader context of health, including mental, physical, emotional, and spiritual health. Further, we must do this without bias based in race, gender, religion, sexual orientation, age, or ability. It is necessary to acknowledge and

address policies concerning gender diversity within collegiate choral programs in order to serve our students today.

In choral music discourse concerning music of the global majority, I also urge choral conductors to consider removing such language as "non-Western European" or "non-White," which continues to center Western Europe, others music from the global majority, and places it outside of the Western European choral canon. These types of descriptors center Western Europe, which in fact is a very small fraction of the global landmass and population. It is more important than ever for classically-trained Western European musicians to understand how their language erases and silences the traditions from the majority of the world. In order to dismantle White supremacy within the discourse of choral music we must adjust our language to more clearly illustrate our individual positionalities and contexts.

Although this preliminary study focused on the discourse found on public websites, it is important to consider the impact this discourse has on the members of our choirs. In order to create educational spaces that are safe for all students, choral educators should reflect on their pedagogical language to identify any possible words or phrases that may have roots in white supremacy and colonialism, especially words or phrases that perpetuate hierarchy and harm. These personal adjustments may take time to fully integrate into each individual's pedagogy, however, this is the work required to develop an inclusive and safe classroom environment.

Calling for Decolonizing the Choral Classroom

Collegiate choral programs have fallen victim to the racist and colonialist institutions that were built when the American colonists first arrived, institutions that were built within the psyche of European colonizers. Strobel (2015) says "to decolonize is to develop the ability to question one's reality as constructed by colonial narratives," and "to understand ideological struggles within a multicultural context and the relationships of power within these struggles" (see Table 1, p. 25). Through the identification of the white racial frame and colonialist philosophies within the discourse of collegiate choral programs, choral programs, the choral community has an opportunity to acknowledge harm, critically evaluate the present, and be more intentional in co-creating safe educational spaces with current and future students.

In order to begin the path of decolonization, it is imperative for educators to be more transparent about their educational, curricular, and philosophical beliefs that drive their instruction. This transparency allows students and educators to have an open dialogue about the needs, goals, and desires of the student population. By engaging different stakeholders at the school and local community levels, collegiate choral programs have the opportunity to re-member their local histories from various perspectives and reaffirm the community values and principles moving forward. It can be through these conversations that collegiate choral programs can become part of the fabric of the local community and can begin to support the collective vision for the future. Liberatory activists, pedagogues, and theorists remind us, however, that this collective vision must keep the most vulnerable members of its communities at the forefront. Although there may still be pedagogical and educational reasons to continue to

sort musicians within Western European ensembles based on the level and ability of their musicianship through a Western European lens, it is now time to question and challenge how power structures are embedded in all areas of classical choral music, which been based upon the white racial frame (Feagin, 2013) and Western European ways of being. In many cultures, choral singing has a social function, in addition to its musical function; it provides an environment where people can gather to work towards a common goal (Durrant, 2005, p. 92). Through the experience of singing in a choir, individuals receive social acceptance and approval and strengthen their sense of self (Durrant, 2005, p. 92). For this to be fully successful, however, it is imperative for the leadership of the choir, such as the conductor, to foster this kind of rehearsal climate with inclusive language, instruction, and behavior. Any implications of exclusivity, especially in terms of gender, affect singers' ability to sing with healthy technique and confidence. Through thoughtful conversation with students, educators can explain how they would like to implement new pronouns and only address sections by their voice part in rehearsal.

Decolonization is a path that every individual can take, but the path is completely unique and individual to each person. In addition to the important decolonization scholarship referenced throughout the study, I believe that healing the relationship with oneself is at the heart of decolonization. This allows us to have compassionate, vulnerable, open, and honest relationships with others. In music studies in academia, decolonization calls for 21st-century musicians to learn how to position themselves in their current context. They must be able to situate themselves within various settings and contexts throughout time and space, by acknowledging and identifying oppressive structures that dehumanize, rather than humanize (see Freire, 2000). As illustrated in the

narrative analysis, the initial steps to begin decolonization is to reflect on one's own music education, and how one's experiences from the past influenced decisions about the future (see Pinar, 1994).

Visions of the Past for the Future

In the midst of the COVID-19 pandemic, with the fight for justice ringing in the backdrop, I have reclaimed my Filipina cultural and ethnic identity through declaring my decolonization journey. As a Filipina choral music educator and conductor, however, I must acknowledge that the "Western European (WE) choral ensemble" was one of the tools used by Spanish colonizers to diminish the practice of Indigenous music traditions. They replaced them with Western European music traditions, mostly from the realm of the Roman Catholic church (Irving, 2010; see Patel, 2016). In addition to direct means of erasing Indigenous musical contributions, Irving (2010) writes about the impacts of global war in the Philippines and Manila in particular:

> Some of the major frustrations encountered in researching music of the Philippines during the Spanish colonial period are the dispersal, fragmentation, and outright loss of sources. … Part of the problem has been destruction through earthquakes, fire, and humidity, but the main reason for loss is the cataclysmic destruction of Manila during the battle for its liberation from February 3 to March 3, 1945. During these four weeks, indiscriminate bombardment by the Allies and defensive measures taken by Japanese forces collectively resulted in the widespread destruction of the metropolis, at a cost of some 100,000 civilian lives. … Manila lost its historical nucleus and many records of its past: libraries, archives, and rare cultural treasures. This city is generally recognized to have

> emerged from the end of World War II as one of the most devastated capitals on the globe. (p. 13)

To me, these memories or accounts of destruction and loss are difficult to cope with as I begin the process of re-membering my cultural and ethnic identity. But knowledge of them is necessary in order for me to understand my positionality (see Strobel, 2015). As I learn more about the violence, destruction, and trauma my ancestors endured, it is important that I honor their sacrifices by integrating this historical knowledge and critical lens into my research and work as a choral conductor. Strobel (2015) writes:

> Decolonization, as the search for cultural identity, must be grounded in a sense of history. The process of reclaiming Filipino history as a counter narrative to the history written by outsiders, becomes a process of reclaiming one's memory: memories that were submerged because they were considered unimportant, inconsequential, and memories that were negated because of the internalized self-hatred of the colonial psyche. (pp. 119–120)

Through this re-membering, I have cultivated a critical lens through which I see the world. This helps me to recognize the white racial frame and settler colonial mentality, which is upheld in the discourse surrounding the Western European choral ensemble.

As I continue to seek understanding of the most vulnerable in our communities in order to provide equitable, student-centered, and culturally-responsive choral music education, I have realized the concept of *kapwa* has always been a central value of my teaching philosophy and pedagogical approach (see McCoy & Lind, Talbot; 2018, Hess; 2019; Hearns & Kremer, 2018). *Kapwa*, a core value of pre-colonial Filipino culture, means "the shared Self" (Strobel, 2010, p. 69), which captures what I envision is

necessary for decolonization in choral music to take place. David (2013) provides a further explanation of kapwa: "It is the recognition that one shares an identity, or a shared inner self, with others and that one is not and should not be separated from others" (pp. 109–110). It is this commitment to the value of kapwa that has motivated my interest and desire to be a music educator since I was eighteen years old.

In *Evoking Sound: Fundamentals of Choral Conducting*, Jordan (2009) describes the role of the conductor:

> It is at the exact moment when we as conductors hear the first sounds that we must consciously choose the correct mimetic path. We must tell ourselves to go to a place that is loving, caring, selfless, self-emptying, helping, and trusting. If we do not consciously and willfully choose such a path, human nature will thrust our spirit into a place of anger, mistrust of the ensemble, mistrust of self, inhumanness, varying degrees of violence both in gesture and words (especially gesture), and a general state of frustration. (p. 12)

Collegiate choral conductors wield considerable power within their programs. O'Toole (2005) writes:

> Through the normalizing discourse of choral pedagogy, power over the singers is granted to the director. … Discourse is powerful. As it creates a specific practice, it also creates a means to silence alternative (e.g., female versus male composers). It is this same hegemonic insistence that prevents alternative practices from being accepted within choral pedagogy. (pp. 5–6)

As Jordan (2009) explains, each individual conductor must make conscious decisions about their behavior and responses to their choirs, or else their power can be very harmful. There have been many instances of conductors, in education and professional music spaces, who have taken advantage of their power. Hetzel & Norton (1993) recommend:

> Additionally, conductors must be involved actively in mentoring, hiring, promoting, and serving as colleagues with the under-represented group. Women must confront three further challenges: first, to continue to advance in the established academic world, regardless of its inequities. Second, females must be engaged in academia's evolution toward a more hospitable environment for all who are qualified. … Finally, each woman must refine her own artistry as a conductor so that she can be a strong example and mentor for the next generation of conductors, who wait for the baton to be passed along. (p. 40)

With kapwa as a central core value in my teaching and work with choirs, it is my intention to reconceptualize hierarchical collegiate choral programs. I hope collegiate choral programs can deframe and reframe the white racial frame that prevails in the discourse of choral music.

As I have reflected on my experiences as a chorister in high school, college, and higher education in writing my narrative analysis, I realize that I have been drawn to choral music because of the experience of making music in community with my kapwa. For decades, music educators and researchers have studied the importance of singing to human development and the human experience, McPherson (2006) writes:

> The foundations of singing development originate in the auditory and affective experiences of the developing fetus during the final months of gestation, particularly in relation to the earliest perception of melodic variations in the mother's voice. … The earliest vocal behaviour is crying. It contains all of the ingredients of subsequent vocalization, including singing, with variations in intensity and pitch, as well as rhythmic patterning and phrasing. (p. 313)

Further research suggests that singing and singing in community is a human need for self-soothing, mood regulation, identity development, and community development (see Saarikallio & Erkkilä, 2007; McPherson, 2006; Mithen, 2006).

In *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body*, Mithen (2006) takes an interdisciplinary approach by combining archaeology, anthropology, psychology, and neuroscience to make his argument about the centrality of music making to humankind. While I have already made the argument for creating a relationship with one's self, the concept of kapwa ("seeing the self in the other") must also be present in working towards liberation from these hierarchical structures. Choral music provides an opportunity for humans to fulfill many primal needs and desires. Among them is the opportunity to become a member of an equitable community that embraces and celebrates individual differences. Mithen (2006) writes:

> Those who make music together will mould their own minds and bodies into a shared emotional state, and with that will come a loss of self-identity and concomitant increase in the ability to cooperate with others. In fact, 'cooperate' is not quite correct, because as identities are merged there is no 'other' with who to cooperate, just one group making decisions about how to behave. (p. 215)

Neurobiologist Walter Freeman explains the effect of the brain hormone oxytocin that is released during group music making experiences, which he calls the "biotechnology of group formation" (Mithen, 2006, p. 217). I argue that choral singing, or the act of singing in community, is an essential part of experiencing and learning how to share empathy and compassion for others and one's self, as we work together to mend and heal current tensions within our communities, due to white supremacy and colonialism, and imagine a future that supports the liberation of all humankind.

Throughout my studies of music education and choral conducting in higher education, I have been thinking about the tension between my identity as a biracial, woman of color, a transracial adoptee, and my privilege. I have had access to years of private and public music education, and I have been able—mentally, physically, spiritually, and financially—to meet professors' expectations along the way. This, however, is not the experience for many students who dream of studying music in higher education. With my privilege and platform as a scholar-activist, I want to be part of the decolonization and transformation of collegiate choral programs to focus on providing safe environments for individuals to explore their individual positionalities within the context of a singing community. It is long past time that the American choral music community confronts the realities of these horrific events in history, identify the white racial frame and colonialist structures within choral music, and start to reconceptualize choral music curricula and pedagogical practices for the next generation of artists, creatives, educators, students, parents, and families.

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BIOGRAPHICAL SKETCH

Kiernan Marlene Steiner was born, raised and nourished on Ho-Chunk territory in Southwestern Wisconsin on August 7, 1992. She is from the Ilocos region of the Philippines, the British Isles, and Germanic Europe. Her parents are Pastor Stephanie Steiner, Elizabeth Nicoly, and Ronald Calpito. In 2014, Kiernan completed her Bachelor of Music degree in Vocal Music Education from Millikin University in Decatur, Illinois, where she studied with Brad Holmes, Beth Holmes, and Guy Forbes. Following graduation, Kiernan taught private voice and directed the choral program at Lakeland Union High School in Minocqua, Wisconsin. While working on her Master's in Choral Conducting at the University of Missouri with Dr. R. Paul Crabb, she served as the director of the vocal jazz ensemble, Hitt Street Harmony, and served as a teaching assistant for the University Singers and the MU Choral Union. In 2018, Kiernan entered the Graduate College at Arizona State University to pursue a doctorate in Choral Conducting. Kiernan completed her Doctor of Musical Arts degree in choral conducting at Arizona State University in May 2021. She studied with David Schildkret, Kay Norton, Evan Tobias, and Jason Thompson. Her cognate was in music learning and teaching. During her time at ASU, Kiernan's teaching assistantship duties included directing the ASU Sol Singers (formerly ASU Women's Chorus), teaching beginning choral conducting, vocal/choral lab, and keyboard lab, and served as the teaching assistant for the ASU Chamber Singers and ASU Concert Choir. While at ASU, Kiernan also had the pleasure of music directing the 1st annual Color Cabaret, co-leading the Anti-Racist Initiative in the ASU Choral Program, and leading the Sol Singers in six performances of Mendelssohn's "A Midsummer Night's Dream" with the Phoenix Ballet. In recent years, she has also presented research on choral music, 20th/21st century American popular music, and gender/identity studies in California, Massachusetts, Ireland, and Italy. In 2020, Kiernan began her decolonization path to reclaim her Filipinx ethnic identity as a choral conductor, music educator, and a scholar-activist, by naming and identifying oppressive and dehumanizing structures, in order to reconceptualize and create equitable singing communities for the next generation of artists.