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Statement of Scholarly and Creative Interests

Current Research

My current research interests diverge into three primary areas of concentration: (a) the nascent development of a construct called “Musical Humility,” which is proposed to be an essential sociomusical characteristic for all musicians and music educators, (b) emergent scholarship regarding issues of diversity and inclusion in K-12 instrumental ensembles through the World Music Pedagogy approach, and (c) the development of collective identity between musicians and audience members as dictated by the sociocultural norms occurring within performance venues.

Presently, my most productive area of expertise surrounds my dissertation research, in which I am examining an emergent sociomusical construct known as “Musical Humility.” This research, utilizing an ethnographic case study of a competitive high school jazz band, argues that musical experiences rooted in musical humility enable the enhancement of both musical and social relationships. It discusses how competition, musical self-confidence, and the pursuit of musical greatness may co-exist alongside the presence of musical humility, and how musicians may knowingly alter their perceptible virtuous identities (Goffman, 1959) in order to maximize their potential for musical success. This new form of humility is closely-related to general notions of the virtue (as put forth by social psychologists), and contributes to a growing taxonomy within humility research, including Intellectual Humility, Cultural Humility, Organizational Humility, and Relational Humility. Musical Humility uniquely relies upon an actively egalitarian approach toward musical collaboration as well as a social disposition toward shared artistic

responsibility. The definition of the construct is derived from both social and musical behavioral domains, as well as interpersonal and intrapersonal social domains.

In addition to my research on musical humility, I have recently submitted for publication a co-authored book volume which addresses the need for cultural diversity in K-12 instrumental ensembles. *The Routledge World Music Pedagogy Series in School and Community Practice: Instrumental Music Education* draws upon current research within instrumental music education and cultural diversity to offer specific and applicable methods to incorporate culturally diverse musical practices into traditional instrumental ensembles—particularly bands, orchestras, and jazz ensembles in elementary, middle, and high school programs (Montemayor, Coppola, & Mena, in press).

Finally, an interest in the sociological behaviors of audience members as influenced by performance venues has focused my attention toward the theory of collective identity, in which participants of a shared musical experience construct a new sense of “one-ness” through live performance (Melucci, 1995). Specifically, I have investigated the ways in which the sociohistorical behaviors engendered in particular performance venues influence (or hinder) the development of collective identity. As it relates to music education, I have offered that potential dissonances are created when musical performances are stripped from their original settings (e.g., jazz in clubs, Irish “trad” music in pubs, West African drumming in the square) and placed into the confines of traditional concert halls and theaters. I argue for the need to consider and foster the survival of the music’s original social role through any live performance, which is imperative to maintaining its meaning and purpose. I have presented research on this topic at ethnomusicology and music education conferences in Dar es Salaam, Tanzania, and Kathmandu, Nepal, and will continue to seek opportunities to develop this stream of

research in the near future as well.

Future Research

Most immediately after defending my dissertation, I plan to submit my work for publication, either for a book-length monograph, or as an abridged version in an article in a peer-reviewed research journal in music education. After offering the construct of musical humility to the research community, I would like to move next to developing and validating a psychometric scale of the construct. By bringing musical humility into both qualitative and quantitative realms of research, the construct will be more readily associated with psychological research on humility (which is predominantly quantitative in nature), allowing it to branch out into the broader social science literature in addition to research in music education. Beyond this, I envision the construct of musical humility as becoming central to my professional research profile, with further qualitative and quantitative work to follow.

In addition to my primary research in musical humility, I will continue to develop my efforts on diversity, equity, and inclusion. Along with Patricia Shehan Campbell, I am currently in the process of proposing a seventh volume of *The Routledge World Music Pedagogy Series in School and Community Practice*, which will specifically involve the WMP approach in higher education. I plan to bring these WMP principles (and my published works) into practice through clinical presentations by offering workshops and demonstrations of WMP approaches to teaching school-based instrumental music ensembles and college-level music courses. Ultimately, given appropriate support, I hope to initiate a development of the *Smithsonian Folkways World Music Pedagogy Certification* course at the university in which I am employed, which would provide further

opportunities for preservice students and practicing teachers to develop resources for implementing inclusive and culturally diverse musical practices in their teaching careers.

Finally, I plan to continue my research on collective identity through performance venues, developing a number of studies which (a) provide practicing teachers with suggestions for developing performances that preserve the integrity of the musical tradition (especially with non-Western practices), and (b) theorize how collective identity is developed or hindered by the behavioral expectations and participatory opportunities within performance venues.

References

- Goffman, E. (1959). *The presentation of self in everyday life*. New York, NY: Anchor Books.
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