

THE STATUS OF MUSIC EDUCATION PROGRAMS IN HAITI IN THE 21ST CENTURY

by

GETTY GABRIEL GOODWIN

(Under the Direction of Roy Legette)

ABSTRACT

The primary purpose of this study was to examine Haiti's music education system with respect to status, means of learning, teaching practices, music materials, and cultural influences. A secondary purpose was to examine the perceptions and values of administrators, teachers, students, and parents regarding these music education programs and their needs. A mixed-methods approach was used to collect quantitative and qualitative data using a web-based survey and semi-structured interviews. The research questions were: 1) What are the different music education programs offered by community music schools, academic K-12 (public and private) schools, universities, and the community in Haiti? 2) What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum? 3) How does Haiti's overall societal culture impact the status of music education in Haiti? 4) How do students, teachers, administrators, and parents perceive the current state of music education programs in their country and any needed changes for improvement?

Haitian music education programs that appeared in the 21st century, covered almost all ten departments (regions), with a greater concentration in the West, North, Southeast, Artibonite, and Nippes regions. Music programs were lacking in academic K-12 schools and rural areas. Music courses offered, included bands, string programs, and music theory. Private instruction

was also available on all Western instruments. Various teaching techniques were used in the programs, but a lack of structure was evident. Western music and religious hymns were frequently used, but there was a lack of culturally relevant didactic materials.

Based on the participants' perspectives, music education in Haiti is motivated primarily by extrinsic interests such as social and therapeutic benefits. According to the participants, Haitian music education should be valued more highly in the 21st century and improved. Findings reveal that music education plays a significant role in Haiti.

INDEX WORDS: Haiti; Haitian Music; Haitian Music education, Music education in Caribbean countries, French Caribbean music education, Societal culture and music education, Folk Religion, Haitian culture and music education, Haitian folk music, jazz music in Caribbean countries, and Afro-Caribbean music education

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GETTY GABRIEL GOODWIN

Bachelor of Music, University of Miami, 1996

Master of Music, University of Miami, 2002

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial
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GETTY GABRIEL GOODWIN

Major Professor:	Roy Legette
Committee:	John R. Kennedy
	Steven Valdez

Electronic Version Approved:

Ron Walcott
Interim Dean of the Graduate School
The University of Georgia
May 2023

DEDICATION

This dissertation is dedicated to Kenneth Michael Scripps (Mike), who generously supported my studies through loving-kindness and made this work possible. The work is also dedicated to my parents, Mr. Ulrick Gabriel and Mrs. Therese Colin Gabriel (who passed away recently while I was writing). She would have been proud of me; because she was always my greatest supporter in everything, I have accomplished in my music career.

I also dedicate this work to my late father-in-law, Dr. Bennie Goodwin Sr., a professor at the Atlanta University Center, for inspiring me and encouraging me to pursue a doctorate. I am also pleased he read the first two chapters and gave me feedback. This work is also dedicated to his son, my loving ex-husband, best friend, and most extraordinary supporter, Bennie Goodwin Jr., who has been with me throughout this process and for his ongoing editing assistance.

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I am forever grateful to the Almighty God for granting me the strength to complete this work despite being afflicted by a physical ailment that would cause anyone to give up. Mental toughness, prayers, and loving support from my dedicatees helped me finish this work. To the author and finisher of my faith, be the glory, honor, and praise! (Hebrews 12:2).

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While writing this dissertation, I have encountered many setbacks, the most significant of which was my mother's death in 2021, when I was supposed to submit my application for approval to the IRB. The same week I was preparing the funeral for the dearest person in my life, I was able to send the application to the IRB. However, the approval for this research was subsequently met with another setback. The academic support letter I needed was very difficult to obtain from the Minister of Culture, whom Pierre Leroy was trying to connect me with, due to Covid and political situations. I want to thank Fenor Onesime and Spin Joseph at CEMUCHCA in Cap-Haïtien for their assistance in obtaining a letter of approval for this dissertation.

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CHAPTER 1: Introduction

Statement of the Problem

Caribbean music has been acknowledged and widely accepted in the twentieth century, both in the United States and globally. However, no other Caribbean musical styles are more vibrant than the music of Haiti. There is much in the Haitian history of politics, class divisions, and societal culture that impacted contemporary music education. Like many other Caribbean and Sub-Saharan African countries, Haiti lacked a conventional music education system compared to the United States. In most instances, Haitian academic schools had no formal music education. Children's basic survival needs were often unmet, and obtaining a basic education, let alone a music education, was out of the question. However, despite daily hardships, many of the young people in Haiti desire to learn music.

In Haiti, few academic schools (urban\rural, public, private schools, or universities) offered their students any form of music education. Consequently, organizations such as community music schools filled the void and provided broader access to music education. These schools offered substantial music-making opportunities through group participation, such as choirs, orchestras, and bands, to students who may otherwise not have had such options. The rise of community music schools in 21st-century Haiti has been essential in promoting music education in the country by providing a more in-depth learning outcome for youths with various musicianship levels, paving the way for inclusivity and broader accessibility to music education.

Given Haiti's present social, educational, and cultural environment, it was critical to research its current music education status to determine the system of music education in Haiti with respect to curriculum offerings, music programs, and conditions.

Background of the problem

Haiti is rooted in its aboriginal inhabitants' language derived from the Taino word meaning "land of mountains" (Dash, 2001, p. 2). It is one of the neighboring countries of the United States, located south of the Florida coast. Haiti is located on the island of Hispaniola, the second-largest island in the Greater Antilles, with Cuba being the first and Jamaica the third largest. Haiti occupies one-third of the island, with the other two-thirds comprising the Dominican Republic. Haiti has a surface area of 27,750 square kilometers and 11.46 million people (World Bank, 2023).

Port-au-Prince is the largest city and is Haiti's capital, where 55% of the population lives in urban or metropolitan areas (Haiti Population, 2023). The metro areas include Port-au-Prince (the capital city), Pétionville, Tabarré, Cité Soleil, Croix-des-Bouquets, and Carrefour (Haiti Population, 2023). Some of the other large cities of Haiti include Cap-Haïtien, Gonaïves, Les Cayes, Jacmel, Port-de-Paix, Jérémie, and Miragôane (Haiti Population, 2023). A tiny percentage of the population is considered wealthy and forms the upper class. This small elite group that controls all aspects of Haiti's governance is usually better educated than the rest of the population (Aronson, 2019). The lower class, which forms the majority, lives in poor conditions and is less educated. An increased number of middle-class Haitians existed, but this populace has been recently decimated (Anthony, J. Personal communication, October 19, 2020). As political and economic conditions deteriorated throughout the 20th century, many Haitians left the

country. Therefore, many middle-class Haitians now live outside of Haiti in areas like America, Canada, France, the Dominican Republic, Cuba, the Bahamas, French Guyana, Guadeloupe, and Martinique. This outlier group constitutes the Haitian diaspora (Dash, 2001).

Haitians are mainly descendants of enslaved Africans, but others come from different racial backgrounds (Haiti Population, 2023). According to Haiti's gene pool test, 95.5% of its people were Sub-Saharan African, 4.3% European, and East Asian (Haiti Population, 2023). The Haitian culture comprises a mixture of French, African, American, and Spanish influences that can be observed in its social customs, culture, and arts. Religion plays a significant role in Haitian society. The two most prominent religions are Christianity (Catholicism and Protestantism) and Vodou, a dance-inspired Haitian folk religion of African origins where many gods are worshiped. Herskovits (2008) stated that the famous word “Vodou” is Dahomean, as all Haitian writers and some Europeans and Americans have recognized” (p. 23). The word is derived from the word “*Vodun*” of the Fon-speaking people and means "god" (Herskovits, 2008, p. 23).

Haiti's official languages are French and Creole (Kreyòl), but Creole is the native language. All Haitians speak Creole, which is the only language for some 85% of the population (Byrne & Holm, 1993). Creole is a regional language spoken by other French colonized countries, such as Martinique or Guadeloupe (Gray, 2010), but is more formally known as "Haitian Creole" by non-Haitians. Haitian Creole has often been erroneously termed a broken French, a patois, or a dialect and was not considered a language (DeGraff, 2007). French was the only official language of instruction in Haiti and the government for a long time, and its usage was required in public service (Byrne & Holm, 1993). However, a presidential decree issued in 1979 made Creole an official language since 1987 (Byrne & Holm, 1993). Although historically,

Creole has been repressed; it is highly valued as a language with its unique linguistic components and a worthy subject of study in today's Haitian schools and society (Howe, 1993; DeGraff, 2016).

Haiti has a shortage of public schools, limiting equal access to education for all children (François, 2013). Even those in existence have many challenges, such as overcrowded classrooms, poor building infrastructure, and lack of transportation to nearby public schools that restrict access (François, 2013). Other challenges, such as a lack of trained professionals, limited resources, and other social inequalities, negatively impacted education quality. Consequently, many Haitian children attended private schools facing greater challenges than public schools. Private schools that the family could afford determined the quality of education students received. All children in Haiti did not have access to basic education, let alone a high-quality one that included music study.

Need for the Study

The importance of music education for every child cannot be overestimated, even in a country where survival is the most critical issue, because music is essential in the life of every human being. Reimer (1989) argued that "music and the arts are unique in the values they offer, and these values are so fundamental to any notion of the good life as to be unquestionable in their necessity." Every Haitian child is also deserving of that good life. Many Haitian youths desired to experience music and other arts' transformative power, despite all the odds against them. This thought drove the Reverend Sister Anne-Marie in the mid-19th century to integrate a music program into the curriculum at Holy Trinity School, a primary school in Haiti. "Sister Anne Marie understood that even though a nation saturated in poverty needs food, medicine, and

material aid, music and the arts could be keys to unleashing the power of hope, and hope can transform even the most hopeless situations" (Jost, 2018).

Due to the country's severe economic decline and increased political instability, various community leaders have turned their focus away from education and the arts. While community music programs, managed by local and outside leaders, helped fill this void, many Haitian students, especially those in lower-income families in urban and rural areas, did not have access to music education in their schools or communities. In focusing on current practices, challenges, materials, techniques, and procedures, this study hopes to provide valuable information and resources to curriculum planners implementing music education in Haiti. Many studies have investigated Haiti's political instability, general education, culture, music, and other issues (Dauphin, 2014; Montes, 2003; Dash, 2001; Averill, 2008; Herskovits, 2008; Pamphile, 1980; Largey, 2006), but none have focused solely on music education.

Considerable progress has been made toward expanding the quality and quantity of Haitian music education. There was, however, insufficient data concerning music education programs and academic resources to assist local and outside educational program administrators in implementing more music programs in academic schools. While comparative studies have been conducted in music education in countries very similar to Haiti (music education in the Dominican Republic, Jamaica, Trinidad and Tobago, Ghana, and Sub-Saharan Africa), prior to this study, no such studies addressed the state of Haitian music education. Torres-Santos (2017) discusses music education in various Caribbean countries in his book *Music Education in the Caribbean and Latin America*, but Haiti was omitted.

Statement of Purpose

Therefore, the primary purpose of this study was to examine Haiti's music education system with respect to status, means of learning, teaching practices, music materials, and cultural influences. A secondary purpose was to examine the perceptions and values of administrators, teachers, students, parents, and other influential leaders and contributors to music education in Haiti regarding its music education programs and their needs. The following research questions guided the study:

1. What are the different music education programs offered by community music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?
2. What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?
3. How does Haiti's overall societal culture impact the status of music education in Haiti?
4. How do students, teachers, administrators, and parents perceive the current state of music education programs in their country and any needed changes for improvement?

Delimitations

This study examined the current state of music education programs in the schools of Haiti. The school sites for this study were located in the ten departments of Haiti: 1) Artibonite, 2) Centre, 3) Grand'Anse, 4) Nippes, 5) North, 6) North-Est, 7) Nord-Ouest, 8) Ouest, 9) Sud-Est and 10) Sud. The selected research population involved students, parents, teachers, and administrators directly associated with these schools, including other influential leaders and

contributors to Haitian music education. This study was concerned exclusively with music education in Haiti; however, historical references to Haitian music were used to shed additional light on the study.

Limitations

Because data for the quantitative section utilized open-ended interview and survey questions, the participants controlled what information they wanted to share with the researcher. It was assumed that each participant would answer the online survey and semi-structured interview questions candidly and straightforwardly. Still, there was no way to determine the honesty of their responses. Secondly, due to the pandemic situation of Covid-19, only those populations that could be accessed virtually were considered for the research. Participants were limited by the lack of devices, electricity, and internet connectivity, especially in Haiti, where these issues are prevalent. Thirdly, the survey was distributed to a more broadly defined population on social media platforms such as Facebook and Whatsapp groups rather than to a specific audience of users or personas. The survey may not have reached all the departments or regions of Haiti or the various music programs, as there was no way to determine who had access to the survey. The findings cannot be generalized if the population is unknown (Andrade, 2020). Lastly, the recruitment method did not ensure that particular groups would not be under or overrepresented, for instance, the age group of the participants, level of education, and their interest in the topic (Andrade, 2020). Thus, generalizations cannot be drawn solely from the sample results. Other research would need to be conducted to extend the findings of this study.

Definitions of Terms

The following is a list of terms that are essential to the study.

Affranchis (s)

The term stems from a former French legal name for freed or emancipated slaves. It was used to describe the social class in Saint-Domingue (Haiti) and other slaveholding French territories. As with the social group of *mullatoes*, it is used as the first-generation offspring of black and white people.

Bal

A *bal* is like a ballroom dance and was an elite dance, according to Averill (2008). However, it is more a type of social hangout where couples dance to live entertainment, usually provided by a Haitian *Compas* band and not necessarily an elite group in this century.

Community music school

As used in this research, it represents a music school that serves the community and usually accepts students from all social backgrounds. It could be governmental or private initiatives with low enrollment fees or free access. According to (Higgins & Willingham, 2017), the word has complex definitions. Still, it is closely defined as a school where the focus is on inclusive musical participation within cultural democracy framework for making and creating music and musical opportunities for people of all ages.

Compas

The popular Haitian musical style Compas was developed in the 1950s (Juste-Constant, 1990). The word is derived from the Spanish name "Compas," which means tempo (Dauphin, 2014) or beat or rhythm.

Creole or *Kreyòl*

Creole (*Kreyol*) is the native language of Haiti. It is a mixture of French with a variety of West African languages. It is also influenced by other languages such as Spanish, Portuguese, and Indian Taino. It became the official language of Haiti in 1987, along with French (DeGraff, 2007).

College

A college in Haiti is a private (tuition-based) school with elementary and secondary school levels.

Department

As used in this study, a department is a region in Haiti.

Djaz or Jazz

Djaz is the Creole spelling of the word jazz. The term is synonymous with a Haitian Compas Band, a type of dance band. Early Haitian Compas bands' instrumentation was similar to American Jazz bands, such as the Oliver Band (Averill, 1997). Thus, the Compas band became associated with "Djaz or Jazz; however, the American Jazz style is also typical in Haiti.

Ecole

It is the French translation of the English word "School," an institution for learning.

Ecole Nationale

It refers to a government-funded elementary school in Haiti.

Fanfare

As used in this study, the term stands for a marching band in Haiti but used to be a military band.

Fanfare Scolaires

The term is used to identify high school marching bands.

Folk music

Folk music originated in Haiti as a by-product of the working class. It was regarded, consciously or unconsciously, as lower in status than classical or art music, yet it was extremely popular and authentic.

Folklore or folkloric music

This genre embraces Haiti's cultural heritage as African and not European. It draws heavily on rituals from Vodou ceremonies. It is often used to represent national identity and for presentations in theatrical contexts and is usually used commercially for economics (Wilcken, 2005).

Lycée

A lycée is a secondary school in France funded by the government as defined by the Oxford Dictionary. Likewise, a lycée is a public secondary school or a high school in Haiti.

Mullato (es)

A Mullato (es) is a person or persons of mixed white and black parentage.

Musical poverty

Musical poverty is a subcategory of cultural poverty defined as a means to express music and culture, which can also be referred to as a lack of a particular kind of music or musical expression (Harrison, 2013).

Non-Governmental Organizations (NGOs)

Organizations outside of Haiti (many in the US) that collaborate with school administrators and program administrators to provide aid such as funds and resources and help monitor the program they need (Cantave, 2006).

Public schools or public institutions

All urban and rural schools of primary and secondary levels and community projects supported by the government's annual budget are considered public schools or public institutions. They may also be free of charge or subsidized.

Rara

It is a Haitian musical style that uses mainly authentic Haitian folk music tradition. Rara musicians play Haitian folk instruments such as *banbou* (a tube instrument), plastic *vaskin* (hollowed-out bamboo), *Kone* (like a trumpet), and other percussive folk instruments. It is performed during the lent season before the Haitian Carnival. "*Rara* is the yearly festival in Haiti that, even more than carnival, belongs to the so-called peasant class and the urban poor" (McAllister, 2002).

Racine (Rasin)

Racine is a Haitian roots music style with heavy context and folkloric Afro-Haitian rhythms, such as in a band like *Boukman Eksperyans*.

Tcha-Tcha

They are small gourds filled with seeds, similar to maracas.

Twoubadou

A style of music brought to Haiti from Cuba in the early 20th century. Guitar-based trios and quartets with maracas and tambou are typical (Averill, 1997). They often play in Haiti's tourist places, such as the airport and main cities' streets. They play Haitian folk music.

Vodou

McAllister (2002) stated Vodou was primarily known as an Afro-Haitian religion or rite, rhythm, and dance with regional variations. The word is Dahomean from *Vodun*, which means God (Herskovits, 2008). Other authors posit that the name has its early association with the story of the Vaudoix in France (Price-Mars, 1928, 51-52). Different variants include Vaudoux, Voudou, Vodou, Vodun, and other adjectives called vodoueste, vodouisant, and voudouestiques, Vodouistic.

Université

Universités in Haiti are post-secondary schools intended for degree purposes.

Organization of the Study

Chapter I provided the contextual background, rationale, and need for the study. Chapter II presents a comprehensive review of the related literature. Chapter III discusses the methodology, including participants, procedures, data collection, and analysis. Chapter IV presents the study's quantitative and qualitative results according to the four research questions. Chapter V interprets the results, draws implications and conclusions, and recommends future research.

CHAPTER 2: Literature Review

The literature review is organized into two main sections: 1) the history of music in Haiti and 2) music education in Haiti. The historical context and cultural relevance of music in Haiti have been examined, and how they have influenced Haitian music education. As part of the section on music education, a brief history of music education in Haiti is provided, as well as an overview of the development of music education in Haiti's public, private, and community music schools. The curricula, values, and purposes of music education in Haiti are also addressed.

The History of Music in Haiti

The unique musical styles of all Caribbean nations are nothing short of an amalgamation of Amerindian, European, African, and American influences. Likewise, the music of Haiti has been described as a blend of influences originating from the French, West African, and American cultures (Courlander, 1960; Dauphin, 2014; Manuel, 2009; Averill, 1997; Largey, 1994). Haiti's music has also been influenced by the Taino Indians that first inhabited the country.

Additionally, there have been other influences from the music of its neighboring Caribbean islands, such as the Dominican Republic, Cuba, and Jamaica, and French Caribbean islands, such as Martinique and Guadeloupe, to a lesser extent. There were, however, two paradoxical influences described in Haitian music: the European, which represented the music of the urban elite, and the African, which represented the music of the peasants (Courlander, 1960; Dauphin, 2014). A fusion of these two disparate influences could be seen in the ethnic materials found in Haitian art music, folk songs, and folk instruments. As a result, the relevance and cultural impact

of these two significant influences, including the American influence found in the school music curriculum, must be explored.

The European influence

It has been stated that Haiti is a child of Africa and France (Herskovits, 2008). Even though the French rulers were relatively small in number, their presence was very prominent in merging these cultures in Haiti. Herskovits (2008) noted that the relationship between the slaves and their masters was crucial. He stated, “The negroes everywhere make conscious efforts to achieve the standards of those who, to them, represented power, wealth and position” (p. 31). The French established many centers for social interaction and intellectual and artistic stimulation, such as social meeting places and public theaters that produced the latest plays from Paris, attracting large audiences (Camier, 2007; Dauphin, 2014; Herskovits, 2008). The concerts featured various instrumental ensembles and artists (locally and from France), and the repertoire included concertos, sonatas, and symphonies. These public entertainments were organized for economic gain and the exposure of particular talents or musical competencies, which constituted a city's cultural life. They provided Haitian composers with an opportunity to create new works in the style of French and European music (Camier, 2007).

The French Contredanse, which gained prominence in Haiti during colonization, was later hybridized into types of Kongo-influenced African recreational dances (e.g., *chica*, *bamboula*, and *kalenda*) and called the *Karabinye* or *Caribinier* in French, from which evolved the Haitian *Meringue* (Averill, 1997; Manuel, 2009). The Haitian meringue was urban and rural, reflecting different social ranks (Averill, 2008; Dauphin, 2014; Manuel, 2009). For example, the upper-class or higher social class preferred the *meringue lentes* (slow meringues) or the meringue de salons, usually performed in formal settings using smaller pieces composed for soloists and

chamber groups (Averill, 1997; Manuel, 2009). Other categories of Haitian meringues mentioned were the traditional meringue, *meringue populaire*, and *mereng koudjaj*. An example of this type of song is the slow Haitian meringue Choucounne, composed by Michel Mauleart Monton (1855–1898) from a Haitian poem by Oswald Durand (1840 -1906). Jamaican American singer Harry Belafonte popularized the melody of Choucounne under the title “Yellow Bird” and became associated with its English language adaptation (Averill, 2008; Dauphin, 2014; Manuel, 2009).

The African Influence

Not surprisingly, the substantial African presence during colonization heavily influenced and shaped the culture of Haiti. A half million African slaves were brought to the island from several West African regions, resulting in a variety of cultures and customs (Dash, 2001; Herskovits, 2008). Their religion, which used drums and other percussion instruments to facilitate the worship of a pantheon of deities, was one of their greatest contributions to Haitian music (Averill, 1997; Herskovits, 2008; Price-Mars, 1928; Wilcken & Augustin, 1992). Vodou, or Haitian folk religion, evolved from these rituals, and it has strongly influenced the culture and music of the country.

Vodou is a dance-inspired belief or religion. Enslaved Africans were passionate about dance and would get away on Saturdays at midnight to dance to the *tambour* (drum) with their fellow Africans (Dauphin, 2014; Montes, 2003). The drums or membranophones became some of the most memorable folk instruments and Haiti's emblematic symbol of Africa (Dauphin, 2014; Manuel, 2006). In the Vodou ceremonies, the drums' various rhythms took on different meanings in the interpolation of spirits called *lwas*. Dauphin (2014) scored the rhythmic drum patterns that constituted the Vodou styles, *Yanvalou*, *Kongo*, *Mayi*, and *Petro*. Wilcken and Augustin (1992), in *The Drums of Vodou*, shared a more thorough perspective of the rhythmic

styles of the drum, covering social and historical context, the instruments, the rhythms, the songs, and dances.

Vodou, as a religion, has had a long history of being outlawed and otherwise repressed. There were laws against the public practice of any other religion on the island except for Roman Catholicism. All offenders were punished as rebellious and disobedient (Price-Mars, 1928, p. 47). Thus, the new religion of the slaves was nothing more than a façade and became a syncretism of Catholicism and African religion, stated Price-Mars (1928). Even after independence, Vodou was still practiced in secrecy. Largey (2006) mentioned that until Haiti's U.S. occupation, most Haitian elites distanced themselves from the disapproving foreign impressions of Haitian culture and instead identified with European cultural models. Wilcken and Augustin (1992) and Averill (1997) noted the many anti-Vodou campaigns. The elites who argued that Haiti was “civilized” outlawed Vodou by decree. Vodou finally became an acceptable official religion and a powerful cultural tool for the authentic representation of Haitian nationalism in the mid-twentieth century.

Despite Haiti's struggle to accept the indigenous folk religion and its incorporation into Haitian music as an emblematic symbol, this type of folk religion was common in some other Caribbean countries. The 'dance faith' took root in a number of places where the slave economy was strong (Haiti, Cuba, Brazil, Trinidad), with the most prevalent influences being the Yoruba of southwest Nigeria and Kongo/Bantu of the Congo River basin (Thompson, 1979). This dance faith is known in Haiti as Vodou, in Cuba as *Santería* and *Palo Myombe*, in Brazil as *Candomblé* and *Umbanda*, and in Trinidad as Shango (Gray, 2010). Many folk and folkloric musical forms in those islands, including Haiti, are derived from African rituals characterized by polyrhythmic drumming, singing, and dancing (Tillmuth, 2013). Like in Haiti, a syncretic form of music

resulted by using elements from religious rites of the African-based religion with European art music, which became emblematic of music nationalism for many other Caribbean countries.

Brown (1972) stated that tourists visiting Haiti today hope to see a "Vodou dance" of sensuous motions and frenzied orgies, perhaps in connection with black magic. He further explained that "the prevalence of such distorted opinions on the part of other nations about Haitian folk religion has led thoughtful Haitians to become very sensitive on the subject and to deny the existence of Vodou or to disdain any discussion of it." According to Brown (1972), there were three missions in Haiti: a Vodou, a Catholic, and a Protestant mission. He stated that Vodou missionaries in Haiti who held leadership positions pushed the Vodou culture and made it the nation's religion in the 90s. As it was the religion of the mass, it became a substantial part of the culture. At the beginning of Haiti's history, the Catholic mission was the most dominant faith. The government pushed the Catholic mission, which is why Haiti's religion was Catholicism for a long time. Protestantism was another branch of Christianity but different because their beliefs differed slightly. According to Brown, many Protestants comprised today's Haitian religious groups. However, the African influence remains a strong presence in the music used by all religious groups in Haiti and all other aspects of Haitian society (Brown, 1972).

The American Influence

The American occupation, which occurred between 1915 and 1934, significantly impacted Haiti's political, social, and cultural life (Dash, 2001). By the end of the 19th century, political instability and turmoil became alarming concerns for foreign countries. Dash (2001) stated that the United States sent the Marines to Haiti in 1915 to provide security for its U.S. citizens, but that quickly changed to an occupation. Haitians perceived the occupation as a threat to their established systems, customs, and culture and a highly visible source of shameful

national disgrace. The American occupation's negative impact created countless cultural and racial conflicts affecting many aspects of Haitian society (Dash, 2001). Nonetheless, the American occupation had some positive influence on the musical culture of Haiti.

According to Averill, “the U.S. occupation of Haiti accelerated the incorporation of Haiti into global commercial and cultural relations introducing foreign music such as American jazz and Cuban *son* to Haitian urban audiences” (Averill, 2008, p. 32). Due to the American influence, the word ‘jazz or *djaz* in Haitian Creole became synonymous with a band, mainly a large dance band, and has remained so unto the present day, usually referring to a Haitian *Compas* band. Many Haitian bands created included the word “jazz” in their names, such as *Jazz des Jeunes* (The Jazz of the Youth). Early Haitian *djaz* (jazz) instrumentation was comparable to American Classic Jazz bands such as King Oliver’s Creole Jazz Band. The Haitian *mereng* (meringue) declined as a staple of the elite and middle class, but *mereng* compositions were often mixed into the Haitian *djaz* (Jazz) repertoire” (Averill, 2008, p. 38).

The American occupation also impacted the promotion of a *Noirisme* or *Negrititude* movement, also known as *Indigénisme* or *Folklorique* movement, that heavily influenced Haitian music. As a result of syncretism, Haitian folk rhythms were fused with American jazz structures in order to create a new style called Vodou-jazz with advanced harmonies and improvisation (Averill, 2008). The Brazilian Bossa Nova style and the American Jazz combo were also emerging. Other American-influenced musical styles emerged within the youth population during Duvalerism in the 1960s, such as pop music and rock and roll (Averill, 1997; Dauphin, 2014). In today’s Haitian society, it is common to hear rap songs in Haitian Creole. The new generation of youth musical styles include Haitian Rap, Haitian Hip Hop, Rara Tech, and Haitian Rock, most of which are unknown to the older generation. The Jazz influence has remained

strong in Haiti, and there existed an international jazz festival in Port-au-Prince, Haiti, every year in mid-January since 2007. One of the objectives of this Jazz Festival was to provide access to continuing professional music education in Haiti and promote Kreyol Jazz.

Other Influences

The Cuban sound was also broadcast widely in Haiti through the radio, using Cuban bands' recorded performances and Haitian cane cutters who worked Cuban sugar harvests. The most popular Haitian musical genre, *Compas*, may have had a Cuban root. '*Compas*' is Spanish for 'tempo,' which denotes the style's characteristic as fast, danceable music with syncopated rhythms (Dauphin, 2014, p. 166). Averill (1997) and Dauphin (2014) agreed it was a derivation of the Haitian meringue and the Dominican merengue. Additionally, the popularity of Cuban music in Haiti has resulted in other styles that Haitians have incorporated into their repertoires, such as *boleros*, *guarachas*, and *rumbas*, better known in Haiti as *bolewo*, *gwalatcha*, and Afro-Cubaine. The Zouk music from the French Caribbean countries Martinique and Guadeloupe was also very prominent in Haitian music as well as the sound of Jamaican reggae.

Music Nationalism and Haitian Folklore

By 1930, Haitians grew impatient with the American occupation (1915-1934), and a “second” independence was necessary (Dash, 2001). A nationalistic movement developed in response to this drive toward a "second" independence. The occupation had negatively impacted most Haitians, who viewed it as a lack of respect and dignity. A social revolution occurred as a result, known as the folklorique or indigenous movement, embracing Haiti's folk culture using Vodou culture and Haitian Creole. The Haitian scholar Jean Price-Mars led this folk movement, searching for an identity that brought them closer to their African heritage (Dash, 2001).

Price-Mars (1928), a member of the elite, was one of the most influential people in the movement to raise the elite's awareness of Haiti's folk culture as an authentic and worthy representation of Haitian culture. He organized a series of conferences to urge the nobility to be leaders of the nation and close the cultural gap between the upper and lower classes. His efforts culminated in his 1928's book "*Ainsi Parla L'Oncle*." Magdaline Shannon translated the work to English, "*So Spoke the Uncle (Ainsi Parla L'Oncle)*," in 1983 and wrote an introductory section to the book. She stated that the book was Price Mars's evaluation of the Haitian folkloric past and contemporary costumes in the early 1900s, based upon ten years of his contemplative thoughts and the calculation of factual evidence (Price-Mars, 1983).

Price-Mars successfully convinced the elites to reconsider their roots, be proud of their indigenous culture, and face the fact that they were not French but African. The elites, who mainly saw themselves as French and preferred associating with French European cultures, were strongly encouraged to look at their African origins. To Price-Mars, the rural customs of the folk culture of Haiti were where most Africanisms resided, which were grounded in the Vodou religion. Although Haitian elites did not completely forget about their French culture, they did turn to their African past and, more specifically, to the Haitian peasant life's folk culture.

The result was a fusion of European music with Haiti's folk music, evidenced by Werner Jaegerhuber's works *Naissa*, a Vodou opera, and *Messe Sur Les Airs Vodouesques* [Mass on the Vodouesque Airs] (Dauphin, 2014). Composers began to use the working-class music of rural areas to establish a national identity. Largey (2006) mentioned that Haitian composers' research techniques included fieldwork in which composers collected material for their compositions. However, most Haitian composers were already familiar with these tunes. Largey noted that Price-Mars' wish was for the elites to preserve the songs of the peasants. Indeed, he believed the

nobility was responsible for ensuring those songs were not part of a dying tradition (Largey, 2006). These songs are now a part of Haiti's patrimony and a continued source of inspiration for contemporary composers. Elites were still not very comfortable calling the new style Vodou music. They were more at ease using the word 'folklore' because it removed the religious Vodou connotation while maintaining cultural connections (Largey, 2006). Furthermore, in the 19th century, some Haitian intellectuals explored the island's Native Indian heritage rather than their African heritage for music exploration (Largey, 2006).

Similarly, since the Haitian Creole language is African-derived, like the Haitian folk religion, the elites also looked down on Creole, claiming it was ungrammatical. Price-Mars' (1928) call to embrace Creole as a worthy language led to many efforts to improve Creole usage in all aspects of the country, including education. Most authentic Haitian songs use Creole, such as folk songs and street music, such as *Rara*, *Mizik Rasin* (Haitian roots music), and *Compas or Kompa* (Haiti's most popular dance music). However, Haitian folk music was also written in French.

In his search for black identity, Price-Mars, inspired by African Americans like W.E. Dubois and James Weldon Johnson, also stressed the need for Haitian elites to strengthen ties with the black American culture (Endo, 1986). "The Harlem writers represented not just a literary bond for Price-Mars but a model of the way that the lack of the diaspora had retained their ancestral heritage," stated Endo (1986). Political figures contributed to that effort by promoting the new genre to the international world. Haitian President Estimé hosted a six-month international exposition highlighting influential black intellectuals (Dauphin, 2014). Artists and musicians such as the French surrealist writer Andre Breton, Afro-American singer Marian Anderson, the Cuban surrealist artist Wilfredo Lam, the writer from Martinique Andre Cesaire

(one of the founders of the negritude movement in Francophone literature), and Afro-American dancer Katherine Dunham were among some of the participants (Dauphin, 2014). African Americans were also interested in bonding with the Haitians by composing work that featured the Haitian folk culture, such as Dunham's work, *Les Danses Vaudou d'Haiti* (Dauphin, 2014, p. 242) and *Ouanga: An African American opera about Haiti* (Largey, 2006).

Haitian Art Music

Haitian art music resulted from the syncretism of European art forms with the Haitian folk religion, Vodou. The genre encompasses original classical compositions in the Haitian repertoire strongly flavored with music nationalism (Largey, 1994). Haitian Art music was described more explicitly as *Musik Savant* [Music of the educated] by scholars like Largey. Hence, this type of music requires training and would likely be found in most schools. Eldridge (2016) referenced that the term was unpopular to Haitians, and mainly the youth she taught at the music camps referred to it as classical music or music of the camps. Pioneers of the style were Occide Jeanty, Ludovic Lamonthe, Justin Elie, and Werner Jaegerhuber, who sought to pique audience interest with references to Haitian cultural practices within the confines of recognizably "classical" forms (Largey, 2006). These composers treated ceremonial Vodou music as a cultural resource by selectively appropriating, decontextualizing, and in some cases repressing ideas in Vodou that conflicted with elitist values (Largey, 2006). Some took a closer look at the Haitian meringue, considered Haiti's national music, and opined that it wasn't a pure or authentic representation of Haitians because of its many outside influences. Composer-pianist Ludovic Lamonthe re-evaluated the Haitian meringue and gave it a more authentic Haitian sound. Ludovic decided to compose music that drew upon Haiti's Vodou heritage to transform Vodou music by transcribing its rhythms with classical musical notation (Largey, 2006, p. 112).

Ludovic emerged with a distinct rhythm for the meringue. Some of his famous meringues included titles like “*La Dangereuse*” and *Nibo*, and *Sous la Tonelle* (Dauphin, 2014).

Cultural Clash in Haitian music education

Eldridge (2016) observed a cultural clash between performers aspiring towards respectability for the genre and classical music repertoire that heavily features Vodou and Protestant faith students. Haitian protestants found Vodou's practice in any aspect of the Haitian culture discomfoting (Eldridge, 2016, p. 166). Vodou has been seen as evil or satanic, responsible for Haiti's miserable conditions and a shameful past for most Haitian protestants (Lowe, 2017, pp. 41-44). According to Shannon, Price-Mars was heavily criticized for not being sensitive to the Haitian Protestants’ perspective in claiming Vodou as a Haitian identity (Price-Mars, 1983). While Price-Mars successfully convinced the educated Haitians or the elite group to respectfully accept Vodou in Haitian culture, Lowe (2017) found it to be a source of tension and satanic association with Haiti's Protestant group and a continuing cultural clash. He stated,

By regulating the ceremony of *Bwa Kayiman* to the category of “satanic blood pack,” the evangelical narrative of Haitian revolutionary history transformed the story of liberation into one of enslavement instead, though this time a spiritual enslavement. This has produced an image of Haiti’s religious communities divided between the poles of evangelical anti-nationalism and pro-Vodou nationalism (Lowe, 2017, p. 43).

Largey’s book, *Vodou Nation: Haitian Art Music and Cultural Nationalism*, may sound provocative to anti-nationalist Protestant Haitians, who may consider it blasphemy. Alongside the traditional Vodou story, a new narrative was constructed that credited God's power for the successful revolution of 1791, providing some Haitian protestants with another religious perspective and an option to share pride in their nationalism (Lowe, 2017, p. 46). According to

Lowe (2017), “Haiti's complex history of religion allowed independent Pentecostals to formulate a new vision of sacred Haitian history” (p. 47). However, one particular evangelical Pentecostal group called *Lame Seles* [the Heavenly Army] was found to blend Vodou's cultural practices with Protestantism (Lowe, 2017). In their church services, they used Vodou drum rhythms such as *Petwo*, a musical drumming style in Vodou (Lowe, 2017). Many Haitians would disqualify them as faithful practitioners of the Protestant Faith.

Likewise, Eldridge (2016) posited that the repertoire of Haitian music nationalism, as found in Haitian Art music, negatively influenced Haiti's formal music education. She concluded that some Protestant students and parents had formed a strenuous relationship with the genre; in the worst scenarios, they opted-out of being “formally trained” in music rather than play a few minutes of Haitian art music repertoire with Vodou references. While teaching music at one of the “École de Musique de Sainte Trinité” [Holy Trinity Music School] summer camps, Eldridge (2016) observed that the conductor had to select another work since the students of protestant denominations refused to play a Haitian art music selection that referenced an aspect of Vodou practice. The piece was entitled “*Marassa Esou*,” which was considered sacred because it represented a request to a Vodou's twin spirit. The Protestant students insisted on avoiding associating with such activities (Eldridge, 2016, pp. 168-188). Haitians attach meaning to such classical pieces, even if they are not Vodou practitioners.

The resistance Eldridge described by Protestant students was also evident in various social groupings, not only the Haitian Protestants. Procopio (2009) stated that many Haitians and non-Haitians alike were not tolerant of Vodou out of ignorance, fear, or prejudice. As a result of believing the rhetoric to be true, they feared Vodou and those connected to it (Procopio, 2009, p. 39). Even those who did not have such cultural ambivalence found their involvement with

performing Haitian folklore very conflicting and avoided activities that may have led others to make judgments about them. Procopio (2009) noted that those who participated often did not perform for Haitians but rather for outsiders.

However, low tolerance of Haitian folkloric rhythms or dances may be found among many Haitians and non-Haitians who may oppose Vodou practices. The educated Haitian society is believed to accept the cultural reconciliation of African-based rhythms or Vodou rhythms as a sign of authenticity when merely acknowledging Haitian ancestral roots of blackness. Examples were found in Haitian roots music (*Music Racines or Musik Razin*). Distinctive modern Haitian musical jazz styles incorporated Haitian folkloric rhythms, such as Creole jazz. The schools often taught and performed Haitian folk songs that were not directly related to Vodou and whose references to Vodou were somewhat hidden.

Haitian Folk songs

Courlander (1939) conducted ethnological fieldwork research in rural Haiti, where he recorded 126 Haitian folk songs and compiled them in his milestone book, *Haiti Singing*. His work was an invaluable resource because it was the first book written in English about Haiti's folk songs. While Courlander provided a comprehensive framework of Haiti's folk religion as a primary source for these folk songs, he also described the non-vodoun sources of Haitian folk songs. Some sources included social gatherings (e.g., *fet champet*, *coumbite*), festivals, and carnivals, while others were of beauty, love, misfortune, protest, warnings, land, dances, sickness, hunger, and death. In his later work, *The Drum and the Hoe*, Courlander further classified the non-vodoun folk songs of Haiti as songs of complaints, recrimination, and gossip,

political songs, songs of bravado and boasting, secret-society songs, and children's songs and games (Courlander, 1939, 1960).

Haitian folk songs generally have aspects of the folk culture drawn from the Creole language, folk tales, or Haitian parables (Courlander, 1939, 1960; Dauphin, 2014). While Haitians were familiar with these folk songs and sang them, they seldom genuinely paid attention to their deeper meanings and connotations. They were often in poetry form, and one must know the background to understand the lyrics entirely. For instance, the famous Haitian *meringue*, also known as a Haitian folk song, *Choucounne*, or *Yellow Bird* in English, described a bird as a metaphor for love for a beautiful woman. A folk song like the Haitian children's game song *Zombi manan* may reference Vodou's spiritual personification because of the title. Still, the lyrics primarily focused on a small baby chick (Denis, 1949). The lack of overt religious expression in the song's lyrics diminished its meaning and allowed it to serve as a suitable secular song. Another example of these implicit songs was the famous folk song "*Panaman Tombe*." Few Haitians know that the song was referring to the fall of a Haitian political figure.

According to Courlander (1960), the message implicit in lyrics followed an ancient and honored practice based on a typical West African tradition where singing was regarded as an acceptable way to express criticism, complaint, or to bring awareness of local or private situations to the general public (p.137). According to Courlander, an ordinary person offended in West Africa would not dare directly approach an official with complaints and criticisms. He compared this tradition to the songs of criticism and complaints that have survived in the Negro work songs and blues in the United States and has massively contributed to its famous "white" music (p. 137). The use of implicit messages was still widespread in many Haitian musical

styles. Averill (1997) and McAllister (2002) also discussed extensively the political and religious implicit messages found in other Haitian musical styles, such as *Konpa* and *Rara*.

Haitian Children Folksongs

One type of Haitian folk song important to this study was children's folk songs used in the schools. The literature on Haitian children's folk music was very scarce. Courlander (1960) listed and described a limited number (five) of children's folk songs and game songs; among them was the famous Haitian children's folksong, *Balance Yaya*, and explained how the game was played. In his 1981 book *Brit Kolobrit*, Dauphin suggested a methodological musical approach for a rudimentary use of 30 Haitian children's songs at the elementary level. He mentioned Zoltan Kodaly's perception of children's folk songs' primary role in producing a musical maternal tongue (Dauphin, 2011). The book contained references to the solmization of 'moveable' do, progressive melodic intervals and scales, and a rhythmic syllable that can be extracted using those songs as teaching materials. He had shown which solfege should be used for each song and listed the song with progressions from simple to complex solfege (melody and scales) and rhythm.

The second relevant book, *Folklore Enfantin: Chants et Jeux des enfants haïtiens* [Children Folklore: Songs and Games of Haitian children] by Lorimer Denis (1949), discussed the importance, meaning, and classification of the Haitian children's folksongs. Nevertheless, this book is resourceful for understanding Haitian children's folk songs and how they could be used in Haitian music pedagogy. The author explained that games and songs were the focal activity of children in which they build their society and their rites and customs, which are based on their creativity. Denis (1949) classified these formulas into three categories: *Chants* [Songs], *Chants*

qui accompagnent les jeux [Songs that accompany games), and *Jeux sans accompagnement de chants* (games without song accompaniment) (Denis, 1949, p. 6). He further classified the songs' psychological, sociological, musical, and cultural aspects (Denis, 1949, p. 9). The Haitian children's folk songs were also classified as 1) Songs of French origin popularized in Haiti (e.g., *Au Clair de la Lune*), 2) Songs and games of French origin (e.g., *Frere Jacques*), 3) Songs of French origin with modified text, (e.g., *La Lune*), 4) Songs of Haitian origin, (e.g., *Madam François*, 5) Sounds of Haitian origin to accompany games, (e.g., *Ti-Zoizeau*), 6) phonetic games, and 7) Games and children amusements (Denis, 1949).

Haitian folk songs had become almost inaccessible for use in formal Haitian music education. The songs were not written but were transferred orally and learned in schools. Karine Margron recently published a compilation of Haitian folk songs ranging from Haitian Meringue and chansons by specific Haitian artists to children's folk song *Les Chansons D'Haiti* [Songs of Haiti]. The compilation allows schools better access to a vast repertoire of Haitian folksongs.

Folk Musical Instruments

Due to Haiti's strong bicultural tradition, the musical instruments are either Western or folk instruments of Haiti (Courlander, 1960). The elites preferred instruments based on European music traditions, while the peasants' music found roots in their African traditions (Courlander, 1960). However, Haiti's folk music may also use European-style and folk instruments (Courlander, 1960). Although most Haitian folk instruments were of West African heritage, some had roots in the Taino Indians (Courlander, 1960; Dauphin, 2014). Haiti's folk instruments were rarely found in the school music program's curriculum because they were usually fabricated

by rural citizens prompted by their spontaneous desire to make music with whatever they could find (Courlander, 1960; Dauphin, 2014).

The instruments that the Taino played were mainly percussive and idiophonic. Some of them included instruments such as *cascabello* (maracas) or *tchacha* (similar to West African *shekere*), split drums, *flute d'O*s or *Bamboo* (wooden flute), *cruche* (Wooden pitcher), which sounded like a monotonous harp and *lambi* (blown conch shell). Idiophonic instruments were used in Haitian folk music, such as *Rara* and *Rasin*, or ensembles, such as the *Twoubadou* (Troubadour), who perform for tourists at the airports or the streets of Haiti (Manuel, 2006). Specific idiophonic instruments are found in Vodou ceremonial music, such as the *Ason* or *Basko*, a sacred rattle resembling a *Shekere* (Dauphin, 2014). The *Lambi* is one of the rare instruments of Indian tradition still used in Haitian street music (Manuel, 2006). Idiophonic instruments in Haiti included anything that could be used to create rhythmic patterns, such as cans, tubes, buckets, and scraps of metal (Manuel, 2006).

Haiti's musical instruments were also classified as idiophones, membranophones, aerophones, and chordophones by Dauphin (2014) & Manuel (2006). Other instruments used included the orchestral and band instruments and other aerophonic and chordophone instruments such as the guitar, the *Banza* (an old guitar with four strings, no longer in use), the accordion, and so forth (Dauphin, 2014; Manuel, 2006). Haiti's folk instruments were rarely found in the school music program's curriculum because they were usually self-taught and fabricated by rural citizens, prompted by their spontaneous desire to make music with whatever they could find (Courlander, 1960; Dauphin, 2014). Musical instruments commonly taught in Haitian music programs were of the Western tradition consisting of strings (with the violin as the largest category), the woodwind, the brass, and percussion as families of instruments.

Other Haitian Music Genres

Haitian hymns were also used in school contexts. Among these were American church hymns translated into French or Creole and original Haitian church hymns. After the American occupation, these hymns were compiled in a songbook, *Les Chants D'Esperance* [Songs of Hope] (Fils-Aimé, 2017). Eldridge (2016) mentioned a hymn sung each morning by the students at the summer music camps entitled “Jesus te confie une oeuvre d’amour” [Jesus has given you a work of love] to explain the mission side of music education at the summer music camps. Additionally, Montes (2003) stated that Dumervé had published a collection of school hymns in 1952. Dauphin (2014) also devoted a section of his book to discussing national odes and hymns that have become an essential part of the national corpus, such as the Haitian National anthem, “La Desallienne,” sung in schools and for Haitian Flag Day on May 18.

Summary of Haitian Music

In reviewing the history of music in Haiti, it was evident that the music possessed many important and disparate influences. The Indians that inhabited the country left their musical mark, as seen in Haiti's folk instruments. The two major cultural influences in Haitian music were African and French, both of which had left an indelible and continuing imprint on the majority of Haitian music genres. The French influence was evident in Haitian art music and other Haitian musical genres. Afro-Haitian rhythms and Vodou ceremonial music demonstrated the influence of African culture. Folklore developed as a result of an adverse reaction to American military occupation. Jean Price-Mars (1928) compelled Haitian composers to use their folkloric past, Vodou music, or the peasants' music as a representative tool for intense nationalistic music that expressed a more authentic Haitian identity. In its history, Haitian music

has demonstrated a cosmopolitan approach, combining various musical styles and synthesizing influences from diverse cultures.

Music Education in Haiti

As stated by Lawler (1945), "Education, of which music education is a part, is vitally concerned with and influenced by a country's cultural, economic, and political trends; and the development of general education influences to a marked degree the development of every aspect of education, including music education." Hence, the development of music education would suffer relatively similar fates as general education. For instance, elitism was persistent in Haitian music education, as was in general education in Haiti. François (2013) posited that any type of intellectual and cultural education, provided formally, constituted a disparity between Haiti's social groups. In general, this type of elitism has been the bedrock of music education throughout history. For instance, music education efforts in medieval Europe were similarly geared toward an elite group of people with apparent musical talents to play an instrument or sing as a vocation (Rodriguez, 2019). Conservatories or music schools were the primary institutions for music instruction in Europe, which permeated the idea of the "bourgeois and latitudes" (Rodriguez, 2019). This European tradition was also evident in Haiti, where early forms of music education catered to the elite group of Haitian citizens.

Early Forms of music education

During the French colonization of Haiti, new class divisions resulted in social inequality. Haiti's societal makeup comprised an elite group of Haitian citizens: the *affranchis* (the mixed children of white planters and black slaves) or the *bourgeoisie*. They were born free and had legitimate rights and social advantages over the slaves. The second social group, or the lower

class of Haitian citizens, was the slaves. There were two different types of slaves. Some slaves worked in the field, and others with talents entertained their masters. Although talented slaves received some specialized treatment, they were still basically treated as slaves (François, 2013). Regardless of the class level division, Dumervé (1968), quoting Jean Fouchard, mentioned that the colony praised the fine arts. There were ample opportunities for slaves to get an artistic education. According to François (2013), these opportunities were very much in favor of the French, who wanted free entertainment to satisfy their lavish lifestyle. It was too costly to hire freed slaves or import European musicians (François, 2013).

Affranchis and slaves played musical instruments, but slaves were regarded as having a greater value when they played a musical instrument, as evidenced by the announcement of maroon slaves by slave masters (Camier, 2007). Dumervé (1968) quoted the following statement "For Sale: A Negro named Médor, age 25, plays the violin very well, as found in Jean Fouchard's 1988 book *Les Marrons du Syllabaire*" (The Directory of Runaway Slaves 1953, 53-63). Using the example above, the musical ability of a 'slave' indicated their ability to provide entertainment for their masters (Camier, 2007; François, 2013). Therefore, it was important for slave owners to train their slaves in music by having them study with prolific French musicians, sometimes even sending them to Paris (Logan, 1930; François, 2013). The slaves, who already loved music, had a different perspective. To them, playing an instrument was a form of social mobility and a symbol of freedom, although limited (Camier, 2007).

After independence, music education continued to be a privilege of the upper-class of Haitian society. Elite musicians inherited and learned their musical skills from a family of musicians or fortunate families at an early age. The latter could afford to pay for individual private studies or studies at private music institutions or conservatories. The opportunities to

pursue advanced or formal education in European countries like France continued for music education, and some, upon their return, provided music training in the country. Ed Rainer Sainvill, in his book *The Most Influential Haitian Musicians of all Time*, considered Joseph Courtois and Juliette Laforest as a couple who pioneered music education in Haiti. Sainvill (2013) explained that "Joseph Courtois was a member of the freedmen (affranchis), who obtained a scholarship from the administration of Toussaint Louverture to study aboard in France" (Sainvill, 2013, p. 25). He and his wife formed a private institution in the 1800s, *La Maison d'Éducation* (The House of Education), for the musical development of the privileged children of the elite group with such interests (Sainvill, 2013).

Music Education in Military Institutions

Haitian military bands provided yet another opportunity for the elites to study music formally. The first initiatives in preparing young musicians to play in the orchestra and bands were organized by Haiti's early rulers, Jean Jacques Dessalines and Toussaint Louverture. They recruited young musicians to play in the army band (Dauphin, 2014). The Haitian military was highly respected as one of the most prestigious organizations since the newly formed nation's security was paramount (Dauphin, 2014). Moreover, the superior culture of military music in the courts of King Henri Christophe (First ruler of North Haiti), *Palais Sans Souci* in Cap-Haïtien, contributed to the military promotion of music instruction.

Military bands and orchestras later became norms vital to the Haitian elite society (Manuel, 2009). The elites pursued the European cultural entertainments they once enjoyed during the colonial period to maintain their French traditions. Dances called *bals* served as vehicles for their new social order" (Manuel, 2009). Haitian military bands, called *fanfares*, played a principal role in providing the dance music needed at the time in the absence of

imported French productions and music for the palace. The ‘fanfares’ resembled a big marching band of brass, woodwinds, and drums. Their repertoire included military and non-military music, for which formal training was required. The repertoire ranged from popular songs to various music genres, including marches, waltzes, gavottes, and polkas (Dauphin, 2014; Manuel, 2009).

Haiti inherited military music institutions in the nineteenth and twentieth centuries (Dauphin, 2014). President Fabre Geffrad founded the first National Music School in 1859, which was modeled after the Paris Imperial music conservatory (Montes, 2013), and it bore the president's name as the “Conservatoire de Musique de Geffrad” [the Conservatory of Music of Geffrad] (Dauphin, 2014; Montes, 2003). The primary objective of the program was to train professional musicians, many of whom were army musicians with the highest level of expertise (Dauphin 2014, p. 212). The faculty also included renowned former Haitian chief army band leaders and composers such as Occilus Jeanty, Occide Jeanty, Théràmène Menes, Charles Ménard, and Iphares Blain (Dauphin, 2014). Instructions were given in theory, composition, and musical works for piano, organ, string, and wind instruments. A secondary objective of the music conservatory was to teach theory and music training free of charge to students ranging in age from 8 to 16 years of age as a supplement to their academic education (Dauphin, 2014). Students learned many forms of Western music and music for the military band. Classes were after school.

The school motto was “La Civilization par la musique” [Civilization through music], which indicated a utilitarian approach to music education to cultivate society, which was still at the heart of most music programs in Haiti in the 21st century. Advanced students were expected to perform in celebrations and official ceremonies. Students' performances at the conservatory were rotated rapidly, as evidenced by the following statement in Montes (2003).

Those attending a concert at the palace were in awe as President Geffrad commented on the renditions of remarkable pieces performed by the students at this military school of music, stating that they had only been studying music for only seven months (p. 39).

Additionally, the president expressed his pleasure in providing Haiti with a music conservatory by stating: "Haitians, like Italians, are passionate about music; we always thought a smart government would use this opportunity to refine and improve our ways" (p. 41).

The school also intended to provide future music teachers with the necessary training to teach composition and musical instruments and develop their musical knowledge (Montes, 2003). Dumervé wrote that the school was also considered a general center where "all branches of the musical arts came together" (Montes, 2003, p. 38). However, the school only lasted for three years. Dauphin also mentioned an imperial academy of music in Cap-Haïtien in 1849 that was listed in the Haitian newsletter, *Le Moniteur*, but the structure was unknown.

The Rise of Chamber Music and Orchestra in Music Education

Various concerts and theatrical arts created another channel of music education for elitists in Haiti's early 20th century. Once again, elite musicians and composers who studied in French conservatories were best suited for such European art forms. These concerts and theatrical arts performances resulted in the emergence of chamber music and later philharmonic orchestras. Thus, many existing private schools offered music programs to form a philharmonic orchestra. Dauphin (2014) mentioned, "La Haute École de Musique de Charles Miot" ["High" School of Music of Charles Miot] as one of the elite private music schools to have had an attractive and excellent philharmonic orchestra (the word "high" stands for prestigious). The formation of an orchestra remained the most sought-after goal in current Haitian music education programs.

Music Education in Public Schools

Blackman (2016) stated that music education in public schools has been a concern throughout history. Although music education may be taken for granted in developed countries such as the United States, Reimer (1989) reports that most nations do not include music education in their general education system. Music education is provided to young talented individuals in a specialized school. Music was not required in Haiti's general education system, but the Haitian schools that provided music programs had a similar rationale for music education to Tucker (1995). He stated that music plays a vital role in enhancing the visibility of a public school in the surrounding community and the artistic enhancement of public events. Shorner-Johnson (2017) discussed how the marching band of École Saint Barthelemy created such unprecedented visibility of Haitian students' talent that it became a form of justice, fulfilling a moral call for talent development. Likewise, many school events, such as graduations, holidays, or other festivities, served as a fertile ground for individual artistic growth and a stage for music education and performance in Haiti. For example, Haitian Flag Day on May 18 is one of Haiti's most memorable and celebrated days (even more than Independence Day, which falls on January 1). Such an event was, no doubt, especially suited for all schools to communicate their pride by publicly highlighting their 'fanfares.' Eldridge (2016) noted that many school bands paraded the streets of Haiti. These school marching bands, called fanfares scolaires [school bands], were a tradition the government supported at one point (Haiti-Référence, 2001).

Moreover, articles in the Haitian newsletter reporting recent lycées that participated in music competitions and received awards for their musical performances from the Haitian government served as supportive evidence of this type of music program's existence in some lycées in the 21st century. In an interview with Alterpresse (2014), Fritz Valescot, founder of the

Dessaix-Baptiste community music school in Jacmel, Haiti, stated that the government should make music a worthwhile subject in schools. According to him, the decline of high school bands could be attributed to the absence of music as a compulsory subject in Haiti's schools. His greatest wish was not only that music becomes compulsory in schools but that the country would also establish a conservatory of music staffed with the expertise of national and international music teachers in this century. Mr. Valescot was not alone in his quest for governmental involvement in music education in Haiti. Many other Haitian music educators and Haitian school leaders shared his sentiment concerning improving music education status in the schools.

Music Education in the Private Schools

Haiti's private schools may face even greater challenges regarding music education in the 21st century than public schools. Catholic schools have traditionally been better positioned than private schools to offer a more comprehensive curriculum, including music education. Public schools with music programs in the curriculum, such as the lycées, used these Catholic private schools' music programs as models. Hautbois (2013) boasted about the musical achievements of "l'Harmonie de Ste Cécile" [the Harmony of Ste Cécile in Cap-Haïtien], the musicians of Petit-Goâve, and "L'harmonie de Saint Louis de Gonzague" [the Harmony of Saint Louis de Gonzague] (Hautbois, 2013), which were all private religious institutions. Saint Louis de Gonzague was so remarkable that many authors referred to its distinguished alums comprised of Haitian musicians and composers. For example, the acclaimed Haitian classical composer and pianist Ludovic Lamonthe (1882-1953), aka the "Black Chopin," whose compositions exemplified his cultural contribution to Haitian art, studied piano and clarinet at the St. Louis de Gonzague (Dauphin, 2014; Hautbois, 2013). The school also earned its reputation as one of the

best institutions for music education in the early part of the 20th century for the quality of the music of its fanfare (high school band). The following quote was famous among writers and journalists about the school:

L'harmonie de Saint Louis de Gonzague connut de brillants succès, en arrivant même à rivaliser la musique de la Garde Présidentielle [the Harmonie of St. Louis de Gonzague known brilliant successes being able to compete with the music of the presidential guard] (Hautbois 2013, p. 36).

Initially quoted by Georges Corvington, this comment was among the highest attributes paid to a high school band (Le Nouvelliste, 2015). This accolade continued to be a source of pride (still on the current school's website) even though the music program has declined since 1968 (Le Nouvelliste, 2015). However, Hautbois (2013) stated that today the tradition continued in schools with student orchestras and choirs like St. Louis/Sacré-Coeur. Furthermore, in 2015, an administrator of the school's music program maintained that current initiatives to keep music alive in St. Louis de Gonzague were being undertaken to make music a compulsory subject even at the elementary level in this century (Le Nouvelliste, 2015).

One of Haiti's most traditional music institutions was also an episcopal private elementary school in Port-au-Prince, whose music program marked Haitian music education. The school program resulted in the formation of a standalone music school, École de Musique de Sainte Trinité. The school's musical achievements are unprecedented and so stable that Mr. Valescot argued they are still holding the torch of music education in Haiti. The excellence of that school's music program has earned its reputation as Haiti's most remarkable music school. The list of Haitian composers and musicians from that school is endless. The school continues to be the pride of Haiti, both locally and internationally. The chamber orchestra, including “Les

Petits Chanteurs,” a young children's choir of boys, still toured the United States singing sophisticated Haitian folk songs in the native language (Eldridge, 2016).

École de Musique de Sainte Trinité (EMST) was started by a compassionate Catholic nun in 1956. Sister Anne Mary was passionate about offering music to the children of the slum Cite Soleil in Port-au-Prince. One of her aspirations was to form a Haitian philharmonic orchestra to represent Haiti. A former student who later joined the orchestra in 1972 stated that "it was the only classical orchestra in Haiti for youths" (Joseph, 2010). He also recalled the first concert tour to the United States in 1973, where the orchestra performed 25 concerts in only 26 days (Joseph, 2010). From those concerts, a partnership was formed with the Boston Symphony Orchestra that lasted until 1998. Also mentioned was the participation of “Les Petits Chanteurs” in the Americas Youth Symphony Program.

Music, art, and dance training were included in the objectives of the EMST school (Dauphin, 2014; Jost, 2018). Sr. Anne Mary successfully gathered sponsorships and donors for instruments, sheet music, supplies, funds, and volunteer help locally and internationally (Dauphin, 2014; Jost, 2018). Even though the school started primarily as a private school, access was not limited to only students who attended the school. The opportunity for learning music was extended to the community at large. The school later became known as the first community music school in Haiti, serving various students from children to adults from different social ranks and musicianship levels with the highest level of excellence in music education.

The New Victorian School, a private school known for its excellent music education program, is also worth mentioning. The school was founded by the late renowned blind Haitian violinist Romel Joseph (1959-2015). He was a proud alumnus of EMST and its orchestra. He later earned his bachelor's in music and violin performance in the United States at the Cincinnati

Conservatory of Music in 1982. He graduated with his Master of Music in violin performance from the Juilliard School of Music in 1987. In his book, *the Miracle of Music*, he explained his passion for music, which led him to create the “Fondation Haitienne pour le Developement de la Musique Classique” [Haitian Foundation for the Development of Classical Music] (Joseph, 2010). The Victorian School was named after his daughter, Victoria, and she managed the school's music curriculum program in her father's absence.

Shorner-Johnson's (2017) case study of École St Barthelemy in Terrier-Rouge highlighted another dynamic music program at a private NGO school in Haiti. By including the school curriculum's marching band program, the school gained a reputation as a model school with excellence in academic and musical performance. The school started its music program because Pere Bruno desired to make a difference in Haiti by creating a more impactful school than traditional Haitian schools. Shorner-Johnson's case study demonstrated that the band program had profound meanings and societal benefits for the students at that school.

Music Education in Community Music Schools

The decline of musical productions, concerts, and cultural life in Haiti since the late 1960s has caused detriment to Haiti's music education (Montes, 2003). The most resilient institution for the arts during the governance of the Duvaliers was the establishment of the EMST (Dauphin, 2014). Sr. Anne Marie's passion for extending hope through music education to a vast majority of Haitian children was also evident in her extraordinary ability to secure volunteers to teach music at the school, locally and from the United States and Canada. Among them was Dr. John Jost, Professor of Music Emeritus at Bradley University in Peoria, Illinois, who resided in Haiti and taught music for four years there in the early 1970s and taught at the

EMST Summer Music Camp for over 40 years (Jost, 2018). Among the other successful community music schools appearing at the end of the 20th century were the CEMUCHCA Institutes in the 1990s, and the Dessaix-Baptiste music school, founded in 1997.

The deadly historic earthquake, which occurred in January of 2010, classified by many authors as a critical catalyst of change in Haiti, destroyed many homes and government buildings, including the national palace, in addition to many public, private, and community music schools, (Lundahl, 2011). One could almost feel the shadow of darkness and hopelessness hovering over the country's streets as students watched as the remnants of their schools and music school buildings collapsed and instruments were destroyed (See Figure 1). Fortunately, extraordinary philanthropic efforts were made after the earthquake to provide Haiti with medical, educational, and cultural assistance. Some school buildings, such as lycée Pétion, Saint Louis de Gonzague, and College Sainte Anne (this researcher's all-girls primary school), were rebuilt with international aid with better infrastructure, modern technology, and air conditioning (Cantave, 2006). As shown in Figure 2, the EMST students performed local concerts to lift their fellow Haitians' spirits and toured in the United States to perform and raise funds to rebuild the school (Block, 2019).

Figure 1 - Members of Holy Trinity Music School salvage instruments after the 2010 earthquake in Port-au-Prince. Stephen Davenport/Serenade for Haiti Earthquake



Figure 2 - Holy Trinity Music School's youth choir and chamber orchestra perform in the Smithsonian's Enid A. Haupt Garden in Washington, D.C. Melissa Block/NPR



Other flourishing community music school projects were trending, such as the Haitian Orchestra Institute, co-sponsored by BLUME Haiti and the musicians of the Utah Symphony Orchestra, and “L’Institut National de Musique d’Haiti” [The National Institute of Music of Haiti] initiated by the government of the “musical” President Michel Martelly in 2017. A national association for community schools of music was also formed in 2011, entitled the “Association Nationale de Musique d’Haiti” [National Association of Music of Haiti]. The association was no longer functioning (Anthony, J. Personal communication, October 19, 2020).

Structure of the Community Music Schools in Haiti.

Community music schools in Haiti differed slightly from those in the United States. Higgins and Willingham (2017) found the meaning of community music school to be complicated as “community music by its very nature defies tightly constructed definitions” (p. 3). These authors put a great deal of emphasis on community music schools being practical, inclusive, and participatory. Community music schools were accessible to students from all Haitian societal levels. Students learned to play musical instruments most practically and participated in music ensembles such as choirs, bands, and orchestras. The role of community schools was to help fill the void of music programs in Haiti’s public and private schools, especially in instrumental music and performing ensemble opportunities.

Mr. Valescot, in the film *Kenbe la ~Hold-on*, noted that community music schools benefited many children who otherwise wouldn’t have the opportunity to play instruments or have access to classical music (Belson Productions, 2014). A former student at one of these community music school programs explained how valuable this experience was to her. The student learned to play the cello secretly while attending primary school at Holy Trinity because her parents would not have consented due to the lack of finances. Her desire to play the cello led

her to lie for two years to her parents about recitals and performances. In addition to becoming an accomplished cellist, she later taught music at that school and became an executive manager there (Belson Productions, 2014).

The success of community music schools in Haiti was closely tied to mutually rewarding partnerships formed with international music organizations. These partner organizations supported community music schools by organizing, subsidizing, and facilitating many activities, including summer camps. Partnerships have been essential in helping various music programs purchase instruments, band uniforms, instructional materials, and resources and facilitating expert volunteer teacher assistance. One of the most successful music partner organizations very active in Haiti was BLUME Haiti. BLUME is an acronym for Building Leaders Using Music Education in Haiti. After many travels since 1996 back and forth to Haiti to teach summer music camps, Janet Anthony, a retired Viola professor from Lawrence University, created the organization in 2012 with a group of music professionals from the United States and Haiti in partnership with local community schools. The organization has promoted music education by supporting various community music schools in Haiti and organizing summer music camps. By 2016, it served over twenty music programs and reached over fifty-five hundred students in eight of Haiti's ten *departments* [regions] (Anthony & Desrosiers 2016). Their website states that the organization managed and supported over 50 music programs in Haiti.

The coronavirus, or Covid-19, occurred during this research early in March of 2020, had dramatically impacted the world, including the United States and Haiti, canceling the music camps' long-held tradition in Haiti. However, Janet continually pursued ways to expand music training remotely to Haiti's youths using available media. Other major partner organizations supporting music education in Haiti included the Utah Symphony, UNESCO, Music Heals

International, Music Guerrilla, Hope on a String, and the Kako Foundation (Anthony, J. Personal communication, October 19, 2020). Other community venues for music education include music festivals such as The PAP Jazz Festival of Port-au-Prince, piano festivals, competitions, workshops and seminars, summer camps, and church programs.

The Summer Music Camps

The summer music camp was undeniably one of Haiti's community music schools' essential features, usually sponsored by their partners. The camps housed nearly 300 students at either the community school or a remote suburban location (Eldridge, 2016). The camps assisted by BLUME Haiti offered intensive 2-3 weeks of music training sessions to Haitian students, allowing them to study music with experts in the field; many are foreigners (Eldridge, 2016). The student population of these camps was relatively young, as were the volunteer music teachers, with most of them being music student-teachers and music teachers in primary and secondary schools (Eldridge, 2016). Although Eldridge (2016) focused on the motivation of the foreign volunteers who come to Haiti year after year, it is important to note that some of the volunteers were also professionals from the Haitian diaspora.

Each year, these passionate and committed volunteer music teachers travel from the United States, Canada, and Spain to Haiti to participate in the camp's faculty, sometimes staying up to 9 weeks. They taught private lessons and music theory classes from beginning to advanced levels. Additionally, they conducted rehearsals, held recitals and concerts weekly, and donated their materials, sometimes including instruments. The sponsoring organization provided room and board to the volunteers, excluding travel expenses. Their primary compensation often lay in students' appreciation of the volunteers' musical contribution to their studies and the motivation

and hunger to learn music that the students often expressed. Ultimately, all the teachers who participated in these camps found meaning and purpose in sharing the "gift of music," as Eldridge termed it (2016), with Haiti's youth, which motivated their return every year in support of music education in Haiti.

Jazz Music Instruction

The American occupation of Haiti disseminated American jazz's sound. American troops and elite Haitians returning from Paris introduced Urban Haiti to Jazz, the Charleston, the fox-trot, and other musical novelties of the 1920s and 1930s (Averill, 1997). Jazz records were imported from the United States and Paris and played in Haiti's dance clubs (Averill, 2008, p. 37). The Dessaix-Baptiste music school in Jacmel offered two jazz band programs. Eldridge (2016) mentioned that jazz education was also trending in the summer music camps of Haiti. She referred to the Jazz Festival in Port-au-Prince, inviting musicians worldwide to explain jazz music's advance in Haiti. This festival, known as the PAP (the Port-au-Prince international jazz festival), was an eight-day nonprofit event beginning in 2007 that featured jazz artists from Haiti, the diaspora, and other international jazz artists. Besides the performances, the festival offered workshops and seminars. As stated on their website, the objectives included promoting Kreyòl Jazz and musical activities around the country and providing access to continuing professional music education in Haiti.

Curriculum Content of the Music Programs

Most music programs in Haiti's public and private schools were structured as extracurricular activities taught in the afternoons or the weekends. Music theory classes, referred to as solfege, taught music reading. Marching bands seemed to have long been a tradition of the

schools. According to Valescot, the marching bands or the fanfare scolaires used to be a staple for the lycées of Haiti's public and private schools (Le Nouvelliste, 2015). Choirs and orchestras were also essential components of the curriculum of some of Haiti's public and private schools, with orchestra and chamber music being the most prevalent since the 1950s (Le Nouvelliste, 2015). However, community music schools offered a more comprehensive and intensive music program. A high emphasis was placed on ensemble participation as the primary music teaching strategy (Tunstall & Booth, 2016).

Teachers at the camps did not use a particular method nor follow a written curriculum. Instead, these teachers had complete autonomy over what was taught and how (Eldridge, 2016). Their curriculum consisted of mainly American music practices compacted and intensified into a three-week course. The Suzuki approach was the most common approach to teaching string instruments at the camps (Eldridge, 2016). The movie *Kimbe la – Hold on* also featured a type of Dalcroze method. A scene depicted kinesthetic activities guided by an instructor. Students were involved in singing a rhythmic pattern using syllabic creole words while clapping and walking.

Eldridge (2016) observed that Western art music dominated the repertoire in the summer camps, but Haitian art music was also included. The dominance of Western music, commonly called "classical music," affected the culture of music education in Haiti, according to Eldridge. The music camps were viewed as "sites of meaning" (Eldridge, 2016). One such "site of meaning" can be seen in the girls whom Eldridge taught theory. Their attraction to learning "classical" music was validation of these girls' positions in Haitian aristocratic society, such as having a chance to win local beauty pageants (Eldridge, 2016). An example was given of a young lady whose performance of the "*Fantasia-Impromptu*, Op.66" on the piano by Frederick Chopin helped her win a local beauty pageant (Eldridge, 2016, p. 22).

Value and Perception of Music Education

Just as music education's value and perception have long been the focus of strong advocacy in US public schools and other countries consisting of extrinsic and intrinsic values, supporters of music education in Haiti have also rationalized their motivation. Music educators have based the value of music education in Haiti on societal benefits. The general tendency was therapeutic, with a "soft" educational edge in music participation (Eldridge, 2016). The evidence can be seen in words used to describe the music programs, such as "Spreading Hope in Haiti through music" and "Hope on a String BLUME Haiti: creating a better future," etc. Shorner-Johnson (2017) examined the beliefs and values associated with participation in a private school band program at the École St Barthelemy in Terrier Rouge, Haiti. His findings revealed the differing views of music education among the participants. Students perceived music for its aesthetic values, described as "Music having an undefinable beauty." Administrators, teachers, and parents used mixed rationales that were utilitarian or based on music education's intrinsic values. Teachers used music as pedagogical facilitation, where students sang songs in transitioning to academic activities. Music was also used in "transferable education," where some teachers believed there was a link between music and students' intellectual abilities. Others considered music to be a natural talent one possesses and not likely to affect intellectual abilities Shorner-Johnson (2017).

Furthermore, music education's societal benefits had considerable significance in Haiti. Music education was perceived as a means of positive social change and self-actualization that increases self-esteem, confidence, discipline, respectable citizens, etc. (Anthony & Desroseirs, 2016). For example, Anthony & Desroseirs (2016) stated: "The Dessaix-Baptiste music school in Jacmel, Haiti seeks to provide an alternative to guns, gangs, violence, and prostitution for the

youth of Jacmel. Shorner-Johnson (2017) also confirmed music as a source of pride for École Saint Barthelemy students, parents, teachers, and administrators, as expressed through social media. A picture of the marching band was found on the school's website blog with a thematic statement: “*Espérance et Vie* [Hope and Life]: Making a positive difference in Haiti” (www.esperanceetvie.org/blog).

In BLUME Haiti's mission statement, students' desired outcomes are reflected as becoming leaders that will contribute to the nation. While teaching at a music summer camp in Haiti, Mr. Steven Huang, a volunteer conductor from Ohio University, taught students about leadership by using conducting music as a leadership position. He stated,

In Haiti, you don't get a sense of the feeling of democracy; there is a class system here, where the upper class stays rich and the lower-class poor, and that is relevant in the daily aspects of society, including music. For instance, a conductor is a leader, but a conductor is not just a position reserved only for "Mr. Cool" or specific people but a matter of coordinating people. So, anybody or any one of them can be a leader (Belson Productions, 2014).

Furthermore, in his article, “Beethoven in Haiti: A Case for Diversity,” Steven Huang pointed to another teacher’s perspective of music education in Haiti, which is essential for authenticity in music multiculturalism. He found the experience gained by participating as a volunteer music teacher at the summer camp of Holy St. Trinity music school to be more valuable than sharing his expertise with the students. “One can say that Beethoven is multicultural music in Haiti” (Huang, 2012, p. 56). He found meanings in sharing individual interests, influences, and experiences to be the best way to commit to diversity (Huang, 2012, p. 56). He stated that by sharing Haiti’s music and heritage, others would understand the Haitian

people (their tragedies and triumphs, celebrations, and frustrations) and contribute positively against the island nation's image as a 'locus of misery,' especially after the 2010 earthquake. "The experience gave him more confidence in his decision to be a musician and faith in his power to change lives and connect people" (Huang, 2012, p.56).

The film, *Kimbe la~ (Hold on)* also put forward other social justifications for the value of music education in Haiti by students and teachers. The justifications were that 1) music does make a difference in creating positive attitudes and hopes; 2) music teaches children that they have a right to education by exposing them to music education and also teaches women about their rights; 3) with music, one can make significant changes; 4) music helps build the self-esteem of students, and 5) music can help save Haiti (Belson productions, 2014).

Poverty and Music Education Perception in Haiti

Due to media reports in the US about Haiti, Eldridge was very skeptical on her first trip to the country, expecting to find children that weren't physically healthy, well-dressed, or mentally fit (Eldridge, 2016). She was fascinated by class status, fashion, and the girls' sophistication, to which she taught music theory in the summer music camps. She then formed new conceptions about Haiti and the value of music education. As she was often challenged with answering such questions back home in Chicago, Eldridge also sought to find the rationale of music education in Haiti by other foreign volunteers. In Haiti, "living was far from being easy," as stated in the Gershwin classic, *Summertime* from *Porgy and Bess*, that camp students in Haiti often wanted to sing and play (Eldridge, 2016, p. 23). The overemphasis on the extreme poverty of the entire nation was to encourage global sympathy by using a subliminal plea for charity, which often resulted in an ironic dual-edged impact on foreign volunteer music teachers' participation (Eldridge, 2016).

Global media often represents Haiti as “the poorest country in the Western hemisphere,” a phrase coined by the World Bank and the richest in post-colonial Americas (Dirksen, 2013). However, identifying Haiti as a ‘poor country’ has a detrimental impact on the country (Dirksen, 2013). This image was also considered a one-dimensional image of the country by many ethnomusicologists and music educator leaders who have had direct experience with Haiti's rich culture through teaching music in Haiti or performing Haitian art music. Promoters of the “rich culture defense,” as termed by Dirksen (2013), wrote about the injustice of Haiti's one-dimensional representation. Shorner-Johnson (2017) demonstrated the empowered justice that comes with students’ visibility at the École Saint Barthelemy marching band program in Terrier Rouge, Haiti. Likewise, Melvin Butler, professor at the University of Miami, taught jazz ensemble at the Dessaix-Baptiste music school in Jacmel at one of their summer camps. He also commented that there was definite value to music education in Haiti; however, many people may not know it because they see Haiti as a "poor country" and don't understand the pressing need for artistic expression. We must instill creative values in them (Belson Productions, 2014).

Culture seemed to have been a tool to combat poverty in many impoverished countries, like Haiti, as evident in *El Sistema* programs in Venezuela (Tunstall & Booth, 2016). Dirksen (2013) concluded that creative expression was one of the ways that helped Haitians to deal with challenging economic situations. Dirksen’s (2013) focus was on how music was used positively to make social changes in a Haitian community by a Haitian rap group mobilizing the people to sanitize the community. Dirksen (2013) suggested that community and cultural activities that offered students music lessons and participation in the symphonic band as an alternative to gang involvement or drug use were effective ways to address poverty.

Summary of Music Education

Music education has consistently been a part of Haiti's life, regardless of its demanding and traumatic conditions. After independence in 1804, military bands and orchestras played a fundamental role in promoting music education in Haiti, and by 1859, the first national music school was founded (Dauphin, 2014). Music was first introduced in public schools in 1816 as a requirement and was a popular subject in prestigious private schools such as Haiti's Catholic schools (Dauphin, 2014; Montes, 2003; Haiti-Référence, 2001). However, music was not required in Haiti's public or private school curricula. Music education is probably an extra-curricular activity if found in a private or public school. The music programs of community schools in Haiti focused on changing youths' lives using music education. The first national music school in Haiti in the 1860s had a similar goal, civilization through music education (Montes, 2003). To this end, Western art forms were often overemphasized.

Summary of Chapter Two

This chapter overviews music education's historical and current aspects in Haitian schools. The chapter began by discussing and highlighting Haitian music history to provide an understanding of the cultural importance of the development of music throughout the nation. Additionally, a discussion of the history of education provided a clear understanding of music education from colonial times in Haiti's public and private k-12 schools and how community music schools have contributed to Haiti's music education. It also highlighted curriculum content and discussed the values and purpose of Haitian music education, as found in the literature.

CHAPTER 3: Methodology

The primary purpose of this study was to examine Haiti's music education system with respect to status, means of learning, teaching practices, music materials, and cultural influences. A secondary purpose was to examine the perceptions and values of students, teachers, and administrators regarding student access to effective music education programs and the music education needs of Haiti. The following research questions guided the study:

1. What are the different music education programs offered by music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?
2. What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?
3. How does Haiti's overall societal culture impact the status of music education?
4. How do students, teachers, administrators, and parents perceive the current state of music education programs in the country and any needed changes for improvement?

This chapter discusses the research methodology, including data sources, procedures, data analysis, and ethical assurance issues.

Design of the Study

The study utilized a mixed-methods design. It is an approach to research in the social, behavioral, and health sciences in which the investigator gathers both quantitative and qualitative

data, integrates the two, and then draws interpretations based on the combined strengths of both sets of data to understand research problems (Creswell, 2014). A core assumption of this approach is that when an investigator combines statistical trends (quantitative data) with stories of personal experiences (qualitative data), this collective strength provides a better understanding of the research problem than either form of data alone (Creswell, 2014). The emergence of mixed methods design in the field of music education is relatively recent, but the design is becoming increasingly popular in many music education studies (Conway, 2020). A mixed-methods design was best suited for the current study. It allowed the researcher to answer the research questions by collecting quantitative and qualitative data to provide a more in-depth understanding of music education programs in Haiti. Quantitative information regarding Haiti's music education programs was obtained through a survey questionnaire, and qualitative data were obtained mainly through open-ended survey questions and semi-structured interviews.

Data Sources

The Survey

The primary data source for this study was a web-based survey administered via an anonymous link using the Qualtrics survey platform. Qualtrics is an interactive software tool for creating, managing, and distributing surveys. The link to the survey was shared on social media like WhatsApp groups and Facebook. The responses from participants snowballed, reaching far more people than the researcher could have reached by emailing individuals. The survey was completed by 294 participants representing 82 institutions that provide music education in Haiti. Participants were routed to an appropriate informed consent letter based on age category. Minor participants were routed to an assent form that required parental permission. Appendix I contains

the consent letter for adult participants, and Appendix J contains the parental consent form for minor participants. All participants had to grant consent before gaining access to the survey.

The survey questionnaire had four main sections (see Appendix N). Section I provided a brief overview of the study's objectives, structure, contact information, and background questions about participants and music programs. The second section of the survey sought information about current practices in four types of music programs: section II-A was on music education in music schools, section II-B was on music education in public and private academic K-12 schools, section II-C on music education in summer camps, and section II- D on jazz music education. The survey included instructions to guide participants in selecting the 'section II' that best fit their programs and roles. A single survey questionnaire was used for all the programs, but the section II questions were different for each. The questions were similar but adapted to participants' roles and program choices. For example, students were asked how many days and hours they 'had' music at school, while teachers were asked how many days and hours they 'taught' music. Participants in early childhood music and jazz music education programs were asked specific questions about their roles and type of programs. However, there was no Section II for early childhood music education since minor participants were routed to their survey questionnaire after answering the age category question. It was much shorter and kid-friendly with emojis.

The third section of the survey examined the impact of Haitian societal culture on music education through language usage, cultural perception, authentic Haitian traditional music in school programs, and some of the challenges associated with the culture. Except for minor wording differences in questions for specific roles, sections III and IV were the same for all

participants. Section IV consisted of open-ended questions designed to collect qualitative data about participants' values and perspectives on their programs and the state of music education in Haiti. The questions in sections III and IV were not routed to minors because it was thought that they might not be able to answer them effectively.

The survey questions were influenced by previous studies on similar topics and contexts (Akrofi, 1982; Blackman, 2016; Give a Note Foundation, 2017; Guzman, 1999). Many of the questions, however, were developed by the researcher and Janet Anthony, executive director of BLUME Haiti. Janet has taught music and supported music education in Haiti for many years, so her insights were essential to the development of the questionnaire. The survey was available in English, French, and Haitian Creole, so respondents could choose their preferred language in answering the questions. Several US friends like Mandaly Louis-Charles, author of *Haitian Creole for English Speakers*, and Max Freesny Pierre, French teacher and writer of French and Creole Poetry books, assisted in French and Creole translations of the survey. Gifrants Marcien, a Haitian musician and composer, also assisted the researcher with French and Creole translations for consent forms and letters for the study. Participants completed the survey, on average, in between 30 and 40 minutes. Due to the survey length, power availability, and internet connectivity issues in Haiti, participants were allowed to work on the survey at different times. Answers were saved so that participants could complete the survey at a later time. The researcher sent numerous reminders and communications to participants as the survey progressed.

The Interview

An online interview was conducted with survey respondents who expressed interest in further dialogue with the investigator in order to explore Haiti's current music programs' status.

The study used a semi-structured interview script. Semi-structured interviews allow for follow-up questions which lead to a more robust and clear understanding of a phenomenon (McIntosh & Morse, 2015). The interview script differed for each participant depending on their role. Some questions were reformulated during the interview for ease and accuracy of comprehension. Each participant was asked to answer 8-10 questions.

In the first question, interviewees were asked to provide background information, including their involvement in Haitian music education, music activities, and the mission and vision of the program if they were administrators. The second set of questions focused on pedagogical concepts such as methods, repertoire, curriculum, including resources used in Haitian music education. The third set of questions revolved around Haitian social-political culture and its impact on the music programs. As such, this study addressed the language barrier and the foreign perspective. Of particular interest was the participants' use of ethnic materials and their attitudes toward the symbiotic relationship between Haitian folk music and religious beliefs. The role of women in Haitian music education and the challenges of music education in Haiti were also explored. The final set of questions focused on the values and perspectives of participants regarding music education in Haiti, along with the level of leadership and support considered necessary to improve its effectiveness.

The interviews were conducted via Zoom, a collaborative, cloud-based video conferencing service offering online meetings, group messaging, and secure recording (Archibald et al., 2019). This research was conducted during the quarantine period of the Covid 19 pandemic, during which Zoom proved to be a very valuable and indispensable tool. It was an excellent alternative to face-to-face interviews due to the physical distance of the researcher from

the participants, which would have required extensive and expensive travel. Later, it proved equally effective and efficient during the interview transcription process.

The software and internet connection availability ultimately determined the medium, as not all the interviews were conducted smoothly on Zoom due to internet connectivity issues. In some cases, interviews were not possible due to connection problems. For example, two of the interviews conducted were phone interviews recorded on a Tascam DR-05X device and replayed during transcription. The calls were made through WhatsApp, a free multiplatform messaging app allowing video and voice calls, text messages, and documents over Wi-Fi. WhatsApp was an effective tool because most people who owned a phone already had the app and were familiar with its features. Telegram was also used as an attractive alternative to WhatsApp because it allowed messaging of larger media files. Using this medium, the researcher sent an interview script to a parent who answered via the app, and participants sent pictures and large videos to the researcher. Even though surveys and interview instruments were the primary data sources to investigate Haiti's music education programs, secondary data sources included articles, documents, pictures, program flyers, posts, and videos. They were not a significant component of the data for this study but were used instead as supporting evidence for the music programs.

Procedures

The project was submitted to the Institutional Review Board (IRB) of the University of Georgia on April 08, 2021. Since the study was conducted in Haiti, an external site support letter was needed. It was challenging to obtain a letter of support from the ministry of culture in Haiti at the time due to the quarantine season and the country's political instability, which intensified that year, leading to the assassination of the president of Haiti, Jovenel Moise, on July 7, 2021.

At one point, it was even doubtful that this current study would have been possible amid such turbulence. However, a letter of support was finally received from one of the music schools, CEMUCHCA in Cap-Haïtien, and submitted to the IRB on July 8, 2021 (see Appendix E). Upon IRB approval of the study on July 22, 2021, as shown in Appendix F, the researcher diligently worked on revising and solidifying the survey questionnaire and was assisted by Janet Anthony.

The researcher formed a WhatsApp group called “Sondage sur l’Éducation de la Musique en Haiti” [Survey on music education in Haiti], comprised of all the administrators’ contacts from a list of 25 schools that she received from Janet. The researcher introduced herself to the group and discussed the purposes and goals of the study, including participation criteria. Janet added the researcher to 3 other WhatsApp groups of music school directors and teachers in Haiti for direct and immediate contact. Each group had an average of 80 members. Before launching the survey, a pilot test was conducted by selecting individuals from the sample participants (students, teachers, and administrators, unfortunately, no parents) who met the study criteria and were provided a preview link to take the survey. They reviewed the questions and provided feedback to the researcher. Upon receiving their recommendations, specific questions were modified for clarification and understanding, and technical formatting issues with questions in Qualtrics were resolved. After the final revision, the survey was published.

A letter of invitation containing an anonymous link to take the online survey was sent via WhatsApp groups for administrators to share with their respective school populations (Appendix G). In response to the recommendation of one of the group members, the invitation letter was turned into a flyer posted on WhatsApp and Facebook (see Appendix H). Moreover, the flyer on Facebook allowed foreigners and Haitian diaspora members who played an active role in music education in Haiti over the past ten years to take the survey. The researcher created a short

instructional video demonstrating how to take the survey on a computer or mobile device. The video was shared on WhatsApp groups and other media, resulting in a higher survey completion rate. The second invitation letter was sent by the third week, followed by a third reminder two weeks later. More succinct reminders were sent closer to the closing date of the survey. The researcher created a public report and shared it on all the participants' WhatsApp groups showing only school participation information.

After the survey, interview participants were selected from a pool of respondents. Janet gave the researcher some recommendations regarding interviewees. Only 18 were selected out of 75 survey respondents who agreed to participate. Whether conducted over the phone or through video conferencing, all interviews took place in a quiet place to minimize distractions. Each interview was recorded, transcribed, and translated for data analysis by the researcher. Once the study had been completed, hard or electronic copies of the interviews were stored and will be kept for five years in a locked filing cabinet or a password-encrypted file folder and then destroyed.

Interviews were conducted in the participant's most comfortable language to facilitate accessible communication. For example, those whose primary language was English and those who were more fluent or preferred English were interviewed in English. A few interviewees used multiple languages during their conversations (English, Creole, and French). Transcripts of interviews conducted in English were created using Adobe Premiere 2021 application software with a speech-to-text feature. In addition, all interviews were recorded so that the researcher could verify later that transcriptions were accurate and observe any nonverbal communication or interaction. Transcripts of interviews conducted in Creole were translated from Creole to English, then the English script was translated into French. The transcript was not followed

verbatim; the researcher translated and paraphrased the responses that answered the research questions.

The researcher sent participants a copy of the French interview transcript and the English script for member checking. Member checking occurs when the participants review the interview transcript to ensure accuracy (Birt et al., 2016). The researcher can make changes to the transcripts if the participants feel that their answers were not captured accurately in writing (Birt et al., 2016). Participants reviewed the transcripts and suggested changes if they felt the transcripts did not accurately reflect their responses. After receiving feedback from the interviewees, the transcript was revised and resent until participants were satisfied with the translation and transcription.

The researcher conducted a pilot study of the interview with four participants at CEMUHCA summer music camp who agreed to test the pilot interview script and be recorded. Pilot participants' responses were used to fine-tune the new questionnaire before conducting the interviews. Each interview informed the next about what was important and how to phrase the question to get the most relevant answers. Therefore, each participant's interview script was modified as the study progressed. The interview questionnaires are included in Appendix O.

Participants

There were 294 participants in the survey, including students, teachers, administrators, and parents directly involved in music programs in Haitian public and private K-12 schools (referred to as classic schools in the survey), community music schools, and universities. To participate in this study, participants had to meet the following criteria: 1) participants were associated with a music school program in Haiti for a minimum of one year, and 2) participants

had an association with a music school in Haiti sometime in the last ten years. The study's participants were identified and contacted through Janet Anthony.

Profile of Survey Participants

Demographic information for survey participants included age, gender, and birthplace/nationality. As demonstrated in Table 1, male participation, 77.5% (n=196), was higher than female participation, 22.5% (n=57). The sample included participants aged 3 to 45+ from Haiti and abroad, but the predominant ages were 18-24 and 25-34. Two hundred thirty-three participants (92%) indicated Haiti as their country of birth and residence. Americans (4.0% n=13), Dominicans (0.4 % n=1), Canadians (0.4 % n=1), Guadeloupeans (0.4 % n=1), French (0.4 % n=1), and others (1.6%) comprised the population. Participants were asked about their principal instrument and if they played other instruments. The demographic characteristics of the participants are summarized in Table 1, which also highlights the family of primary instruments that many of them played. Most were string players, followed by keyboard/piano and brass players.

Table 1 - Summary of Demographic Characteristics of Survey Participants

Baseline characteristic	N	%
Gender		
Male	196	77.5
Female	57	22.5
Birthplace/Nationality		
Haiti	233	92.1
United States	13	5.1
Dominican Republic	1	0.4
Canada	1	0.4
Guadeloupe France	1	0.4
Other	4	1.6

(continued)

Table 1 (continued) Summary of Demographic Characteristics of Survey Participants

Baseline characteristic	N	%
Age Group		
3-8 years	20	7
9-13	16	6
14-17	13	5
18-24	92	33
25-34	83	30
35-44	42	15
	13	6
Principal Instrument Family		
String	71	34
Woodwind	43	21
Brass	38	18
Keyboard	37	18
Percussion	14	7
Voice	5	2.4

Table 2 presents the distribution of survey participants (administrators, parents, students, and teachers) who responded to questionnaires and their specific choice of music programs.

Table 2 - Distribution of Survey Participants' Role in Music Programs

Music program choice	Participant role			
	Administrator	Parent	Student	Teacher
<i>Early Music Education</i>	0	0	20	0
Music Schools and University	15	3	45	43
Music in Public/Private Schools	6	1	19	25
Music in Summer Camps and Workshops	6	2	15	15
Jazz Music Education Programs	1	0	18	17

Participants were directed to appropriate survey questions based on their age category, role as participants, and the type of music program in which they would participate. The early

childhood music education questionnaire was completed by twenty minors aged 3-8. The questionnaire for community music schools and universities was completed by 45 students, 43 teachers, 15 administrators, and three parents. The questionnaire for public and private schools was completed by 19 students, 25 teachers, six administrators, and one parent. Fifteen students, 15 teachers, six administrators, and two parents completed the summer camp music programs and workshops questionnaire. Twenty-three students, 17 teachers, and one administrator completed the jazz music education questionnaire. Parents were not all included in the jazz questionnaire, so there was no parental participation.

Forty-three percent of the teachers were from community music schools, 25% from public/private schools, 15% from summer music camps, and 17% from jazz music education programs. Music teachers were not required to provide information about their credentials. Students and teachers selected a description that best described the type of music teacher dispensing instruction in these programs. The most popular titles were 'specialized music teachers' with 113 responses and 'student music teachers' with 95 responses. Among the other titles were 'university music professor' (n=80), 'college student regular' (n=80), and 'classroom teacher' (n=80).

Administrators and parents were also given titles to choose from that best described their position. Out of 26 administrators who responded, 13 were described as academic directors, seven as pedagogical directors, five as school directors, and one was a board member. Some administrators were the institution's founders and served as teachers but are referred to in the survey report as administrators. Information about the operation of these programs was requested from administrators. While participation was low, and there were many incomplete answers, the data provided valuable insights into the programs. The number of parents who participated was

also small, primarily those who supported their child's music education. However, having the parents' perspective was crucial to the study. Several reported no specific roles in the program besides being supportive parents; one parent reported being a board member.

According to the Haitian grade level system, students were asked to indicate their current academic grade level, as shown in Table 3. English translation reflects equivalent grade levels in the United States. It is important to note that in Haiti, the academic years extend to 13 years. The senior year of high school (12th grade) is followed by another year called Philo or *Philosophie Terminale*. All school grade levels were represented in the sample except for middle school (7th and 8th grades). There were 26 (8.8%) students in the primary grade level (preschool through sixth grade) and 25 (8.8%) in the secondary level. Students from university programs represented the largest group, with 37 (12.6%). University music programs were not explicitly surveyed; participants answered the same questionnaire for community music schools. Fewer participants attended vocational schools or were no longer in school. Most of these students' music skills were at the beginner and intermediate levels. Advanced students reported having dual roles as students and teachers since advanced music students are usually asked to teach in Haiti.

Table 3 - Distribution of Students' Academic Levels

Academic levels of students	Haiti Grade/Year	US Grade Equivalent	n	%
Prescolaire	Pre-scol	Pre-K	7	2.4
1ère Année	Douzième (12 ^e)	1st	7	2.4
2ème Année	Onzième (11 ^e)	2 nd	3	1.0
3ème Année	Dixième (10 ^e)	3rd	2	0.7
4ème Année	Nuevième (9 ^e)	4th	2	0.7

(continued)

Table 3 (continued) - *Distribution of Students' Academic Level*

Academic levels of students	Haiti Grade/Year	US Grade Equivalent	n	%
5ème Année	Huitième (8 ^e)	5th	4	1.4
6ème Année	Septième (7 ^e)	6th	8	2.7
7ème Année	Sixième (6 ^e)	7th	2	0.7
8ème Année	Cinquième (5 ^e)	8th	0	0.0
9ème Année	Quatrième (4 ^e)	9th	0	0.0
Secondaire I	Troisième (3 ^e)	10th	2	0.7
Secondaire II	Seconde (2 ^e)	11th	6	2.0
Secondaire III	Première (1 ^e)	12th	11	3.7
Secondaire IV	Philo (Terminale)		4	1.4
Vocational School			11	3.7
University (Local)			37	12.6
University (Abroad)			3	1.0
No longer in school			8	2.7

Note. <https://www.haiti-now.org/wp-content/uploads/2017/05/Chart-Education-System-Haiti.pdf>

Profiles of Interview Participants

The interview sample included administrators, teachers, students, and parents representing the roles and programs of the participants. In addition to these main subject participants, perspectives from those who supported music education in Haiti were essential to better understand the conditions that affected music education, its current practices, and ways to improve it. A variety of factors were considered when selecting the interviewees, including musical background, experience in music education or musical careers, and years of involvement in a music program in Haiti. Several interviewees were well-known prominent leaders of music education programs in Haiti for 20 -30 years or more and are still active, while others have been involved for at least ten years. The perspectives of foreign teachers or administrators were also

considered. Their experiences and purpose helped shed light on Haiti's music education system.

The characteristics of the interviewees are summarized in Table 4.

Table 4 - Summary of Demographic Characteristics of Interview Participants

Participant	Role in the study	Type of Programs
Blackwell	Administrator	Community music school
Felix	Administrator	Public/Private K-12 schools
Francine	Student	Community music school
Gifrants	Contributor	Composer/Arranger of Folk songs
Ishmael	Administrator	University music Programs
Janet	Foundation	Various programs
Josue	Teacher	Public/Private K-12 schools
Karine	Contributor	Composer/Arranger of Folk songs
Magalie	Parent	Community Music school
Nannley	Teacher	Community music school
Palmer	Administrator	Community music school
Pierre Leroy	Administrator	Various programs
Remy	Administrator	Community music school
Rudy	Administrator	Summer music camos
Sadie	Teacher	Summer music camps
Tiffanie	Administrator	Community Music School
Victoria	Administrator	Public/Private K-12 schools
Woody	Teacher	Community music school

Data Analysis

The survey data were analyzed using SPSS (Statistical Package for Social Science).

Descriptive statistics, frequencies, percentages, means, standard deviations, and crosstabulations were used to provide quantifiable information about the music education programs in Haiti. The

data were also analyzed using MAXQDA 2022, a qualitative data analysis software. Qualitative Data analysis software programs offer mixed approaches to assist researchers in analyzing qualitative data in a non-numeric form that includes (1) text sources such as interview transcripts, field notes, documents (reports, meeting minutes, emails), (2) still images, (3) video, (4) audio, and (5) music scores (Conway, 2020) and include statistical functionality and export data to quantitative tools (Conway, 2020). The program helped the researcher manage the qualitative data by developing a coding schema, managing ideas about data in themes generating codes, and revisiting recorded data to assess similarities and differences. The survey's open-ended questions were also brought to MAXQDA for further analysis.

The steps used in analyzing the data were adapted from Creswell's Data Analysis Spiral, which involves 1) data collection; 2) data managing; 3) reading and memoing; 4) describing, classifying, and integrating data; 5) representing and visualizing data (Creswell, 1998). The researcher gained a thorough understanding of the data collected by translating and transcribing it herself, reading, rereading the transcripts, and taking notes. Using MAXQDA qualitative software, the researcher began describing, classifying, and integrating the data through coding, where the coded segments from interviews were labeled with concise codes and concepts (Creswell, 1998). These codes were then further categorized to develop themes that were the critical determinants of answers to the proposed research questions. Interview data were explored using narratives from participants. The participants had the opportunity to discuss their respective programs and provide information regarding music education in Haiti.

Ethical Assurances

Several ethical standards were followed during this study to ensure that participants were protected. The first ethical assurance was confidentiality. Participants reviewed a consent form summarizing confidentiality, purpose, aims, and level of risk before participating in the study. The level of risk to the participants was low. Each participant signed a consent form acknowledging the confidentiality of their information and accepting the voluntary nature of their participation. The participants could leave the study at any time without repercussions. The signed consent forms and interview transcriptions are kept in a locked filing cabinet or a password-protected file folder for five years after the research and will then be destroyed. Researcher bias was limited by following survey and interview protocols and aligning them with the research problem, purpose, and questions. Survey protocols included instructions that guided participants to select the appropriate sections. These protocols assisted in respondents' selection, tracking, number of revisits, drops, and replacements. Some interview protocols included using a script to open and close the interview, collecting the participants' informed consent, and providing the interviewee with the researcher's basic information.

Being a native of Haiti, the researcher had a deeper understanding of contextual factors and influences in data analysis and cultural interpretations (Fleming, 2018). Due to familiarity with participants and having established a rapport, being an inside researcher adds value to a study (Fleming, 2018). The inherent subjectivity may, however, cause ethical concerns. The researcher addressed objectivity and credibility by following all protocols to avoid bias toward Haiti's music programs. Furthermore, inside researchers may draw premature conclusions because of preconceived ideas or a desire for positive outcomes (Fleming, 2018). A practical solution is to ask a 'critical friend' to examine and challenge one's assumptions. From a third

party's perspective, what seems routine, familiar, and expected to the researcher could be utterly unfamiliar to an outside party (Fleming, 2018). The researcher sought suggestions from a few of Haiti's reputable music education leaders, such as Janet Anthony, a dependable and consistent resource for this project.

Role of the Researcher

The researcher has been a participant-observer in Haiti's past music education programs. From June 24 to July 13, 2019, she taught jazz piano and jazz bands at CEMUCHCA's music camps in Cap-Haïtien. From May 18 to July 27, 2020, she conducted weekly jazz piano workshops online with students in various regions of Haiti. Her teaching experiences in Haiti provided background information for the survey and interview materials used in this study. The rapport she developed with students, teachers, parents, and music program administrators during those times was also invaluable. She remained informed about relevant music education activities using WhatsApp and Facebook and maintained contact with Haitian associates. Despite being an insider, her knowledge of Haiti's current music programs is limited to the two summer music camps she participated in, one in Cap-Haïtien in 2019 and the other online in 2020. Having moved away from Haiti many years ago, the researcher was not participating in these programs. The insider researcher overcame her ethical challenges since most of the participants and music school programs were unknown to her.

Summary of Chapter Three

The methodology for this study was explained in this chapter. A mixed methods approach was used to collect quantitative and qualitative data on music education in Haiti. A combination of online surveys and semi-structured interviews was used as primary sources. Documents,

images, audio and video posts, and secondary data were collected. Online and semi-structured interview scripts were developed per the study's purpose and goals. This chapter highlighted the sampling method, the study procedure, the data analysis process, and the ethical assurances. The next chapter will present the findings of the research.

CHAPTER 4: Results

Phase One: Quantitative Results

The primary purpose of this study was to examine Haiti's music education system with respect to status, means of learning, teaching practices, music materials, and cultural influences. A secondary purpose was to examine the perceptions and values of students, teachers, and administrators regarding student access to effective music education programs and the music education needs of Haiti. The following research questions guided the study:

5. What are the different music education programs offered by music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?
6. What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?
7. How does Haiti's overall societal culture impact the status of music education?
8. How do students, teachers, administrators, and parents perceive the current state of music education programs in the country and any needed changes for improvement?

This chapter presents quantitative and qualitative findings of music education programs in Haiti. Two hundred ninety-four participants from eighty-two institutions providing music education in Haiti completed an online survey. The data were analyzed using descriptive statistics, frequencies, percentages, means, standard deviations, and cross-tabulations. Since

religion plays a significant role in Haitian culture, a Chi-square test was used to investigate whether religious attitudes influence music attitudes as they pertain to Vodou culture. While religion was not directly one of the research questions, it does pertain to research question three, which examined Haiti's societal culture, particularly societal attitudes towards religion, that affected music education. The first part of this chapter presents the results of the quantitative analyses.

Research Question #1

What are the different music education programs offered by music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?

This research question was designed to gather information regarding the Haitian music education programs as determined by music practices reported by the respondents. The data provided information relevant to the program's functioning, such as types and locations, schedules, traditional courses, nontraditional courses, and program governance.

Location of Music Programs

Each department or region in Haiti was represented by at least one respondent from a music education program, except for Grand d'Anse. Although a community music school was preselected for the Grand d'Anse department, there were no participants at the time of the data collection. According to the findings of the quantitative analysis shown in Table 5, forty percent of the schools were in the Ouest Department (West region), 16.2% in the Nord Department (North region), 10.7% in the Artibonite Department (North-Central department), and 10.3% in the Sud-Est Department (Southeast region). Two programs were listed as virtual, making up 3% of the participants. Appendices K, L, and M provide a list of participating schools.

Table 5 - Location of Music Programs in Haiti's 10 Departments (regions)

Departments (Regions)	n	Percent
Département de l'Artibonite (North-Central Region)	27	9.2
Département du Centre (Central Region)	4	1.4
Département de la Grand'Anse (on the Gulf)	0	0.0
Département des Nippes (on the Gulf)	16	5.4
Département du Nord (North Region)	41	13.9
Département de Nord-Ouest (Northwest Region)	5	1.7
Département de Nord-Est (North East Region)	6	2.0
Département d'Ouest (West Region)	119	40.5
Département du Sud (South Region)	2	0.7
Département de Sud-Est (South East Region)	26	8.8
Virtual (Online)	7	2.4

Community Music School Programs

The bulk of music education program data comes from participants in 43 community music schools and two university music programs with significant participation. These schools included privately owned music schools, public music education programs, governmental programs, community music festivals, and church music programs. The four departments with the most participants in community music schools were in Haiti's largest and most populated cities. The capital, Port-au-Prince, in the Ouest department (West region), had the most participants, 46 (25%). Other large cities in the west that participated in large numbers were Delmas, Carrefour, Petionville, and Croix-des bouquets. Cap-Haïtien, located in the Nord department (North region) of Haiti and considered Haiti's second-largest city (Population of cities in Haiti, 2023), had 29 participants (15.8%). Other cities in the Nord department that participated largely were Limbé, Saint Louis du Nord, Grand-Rivière du Nord, and Saint-Marc. The Sud-Est department (Southeast region) had 20 participants (10.9%) from Jacmel, considered the fourth-largest city in Haiti, and the Sud-Est (South East) department's capital (Population of

cities in Haiti, 2023). In the Artibonite department (North-Central region), Gonaïves was another large city that participated in the survey, with 15 respondents (8.2%). Another large city in the Nippes, Miragoane (West), had 11 participants (6%).

Figure 3 - Distribution of Community Music Schools by Departments (Regions) in Haiti.

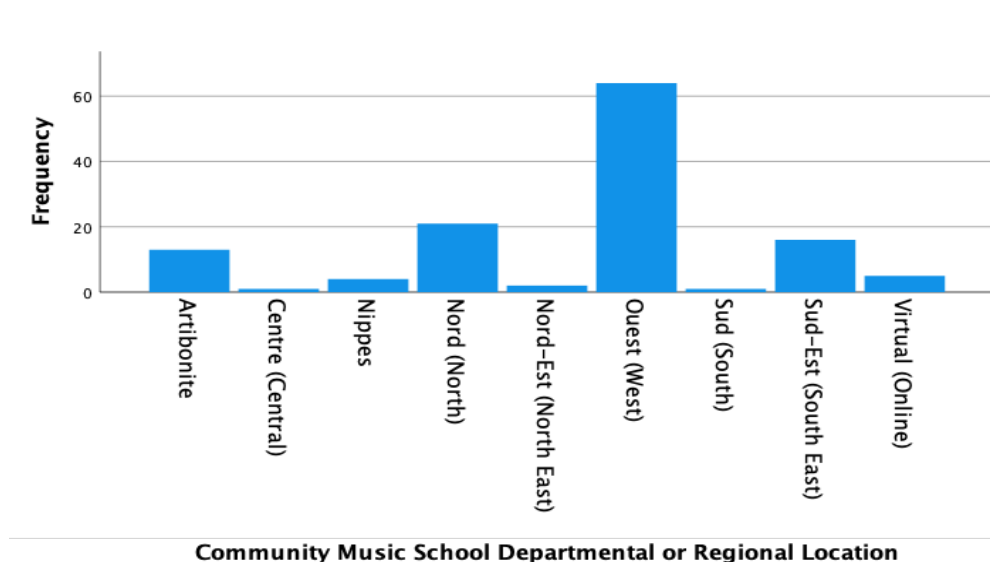
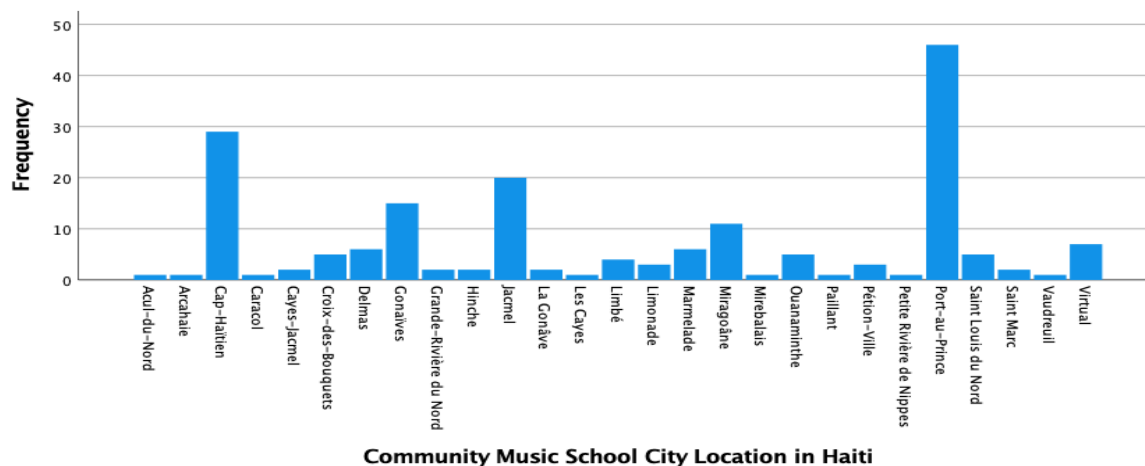


Figure 4 - Distribution of Community Music Schools Location Across Haiti's Cities



Public and Private K-12 Academic Schools

Most music programs in Haitian schools (K-12) were in the Ouest department (West region), but six other departments also have music programs. Participants were asked to categorize their academic schools as private, public, religious, or non-religious. Most participating schools were reported as private religious schools or private non-religious. One of these schools had a magnet string program. Only three schools were listed as public schools, and most were secondary schools located in large cities. In the Ouest department (West region), Port-au-Prince had 36% participants, and Delmas had 5 participants (10%). In the Sud-Est department (Southeast region), Jacmel had 4 participants (8%) from a public elementary school. School locations that participated in the study are shown in Figure 3 by department or region. Figure 4 shows the school locations by city, indicating Port-au-Prince with the most participants.

Figure 5 - Distribution of Public/Private Music Schools Across Haiti's Ten Departments.

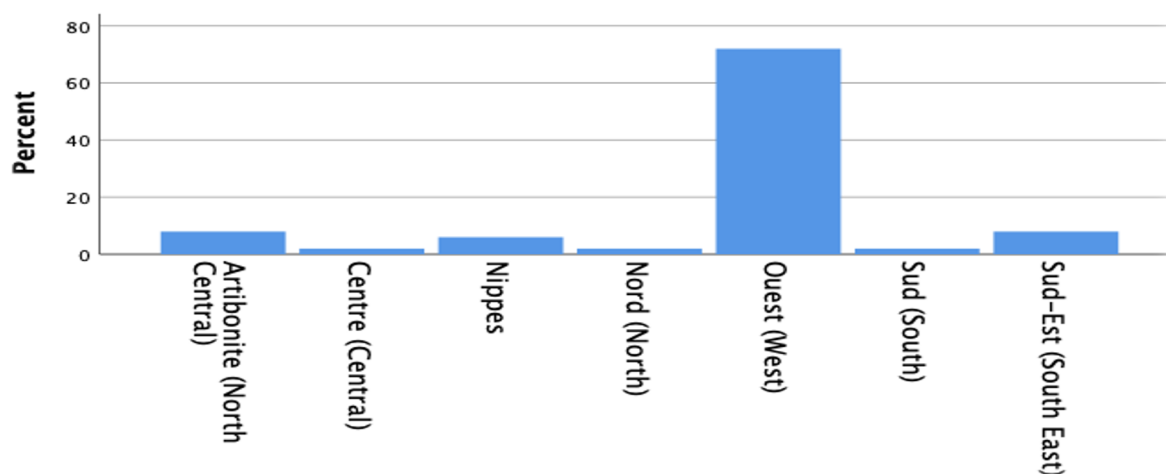
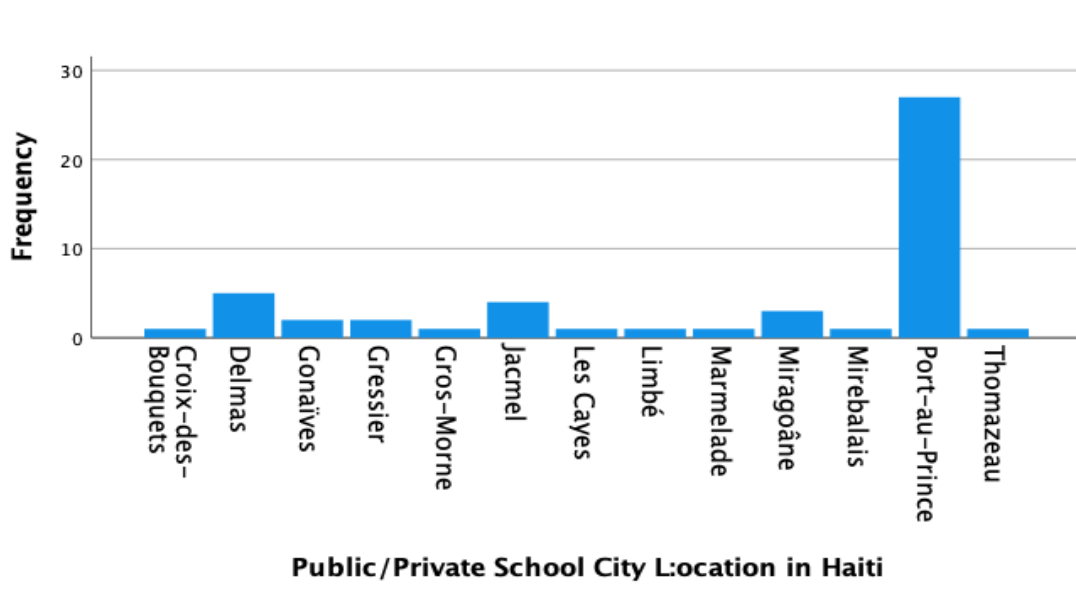


Figure 6 - Distribution of Public/Private Music Schools Across Haiti's Cities.



Summer Music Camps and Workshops

Music summer camps are integral to community music schools and public/private academic schools with music programs. Sixty percent of participants who answered the questionnaire about summer music camps and workshops attended camps run by their schools. Many camps are offered throughout the summer and year, such as large camps, mini-camps, day camps, and residential camps. Although participants in summer music camps and workshops answered some of the same questions as participants in community music schools and academic schools, specific questions were asked to get an overview of their experiences and perspectives about their summer camp music programs and workshops.

In summer camp, students learn from highly qualified teachers and connect with other students. Teachers have reported that students are more motivated to work hard and quickly improve. As a student described, these are important activities in a musician's career, regardless

of level. By improving one's musical level, one prepares for the advanced classes at the next camp, which means upgrading oneself to do so. It is an annual refresher medium. According to one survey participant, these summer music camp activities can be considered boosters programs.

The camps offered teachers a variety of professional development and pedagogical training sessions to help them improve their teaching skills and advance their musical abilities. Participants mentioned that the music camps and workshops were pivotal to Haitian music education. Parents and administrators believe music camps and workshops can benefit the Haitian music education system by giving students experiences and connections with new ideas, meaning, and their connection to humanity. Furthermore, participants commented that many young Haitian musicians might lose much of their motivation without activities like music camps and workshops.

Teachers from abroad who typically instruct these camps and workshops were asked to share their experiences and lessons learned. Many of their statements have emphasized that the summer music camps taught them the importance of music in society and being culturally aware. Some stated that music is more valuable than most people in rich countries realize and can be a valuable societal component. Additionally, its value becomes even more apparent when its availability is limited. Others highlighted the importance of valuing the individual you are working with. In the words of one participant, "As a white person, I should be aware of what I bring to a space beyond my own culture." Others who participated in the Haiti summer camps described the experience as joyful. Their answers indicate their summer music camps and workshops in Haiti influenced their teaching by giving them new perspectives and helping them

define their practices as music educators. Other research findings for summer music camps and workshops are presented in conjunction with other programs.

Jazz Music Education Programs

Jazz music instruction has become increasingly available, mainly through workshops and festivals. PAP Jazz Haiti, or Port-au-Prince international jazz festival, is regarded by most participants as a primary platform for jazz performance, instruction, and exposure. It is a large annual jazz festival in Haiti featuring many famous international jazz musicians and Haitian artists living locally and abroad. A description of the Port-au-Prince international jazz festival can be found on their website. In 2007, the Haiti jazz foundation began organizing this event every year in mid-January; however, in 2022, it was canceled for the first time. The PAP Jazz Festival 2023 was scheduled in Cap-Haïtien in January 2022 due to the alarming level of security in Port-au-Prince, where it was traditionally held. The festival lasted only two days as opposed to their regular schedule of a week.

Other platforms have been Jacmel Jazz festivals. There were also jazz seminars, workshops, and clinics led by musicians and educators that helped to disseminate more jazz instruction in the country. Generally, jazz instruction in schools was rare; most schools with jazz programs had at least a jazz band. In Jacmel, the Dessaix Baptiste Music School has one of the most enduring jazz programs in the country. Meanwhile, several participants reported never being exposed to jazz music in their program. Jazz programs were answered through a specific questionnaire, and the data collected was much more extensive; however, only information relevant to this study's research questions is presented. Research findings for jazz music education programs are presented in conjunction with other programs.

According to participants who answered the jazz questionnaire, jazz music is the music of our time, providing greater opportunities for young people to sing and play. Jazz music offers a variety of techniques, enhances a person's style, and elevates their social status. As a result, the participants believed that jazz music plays an integral role in a person's overall development and that jazz music education is an essential component of the Haitian Music Curriculum.

Early Childhood Music Education

A music program for early childhood was identified. The program was offered by a community music school called “Academy des Petits Musiciens” [Academy of Young Musicians] in Carrefour, the Ouest department (West region). Few academic and community music schools cater to children's needs at a very young age, but this program teaches music exclusively to children ages 3 to 9. Data on early childhood music education were also collected from an online program *Akademizik* and a community music school, “Lekol Misik Gerard Dupervil” [Gerard Dupervil Music School]. A specific questionnaire was developed for these minor students, and pictures were included for illustration purposes. The early childhood music education questionnaire was therefore filled out only by students. Other participants of this program, such as teachers, administrators, and parents, answered the community music school questionnaire. Research findings for early childhood music education programs are also presented in conjunction with other programs.

Program size

Administrators were asked to estimate their school's music program enrollment and staff, including gender differences. Students enrolled in community music programs could range from 28 to 300 and, in academic schools, from 52 to 300. Between 150 and 507 students attended summer music camps. There was an approximate enrollment of 150 students for jazz music

instruction programs. Administrators reported that community music schools have 4 to 15 teachers, academic schools have 5 to 30 teachers, and summer camps have 7 to 15 teachers. One administrator only mentioned staffing for jazz music instruction and reported having 15 instructors for a workshop at a jazz festival. Table 6 shows the number of students enrolled, as reported by the administrators for each program, and Table 7 shows similar data for the teachers. Table 6 appears to be about schedules rather than enrollment. Table 7 appears to show the number of courses rather than enrollment.

Participants were asked to provide information about their schedule, i.e., the number of class meetings on weekends and weekdays and the hours they study, teach, or offer music at their school. According to Table 6, a mean of 2.34 class meetings were reported per weekday, and 2.58 hours were reported per class. The result indicates that the majority of participants (67%) reported that their music classes met at least two days a week for 2.5 hours. Weekend schedules were reported at 1.19 meetings per weekend and class lengths at 2.63 hours/class, indicating that most music schools' programs (31.4%) met at least once for the weekend meeting and most (29.5%) for more than two hours. However, schedule variations included having weekly and weekend class meetings. Participants also provided details about the particular school program, such as community music schools having most classes held after school and on the weekends. Public and private K-12 academic schools have music classes that meet during the day for 45 minutes to an hour, and some have music as an extracurricular activity. The schedules for music instruction also differed from participant to participant, depending on the type of courses taken. For example, private lessons may last one hour a day, and rehearsals may last two to three hours.

Table 6 - Statistics on the Schedule of Music Instruction

Scheduled days and hours	N	Percent	Mean	SD
Classes on Weekdays	178	67.4	2.34	1.314
Hours in class on Weekdays	177	67.0	2.58	1.074
Classes on Weekends	83	31.4	1.19	.634
Hours/class Weekends	78	29.5	2.63	1.460

Summer camps and workshops' participants were asked about their schedule in an open-ended question. Most participants in those programs reported having long hours of instruction, 8-12 hours a day, with a break for lunch. One participant stated that he worked every day of the week until the day of a concert or recital. The summer music camps usually last about three weeks. Summer camp programs are scheduled so students and teachers can attend more than one. Participants also reported various workshop schedules, some of which were quarterly and some irregular. Workshops can be organized in various locales throughout Haiti for two or three days, lasting between four and eight hours. Participants reported no specific jazz instruction schedule other than attending jazz festival workshops.

Traditional Music Courses

In response to a list of courses generated by the researcher, participants selected those they taught (if teachers), enrolled in (if students), or offered (if administrators) at their schools. Frequencies and percentages of traditional music courses offered at community music schools by participant role are presented in Table 7. Among the community music schools, 47.2% of respondents reported music theory classes, and 33.7 % reported band classes. Initiation classes, which are introductory classes, were also at a high percentage (23.6%). Percentages for Orchestra, guitar, and piano classes were somewhat higher, especially for administrators. One

teacher reported teaching a jazz band, but no big bands were reported. Participants reported that summer camps and workshops were taught, attended, or offered by participants.

Table 7 - Distribution of Traditional Music Courses in Community Music Schools

Community Music Courses	Administrator		Student		Teacher		Total	
	N	%	N	%	N	%	N	%
Chamber music	0	0.0	0	0.0	1	2.5	1	1.1
Choir	3	30.0	5	12.8	5	12.5	13	14.6
Band	5	50.0	14	35.9	11	27.5	30	33.7
Big Band	0	0.0	0	0.0	0	0.0	0	0.0
Orchestra	6	60.0	6	15.4	6	15.0	18	20.2
Recorder class	5	50.0	4	10.3	11	27.5	20	22.5
Piano Class	5	50.0	6	15.4	8	20.0	19	21.3
Guitar class	6	60.0	5	12.8	9	22.5	20	22.5
Theory class	6	60.0	18	46.2	18	45.0	42	47.2
Initiation classes	4	40.0	3	7.7	14	35.0	21	23.6
Workshops	2	20.0	7	17.9	1	2.5	10	11.2
Summer Camps	2	20.0	2	5.1	5	12.5	9	10.1
Jazz band	0	0.0	0	0.0	1	2.5	1	1.1

As shown in Table 8, music theory accounted for the highest percentage (65.7%) of all courses reported by administrators, students, and teachers in academic public and private K-12 schools as well. Orchestra courses were the second most popular, with 34.3%, followed by band courses and recorder classes, with 31.4%. Piano and guitar classes were also offered courses in academic public and private K-12 schools. Fewer participants reported choir, and no participants reported jazz band in the schools.

Table 8 - Distribution of Traditional Music Courses in K-12 Academic Schools Music

Courses	Administrator		Student		Teacher		Total	
	N	%	N	%	N	%	N	%
Choir	1	20.0	2	20.0	1	5.0	4	11.4
Band	2	40.0	4	40.0	5	25.0	11	31.4
Orchestra	3	60.0	3	30.0	6	30.0	12	34.3
Recorder class	2	40.0	1	10.0	8	40.0	11	31.4
Piano Class	1	20.0	4	40.0	4	20.0	9	25.7
Guitar class	1	20.0	4	40.0	2	10.0	7	20.0
Theory class	4	80.0	5	50.0	14	70.0	23	65.7
Jazz band	0	0.0	0	0.0	0	0.0	0	0.0

As shown in Table 9, summer music camps offer a variety of courses similar to those in other programs. However, they may not be set as regular courses. Approximately 68.2% of participants reported taking or teaching theory classes and private lessons during summer music camps. Forty-one percent of participants took or taught orchestra, and 31.8% taught band courses. The participants took guitar and piano lessons by 27.34 % and 22.7%, respectively. Also reported were choir (18.2%) and chamber (13.6%). There was a 9.1% participation rate in jazz courses and technique classes. There were no reports of anyone teaching or taking Big Band courses at summer camp by the participants.

Table 9 - Distribution of Traditional Music Courses in Summer Music Camps

Courses in Summer Music Camps	Administrator		Student		Teacher		Total	
	n	%	n	%	n	%	n	%
Chamber music	0	0.0	0	0.0	3	23.1	3	13.6
Choir	0	0.0	1	14.3	3	23.1	4	18.2
Band Course	1	50.0	3	42.9	3	23.1	7	31.8

(continued)

Table 9 (continued) - *Distribution of Traditional Music Courses in Summer Music Camps*

Courses in Summer Music Camps	Administrator		Student		Teacher		Total	
	n	%	n	%	n	%	n	%
Big band course	0	0.0	0	0.0	0	0.0	0	0.0
Orchestra	2	100.0	3	42.9	4	30.8	9	40.9
Recorder class	2	100.0	0	0.0	0	0.0	2	9.1
Piano Class	1	50.0	3	42.9	1	7.7	5	22.7
Guitar class	1	50.0	3	42.9	2	15.4	6	27.3
Theory class	2	100.0	4	57.1	9	69.2	15	68.2
Private lessons	0	0.0	5	71.4	10	76.9	15	68.2
Initiation classes	2	100.0	1	14.3	0	0.0	3	13.6
Jazz band	0	0.0	1	14.3	1	7.7	2	9.1
Technique class	0	0.0	0	0.0	2	15.4	2	9.1

Workshops Courses

Participants were asked to indicate which workshops they attended from a list of researcher-generated workshops. As shown in Table 10, choir conducting was the most attended workshop (50%), followed by instrumental technique training (42.86%) and instrumental conducting training (35.71%). Instrument repair workshops, which are essential to the programs since damaged or broken instruments cannot be used, had a participation rate of around 21.43%. Various workshops were offered in pedagogical training, such as string pedagogy, theory pedagogy, and music education, indicating much interest in that area.

Table 10 - *Types of Workshops Training Attended*

Workshop courses	n	%
Choir Conducting	7	50.00
Choral Directors Workshops	1	7.14
Early Childhood Music	3	21.43
Folkloric music	3	21.43
Instrument repair	3	21.43

continued

Table 10 (Cont)- Types of Workshops Training Attended

Workshop courses	n	%
Instrumental Conducting	5	35.71
Instrumental Technique	6	42.86
Jazz Arranging	1	7.14
Jazz Improvisation	3	21.43
Jazz Theory	2	14.29
Jazz Trumpet	1	7.14
Music Education	1	7.14
String Pedagogy	2	14.29
Theory Pedagogy	4	28.57

Furthermore, participants were later asked to give specific details about the workshops they attended, such as year, title, and presenter. Their responses were coded into broad themes to categorize the type of workshops they attended. Pedagogy accounted for 42.3% of workshops listed, instrument repair accounted for 23.1%, and jazz and theory accounted for 11.5%. The types of workshops attended are listed in Table 11.

Table 11- Types of Workshops Listed by Participants

Workshops (coded titles)	Frequency	Percent
Theory Workshops	3	11.54
Instrument repair	6	23.08
Non-specified Workshops	12	46.15
Jazz Workshops	13	11.54
Pedagogical workshop	11	42.31

Jazz was not included in the school's curricula. It was mainly taught in workshops offered by more advanced players and students locally, at summer camps and jazz festivals, and by international musicians and music educators in jazz festivals or during the music camps. Table

12 shows the types of jazz courses participants either took or taught as workshop training.

Workshop in Jazz improvisation had the highest percentage of courses, 75%. In addition, jazz piano and jazz theory scored high at 58%, and jazz guitar at 8.3%.

Table 12 - Distribution of Types of Jazz Music Courses

Jazz Course	Administrator		Student		Teacher		Total	
	n	%	n	%	n	%	n	%
Jazz Improvisation	0	0.0	5	62.5	4	100.0	9	75.0
Jazz Band	0	0.0	3	37.5	4	100.0	7	58.3
Jazz Piano	0	0.0	5	62.5	2	50.0	7	58.3
Jazz Theory	0	0.0	4	50.0	3	75.0	7	58.3
Jazz Guitar	0	0.0	0	0.0	1	25.0	1	8.3

Early Childhood Music Courses

In early childhood, music was introduced to young children in group activities such as singing and playing classroom percussion instruments. The courses were mainly music activities for which 75% of students reported involving music appreciation, 60% percussion ensemble, and 50% the recorder (see Table 13).

Table 13 - Distribution of Traditional Music Courses in Early Childhood Education

Early Childhood Music Courses	Student	
	N	%
Band	2	10.0
Percussion ensemble	12	60.0
Ukulele ensemble	4	20.0
Music Appreciation	15	75.0
Recorder ensemble	10	50.0
Other	11	55.0

Nontraditional Music Courses

Participants were asked to report nontraditional courses they had taken, taught, or offered. Among the participants, non-traditional courses were not prevalent, but 17.7% reported composition and music technology (13.4%), and interestingly, 2.2% selected the accordion.

Ensemble Courses

Ensembles played a vital role in the programs because most courses were ensemble courses. Teachers were asked how they selected students for an ensemble. The selection criteria included observation, audition, recommendation, and desire. The results show that auditions (25.2%) and observations (19%) were the most important steps in the teachers' selection processes for ensembles. Approximately fourteen percent (13.9%) of teachers considered the student's desire and recommendation (6.1%) the least important.

Instruments Used in Private Lessons and Classroom Instruments

In addition to music classes and ensembles, private lessons were available in most programs. Table 14 shows instruments in which participants received, taught, or offered private instruction. The most common instruments reported by students were the recorder (34.4%), piano (18.8%), violin (15.6%), trumpet (12.5%), guitar, and cello (9.4%). The most frequently taught instruments were the violin (40.7%), guitar and double bass (25.9%), piano and drum set at 22.2%, and cello and viola at 18.5%. Violin private lessons were reported the most at 11.8% in all the programs, followed by recorded lessons at 10.3%.

Table 14 - Instruments Used for Private Lessons

Instruments	Administrator		Student		Teacher		Total	
	N	%	N	%	N	%	N	%
Bass Guitar	1	50.0	1	3.1	3	11.1	5	8.2
Bassoon	0	0.0	0	0.0	1	3.7	1	1.6
Cello	0	0.0	3	9.4	5	18.5	8	13.1
Clarinet	0	0.0	2	6.3	1	3.7	3	4.9
Double Bass	0	0.0	0	0.0	7	25.9	7	11.5
Drum set	0	0.0	1	3.1	6	22.2	7	11.5
Flute	0	0.0	0	0.0	3	11.1	3	4.9
French Horn	0	0.0	2	6.3	1	3.7	3	4.9
Guitar	1	50.0	3	9.4	7	25.9	11	18.0
Marimba	0	0.0	1	3.1	1	3.7	2	3.3
Oboe	0	0.0	0	0.0	1	3.7	1	1.6
Organ	0	0.0	1	3.1	0	0.0	1	1.6
Piano	1	50.0	6	18.8	6	22.2	13	21.3
Recorder	1	50.0	11	34.4	2	7.4	14	23.0
Saxophone	0	0.0	2	6.3	4	14.8	6	9.8
Tambour	0	0.0	1	3.1	2	7.4	3	4.9
Timpani	0	0.0	1	3.1	1	3.7	2	3.3
Trombone	1	50.0	0	0.0	1	3.7	2	3.3
Trumpet	0	0.0	4	12.5	2	7.4	6	9.8
Tuba	0	0.0	1	3.1	0	0.0	1	1.6
Viol	0	0.0	2	6.3	5	18.5	7	11.5
Violin	0	0.0	5	15.6	11	40.7	16	26.2
Xylophone	0	0.0	1	3.1	2	7.4	3	4.9

Students of primary grades were asked about the use of certain classroom percussion instruments in their program. Sticks and maracas were used by 15.27% of the participants, handbells and the triangle by 13.79%, and cowbells by 12.41%. Only 3.45% used diatonic bells and xylophones. Participants were not familiar with Orff instruments.

Performance and Program Attractions

Since music is a performing art and an effective means of assessing the success and achievement of music programs, teachers, students, and administrators were asked about performance opportunities in these programs. Recitals and concerts were the primary performance opportunities selected by 20.1% and 16%, respectively. Other performance opportunities included community events at 12%, and 3.4% mentioned performing at churches and private functions in the other category.

Another way to assess the success of this program was to look at what attracted students, parents, and teachers to those programs. Participants were asked what appealed to them about their programs. Major attractions were the quality of the program (8.8%) and the ensemble performances (7.8%). Only 2% of participants selected "the only school in the area offering music" as a reason for enrolling in their particular music program. In the "other" category, participants listed opportunities to study with experts, especially in summer camps, scholarships, and the ability to introduce their child to music as reasons for choosing their music programs.

Program Governance

Several questions regarding the operation of these programs were essential to determine the status of music education programs in Haiti. Administrators of academic K-12 schools were asked whether music was a required or elective course at their school. Most stated that music was mandatory in their schools, but they were already running music programs. The second part of the question described how music was required at their schools, choosing from three options. In response to the question, only one administrator selected the answer, stating that "certain grade levels require students to learn music." Administrators responded that school directors or board members typically decide whether music should be included in the curriculum.

As these programs also depended on financial assistance and support, administrations were asked about the types of financial support they received. Most administrators (41.4%) reported charging a small monthly fee to music students, which many could not afford. In one administrator's estimation, the monthly fee could be as low as 1,000 gourdes, less than 10 American dollars. The term American dollar is being specified because the dollar is also used in Haitian currency. They used this small contribution to pay for teacher transportation, maintain instruments, and make copies of music for students. Among the various funding sources, participants most frequently mention the support received from foundations. Other funding sources included fundraising performances, NGO support, donations, government funds, and parental funds. These funding sources reportedly purchased scholarships, supplies and materials, instrument purchases, and food.

In addition to financial support, it was important to know about other administrative and parental support. Transportation was reported as additional support for students and teachers by administrators. Administrators supported teachers with classroom supplies and provided professional development when possible. Based on score values from 1 to 10, parents highly valued parental involvement in their children's music education. Despite the low level of parental participation, parental involvement was highly rated, with scores of 8, 9, and 10. In addition, parents indicated that they supported their children's music education by providing transportation, attending performances, allowing time for practice, and encouraging them to succeed.

Summary Question One

This quantitative analysis section responded to the first research question and gathered in-depth results on five music education programs found in Haiti. The differences in attributes of music education programs in community, public and private schools were represented in statistical figures and tables. It was found that many of the programs were located in the Ouest department, mainly in the large cities in Haiti. Music camps and workshops were an integral part of those schools. Most students and teachers also mentioned that the music camps helped them improve their competence. The camps offered teachers a variety of professional development and pedagogical training sessions to help them improve their teaching skills and musical abilities. Most jazz instruction occurred in workshops or festivals, although some schools had at least a jazz band. The youth's continued interest in jazz has led to many teacher-led workshops by advanced students. An early music education program was founded in its early stages, catering to children ages 3-9. Schools ranged in size from 28 to 300 students and 1-15 teachers when estimating the size of their programs. The gender composites of students and teachers indicated more men than women in those programs. Most of the school's operations are scheduled during the week. Some operate only on weekends, while others combine the two. Classes meet on average twice a week for 2.5 hours.

The data covered all programs and included courses specific to each program. Music theory was the most frequently reported traditional course offered or enrolled by participants from all programs, followed by orchestra guitar, piano, and recorder. Nontraditional courses were not standard among the participants. Most participants indicated that auditions and observation played an important role in selecting students for ensembles. The vast majority of participants reported that private lessons were offered in piano, violin, and trumpet most

frequently. There were also a few classroom percussion instruments available to younger students.

Recitals and concerts were among the most popular performance opportunities available to students. As for program attraction, most participants value the program's quality and ensemble performances when deciding whether to join the program. Administrators discussed how the program worked, the requirement for music in schools, and the possible funding they received. Furthermore, "Parent involvement and Participation" were rated as the most important factor in determining the children's success in music. An examination of the curriculum will be the subject of the next question.

Research Question #2

What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?

Learning and Teaching Through Music Activities

Students and teachers were asked to describe music activities they used in their classrooms. The first set of questions was about everyday activities in elementary music classes, followed by a second set about various general singing activities in the programs. Some of the most common activities cited for general music by teachers included clapping rhythms (91%), listening to music (87%), playing instruments (83%), and singing songs (79%). More than 75% of respondents had performed activities such as reading or writing, dancing, or moving to music with their students. Musical games (62%) were the least used (see Table 15).

Table 15 - General Music Activities with Younger Students

Music activities	Community Music Schools		Early music childhood		Total	
	n	%	n	%	n	%
Sing songs	2	50	17	85	19	79
Play instruments	2	50	18	90	20	83
Move to music	1	25	17	85	18	75
Read/write music	0	0.0	18	90	18	75
Listen to music	2	50	19	95	21	87
Clap rhythm	4	100	18	90	22	91
Music games	0	0.0	15	75	15	62

Table 16 shows responses to various singing activities in the programs. Approximately 47.5% of respondents reported singing religious hymns as their most common activity. Haitian folk songs also ranked high at 30%. Solfege was reported by 28.7% of participants, as was learning concepts through songs (28.6%). Some participants reported singing the national hymns (23.8%). Fewer respondents (8.8%) selected no singing activities in their schools' curriculum.)

Table 16 - General Music Singing Activities.

Singing activities	Music schools		Classic schools		Summer camps		Total	
	n	%	n	%	n	%	n	%
National hymn	10	23.8	9	34.6	0	0.0	19	23.8
Religious hymn	22	52.4	13	50.0	3	25.0	38	47.5
Haitian folk songs	11	26.2	11	42.3	2	16.7	24	30.0
Songs for games	4	9.5	3	11.5	0	0.0	7	8.8
Songs for transition	0	0.0	0	0.0	0	0.0	0	0.0
Song based learning	13	31.0	8	30.8	2	16.7	23	28.7
Solfege singing	17	40.5	2	7.7	4	33.3	23	28.7
None of these	1	2.4	1	3.8	5	41.7	7	8.8

Additionally, students and teachers were asked to rate their opinions on several musical standards. Students were asked to rate their proficiency in five musical skills they feel they acquired in their programs using a 5-point Likert scale, with one indicating "Not well at all" and five indicating "Extremely well." Overall, students felt they had acquired good performance skills, as most (14.2 %) rated the statement "Perform music" as "Very well." There was a 9.7% rating for listening to music and a 7.1 % rating for reading and writing music skills. The composition and improvisation skills rating for a good percentage of participants (8.8%) was "Not well at all." Table 17 shows students' ratings of each music standard for all the categories.

Table 17 - Students' Rating of Musical Skills Acquired in Their Music Program.

	Not well at all		Slightly well		Moderately well		Very well		Extremely well	
	n	%	n	%	n	%	n	%	n	%
Perform music	1	0.9	6	5.3	6	5.3	16	14.2	2	1.8
Read & write music	2	1.8	6	5.3	4	3.5	8	7.1	2	1.8
Listening to music	1	0.9	5	4.4	5	4.4	11	9.7	2	1.8
Music analysis	6	5.3	9	8.0	6	5.3	3	2.7	1	0.9
Compose & improvise	10	8.8	6	5.3	4	3.5	3	2.7	1	0.9
Historical context	3	2.7	10	8.8	6	5.3	5	4.4	0	0

Similarly, teachers were asked to rate how much emphasis they placed on the same five musical standards in their teaching, with "one" indicating no priority and "five" indicating high priority. Table 18 shows how teachers rated those skills. Teachers ranked "Performing and Listening Skills" as a high priority. Approximately five percent of teachers and six percent of students rate composition as a low priority in the curriculum. The results indicate that teachers

and students rate the same musical skills (performing and listening) as having a high priority in the curriculum.

Table 18 - Music Standards Emphasized by Teachers.

	Not a priority		Low priority		Somewhat a priority		Moderate priority		High priority	
	n	%	n	%	n	%	n	%	n	%
Performing music	4	1.4	7	2.4	16	5.4	11	3.7	32	10.9
Reading music notation	2	0.7	1	0.3	14	4.8	23	7.8	30	10.2
Composing	20	6.8	14	4.8	18	6.1	13	4.4	5	1.7
Improvising music	14	4.8	17	5.8	13	4.4	15	5.1	11	3.7
Listening to music	6	2.0	13	4.4	12	4.1	6	2.0	33	11.2

Teachers were also asked to identify the tools they used to evaluate student progress. Their responses are presented in Table 19. Students are evaluated informally by observation and performance, as well as formally by tests, quizzes, and homework. The use of practice logs and worksheets was the least common among teachers.

Table 19 - Teacher Assessment Tools

Assessment tools	Frequency	Percent	Mean	Std.
Observation	16	6.1	.071	.257
Homework	21	7.1	.083	.276
Tests/Quizzes	22	7.5	.087	.282
Playing exams	24	8.2	.094	.293
Practice log	8	2.7	.031	.175
Worksheets	6	2.0	.023	.152

To further investigate the curriculum structure of the programs, it was necessary to determine whether teachers followed a specific curriculum or if teaching resources were readily accessible. As shown in Table 20, most respondents used the school's and their own curriculum. The category "other" included some participants who used the BLUME Haiti curriculum at summer camps. Likewise, resources used in the curriculum were primarily school-based, online, or the teachers' own resources. The "other" category included a few who reported purchasing materials online using their own funds. While some schools may offer music or method books, in most cases, teachers were not aware of a blueprint for the curriculum.

Table 20 - Music Curricula Used by Teachers

Curriculum	Music schools		Classic schools		Summer camps		Total	
	n	%	n	%	n	%	n	%
School Curriculum	20	57.1	4	21.1	3	25.0	27	40.9
State curriculum	3	8.6	6	31.6	0	0.0	9	13.6
My own curriculum	14	40.0	9	47.4	9	75.0	32	48.5
Other	4	11.4	1	5.3	1	8.3	6	9.1

Table 21 displays the frequencies and percentages of the resources reported by participants. Sixty-four percent of teachers reported using school resources for teaching materials, and 49.3% said they used their own materials. Summer music camp teachers used their own resources for the most part (83.3 %). Teachers were also asked to rate the difficulty finding resources for music instruction. On a 1-10 scale, they were asked how easy it was to locate the resources they needed to teach. Respondents' scores for community music schools and academic schools were very low. Seventy percent of teachers reported finding the resources they needed to

teach music as difficult. Some teachers mentioned using YouTube primarily or free online materials because the best resources require some purchase, which is not always possible.

Table 21 - Resources Used by Teachers to Teach Music

Resources	Music schools		Classic schools		Summer camps		Total	
	n	%	n	%	n	%	n	%
School Resources	25	64.1	10	62.5	8	66.7	43	64.2
My resources	15	38.5	8	50.0	10	83.3	33	49.3
Online materials	25	64.1	9	56.3	4	33.3	38	56.7
Other	4	10.3	1	6.3	3	25.0	8	11.9

Musical Styles Used in the School Repertoire

Participants were asked to describe the frequency of particular musical styles used in their school programs using a five-point Likert scale response format question. The lowest endpoint was "Never Used," and the highest was "Most Used." The results are presented in Table 22 for the frequency rating of each musical style used. Among respondents, western music and religious/patriotic hymns were indicated as the "Most Used (n=24, 9.5%). Although religious hymns were previously discussed as part of the singing activities, hymns were also used in instrumental musical arrangements in various music programs. Many participants classified classical and Haitian folk music as "Used Often (n=41, 16.2%). Haitian art music was categorized as "Used Sometimes" by 46 participants (18.2 %). Haitian children's folk songs were also categorized as being "Used Sometimes" (14.2%)." A few participants (n=31, 12.3%) categorized Caribbean music as "Used Sometimes," while others (n= 28, 11.1%) categorized it as rarely used. A similar finding was found for jazz music, with some participants (n=27, 10.7%) categorizing this genre as being used sometimes and others (n= 26, 10.3%) categorizing it as

rarely used. According to these results, the music repertoire included a variety of musical styles, with a greater emphasis on classical music, hymns, and Haitian folk songs. Other participants indicated that African music was also used.

Table 22 - Musical Styles Used in The Haitian Music School Repertoire

Musical styles	Never Used		Used Rarely		Used Sometimes		Used Often		Most Used	
	n	%	n	%	N	%	n	%	n	%
Classical music (Western)	9	03.6	12	04.7	31	12.3	41	16.2	24	09.5
Haitian art music	17	06.7	20	07.9	46	18.2	25	09.9	6	02.4
Jazz music (standards)	32	12.6	26	10.3	27	10.7	18	07.1	8	03.2
Creole Jazz	37	14.6	27	10.7	23	09.1	18	07.1	5	02.0
Haitian folk music	17	06.7	20	07.9	21	08.3	41	16.2	9	03.6
Haitian children's folk songs	21	08.3	23	09.1	30	11.9	28	11.1	6	02.4
Hymns (religious or patriotic)	11	04.3	12	04.7	24	09.5	39	15.4	24	09.5
Haitian popular music (Compas, Siwell)	30	11.9	26	10.3	29	11.5	17	06.7	7	02.8
American styles (Hip-hop, pop, gospel, R&B)	23	09.1	33	13.0	26	10.3	23	09.1	6	02.4
Other Caribbean music (reggae, soca, calypso)	40	15.8	28	11.1	31	12.3	5	02.0	3	01.2

Textbooks and Instructional Materials

Students and teachers were asked whether or not a specific method or textbook materials were used to learn or teach music. Respondents used a method book for various subjects. Approximately thirty-five percent (34.58 %) used a string method, 31.78% used music theory,

28.97% used wind or band methods, 26.17 used recorder methods, 20.56% used piano methods, 10.28% used guitar methods, 3.7% used elementary methods. Appendix B & C details the textbooks and materials used in the programs.

Summary Question Two

This section discusses the components of the Haitian music education system with respect to teaching methodology, learning strategies, music repertoire, and the materials involved. The curriculum was examined for general music and singing activities. According to the quantitative analysis of students' responses, the most practiced musical activities with younger students were clapping rhythm (7.5%) and listening to music (7.1%). The most common singing activity was singing religious hymns and Haitian folk songs. Students rated five musical skills or standards that they achieved in their program. Teachers rated five skills or standards that they emphasized during instruction. Both groups of participants agreed that performing music, listening to music, and reading and writing music skills were well acquired, whereas composition and improvisation were not. The participants also rated seven jazz skills or approaches, with reading charts and intervallic relationships receiving high scores.

Musical styles included Western, Haitian, American, Caribbean, African, and church music. The most used musical genres include Western music and religious/patriotic hymns, with 24 respondents and a frequency distribution of 9.5%. The most popular jazz styles were bossa nova and swing. Most of the teachers participating in the study were unaware of a curricular framework, so they used their own curriculum. Respondents generally used their own resources as well to teach music, and they agreed that finding the necessary resources could be difficult. The resources that would make the teaching more effective were not affordable to many, so they

used YouTube or free online resources. Moreover, they shared detailed information on the resources they used for elementary school, band, orchestra, piano, guitar, and music theory.

Research Question #3

How does Haiti's overall societal culture impact the status of music education?

The term societal culture used in this study refers to the norms of society; thus, this research question examines the norms of the Haitian societal culture that impact music education in Haiti. It also examines other factors contributing to cultural preferences, such as language and music in Haitian music education programs. In Haitian society, language and music play a vital role, so it is important to consider the language and ethnographic materials used in these programs. The influence of religion on ethnic music preferences was also examined. Additionally, participants in the survey briefly discussed the socioeconomic barriers to music education.

Language Use in Music Instruction

Haiti is a bilingual country with two official languages: Haitian Creole and French. However, some might argue that Haiti is a multi-lingual country since many Haitians learn English, and some speak Spanish since the Dominican Republic is next door. It is possible to find these four languages in the music instruction or materials used in Haiti's music program. Haitian society has always had a linguistic divide between those who can speak French and those who can only speak Creole. Even though most Haitians understand French, it is usually spoken by the educated, but all Haitians speak Creole. Haitian Creole is not only spoken but also written in today's Haitian society and includes easy phonetic spelling, grammar, and dictionaries,

allowing anyone to learn the language quickly. Foreign teachers who wish to teach at music summer camps in Haiti sometimes take Haitian Creole classes to prepare. The Haitian Creole language has become more widespread in the culture, reducing social stratification and enabling all social classes to speak, write, and read it, as evidenced in this study.

The survey was made available in English, French, and Haitian Creole. The percentage of respondents who took the survey in Haitian Creole was higher than those who took it in French or English, which indicates Creole was the preferred language by most participants. However, the percentage of respondents using French (43.5%) was almost equal to that of Haitian Creole respondents (46.6%), which means that the French language still has an important status in Haitian society. Since the survey also included foreign teachers from the United States and other countries who have taught in these programs, 9.5% of respondents who completed the survey in English were primarily non-Haitians. There was no Spanish version of the survey because it was assumed that Spanish teachers who taught in Haiti were generally bilingual, speaking French or English in addition to Spanish, and were relatively few. As shown in Table 23, each language is graded on a scale of 1 to 10, with 1 representing "I don't understand at all" and 10 representing "I understand very well." Most participants (26.5%) understood Creole at level 10, followed by French (17%). Only a few participants understood English (5.5%) and Spanish (0.8%).

Table 23 - Frequency distribution of understanding level of four languages in Haitian society

Levels	Languages							
	Creole		French		English		Spanish	
	n	%	n	%	n	%	n	%
0	2	0.8	0	0.0	8	3.2	34	13.4
1	5	2.0	3	1.2	4	1.6	10	4.0
2	1	0.4	1	0.4	5	2.0	11	4.3
3	1	0.4	1	0.4	12	4.7	11	4.3
4	1	0.4	3	1.2	10	4.0	9	3.6
5	5	2.0	4	1.6	17	6.7	10	4.0
6	4	1.6	6	2.4	7	2.8	2	0.8
7	2	0.8	7	2.8	17	6.7	5	2.0
8	15	5.9	23	9.1	10	4.0	2	0.8
9	10	4.0	19	7.5	1	0.4	1	0.4
10	67	26.5	43	17	14	5.5	2	0.8

Participants were asked to estimate the percentage of music instruction materials used in their music programs written in Creole, French, English, and Spanish. English had the highest mean, 64.32, indicating that most materials were in English, followed by French, with a mean of 60.28. This was surprising, given that only a few participants understood English. Table 24 addresses the frequency of use rather than the level of understanding. Materials in Creole had a mean of 34.44, followed by Spanish, with a mean of 30.74. Music education in Haiti has been impacted by language because instructional materials are not written in the language most commonly spoken by students and teachers.

Table 24 - Descriptive Statistics of the Language Used in Music Instructional Materials

Languages	Frequency	Mean	Std. Deviation
Creole	87	34.43	33.930
French	95	60.28	28.876
English	93	64.32	29.355
Spanish	57	30.73	6.920

Another aspect of language use in Haitian music education was English as a communication medium by English speakers. Volunteer foreigners who taught at the music summer camps in Haiti were asked if they had any specific language preparation to teach music in Haiti. Among 15 respondents, 40% took Creole classes, 13.3% spoke French or Creole fluently, and 20% spoke little French or Creole. Most of them taught in English (see Table 25).

Table 25 - Language Preparation of foreign volunteer teachers

Language Preparation	Responses	
	N	Percent
I speak French fluently	2	13.3
I speak Creole fluently	2	13.3
Can speak French or Creole a bit	3	20.0
Took Creole classes	6	40.0

Teachers, students, parents, and administrators were asked about the tools used to facilitate teaching and learning in Haiti's music summer camps by predominantly English-speaking foreign teachers. Demonstration was the most common (n=67, 22.8%). Table 26 represent different communication mediums in instruction by English-speaking teachers are in. The results of this study indicate that music education in Haiti is influenced by the language used in music materials or instruction in a language not well understood by students.

Table 26 - Communication medium in instruction by English speakers

Medium of communication	N	%
Gestures	43	14.6
Demonstration	67	22.8
Pick out a few words	44	15
Classmate translation	20	6.8
Trial and Error	16	5.4
Word Association	18	6.1
Translator	44	15

Traditional Instruments Used in Haitian Music Education

Haitian societal culture can also influence musical instrument preferences used in school music programs because what the society believes as a whole can influence behavior. For instance, the wooden flute known as the *Flute-à-Bois* in Haiti may be fascinating to tourists and visitors but not to natives who may have no regard for it. As another example, the connotation of the tambour [drum, similar to a conga drum] in Vodou culture can influence instrument preferences. Due to the widespread use of the tambour or drum in Vodou, those in Haitian protestant churches, in particular, who consider anything connected to Vodou evil, may never attempt to learn it. Similarly to earlier indigenous populations, using drums in churches in North America has been controversial (Lee, 2017). A Mohawk musician describes how he was asked to leave the village when he brought a drum to perform for a group of Native Christians. He stated, "Religion has come in and taught my people that the drum is evil...Nobody was using the drum to worship Jesus at this time in 1995" (Lee, 2017). The white missionaries who spread the gospel were not embracing their indigenous culture (Lee, 2017).

Additionally, Steve Cheramie, a pastor of the Mennonite-affiliated Native Christian Fellowship and a member of the Pointe Au Chien tribe in Louisiana, claims, "There have been groups that have advised people not to attend the gathering because there will be an Indian drum there, and the Indian drum has been used in the past for evil purposes. [But] I know a piano that's been used for evil in the past"(Steinken, 1998). The Episcopal bishop of Alaska, Mark MacDonald, also commented on the article, saying that "some people find it difficult to see things from a perspective that is different from their own" (Steinken, 1998).

There is a growing trend in Haiti and the Haitian diaspora that both Catholic and Protestant churches now use tambours in their services, which shows that things are changing.

The use of ethnic materials in music education was rare in Haiti; therefore, it was considered an important issue to address. Participants were asked to choose from a list of traditional Haitian instruments, the ones that were used in their programs. Several Haitian folk songs, art songs, and children's songs were included in the repertoire of the music programs, but few participants reported using a Haitian folk instrument. The most commonly used Haitian folk instrument was the tambour (Conga drum). A total of 18.7% (n=55) of participants reported using the tambour, 10.5% (n=31) the *Tcha-Tcha* (maracas), 5.8% (17) the Flute-a-Bois (wooden flute), 3.4% (10) the Vaskin, 1% the Kòrnè and 1.7% (n=5) the banza.

Additionally, the participants were asked to respond to an open-ended question, allowing them to provide supporting details if they thought Haitian folk instruments should be used in school. Ninety-nine (39.13 %) participants responded, and their responses were coded and organized by common themes outlined in Table 27. The most important rationale for using Haitian folk instruments in the school music programs was based on cultural values such as cultural identity (9.8%) and cultural inheritance (8.3%). While most answered the question and gave positive remarks and rationale, only 2 participants did not see the importance of these instruments in school and thought their sound was not harmonious.

Table 27 - Reasons for using Traditional Instruments in Music Education System in Haiti

Thematic codes	Frequency	Percent
Accessible, portable, and affordable	4	1.58
An element of flavor in music arranging	6	2.37
Cultural identity	25	9.88
Cultural value	21	8.30
Continued		

Table 27 (cont)- Reasons for using Traditional Instruments in Music Education System in Haiti

Thematic codes	Frequency	Percent
Enjoyable Sounds	3	1.19
Haitian rhythms and percussive instruments	11	4.35
Help advance music education	9	3.56
Historical roots of musical instruments history	4	1.58
Historical value	12	4.74
Promote Haitian culture	6	2.37
Promote the idea that all music is valuable	6	2.37
Reduce acculturation for future generations	3	1.19
Undesirable sounds	2	0.79
Non-useful comments	2	0.79

Religious and Cultural Impact on the Choice of Music in the Repertoire

Apart from the use of traditional instruments in Haiti, religion and culture have always been a source of controversy. Books such as *Vodou Nation* (Largey, 2006) describe Haitian art music, known for its roots-based Vodou music. However, as discussed in the literature review, negative stereotypes exist regarding Haitian acceptance of Vodou. Two subjects in Haiti are sensitive or taboo: Haiti as "the poorest country in the Western hemisphere" and Vodou as Haiti's cultural identity. Other Haitian religious groups often oppose Haitian identity associated with Vodou culture. As discussed in the literature review, there were a few instances where some students refused to play music reflective of any aspect of the Vodou culture. Usually, Haitian art music is the most advanced type of music in the music program repertoire. The question of whether religion influences the choice of music in Haitian music programs was not one of my

research questions, but in light of the tension between religion and culture, I thought it was important to explore.

Therefore, a question about the participants' religion was included in the demographic section. The results indicated that Protestants constituted 61.9% of the participants' religion, followed by Catholics (8.7%). A little better than two percent (2.4%) of respondents chose 'No religion,' 5.44 % chose 'Prefer not to answer,' 9.18% chose 'Other,' and 13.95% were missing. Vodou was among the answer choices, but no participants selected it as a religion. The question was worded differently according to each participant's role. Students were asked, "How likely are you to play or sing Vodou-influenced music in your school program? Teachers were asked, "How likely are you to teach or select Vodou-influenced music in your school program? Administrators were asked, "How likely are you to allow performances of Vodou-influenced music in your school program?" Parents were asked, "How likely are you to allow your child to sing or play Vodou-influenced music in his or her school program?" The percentage of students who took a neutral position and those who took an affirmative position are evenly distributed. There were close similarities between teachers' results and those of students. For administrators and parents who answered this question, their responses indicated they would have supported it because their responses were neutral.

The results of three positions were examined: those who said they would, those who said they would not, and those who may consider it or don't know or take a neutral stand. Twelve students responded, "I definitely would"; three were Catholics, and nine were Protestants. There was no response from the other religion categories. Of the 13 students who answered, "I would probably not," 11 were Protestant, one was "Other religion," and one was "Prefer not to say." A

total of 26 students took the neutral stand; 2 were Catholics, 11 were Protestant, one was “No religion, and one was “Prefer not to say.” Twenty teachers responded in the affirmative; three (13.6%) were Catholic, and 12 (6.6%) were Protestant. Seventeen teachers chose “I probably wouldn’t”: 2 Catholics, 10 Protestants, two without a religious affiliation, and three others. Of the 32 teachers who took the neutral stand, 4 were Catholics, 21 were Protestants, one was “No religion,” three were “Other religion,” and three were “prefer not to say.” Three out of seven participating parents were protestant, and three said, “I definitely would.” Three of nine administrators selected “I definitely would,” one Catholic, one Protestant, and another indicated “Prefer not to say.”. Five out of the nine administrators selected “I might consider it,” and out of them, for Protestant, and one was Catholic. No one selected the response “I don’t know.” Only one administrator selected the response “I probably would not” and was Protestant. One parent said, “I probably wouldn’t,” and was a Protestant. Three more parents said, “I might consider it,” and were Protestants (Appendix D).

A Chi-square test was conducted to determine if participants' religion was associated with their responses to this question. The Chi-square test reveals an association between students' and teachers' religious and music choices (see Table 28).

Table 28 - *Association Between Participants' Religion and Choice of Music*

	Parent	Admins	Student	Teachers
Df	*--	4	20	20
Chi Value	--	3.2	26.526	39.92
Significance	--	.525	.149	.005
Likelihood Ratio		3.681	37.653	43.264
Significance	--	.451	.01	.002

Note. The alpha level was 95% (p-value < .05)

The Impact of the Culture on the Role of Women

Women's roles in Haitian society are not typically associated with leadership, so the role of women in music programs in Haiti was also discussed. Survey results indicate that a smaller percentage of women (22.5%) participated than men (77.5%). The participants were asked, in their opinion, what role women should play in music education in Haiti. The most frequent answers given were coded using inductive coding and regrouped into broader categories to form themes. Thematic codes that were derived from their answers are displayed in Table 29. The consensus is that women in music education in Haiti can play any role or the same role as men, play any instrument and any style of music they wish. Women are also recognized as great or more influential music teachers than men due to their natural ability to nurture and care for children, their precision and ability to extend and explain things, and other factors.

Table 29 - Responses Regarding the Role of Women in Music Education in Haiti

Thematic Codes	Frequency	Percent
Same as Men	23	21.70
All roles or any role	22	20.75
Competency over role	8	7.55
Influential Music Teachers	26	24.53
Directors, Conductors, and Composers	7	6.60
Promoters of music education and Haitian music	9	8.49
A backbone of music education	8	7.55
Role in the development of classical music in Haiti	2	1.89
Excellent role model performers for learners	10	9.43
Learn any instrument or musical style	7	6.60
Need more women in leadership roles	10	9.43
Raised women's perceptions at all levels of society	4	3.77
Unclear Statements	2	1.89
Not useful	3	2.83

In this last section on Haitian culture and music education, we discuss Haiti's socioeconomic challenges and political situation affecting music programs. At the end of section II of the survey, an open-ended question asked participants to provide more information about their program, including related successes and challenges. Most teachers (27.27 %) felt that their programs were successful by being a source of motivation for their students, and some students felt that they learned a lot in their program. The challenges faced by music programs were more significant than their successes, so only a few of the most significant challenges are discussed here.

A major challenge was a lack of resources and materials. Most respondents reported that the lack of instruments was the biggest challenge. Students not being able to practice at home slows down their progress. Teachers noted a lack of resources and materials and difficulty finding materials to teach their classes. As a result, they used what they could afford rather than what was necessary to teach effectively. The lack of funds to run the programs was a second major challenge. In most cases, students could not afford to pay tuition, so some schools could not hire or pay teachers, let alone qualified ones. The cost of musical instruments was exceptionally high, and electronic instruments required electricity, another major problem in Haiti.

Another challenge was the curriculum, specifically what was being taught, how it was being taught, and who was teaching it. Some teachers reported that the music taught was irrelevant to teaching music in Haiti because of the lack of cultural materials and was not in the country's primary language, Haitian Creole. Some students have criticized the overuse of classical music in music education programs as opposed to a more contemporary approach.

Generally, music programs were hindered by a lack of curriculum structure and a lack of qualified teachers.

Lastly, the country's safety situation adversely affected the programs by limiting time spent teaching, learning, or practicing music. After school, parents rushed their children home due to curfews in place in response to gun violence, protests, kidnappings, and fear in general. Consequently, they could not devote much time to music classes. Some administrators reported being unable to obtain supplies for music classes due to being unable to travel to the appropriate places. Several administrators commented that the situation was so alarming that students were even at risk of being sent to school. Table 30 shows the challenges shared by participants.

Table 30 - Challenges in Haitian music education

Challenges	Frequency	Percent
Lack of sound or more knowledge	3	4.62
Lack of instruments	31	47.69
Haitian context not covered	4	6.15
Lack of finance	9	13.85
Pressed for Time	3	4.62
Inaccessibility to rural areas	1	1.54
Lack of structure	1	1.54
Lack of psychological support	3	4.62
Instability of the country	1	1.54
Internet access and electricity	2	3.08
lack of resources and materials	13	20.00
Lack of qualified teachers	4	6.15

Summary Question Three

This section of the survey examined five factors of Haitian societal culture that have impacted the music education programs: language, folk culture, religion, gender roles, and

challenges posed by the economic and political conditions of Haiti. The language used for music instruction was not predominantly Haitian Creole, the most commonly understood language. Most of the materials used were in English, followed by French and Creole. Additionally, most teachers at Haiti's music summer camps spoke English, while 40% took Creole classes, 13.3% could speak Creole fluently, and 20% could speak Creole somewhat. "Demonstration" was the most common method of facilitating comprehension.

Folk culture was explored using folk instruments. It was found that Haitian folk instruments played a smaller role in the programs than Western instruments. Tambour (Conga drum) was the most commonly used Haitian folk instrument in the programs. Using Haitian folk instruments in school music programs was often justified by cultural values such as identity and legacy. Another aspect of Haitian societal culture that affected musical choice was religion. The vast majority of participants were Protestants, and most have traditionally opposed Haitian Vodou culture. According to the literature review, this tension led to religious influences on music choices in programs. Statistical analysis indicated an association between students' and teachers' religion and music choices, although most respondents took a neutral or affirmative position.

Traditionally, women in Haitian society do not have leadership roles, so the ratio of men to women in the programs was considered when determining the role of women in Haitian music education. The majority of students and teachers were men. The participants gave favorable comments regarding the role of women. Findings revealed that women should have the same roles as men and be able to play any instrument and any style of music they choose. According to some participants, women are natural nurturers and extenders of arguments, making them more effective teachers.

The socioeconomic challenges facing Haiti and the political situation are affecting the music programs. The majority of participants (27.27%) felt that the programs met teachers' objectives through student performances and motivated students; however, the challenges they faced were much greater than their successes. Combining the results of their responses revealed that several major challenges hampered the programs, including a lack of instruments, financial constraints, undesirable conditions, such as electricity shortages, and unsafe conditions caused by the country's government. There was also a lack of structure and inaccessibility of music programs in rural areas of Haiti.

Research question #4

How do students, teachers, administrators, and parents perceive the current state of music education programs in Haiti and any needed changes for improvement?

A six-point Likert scale was used to rate participants' level of agreement with seven common beliefs about music education in Haiti. The rating scale used was 1 = Strongly Disagree, 2 = Disagree, 3 = Somewhat Disagree, 4 = Somewhat Agree, 5 = Agree, and 6 = Strongly Agree. The level of agreement is determined by the mean score between 4.60 and 5.60. Any score above 4.60 indicates a higher level of agreement. The mean responses ranged from 4.60 to 5.50, indicating that participants agreed with the statements. However, there was a relatively high agreement about the statement, "Haitian government should allocate more money for music education," as shown by the highest mean of 5.60. The mean responses of all participants regarding music education in Haiti are shown in Table 31, along with the statements.

Table 31 - Overall Participants' Levels of Agreement Regarding Music Education in Haiti

	M	SD
1. Music ed. in Haiti builds self-confidence in students.	4.99	1.45
2. Music ed. in Haiti teaches students to respect their own's culture and the culture of others.	4.60	1.59
3. Music education in Haiti promotes leadership abilities in students.	4.93	1.38
4. Music education in Haiti develops intellectual discipline in students.	5.13	1.38
5. Music education in Haiti enables students to do better in school subjects.	4.81	1.43
6. Music ed. in Haiti should be in the classical school curriculum.	5.39	1.33
7. The Haitian government should have a budget for music education	5.60	1.18

Open Ended Qualitative Items

Open-ended questions allowed survey participants to further elaborate on the values and perceptions related to music education in their schools, country, and areas needing improvement. Participant responses to open questions were coded inductively using MAXQDA qualitative software. The open-ended question consisted of the following:

1. In a single phrase, what does music mean to you?
2. What is your greatest motivation to offer, teach, learn, or allow your child to learn music?
3. In your opinion, do music education and performance play a role in Haiti's economic development?
4. How can music education be improved in your school in Haiti?
5. How do you feel about the future of music education in Haiti?

Meaning of Music as Described by Participants

Participants were asked to describe the meaning of music in one sentence. An analysis of 107 responses was conducted using MAXQDA software using Word Cloud visualization to summarize and code their responses. This question was designed to determine what value participants attributed to music. The word cloud shows some keywords participants used to describe the meaning they placed on music. The insignificant items that do not have a great deal of contextual significance were excluded using a stop list. According to the majority of participants (29%), "Music is my life" was followed by "Music is my passion" (11.21%). The concept of music as a universal language, a means of communication and expression, was highly regarded. Other definitions include music as the soul of a culture, as a science, as fun and beautiful, as a source of inspiration, as an anti-stress, as medicine, as a source of income, and as a means of individual and collective growth. One parent stated, "Music changes the world, it changes a country, it changes people, and it has especially changed my child." Figure 5 shows other words used by the participants to describe the meaning of music.

Figure 7 - Word Cloud Visualization of Participants' Descriptions of the Meaning of Music



Motivation for Music Education in Haiti

Participants were asked to describe their greatest motivation for offering, teaching, learning, or allowing a child to learn music in Haiti. Participants' responses are shown in Table 32. The common thread in all of these statements is that they all described a love of music, a love for sharing knowledge, a love for making a positive impact in society, and a love for one's country. Participants' greatest motivation was hope for Haiti's future; as one participant put it, "The hope that the Antilles' pearl (Haiti) would be reborn one day."

Table 32 - Participants' Motivation to Teach and Learn Music

Statements	Frequency	Percent
(Taking part in) the sharing	9	10.00
To discover talents	6	6.67
Music keeps my head up	2	2.22
Because I love it	27	30.00
I see a need there and want to bring my contribution	5	5.56
Build community skills	5	5.56
Be a model for other youths	4	4.44
I love teaching music	4	4.44
Help me master my own skills	5	5.56
Make people better	5	5.56
Motivated by my children	3	3.33
To be one of the greats	3	3.33
The hope of seeing the Antilles' pearl (Haiti) reborn one day.	7	7.78
To be able to play music for fun	2	2.22
I love music, love sharing, and love my country	3	3.33
Watching them play is usually attractive, and that motivates	1	1.11

Role of Music Education and Performance in Haiti's Economic Development

When asked whether or not music education and performance have a role to play in the economic development of Haiti, the majority of participants (98.9 %) answered yes. Participants' responses included the social benefits of music education, the economic benefits of music performance and music education, and therapeutic musical effects that may contribute to economic growth. The most common theme associated with the social and economic benefits of music education was "Music education as a tool for social and economic development" (n= 13, 16.6%)". Participants also cited music education and performance as preventing youth delinquency due to poverty by providing alternative activities for young people and providing them with a source of income. Others stated that music enhances the self-esteem of children, which is beneficial for the social development of a country, and thus music has the power to change everything.

Fourteen percent of participants indicated that music performance and education create employment. Many of them mentioned that music was their only source of income and that it could be a lucrative profession. Another 14.10% of participants felt that the culture of Haiti would increase other people's interest in spending and investing in Haiti. One participant commented, "a bunch of beautiful Haitian music can be shared with others who could buy it." Additionally, others explained how music performances could enhance Haitian artistic resources, values, customs, and culture and bring the country money. For instance, a participant noted, "Haitians are naturally gifted in the arts. I firmly believe that Haitian music can be used for export and thus promote private foreign investment and the creation of added value". Many respondents mentioned having a well-organized music industry to promote Haitian music, while others suggested framing talented people so they could sell their skills and promote the culture.

Participants also mentioned music's therapeutic effects on Haiti's economic development. They believe music can be therapy, and healthy people can make money by thinking more creatively. It was stated that music generally softens and makes things easier. There was one participant who said that he was confused because music should be for its own sake. Only two participants did not consider music performance and music education valuable contributions to the Haitian economy due to a lack of government support. The frequency of use of the codes derived from participants' responses is shown in Table 41 in Appendix A.

Suggested Ideas for Improvement of Music Education in Haiti

Participants were asked how Haiti's music education could be improved. A list of 50 items was compiled based on the participants' numerous suggestions. Table 33, however, only displays the top ten needs according to frequency.

Table 33 - Top Ten List of Suggested Ideas for Improvement of Music Education in Haiti

Top ten list of suggested ideas	
1. Need more instruments	25
2. Need qualified teachers to teach all genres	22
3. Provide quality pedagogical training	10
4. Need administrative and parental support	6
5. Governmental support of music programs	5
6. Financial support and increased funding	4
7. Make music a mandatory subject in schools	4
8. Open more universities programs and a conservatory in Haiti	3
9. Find ways to pay well-qualified teachers	3
10. Improve the value of music education in Haiti	3

Desired Courses

In part one of the survey, participants were asked to select desired courses for inclusion in the Haitian music education curriculum in the future. Therefore, it is more significant to report the responses in this final section, where the need for improvements in the curriculum is addressed. In terms of improving the curriculum, participants were asked what other courses they would take, teach, offer, or allow their children to take if their school offered them. Participants were given a list of desired courses and asked to choose only four, ranking them according to their preferences. The courses most selected in community music schools were composition, jazz composing and arranging, and chamber music. Other courses included Audio engineering, Band, Big Band, Choir, Children's choir, Class piano, Haitian folk ensemble, Music theory, and Music and theater. Table 34 shows participant rankings of the desired courses at music schools.

Table 34 - Ranking of Desired Courses in Community Music Schools

Rank	Students	Teachers	Administrators	Parents
1	Band	Composition	Jazz comp/Arr.	Children's choir
2	Composition	Haitian music History	Composition	Audio Eng.
3	Jazz comp/Arr.	Music theory	Chamber music	Music & theater
4	Big Band	Chamber music	Choir & Band	Class piano

The courses most selected in academic k-12 public/private schools were composition, jazz composing and arranging, and chamber music. Other courses included Audio engineering, Band, Choir, Class Piano, Guitar class, Introduction to music, Music theory, and Orchestra. Table 35 shows participants' ranking of desired courses at K12 academic schools.

Table 35 - Ranking of Desired Courses in Public/Private Music Schools

Rank	Students	Teachers	Administrators	Parents
1	Orchestra	Music theory	Orchestra	Intro. to Music
2	Music theory	Orchestra	Class piano	Orchestra
3	Band	Intro. to Music	Intro. to Music	Band
4	Choir	Guitar class	Music theory	Music theory

Similarly, another question asked participants how they felt about the future of music education in Haiti. More than 50% of the participants feel optimistic about the future of music education in Haiti. Participants who felt optimistic even had plans to contribute to its development. One respondent stated, “I am currently working on my thesis, I am planning on creating a music school here in Haiti, and I would like to contribute to its change. Others feel that if we have good teachers, we’ll go far with music education in Haiti. Participants who were neutral about it stated, “music education in Haiti risks collapsing if nothing is done in the future.” Some participants were not very optimistic about the future of music education in Haiti, and their comments ranged from slightly negative to negative. One thinks “the future is very weak because youths aren’t really interested in that right now.” Others find its future to be very scary and septic.

Summary Question Four

The results of Phase 1 quantitative analysis provide a broader insight into how administrators, teachers, students, and parents perceive the current state of the Haitian music education system and their recommendations for improvement. The survey instrument was used as a tool to record the responses of the participants. The study used quantitative results to reveal that participants had different ways of learning music. The analysis also highlighted some

challenges that impacted the success of the Haitian music education system, such as a lack of qualified teachers or inadequate pedagogical training. Participants agree that music education in Haiti develops intellectual discipline in students and should be included in the classical school curriculum (K-12 schools). The Haitian government should have a budget for music education in schools. The participants also indicated top needs that would benefit a music program's success in Haiti. These needs or recommendations include financial support, increased funding, purchase of instruments, parental support, opening more universities and conservatories in Haiti, hiring foreign professionals, administrative support, and improved pedagogy.

Phase Two: Qualitative Results

Respondents to the survey indicated their willingness to participate in an online interview with the researcher as part of the study's second phase. A total of seven administrators, five teachers, one student, and one parent representing different music education programs in Haiti were interviewed. Participants included prominent figures associated with Haitian music education, well-known in the community and less well-known individuals with varying perspectives on the field. Two promoters of Haitian traditional music and two leaders of music foundation organizations who have contributed to music education in Haiti were also interviewed. The analysis of qualitative data from the interview and documentation provided by participants contributed to a more comprehensive understanding of Haitian music education programs. Following are the profiles of the interviewees.

Profiles of Interviewees

Administrators

Pierre Leroy, a native of Haiti, is an eminent music educator with over 20 years of experience. He plays the trumpet, conducts several orchestras and ensembles, and administers several music education programs in Haiti. In addition to being the chair coordinator of the music program at the École de Musique Sainte Trinité (EMST), he serves as the director of the Philharmonic Orchestra at the school. Mr. Pierre Leroy also works with the INAMUH (Institut National de Musique d'Haiti), a program sponsored by the Ministry of Culture, and with a choir at UNIFA, the University of the Aristide Foundation in Haiti. He also teaches marching bands, big bands, jazz orchestras, and the philharmonic orchestras at the Dessaix-Baptiste Music School in Jacmel. Moreover, Pierre Leroy is the director of the Chorale at the Cathedral of Holy Trinity

and participates in other community projects. He provided valuable insights into the development of music education in Haiti.

Felix, a native of Haiti, is another prominent figure in music education in Haiti who managed several music education programs. The Alto horn was his first instrument, and he later switched to the trumpet as his primary instrument. Felix continued his studies in trumpet and various music courses, including music pedagogy at the EMST. After studying for three to four years, he became a teacher at the school. He has taught at music programs throughout Haiti, including the Dessaix-Baptiste Music School for 12 years, Sacré-Coeur, and the AMI (Ambassador's Music Institute). After meeting Janet Anthony in 1996, his work was expanded even further. Since then, he has continued supervising many programs and organizing professional development for teachers. He is currently the cultural arts coordinator for École Sacré-Coeur and coordinates all their music and artistic activities.

Janet, a non-native of Haiti, is a cellist, prominent music educator, and supporter of music education in Haiti. After studying for three and a half years at the Vienna Conservatory of Music in Austria, she received her master's degree from Stony Brook University in New York. Janet subsequently became a professor of viola at Lawrence University in Appleton, Wisconsin, where she spent most of her career. In 1996, Janet began visiting Haiti well before the devastating earthquake of 2010. Her initial exposure to music education in Haiti occurred almost accidentally when she discovered a tiny ad in a trade journal stating, "A cello teacher is needed for a music festival in Port au Prince, Haiti." Since she speaks French, she thought this sounded fun and tried it. Later, Janet and a few colleagues founded BLUME Haiti to save a few music schools severely damaged in the 2010 Haiti earthquake. Since then, BLUME has served music education in Haiti in countless ways.

Rudy, a native of Haiti, is a violinist and an administrator of various music programs in Haiti. As a professor and a director of orchestras at the University of Minnesota, he teaches violin, conducting classes, orchestras, and other graduate courses. Rudy spent a reasonable amount of time going back and forth in Haiti to support music education. He teaches music theory and ensemble classes, organizes performances (recitals and concerts), and administers several of Haiti's summer music camps, including the one at Holy Trinity music school in Port-au-Prince. He also has an established music foundation in Haiti called the Kako Foundation that caters to underprivileged students.

Tiffanie, a native of Haiti, is an administrator and teacher at the Dessaix-Baptiste Music School in Jacmel. As a percussionist, she plays a wide range of percussion instruments. She plays the piano a bit and sings (albeit not as much as she used to). She began studying music at the Dessaix-Baptiste Music School in 1999. She attended music seminars outside of Haiti through Madame Janet (BLUME Haiti) at Lawrence University in Wisconsin. In 2009, she won a music competition, allowing her to participate in a four-year music program in Cuba.

Victoria, a native of Haiti, is a violinist and an administrator of the New Victorian School, a private academic school in Port-au-Prince with a music magnet program. The school has been operating for 30 years now, providing students with both academics and the art of music. Victoria is the daughter of the late Romel Joseph, a highly acclaimed Haitian professional violinist. Her mother was an accomplished educator, so her parents joined forces to create this unique school, much needed in the Haitian community. The music program is part of the school curriculum. Although raised in the United States, Victoria is a dedicated educator who relocated to Haiti after her father's death to run the school.

Ishmael, a native of Haiti, is the administrator and founder of a university program in Haiti that he called AMUSARTS. He is not a musician; he holds a master's degree in computer science and project management. However, his wife is a musician, and all his children play music. His wife studied music at “College Bird” and studied piano privately with Mme. Michelle Laudin Denis. She has won a national piano competition with Haiti and Guadalupe. She teaches piano, voice, and flute. Ishmael has worked as an administrator for the registrar's office at Quiqueya University in Port-au-Prince for nine years and in their IT department for one year. As a great visionary, he is passionate about providing the youth of Haiti with the opportunity to use their musical skills beyond their high school years.

Palmer, a native of Haiti, the administrator and founder of “Petit Conservatoire de Musique” [Small Conservatory of Music], is a well-trained pianist. By age 15, he finished his first study in basic piano at a school in Québec which inspired him to continue his studies at the National Conservatory of the Dominican Republic. Palmer took several classes and seminars in jazz improvisation and performance at the Berklee College of Music. He also attended classes at the University of Mont Morelos in Mexico in music arranging, worship music, music theory, and music education. He is completing a master's degree in music performance, focusing on jazz and interpretation. His project has provided young people with an understanding of the significance of music in their community.

Blackwell, a native of Haiti, is a clarinetist, the founder, and the administrator of a music program for early childhood education in Haiti. He studied music at the “École Nationale des Arts” [National School of Arts] (ENARTS). His professor at ENARTS, Pascale Denis (the daughter of a virtuoso Haitian pianist, Micheline Laudin Denis), inspired him to teach music to

children. His past experiences included teaching music in elementary schools and teaching clarinet to children in the INAMUH program. He observed that many schools began teaching children music at age seven, but he could not find a music program that catered to younger children as early as age 3 with the appropriate pedagogy. He founded the Académie des Petits Musiciens with a pedagogy designed to teach music to children ages 3-9.

Remy, a native of Haiti, is a trumpet player and the founder and administrator of an online music program AKADEMIZIK that provides music instruction in Haitian Creole. He attended the Faculté des Beaux-Arts (School of Fine Arts) at “Université Chrétienne du Nord d'Haïti” [North Haiti Christian University] UCNH. He earned a bachelor's degree in fine arts with a concentration in music in 2021. His thesis, *Valorisation de La Langue Maternelle Dans L'Enseignement De La Musique En Haïti* [Valorization of the mother tongue in teaching music in Haiti], led him to begin his program. His insights on the most appropriate language for music instruction in Haiti were invaluable. He is currently working on a manual of music theory in Haitian Creole.

Teachers

Woody, a native of Haiti, is a trumpet player and teacher in a community music school. His experience with the trumpet began when he joined the marching band at his high school in Cap-Haïtien. Afterward, Woody enrolled in a music school and participated in various music training programs and summer camps to further his studies. In addition, he sought the assistance of foreign experts in the field to assist him in developing his music. Over the years, he has held several positions in music teaching in Haiti and has hosted his trumpet workshops in various parts of Haiti. He was accepted on scholarship to Longy University in Boston in 2022 as a music

student. His enthusiasm for learning and efforts were rewarded when he met his hero, Wynton Marsalis, while in Haiti, who helped supplement his scholarship. He now lives in Boston, majoring in music performance in trumpet.

Nannley, a native of Haiti, is a flutist who teaches music at several community schools in Haiti. He started first learning the piano and drums but has played mainly the flute for the past 12 years. He created his own flute academy online and taught private lessons and group classes on specific topics of the flute. He also taught flute and music theory at CEMUCHCA music school in Cap-Haïtien and various music camps in Haiti. He created a jazz program that met every Friday called "Les Vendredi du Jazz" [Jazz Fridays] in Cap-Haïtien. It was a series of jazz jam sessions to allow young people interested in jazz to learn and perform jazz standards. He relocated to Paris in 2022, pursuing his music studies in the flute at the "Conservatoire de Montreuil" [Montreuil Conservatory] in Paris.

Josue, a native of Haiti, is a saxophonist and bandleader. He also plays a bit of clarinet, flute, and drums. Besides performing jazz with his own group, Josue teaches music at an academic K-12 school with an excellent music program. He taught saxophone, clarinet, flute, and drums and directed a jazz band at the school. He taught music theory to younger elementary students in their first and second years.

Sadie, a non-native of Haiti, is a music teacher who taught at summer music camps in Haiti. She has 14 years of experience as a band director. Sadie lives on the island of Hawaii in Hawaii which is one of the smaller neighboring islands with a population of about 70,000 for the whole island. She teaches at a middle school there and at the community college. Sadie also runs a nonprofit organization that offers a beginning string program. As a graduate of Lawrence

University, her initial involvement with music education in Haiti began while she was a student of Janet Anthony. Janet brought some students to Haiti with her to teach music and provide assistance, an experience that Sadie cherished, and she continued to go to Haiti to teach music for many years.

Student

Francine, a native of Haiti, is a student at a community music school in Miragoane and plays the trumpet. She began studying music at her church, a Corps of Christ congregation. Eventually, Francine enrolled in a community music school to further her music studies. She has been attending the school for at least five years.

Parent

Magalie, a native of Haiti, is a parent of a child enrolled in a music school in the community. As a parent and supporter of music education in Haiti, she also has a background in conducting choirs.

Contributors

Karine Magron, a native of Haiti, is a singer who grew up in a musical environment. She studied the piano with Micheline Laudin Denis for eight years and studied vocal technique in Florida. Her past experiences include singing in a Haitian folkloric chorale for many years and singing classical music in a chorale at Saint Trinite music school. She has compiled a collection of Haitian folk songs in *Les Chansons d'Haiti*, a work she also dedicated to educational purposes. The project was inspired by her nostalgic memories of her native country, having left Haiti in 2005. With some previous ground research on Haitian folk songs in the work field, she decided to initiate the project to safeguard Haiti's folkloric, traditional, popular, and classic songs

in 2008. As a result of her contribution, Haitian folk songs are now more readily available for school use since they are written down.

Gifrants, a native of Haiti, is a composer and arranger based in Canada. In addition to providing essential perspectives on the authentic representation of Haitian traditional music, he also provided insights into the modernization of Haitian music that may prove beneficial in cultivating students' cultural identities. His reflections on authentic Haitian music education are invaluable and have significant future implications for Haitian music education.

Research Question #1

What are the different music education programs offered by music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?

This research question examines the music education programs offered by community music schools, public/private academic schools in Haiti, music programs at universities, and community-based music program offerings and curricula. The interviewees provided background information on the history and goals of these music education programs. The emerging broad themes that corresponded to the first question include the following: 1) the development of band programs as leading programs, 2) the development of orchestral programs, 3) the development of big bands and jazz music education, 4) the development of summer music camps, 5) the development of university programs, 6) the development of three contemporary music education programs. Table 36 provides a breakdown of broad themes into subthemes.

Table 36 - Music Education Program Development in Haiti: Themes and Subthemes

Themes	Subthemes
1) The development of band programs as leading programs	Band Program in Schools. Band program in churches Band programs in the community
2) The development of orchestral programs	String programs in schools String programs developed through BLUME. The orchestral programs of the national music institute of Haiti (INAMUH)
3) The development of the big band and jazz music education	Big band program in schools Jazz music programs in the community
4) The development of summer music camps	
5) the development of university programs	UCNH, Université Chrétienne d'Haiti du Nord, Faculté des Beaux-Arts. ENARTS, École Nationale des Arts Université d'État d'Haïti, Campus Henri Christophe de Limonade. AMUSARTS.
6) The development of three contemporary music education programs	Development of a small conservatory Music Program Development of an early childhood program Online music program with an emphasis on Haitian Creole.

Development of Band Programs

Band Program in Schools.

Several participants described their experiences as apprentices in school band programs in Haiti, indicating that the experience of band programs in secondary schools was their first exposure to music instruction. Woody stated, “I began learning the trumpet in the 10th grade in my high school fanfare (marching band) in Cap-Haïtien.” Remy recalled his involvement in

fanfare bands in high school, saying, "I began learning music in my high school fanfare (marching band) at *College Méthodiste Gonaïves* when I was in the 10th grade, playing the trumpet." Felix also stated that he began studying music in a band program sponsored by a church in an orphanage when he was 14, learning the alto horn before moving on to the trumpet. It is evident from the participants' biographical sketches that band programs and wind instrument instruction played a crucial role in giving many a start in music education in Haiti.

Pierre Leroy also highlighted the prominence of wind instruments and band programs in music education in Haiti. He stated that the philharmonic orchestra at École Sainte Trinité was the first institution to teach music to young children on all instruments in the 1960s. He noted, however, that school fanfare bands were in place in most secondary schools in Haiti simultaneously. "Music was also present in the lycées (high schools) such as Lycée Pétion and Lycée Firmin." "It mainly consisted of instruction in percussions and wind instruments," Leroy explained that there was a general lack of interest in string instruments back then, even in the military orchestra, which could have led to the prevalence of the band program in music education in Haiti. "They [students and teachers] were not interested in string instruments, which was the same for the military bands, including the military orchestra for the national palace."

The band program in the high schools was not initiated by the school but rather by highly skilled and advanced Haitian musicians. Leroy cited among the musicians who taught band at the lycées his brother Hughes Leroy and Loubert Chancy, a renowned saxophonist who received his music training from lycée Toussaint. Woody gave a similar account of the origin of this band program by explaining that his high school fanfare or band was put together by one of the most famous Haitian traditional band musicians of the 1970s, Septentrional. He explained that "these

types of musicians were often experienced in Haitian jazz (*Compas*) bands, and once they got some resources, they would decide to offer a band program in the school.”

According to Woody, band programs were available in most public and private secondary schools as early as the sixth grade and as late as the 12th grade. However, he found that the primary objective of the band programs was not to teach students the skill of playing music but to have a performing group that could serve the school as a marketing tool. He stated, “Most schools try to have one [marching band] because its purpose is not simply to teach students how to play music, but also to serve as a marketing tool for the school when the fanfare paraded for Flag Day.”

Band Program in Churches.

The opportunity for students to participate in a band program was not limited to school music programs. According to Leroy, the decline of band programs in schools in Haiti has provided alternative venues for music education. He stated, “By the mid-1980s, the school musical programs began to diminish more and more, ironically after the administration of the Duvaliers, until they became completely nonexistent.” For example, he cited such schools as St. Louis de Gonzague and St. Martial College, which had very strong music programs in the 1950s or 1960s, where no one heard much about later, and where only their extensive library had remained.” He explained, “Since those music programs were declining, many protestant churches began offering music training to their young people, but it wasn't a well-structured program.” The church program was primarily of instruction in wind instruments, and as students advanced in music, they formed their own small bands to accompany the choir in concert.

Leroy stated, “Around the same time that many musicians, especially those from the church denomination called Corps de Christ, [Body of Christ church] became increasingly

interested in wind instruments and in providing music instruction on these type of instruments.” This church denomination, Corps of Christ, seems to have been successful with its band program because several talented musicians emerged from this church program. Pierre Leroy stated, “Many of our brass players at Sainte Trinité presently came from the type of musical training provided by Corps de Christ church replacing the former great musicians who had left the school for one reason or another.” The involvement of Corps de Christ in music education in Haiti was also acknowledged by Felix who mentioned that “at least 95% of Corps de Christ churches currently have a band program”. Other church denominations with band programs mentioned were Baptists, Methodists, and Salvation Army.

Band Programs in The Community.

Additionally, band programs have contributed to expanding music education in the community. Pierre Leroy explained that many [advanced or professional musicians] began to offer wind instruction in their 'own' private sectors (which Leroy referred to as music school cells), leading to the development of many music schools in Haiti. He stated, “Many music schools began to spring forth, offering instruction in wind instruments... They started their own practice in their homes, schools, or any place where they could function”. These accounts show that band instruction, marching bands, or music instruction in wind instruments were Haiti's prominent music education programs. Pierre Leroy affirmed that even today, “Some schools have a more robust instruction in the winds section than strings.”

The Development of Orchestral Programs

String Programs in Schools.

Pierre Leroy's account described a string program established in an Episcopal church elementary school that became a cornerstone of Haitian music education and the roots of string

and orchestral programs in Haiti. The program began as a simple music education program for underprivileged children in the slum of Cite Soleil in Port-au-Prince in the late 1950s and early 1960s with a group of young singers called *Les Petits Chanteurs* (the young singers). They simply used to sing mainly in church and perform at recitals for the school, no more than that, stated Pierre Leroy. The nun in charge of the elementary school believed that the inclusion of music in the curriculum would be beneficial. Her main purpose was to provide children of the underprivileged class with opportunities and open many possibilities through music education. Pierre Leroy stated,

This nun thought that music, in particular, could transcend all parts of society. Even at the beginning of the program, it was evident that students from all social ranks in Haiti were attending the school and mingling through music. For instance, students from upper-class families had friends with those from the lower class.

Janet, a viola professor, and BLUME Haiti board member, also discussed the string program at *École de Musique Saint Trinité* (EMST), recalling her experience as a volunteer at the camp since 1996. She stated that over the years, the string program has expanded under the direction of the late great Haitian conductor Julio Racine and his wife and with the support of the Boston Symphony Orchestra.

It all started with a young volunteer violist who came down to teach and ended up marrying the late Julio Racine, the head of the vocational school and a long-time conductor of the *Orchestre Philharmonique Ste Trinité* [Philharmonic Orchestra of Holy Trinity]. She really got the string program going there. Over the years, they had a lot of Boston Symphony players who came to teach and were able to send some students off to Boston or Minnesota to study.

Janet also identified several individuals who significantly influenced the development of string playing at the EMST in the past few years. The music program at EMST has undoubtedly greatly influenced music education in Haiti and has become a model for many music schools.

String programs developed through BLUME.

While Leroy acknowledged the contribution of EMST, he credited the development of string programs to the Blume Haiti organization in the second decade of the century. He stated,

Because of the influence of BLUME Haiti in the country, there have been many string programs... So now, after many efforts in that area, many teachers can teach string instruments. The growth of string programs has been evident in a number of music education programs in Haiti, where even those affiliated with the church are instructing string and wind instruments.

Likewise, many participants reported having string programs as part of their curricular offerings in the study. Stephanie, a teacher at the Dessaix-Baptiste community, described her school's curricular offerings as having 13 ensembles, including two choirs, a philharmonic orchestra, three-chamber orchestras, and jazz bands. In recent years, numerous other schools have established string programs, as evidenced by photographs and videos of music students in Haiti and classical music performances in Haiti on social media.

Orchestral Programs of The National Music Institute of Haiti (INAMUH).

Participants shared information about a government orchestral program called INAMUH, Institut National de Musique d'Haiti, or the Orchestras of the National Institute of Music of Haiti. The INAMUH program consists of orchestras, bands, and choirs in Hinche, Jacmel, and

Marmelade. Pierre Leroy stated that he is currently working on this program which is usually under the sentinel of the Ministry of Culture. This project was initiated by Haiti's former president Martelly in December 2011 after attending a concert with orchestras and choirs that featured more than 600 young performers in Venezuela (Haiti Libre, 2013). The purpose was to establish a system of orchestras and choirs, with the social and cultural advantages derived therefrom, to help reverse the situation of abandonment and exclusion existing in Haiti (Haiti Libre, 2013).

Due to the instability of the country, the program was limited to a few regions. Tiffanie, an administrator at a community music school in Jacmel, explained that only four departments were participating in the program at the time of this research due to unfortunate circumstances. She stated, "The one here in Jacmel is still functioning because Jacmel is more stable than other cities in Haiti without much disturbance." However, this program provided yet another opportunity for music education in Haiti by contributing to the development of orchestra programs.

Summer Music Camp Programs.

Summer music camp in Haiti offered another means of promoting music education. Over the past ten years, BLUME Haiti has grown and enhanced the summer music camp programs in collaboration with Haitian music schools. A statement on the BLUME Haiti website indicated that for many students, "Summer camps is their only opportunity to take music lessons throughout the year" (www.BLUMEhaiti.org). Student and teacher participants shared that they enjoy summer music camps because they allow them to learn from international experts who have visited Haiti. The tradition of having international volunteers participate in summer camps

dates back 50 years to the first summer music camp held at the Holy Trinity Music School and has since remained. An article in the Center for Humanities at Washington University in Saint Louis Arts and Science provides a brief history of the summer music camps of Haiti. During an interview about a book she is currently working on about the classical music culture of Haiti, Lauren Eldridge Stewart, a professor at the University who also taught at Haiti's summer camps, gave a unique insight into the first summer camp. She stated,

One of the first camps was sponsored by l'École de Musique Sainte-Trinité (Holy Trinity Music School). Because they had connections with other Episcopalian dioceses, they were in a position to invite foreign volunteer teachers. This system was extremely influential and remains the model more than 50 years later.

Following that first music camp, many volunteers have since traveled to Haiti each year from countries such as the United States, Canada, and France. Janet was one of these volunteers who discovered these summer camps after reading a small advertisement in the back of a trade magazine stating, "A cello teacher is needed for a music festival in Port Au Prince, Haiti." Her initial involvement in Haitian music education was motivating as she witnessed the sacrifices the [Haitian] people made to attend their music school, take lessons, or participate in their orchestra. She has traveled to Haiti yearly since, sometimes for more than one trip, to assist with the programs. When asked what contributed to her motivation, she said the following,

I was so taken by the enthusiasm, the desire, and the motivation of the students. I'm sure you felt that too. And what teacher doesn't want to have students who are eager to learn? It's something that gets very exciting and stimulating. Then little by little, I learn more

about Haitian culture and the role of music in Haitian culture and the Haitian culture, more broadly speaking, and all that I found really, really interesting.

Janet has inspired many volunteers to teach at Haiti's summer music camp, including her former Lawrence University students. Sadie stated, "Janet is one of those people who, when she puts something out there, it just happens." She has then brought with her many foreign volunteers who all but experienced eagerness and excitement about teaching Music in Haitian summer camps. The volunteers all experienced eagerness and excitement about teaching Music in Haitian summer camps. Sadie expressed her excitement about participating in the camps, saying,

Since I love to travel, it sounded like an exciting opportunity and a chance for me to do something different yet related to my field. I said that might be my only chance to go to Haiti and decided to try it out.

It is equally important to note that despite the notable contribution of international volunteers, summer music camps have always been an essential component of music programs at community schools conducted by the Haitian faculty. It was reported that the Dessaix-Baptiste Music School in Jacmel has been organizing its mini-musical summer camp in July for hundreds of young people from the city and its surroundings for the past 24 years. Over the past three years, the status of summer music camps has declined due to the pandemic Covid 19 and the escalating political turmoil in Haiti. Insecurity in Haiti, particularly in Port-au-Prince, has made it difficult for teachers and students to participate as they have in the past. Several summer music camps were online in 2020, 2021, and 2022. However, a summer music camp was held in Cap-Haïtien in 2022. According to Janet's blog of summer activities posted on the BLUME Haiti

website, few foreigners were in attendance, but the Haitian faculty administered the camps well.

In Haiti, summer music camps remain an essential component of music development.

Development of Big Band and Jazz Education.

Pierre Leroy also discussed jazz music and big bands as trendsetting music education programs in recent decades. He attributed the beginning of jazz music education in schools to a small brass band that had developed into a big band stimulating interest in jazz music education. Dr. René Jean-Jumeau formed a band called *Cuivre et Ors* (Brass and Gold) and later became relatively independent and popular, going around in schools and giving concerts, as seen in the early development of Canadian brass. The brass band became more extensive. They started a new group under a new name, which became a jazz band; unfortunately, the group fell apart between 2006 and 2007. However, some of the well-trained musicians of this band started their little jazz groups elsewhere. Pierre Leroy explained that he took the "Big Band" movement that Maestro Felix had already started there [Dessaix] a year ago. He formed a big band called "Grand Ensemble de Jazz Hugues Leroy" and a junior jazz band named after Dr. René Jean-Jumeau since he was the one who started this whole movement. Under Pierre Leroy's leadership, despite not considering himself a jazz person per se, the big band in Dessaix was successful. He said, "They did not play advanced jazz charts but were impressive enough to open up at the jazz festival when Branford Marsalis came to Haiti in 2014 and performed in Jacmel."

He further stated that many of our young Haitian musicians had developed great talent in jazz music this century. Some have taken on leadership roles and actively engaged in jazz music education by leading jazz bands and various workshops. For example, Nannley established a jazz jam session every Friday in Cap-Haïtien to allow young people interested in jazz to learn and perform jazz standards. Additionally, Woody mentioned several other jazz music training

programs in Haiti, including mini and intensive workshops organized by local and international jazz music instructors and community organizations, such as Haiti PAP Jazz, Jazz Tou Patou, and a host of others. These programs aim to promote jazz in Haiti and encourage more people to take up this genre of music. Therefore, jazz festivals and workshops are becoming increasingly popular venues for jazz music education within the Haitian community.

Development of University Music Programs.

As this study did not include university music programs in the survey, the interview data provided some insights into what is happening at the university level regarding music education. Haitian universities did not offer music degrees during the time of the research, but three universities had music departments and offered fine arts degrees. These universities included the UCNH, Université Chrétienne d'Haiti du Nord in Limbé, ENARTS, École Nationale des Arts in the capital, Port-au-Prince, and the State University of Haiti, in the North. A new initiative was being developed to introduce more music departments to Haitian universities, called AMUSARTS (Academie Musicale Universitaire des Science et des Arts [University Musical Academy of Science and Arts]. Additional information about university music programs was found on each university's website.

UCNH, Université Chrétienne d'Haiti du Nord, Faculté des Beaux-Arts.

Janet stated that the development of university music programs is relatively recent. She believes that UCNH, Université Chrétienne d'Haiti du Nord in Limbé, is the oldest university music program currently functioning. Their dean is a missionary's daughter who founded what was initially just a Baptist seminary [in 1943]. Then they added agronomy and business, and eventually, when she grew up, she went to the United States for her undergraduate and her master's degrees, which were both in music education and leadership. She returned to Haiti in the

70s and started their fine arts department and was a seminal force in the North for music education.

The institution's music department, or la Faculté des Beaux-Arts [the Faculty of Fine Arts], offered a certificate or license in fine arts. Additional information on the website described the vision of the fine arts department, which was rooted in raising the level of musical arts for young Haitian Christians. The recommended courses for this program were also listed on the university's website (<http://ucnh.org/option/faculte-des-beaux-arts/>).

ENARTS, École Nationale des Arts.

ENARTS, École Nationale des Arts [National School of the Arts], was identified as the "unique school of the Art" in the country on their website and was one of the participants' most talked-about music university programs. Alums reflected upon the school's reputation as the best art school in the Caribbean Islands in the past. Founded in 1983, the school was a well-administered governmental program. We learned from participants that the project was spearheaded by Michelle Duvalier, former Haitian president Duvalier's wife. Currently, the school is under the ministry of culture and Communication supervision. The school offers a fine arts degree program in music, visual arts, theater, and dance. It was stated on the website that as part of the "Music" section, the school provides high-quality musical instruction, including instrumental training, general training in music, voice training, and ensemble performance.

A few participants were proud graduates of this art school, and some taught there. Nevertheless, their positions were almost always characterized by regrets as they recalled the "good old days." For instance, Blackwell, music alumni of ENARTS, stated that the school no longer has the structure it used to have, and everything is almost destroyed due to government

neglect. Blackwell stated, “At one point, ENARTS was considered one of the best art schools in the Caribbean. That was long ago, but now the school looks nonexistent and has no structure. Everything in it is almost destroyed.” Palmer, who taught at ENARTS, said,

The school has an excellent faculty of qualified teachers. However, because it is a national school, it suffers from instability. A student may wish to complete his or her studies at ENARTS in a set time, like four years, but sometimes the school must be closed because of the country's current conditions and reopen later, making the school unstable."

In his opinion, this challenge, among many, has prevented ENARTS from being one of the most acclaimed art schools it once was.

Université d'État d'Haïti, Campus Henri Christophe de Limonade.

The Université d'État d'Haïti, Campus Roi Ishmael Christophe is located in Limonade, in northern Haiti. The campus is part of the Université d'État d'Haïti [State University of Haiti], one of Haiti's most prestigious higher education institutions, and was completed in 2012. Janet stated that the music program at their Faculte des Beaux-Arts is relatively new. She described the origins of the program and provided a brief overview, saying that Dean Enock Firmin was a student at Limbe at UCNH, where he got his musical training. His degree was in agronomy, but he's a fine pianist, a good choir director, and super well-organized. Janet stated, “They’re still finding their sea legs and did a lot of consulting on what kind of programs to have. He decided what would be best would be a sort of music education to prepare people to teach music.”

AMUSARTS.

An entirely new university music program was being developed under the name of AMUSARTS. According to Ishmael, the program aims to establish music programs in all of Haiti's universities. It is a consortium composed of three universities in Port-au-Prince, Haiti's capital, according to Janet. In 2015, the program began at the University of Quisqueya with the addition of a choir and a chamber orchestra. It has since been implemented at Infotronic, Une École Supérieure [a superior school similar to a US college], and the University of Mount Everest in Haiti. According to Ishmael, the primary objective is to collaborate with universities in Haiti to establish a music department where instrumentalists can continue refining their skills. These instrumentalists will be equipped with pedagogical skills that will allow them to facilitate social change in Haiti. He summarized the program's value and purpose.

In Haiti, once they graduated from high school, these instrumentalists put down their instruments so they could learn a career in medicine, law, etc. We hope to offer an opportunity for these instrumentalists to attend a university in any career they choose while contributing to the university's musical life as students.

Development of a Small Conservatory Music Program.

Several participants mentioned that Haiti needed a music conservatory. Nannley said, “I want to see that Haiti has a conservatory of music with high standards, nice rehearsal spaces, auditoriums with all kinds of instruments.” Janet stated, “What many people allude to is the fact that Haiti did have a “Conservatoire National” [National Conservatory] until ENARTS started, and [In her opinion] ENARTS was supposed to take the place of the conservator.” She further stated, “It was something that people were proud of, and many new composers and performers

were developed there." A school named Petit Conservatoire de Musique was particularly interesting to this study. Palmer, the founder of this community music school, was striving for a school that would emphasize a higher level of musical performance, as highlighted in his definition of a conservatory. He stated,

What is a conservatory? It is an organization that offers a concentration in music performance, which is different from what a university does. A university is there to orient one in a more general or global sense. Although a conservatory focuses more on performance and execution, they also teach theory since it is indispensable to understanding music.

In light of his extensive music training in music performance, Palmer sought to impart the knowledge he had gathered through these institutions to improve the quality of music performances for young Haitians, whether in classical or popular music. The program was initiated due to the need for a music conservatory in Haiti. Palmer went on to say,

I observed that Haiti did not have a conservatory. Perhaps around the 1940s or before the occupation, we had many foreign instructors who taught music at the conservatory level in Haiti. However, we have lost most of those instructors over the years. I wanted to put a program that focuses on music performance.

He wanted the following to be exhibited when a young Haitian musician plays: 1) They possess the required knowledge of the subject; 2) They know what they are doing; 3) They have the proper technique to execute it well; and 4) They know how to improve themselves just like anyone in the more developed countries.

The school aims to offer a well-structured program for students using three factors in their development: auditory, reading, and technique... Palmer believes that when a teacher simultaneously develops a student's ear, eyes, and technique, the student becomes a good musician. He noted that the school sent many talented students to Berklee, the Conservatory of Music in the Dominican Republic, and Canada, and they all succeeded. Petit Conservatoire offerings are mainly based upon request, he said. The school has courses in vocal technique, piano, guitar, drums, saxophones, trumpet, and violin (all the family). "We ensure that we have teachers ready to teach the requested subject. However, we are sometimes short of teachers."

The school is in three cities near the capital: Carrefour, Thomasin, and Nazon. He stated that the reason for having the school in other areas of Haiti was because it was needed. He recalled a statement from one of his students who used to travel far to attend courses at the school. "*Maestro, se nou ki bezwen, nou vini*" [Maestro, we are the ones in need, so we come]. Classes are also offered online. While Petit Conservatoire does not yet have the status of a conservatory, its founder wishes for it to become one of the largest music schools in Haiti or the Caribbean.

Development of An Early Childhood Program.

An early childhood music education program was more of a recent program. The Académie des Petits Musiciens [Academy of Little Musicians] focuses on delivering musical instruction to children. As explained, Blackwell, the founder of the program, began the program due to the need for such programs. Before starting this project, he worked at many elementary schools in the city. He stated, "I observed that many music schools in Haiti start children in music from age seven, but I couldn't find a specific music program geared toward serving

children from age 3". His vision is to provide children with access to music education at an early age. He posited that "Haiti's public and private schools should have music programs for children. However, this music education should be done differently. We should not use the same approach we teach youths to teach preschool-age children".

Blackwell noted, "It is not always easy to teach music to a three or four-year-old child, so there is a pedagogical method that one must know to do it right." Therefore, the second part of our vision was to offer this pedagogical training to other musicians. The music program consisted of three levels. The first level is designed for students ages three. The second level of instruction is designed for students ages 6-8, and the third is designed for students ages 9-12. The school is located in Carrefour, but he would like to expand it to become accessible to more children. He intended to use this program as a conceptual framework for the implementation of similar programs in the public and private academic schools of Haiti.

An Online Music Program with an Emphasis on Haitian Creole.

Covid 19 saw many music education programs expand their audiences to include an online component, despite Haiti's lack of internet access and power. Akademizik was conceived as a music program that would be available online even before the pandemic and provide instruction in Haitian Creole. The academy has the vision of teaching and preparing documents and teaching materials in Haitian Creole for music instruction. Three levels of music theory were taught online using the Zoom platform. The same medium was also used for pedagogical training and harmonization classes. Their immediate goal is to publish a book in Haitian Creole on music theory which he began writing after he graduated in 2021. Several music textbooks will also be written in Creole for children, beginners, intermediates, and advanced students.

The online program is a dynamic combination, offering Haitians an easy and convenient way to learn music and access music materials in Haitian Creole, the student's mother tongue. Remy, the founder, preferred an online platform model because greater access to music education programs is of utmost value to him. He commented that many music education programs are often concentrated in the capital, excluding those in rural areas from participating. In its endeavor to provide efficient and effective music education in the country, the academy hopes to contribute to the solution of the accessibility issue in the field of music education.

Summary Question One

The development of core music programs such as bands, orchestras, and jazz was discussed. According to the responses, band or instruction wind instruments were the primary programs from which many had their start. The string program at the École de Musique Sainte Trinité was acknowledged as a foundation music education program and later added a philharmonic orchestra. The program contributed to the development of string or orchestral music education in Haiti and became a model for other music schools. The Haitian Orchestra Institute has contributed significantly to the development of string programs by offering masterclasses with the highly qualified musicians of the Utah Symphony Orchestra to a select group of students, teachers, and performers through audition. A government comprehensive music program exists under the name INAMUH consisting of orchestras, bands, and choirs, with three participating schools in Hinche, Jacmel, and Marmelade. However, the program has not met its original objectives, according to participants. In addition, students, teachers, and all participants highly valued the summer music camps and workshops. The popularity of jazz music programs in festivals has increased, intending to promote jazz education to Haitian youths.

University music programs were addressed. Respondents noticed that there is no specialization in music and that no universities in Haiti currently offer music degrees. They only offer fine arts degrees with a concentration in music. Currently, three universities in Haiti offer this fine arts degree program. The oldest is the UCNH, followed by ENARTS, Haiti's unique art school, and finally, the University of Limonade, which is newer. The AMUSARTS project is a new initiative to establish more music departments in Haitian universities. There was difficulty in finding teachers with higher education levels who could deliver instruction at the university level for the programs. Due to the absence of a conservatory in Haiti, many individuals expressed concern, leading to the creation of a music school that incorporates a conservatory approach. An early childhood music program with a pedagogy tailored to that age group has been identified, which could serve as a framework for teaching music in public schools. Another recent initiative that could increase access to music education in Haiti is an online program focusing on teaching music in Haitian Creole.

Research Question 2

What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?

The second research question examines the curriculum of music programs in Haiti and provides valuable insights. The first theme that emerged from participants' discussion about the learning and teaching strategies used in the music programs included: 1) teaching and learning strategies with sub-themes such as (a) performance-based approach, (b) theory and performance should be interconnected, and (c) use of kinesthetic approach as a point of connection. The second broad theme concerned the repertoire and materials. The third theme was on the

pedagogical use of ethnic materials with sub-themes such as (a) teaching Haitian rhythm is very important, (b) Haitian folk songs for school use, and (c) more arrangements of Haitian traditional music needed. Finally, how to accurately represent traditional Haitian music was discussed using the fourth theme: toward an authentic representation with sub-themes (a) the problem of acculturation in Haitian music and (b) teaching authenticity in Haitian folk music. Table 37 lists all the themes and sub-themes pertinent to the question.

Table 37 - Curriculum, Teaching Methods and Repertoire: Themes and Subthemes

Themes	Subthemes
1) Teaching and Learning Strategies	Performance-based approach. Theory and Performance should be Interconnected. Use of Kinesthetic Approach as a Point of Connection
2) Repertoire and Materials	
3) Pedagogical Use of Ethnic Materials	Teaching Haitian Rhythms is Very Important Haitian Folk Songs for School Use More Arrangements of Haitian Traditional Music Needed
4) Toward an Authentic Representation	The problem of acculturation in Haitian music Teaching authenticity in Haitian music

Teaching and Learning Strategies.

Performance-based approach

The types of instruction carried out in the band programs provided a basis for determining specific learning strategies employed in the programs. As a result of the focus on

performing the repertoire in the high school band program, little music theory was taught. As Woody explained, rote learning and memorization were the primary learning methods.

Music theory was not wholly neglected, but students received basic knowledge in music theory and basic techniques on the instrument to assist in playing band music repertoire. The bandleader, usually the oldest member who knew the music very well, trained the newcomers. He would teach them how to blow on the instrument, find their notes, and learn a specific piece. Once the student could play a major scale, the student would then play a prepared music repertoire.

However, being introduced to music in those bands, whether in school or church programs, sparked an interest and desire to learn more about music theory, leading many to register for music in a community music school, summer music camp, or even at the university. Furthermore, Blackwell observed a performance-based approach in one of the INAMUH programs. According to him, Haiti adopted its own version of El Sistema, as the program was primarily performance-based, with a major purpose of training students to teach other students within the program.

Theory and Performance should be Interconnected.

Many participants emphasized the importance of making theoretical concepts more practical to assist youths in developing their overall musicianship. According to Rudy, a summer music camp teacher and administrator, making the experience more practical for students is essential to understanding how to transfer knowledge from theory to practice. He stated,

I think music theory is critical to teach them because it is an exact science, and it's so clear. A major scale is a major scale, no matter what key you are in. The musical

elements (rhythm, pitch, tonality, harmony, form, instrumentation, etc.) do not change no matter where you are; it's an exact science, and I love that about theory. When people understand the basics of music theory, it helps them with their playing.”

Palmer also stressed the importance of making the connection between what is on the page (the eyes) referring to music theory and what the student hears (the ear) and what the student can do with it (the technique), which deals with performance. Among the critical factors to developing excellent musicianship in students, Palmer identifies three: auditory, reading, and technical skills. He stated, "Some schools only teach solfege (music theory), and students become discouraged after two or three months and feel lost; that would not happen if they learned these three factors simultaneously." His theory is that when a teacher simultaneously develops a student's ear, eyes, and technique, they become a good musician.

Use of Kinesthetic Approach as a Point of Connection.

Rudy's teaching strategies for rhythmic subdivision of the beat into triplets and sixteenths were based on establishing a point of connection. He stresses that,

I think it is more important for them to ‘feel rhythms.’ So, reading or naming rhythms (using a syllabic or metric approach rhythm) is one thing, but it would be better if they could feel what a triplet feels like or feel the subdivision of eighth notes versus the quarter notes...It needs to be more physical. Although that's very cerebral to explain, it's much cleaner if they can feel that rhythm in their bones.

According to Rudy, a kinesthetic approach to rhythmic teaching would enhance the students' experience. Similarly, younger students at the Academy des Petits Musiciens used the Kodaly method to associate pitch levels with hand signals. The academy used a variety of

kinesthetic methods to teach young students Music. An additional kinesthetic approach was demonstrated at a summer camp activity with Janet, where participants chanted and clapped rhythmically to internalize the subdivision of the beat.

Repertoire and Materials

The repertoire used in the music programs was important to consider when discussing the materials used. Most of the repertoire used by participants came from the Baroque, Classical, and Romantic periods, including Bach, Haydn, Beethoven, Tchaikovsky, and Brahms. There are, however, a few jazz standards included as well. Furthermore, participants reported using church hymns, church hymn arrangements, and Haitian folk songs. In Port-au-Prince, a movement known as Reggae Mapou promotes Caribbean Music, Reggae, according to Nannley. In this study, it was imperative to examine how teachers incorporated ethnic materials into the curriculum to make it culturally appropriate.

Pedagogical Use of Ethnic Materials

Teaching Haitian Rhythms is Very Important.

Participants discussed several strategies for integrating ethnic materials into the music. Most participants felt that Haitian rhythms were of paramount importance when it came to teaching students about their culture. Blackwell considers the rhythms of Haitian music to be essential teaching tools for certain rhythmic notions, even for younger children. He stated, "Typical Haitian rhythms were in compound meters with a great deal of syncopation used and too advanced for the young children he works with." Despite this, Blackwell could relate the child to Haitian culture using familiar but relevant words. For example, he said he might use familiar words like the country's name (Ha-i-ti) when teaching his students a rhythmic concept

such as triplets. He provided his students real-world experience in learning the basics of music and their culture simultaneously. Blackwell referred to Pierre Rigaud Chery, a Haitian musician, composer, and educator who developed many rhythmic patterns to teach children rhythms based on Haitian musical styles. As a result, he has developed rhythmic patterns that children can use to develop rhythmic concepts using Haitian Music in Yanvalou and Nago. Nannley also recognized the importance of teaching Haitian folkloric music, particularly 401 Haitian rhythms, which is essential for teaching Haitian students the art of Haitian music.

Haitian Folk Songs for School Use.

Before the publication of *Les Chansons d'Haiti* by Karine Magron, the repertoire of Haitian folk songs in print was limited. A statement at the beginning of each songbook states that it is intended for use in schools and academic settings. Though the book was not written explicitly for use in schools, the author indicated that it could be adapted in numerous ways for use in music schools, classical schools, or academic schools. She detailed some ways she has seen the book used by schools. For instance, guitarists, keyboard, or jazz players in a music school have used them as lead sheets because most collections are chords with melodic lines.

More Arrangements of Haitian Traditional Music Needed.

Although Karine Magron's collection has undoubtedly increased the use of Haitian traditional music in schools, participants reported that there is still a lack of didactic ethical materials at various levels of instruction, including for bands and orchestras. Most respondents reported finding appropriate scores or arrangements for performing Haitian traditional music was difficult. As Rudy wishes to promote Haitian composers and balance the repertoire of his

ensemble, he has no violin music written by Haitian composers. Much of the music he found, he said, was not at his group level, and the arrangements were too advanced for them. To this end, Rudy said, “I had to use what he called “a tried and tested repertoire,” such as those from the Suzuki method, the String Builders, and the Quazer studies, but I think it is vital to use up those traditional Haitian songs of Haitian folk music.”

Despite this, participants were optimistic that more arrangements of traditional Haitian songs would be forthcoming in the next five to ten years due to Karine Magron's work. Though Felix noted that these songs were already part of most music schools' repertoire, the collection simplified the process of arranging them for bands and orchestras. In some cases, participants have created their own arrangements or have ethnical resources, such as books that have not yet been published, that they are using at the school. In addition, most participants reported arranging the songs found in the collection for choirs, bands, and orchestras.

Additionally, participants mentioned having additional materials that could be useful in schools but were not yet available. According to Victoria, administrator of a private school with only string programs, her late father, Romel Joseph (great violinist), left six collections, which she is still trying to publish, and has only published one volume. The six volumes contain a variety of children's songs, including Haitian, American, French, and Haitian Creole songs. BLUME Haiti distributed 40+ copies of Romel Joseph's beginning violin book to string programs around the country.

Toward An Authentic Representation

The problem of acculturation in Haitian music

According to Gifrants, a composer, Haitian music has lost its authenticity due to musical and linguistic acculturation. He described some of how the Haitian bourgeoisie encourages acculturation by disguising the music of the lower-class. He stated, “Musically, the bourgeoisie, the upper class, encouraged such acculturation by calling the Haitian style of music *Siwell* to call it "Troubadour" to give it more upper-class status. In his opinion, the bourgeoisie was uncomfortable calling the music "*Siwell*." Furthermore, he explained that "*Siwell*" represents a linguistic acculturation since it combines Creole and English words, which Frantz Rossier has vaguely referred to but has become a staple.” Another affluent factor he mentioned that was confounding Haitian music was the Protestant movement, which opposed Vodou. He explained, “The tambour (the primary instrument of Vodou music) was opposed in the church. It was categorized as a satanic instrument but is now used freely in Haitian protestant churches and other Haitian music styles like *Siwell* or *Compas* music.” Gifrants also discussed the disregard the bourgeoisie has for Haitian traditional music. In his opinion, the bourgeoisie was uncomfortable with "*Racine* music" due to its heavy Vodou rhythms and strong Creole elements and preferred other musical styles. He further elaborated on the issue in the following statements,

Then comes the "*Racine*" movement (Haitian roots music) with *Boukman Eksperyans*, which contained strong Haitian Creole and Vodou rhythms and did not sit well with the bourgeoisie. For the bourgeoisie, "the taste of beauty is in the hand of the white man." They preferred to coin the late Haitian pianist and composer Ludovic Lamonthé as "*Le Chopin Noir*" (the black Chopin).

Haitian music lost its authenticity to the extent that Haiti could consider having a jazz festival as opposed to a music festival or Haitian arts festival. As he sees it, Creole Jazz is simply another form of acculturation of Haitian music, which he does not view as an evolution but as a form of suffocation. He stated, “The trend continued in our century in which Haitian music has evolved to Creole Jazz, and there is a Jazz festival in Haiti instead of a *Racine* festival.” “When I hear Creole Jazz, there is nothing Haitian about it.” He asserted that Haitian music has become ambiguous. He says Haitian music lies in the peasantry and the folk religion.

Teaching authenticity in Haitian music

Though Gifrants recognizes music as an international language and appreciates the efforts of volunteers to teach Music to Haitians, he believes Haitian students should not only be taught music according to Western standards. Students should be familiar with the various aspects of Haitian music, such as syncopation, inaccuracy of pitch, and unconventional harmonic progressions. He wrote a book entitled "Concept Natives," presenting his innovative theories behind the chord harmony found in Haitian music. He stated, “It is important to teach Haitian traditional music in a manner that reflects its essence and does not rely on conventional harmony.” Therefore, Gifrants calls for modernizing Haitian folk or traditional music with a fresher arrangement that avoids destroying the 'soul of the song. Furthermore, he asserted that,

We must teach a style representative of all technical aspects of Haitian music without taking away the ‘soul’ of the music. The music of the peasants is very spiritual and emotional, and the harmonic progressions must reflect that". It cannot be based on diatonic chord progressions of II-V-I.”

Using his concept of native, he set 21 Haitian traditional folk songs to new chord progressions that are non-diatonic. However, this book was not yet available for school use. When asked whether Haitian folk instruments should be taught in schools, Gifrants responded, “Rather than teaching those instruments in schools, bringing the rural peasants to perform them at school events would be best. It would expose students to the authentic use of these instruments, which could be of significant value”.

Summary of Findings for Question Two

Participants shared numerous perspectives regarding teaching and learning strategies, the music repertoire, and the ethics materials included in the curriculum. Some programs placed a greater emphasis on performance, and little emphasis was placed on music theory. For example, participants reported that rote learning and memorization were primary learning methods in fanfare bands and some orchestra programs. Participants discussed the most effective strategies for teaching music theory and performance together. The consensus was that theory should be made more practical. Making the experience more practical is essential for students to understand how knowledge is transferred from theory to practice. A kinesthetic approach was also found to be beneficial to students. The Kodaly method was used by one of the programs.

The repertoire and pedagogical use of ethnic materials were discussed. The participants stressed the importance of teaching Haitian rhythms to educate students about their own culture. They also recommended a few strategies that may be effective when teaching Haitian folk songs in schools using Magron's book *Les Chansons d'Haiti*. However, few didactic ethnical materials were readily available for students at various levels of instruction. Participants had difficulty finding instrumental arrangements of Haitian traditional music appropriate for their students. It

was recommended that more arrangements for these songs should be made, when necessary, especially for bands and orchestras. Finally, it was suggested that Haitian music be taught using modern arrangements with non-conventional harmony considered more authentic.

Research Question #3

How does Haiti's overall societal culture impact the status of music education in Haiti?

Qualitative data were collected to examine the impact of Haitian culture on the programs by identifying language use, attitudes toward ethnic materials, and women's roles. The interviewees were asked to describe how they overcame language barriers and what language they believe should be used to teach Music in Haiti. Values and religious attitudes concerning Vodou-influenced Music and culture have also influenced music programs. Participants elaborated on society's views regarding women and their role in the Haitian music education system. Throughout the research, participants described their programs and discussed several challenges to music education in Haiti. Only a few significant challenges are discussed here. Among the themes that emerged were a) appropriate language for music instruction, b) Haitian traditional music and religious reconciliation, c) the role of women in Haitian music education, and d) some of the major challenges that face music education in Haiti. Table 38 lists all the themes and sub-themes pertinent to the question.

Table 38 - Societal Impact on Music Education: Themes and Subthemes

Themes	Subthemes
1) Language of musical instruction	Appropriate Language for Music Instruction.
2a) Attitudes toward religion and culture	Impact on music choice conflict Impact of Colonization on devaluing one's culture Impact of religious institutions in Haiti
2b) Haitian traditional music and religious reconciliation	Detaching the music from the religion Emphasis on the positive message Providing educational value
3) Role of Women in Haitian Music Education	Cultural role-play in Haitian society hinders determination. Cultural role-play reinforced by parents. The stereotypical perception of female musicians Higher music aspirations of Haitian women
4) Music Education Major Challenges from the Societal Culture.	The country's instability The Schedule of Summer Music Camps A lack of space allocations Structures of programs. Students' responsibility

Appropriate Language for Music Instruction.

The language used in music education in Haiti was essential because many volunteers who taught at summer music camps spoke primarily English, and only a few spoke the two official languages of the country, Haitian Creole or French. Since teaching and learning are interactive processes, we were interested in knowing how teachers and students overcome language barriers. Furthermore, the music materials students used were either in English or

French. Thus, the interview responses help determine the most appropriate language for effective music education in Haiti.

Foreign volunteers from summer music camps were asked to describe the preparation they had to undergo to teach. The excitement often prompted them to take some preparatory courses in Haitian Creole when possible; some even sincerely tried to learn the language. Sadie stated, "I took her one-semester class, Creole. I was really bad at it. I was better at memorizing all my vocabulary words. Sadie believes, "If you go to a country, you should try to learn the language." She overcame the language barrier by memorizing specific keywords, such as all the numbers. "I would say, for instance, *soixante deux* [sixty-two] for measure 62; OK, let's go there". She also memorized words for dynamics, such as *twò fò* [too loud], and used repetitions, especially with words like articulation which did not require translation. And then, she said, if she ever needed to explain anything more in detail; everybody was always willing to help. However, the year before, Sadie would either use students to translate from English, work with students who spoke English, or use that little Creole vocabulary she had. Students found it humorous that she attempted to speak the language but appreciated it, she said. Sadie learned a valuable lesson through her inability to teach music in a language she was most comfortable in.

It actually made me a more efficient teacher with my own students. Because taking away the language barrier or putting up a language barrier where I couldn't just talk as much and explain things made me more efficient as a teacher when I came back to my own program. [In Haiti], I could only form short sentences (in Creole). For instance, starting at measure 5, trumpets, *twò fò* [too loud]. Like, that's all I could say, or starting at measure 6, clarinets, here's your part.

The language barrier was a concern even for natives. Regarding the best language for music instruction, Remy argued that Haitian Creole is the most understood and, therefore, more appropriate for effective Music learning in Haiti. Remy observed that Creole music theory books were unavailable to a music teacher or professor. He stated, I used to teach in French and can teach in French. However, I realize that my students understand the materials better when I teach in Creole". As Remy learned, he was not the first to consider the importance of Creole in Haitian music education. He stated that Madame Micheline Laudin Denis, a virtuosic classical pianist in Haiti, wrote a method book called Jadin mizik. She used it to teach music to children in Haiti who did not understand French very well. It was a bilingual method in French and Creole. Remy stated,

"I have received positive feedback from my students that the Creole language helps them understand the lesson better, and they appreciate and support it. We cannot lie to ourselves about this". He strongly argued Haitians could understand French, but we understand Creole better than any language."

In contrast, Rudy had no indifference toward the use of language.

I can teach in any language that will make me be understood. Some students can speak or understand a little English, and I tried to use some English because they need that third language. After all, they may need it to understand the English terminology used in music because it is essential (widespread), and if they don't understand something in English or French, I just use Creole.

Attitudes toward religion and culture

Impact on Music Choice in the Repertoire.

Culture and religion play an important role in determining the repertoire of music programs in Haiti. Pierre Leroy was invited to conduct a traditional Haitian piece called "Erzulie Malade," arranged by John Jost with the Utah Symphony at a concert held in a Protestant church. He was told he could not perform pieces like this at the church and needed to select something else. He performed a tune entitled "*La Delaissee et Ses Soupirs*" by Occide Jeanty. Although this piece was not more appropriate than the other because of its implied sexual connotations, ironically, the church seemed OK with it. According to Pierre Leroy, there was also reluctance among some students due to religious differences. He observed a similar scenario at Dessaix music school in Jacmel, where a conductor performed a piece called "Marassa Esou" with the band. He noticed that "some students put the instruments down on their lap when that song was performing and picked it back for other songs." The participants were asked to share their thoughts about why Haitian students and audiences rejected Vodou-inspired Music.

Effect of colonization in devaluing one's culture.

As Pierre Leroy explained, the first reason was the devaluing of one's culture and the perception of oneself as inferior, which is rooted in Haitian history and persists to the present day. He stated that due to colonization, our minds had been conditioned not to value ourselves and our culture. Historically, the Catholic Church, which held many privileges with the government, suppressed the Vodou religion. He said, "The high level of influence of the Catholics can be seen in the fact that Haiti adopted its French education system." However, these Catholics were from Normandy, a very racist region, according to Pierre Leroy, and they brought

notions of prejudice, which is where many of our self-destructive thoughts originate. Thus, he stated that self-destructive thoughts still exist in Haitian minds today. Pierre Leroy gave several examples of how the inferiority complex unknowingly filtered Haitian conversations.

Perhaps you have experienced this before as a Haitian where you do something wrong to another Haitian who gets mad and says, "*Ayisyen pou ta ye vre*" (You had to be a Haitian). However, this only comes out when it is negative, not by chance. That inferiority complex is also evident in other conversations among Haitians. Why would a lighter-skin Haitian want to tell another Haitian: "*Ou pa wè ke se cheve soua ke mwen genyen, yo pa gren*" (I have straight hair and not kinky hair, meaning this person is mixed)."

Impact of religious institutions in Haiti

A second reason for rejecting Vodou-influenced Music was the religious belief that Vodou culture is satanic. Gifrants pointed out that Haiti's Protestant and Catholic religious institutions are yet another obstacle to Haitian music.

I don't have a problem with their religious belief. Still, I have a problem with promoting "malice colonization" practices. These institutions impose an identity on people. You cannot impose an identity on people. It would help if you taught them who they are, let them choose their identity, and develop their potential.

Instead, he argued that these religious institutions should allow students to make their own choices and teach them to appreciate and perceive their music positively despite their religious conflicts. They should not neglect their music because of a religious context. Karine Magron made a similar recommendation by stating that,

We must educate the youth about the positive aspects of learning about our culture, our folk songs, and the Vodou religion. We must accept that part of our heritage came out of it". "When we don't have the knowledge, we are afraid, and we do stupid things. If you want to move forward, you need to know where you came from.

Haitian Traditional Music and Religious Reconciliation.

Detaching the Music from the Religion.

Several participants mentioned that a religious reconciliation could only be achieved by detaching the music from the religion and focusing on the strengths of the music itself. Karine Magron explained how she did not allow her religion to interfere with her ability to learn her culture; she said the same should also be true for our young people. Going on to recount that

I grew up protestant, but I know a lot of folkloric and Vodou songs. I did not let being protestant stop me from learning about my culture to help me understand my country better and see the positive side of that religion. I do not need the negative side; I am looking for the positive. After all, the positive is what we need to help us come out of our situation."

Nannley, a music teacher, emphasized the importance of Haitian folkloric music as a distinct identity that should not be ignored; he called it *Mizik Lakay* [Home Music]. He further stated, "When it comes to Haitian folkloric music, we should all know that musical style has nothing to do with religion. Vodou is the religion. It is the faith or beliefs they have, which is different from Racine or Haitian folkloric music."

Emphasis on the Positive Message.

Others suggested emphasizing the positive message of the music to promote religious reconciliation. Pierre Leroy described the folkloric Music or the Vodou songs of Haiti as full of humility and wisdom; it is against violence and contains many other positive aspects. Haitian youths are learning about their culture and heritage through the book of Haitian folk songs, which is positive. Karine Margron also took a similar approach in compiling the Haitian folk songs used in her collection of *Chansons d'Haiti*. She stated, "For a long time, anything from Africa was considered bad." She also identified parallels between Haitian folkloric songs and American spirituals.

I have found these folkloric songs almost like a negro spiritual when the lyrics are translated from Creole to French; it was through these songs that the people express their torment and anguish acts in the spirit of their ancestors to help them out of their condition of slavery.

Karine further stated, "the songs I chose to include have good lyrics. The lyrics are all positive. I do not use songs with negative lyrics, such as those that would degrade the country or do not contain a good message". She carefully selected the songs in the collection to find the best aspects of the music and religion. She excluded even some Haitian folk songs likely to convey a negative message. An example given was songs such as "*un petit Bon homme qui battait sa femme come un scelerat*," which are found in French chansons for children in Haiti. The song depicts a young man beating his wife after she ate an apple. Other songs that she considers negative include some that discuss cannibalism as if it is normal practice (for example, *le petit poucet*). In this respect, Karine considers her approach similar to that of Kodaly, who carefully selected songs with positive messages to teach young children music.

Providing an educational value.

According to Remy, the youths of Haiti do not know these Haitian folk songs because they are no longer promoted. Gifrants stated that the bourgeoisie or the elite group, which has the resources and influence to promote Haitian music, does not value Haitian music much to promote it. Thus, youths are increasingly interested in what musical style is primarily contemporary. Karine Margron explained that from an educational standpoint, there is great value in teaching Haitian folk songs to Haitian youths using her collections. Contending that,

The collection raises their self-esteem. They realize these little songs they used to sing informally at home or their grandparents sang to them, which were often marginalized, are now found in a nice book, represented with musical notation like books from other countries. Just holding the book alone makes the child feel proud instantly.

Many participants also said there is great educational value in incorporating Haitian traditional music into the curriculum. Janet mentioned, "Those younger people don't know too much about their history, which is there and fabulous. I think it should be exploited." Most participants agreed that the music school ensures these songs are not forgotten. It should be noted that Pierre Leroy has observed a change in attitude towards these songs over the years, where students no longer refuse to play these types of songs at Dessaix music school. Thus, there has been substantial progress regarding the students understanding that the school is culturally neutral and does not adhere to any particular religion. The students understand that they should expect to play any music given to them.

Role of Women in Haitian Music Education

Cultural Role-Play in Haitian Society Hinders Determination.

Regarding the role of women in music education in Haiti, participants shared their views on why few women were involved in music education in Haiti, especially in a leadership role. Most respondents agreed that Haitian society is characterized by cultural role-playing, with men able to do and be more than women. Tiffanie believed that cultural role-play causes some women not to take their musical craft or profession seriously. They have no sense of commitment to their work. “It's more like a *“mode lage”* (Haitian Creole) or *comme-çi, comme-ça*” (French). The expression is similar to a yoyo game, not being too serious or consistent with one's progress. She further asserts that they cannot, therefore, be known and lack the necessary determination. She said, “So usually, you will see that the men have assembled the groups. Few women who play stringed instruments can form a string ensemble, but you can't find them for wind instruments and percussion”.

Cultural Role-Play Reinforced by Parents.

Parents often reinforce cultural role-playing. Tiffanie mentioned that her mother initially disagreed with her decision to become a percussionist. Palmer believes that Haitian parents may be uninformed when it comes to choosing instruments. When he meets parents, he tries to inform them that women can play any instrument of their choice. He also explained that there is a lack of information regarding the choice of instruments for a child. He concluded that Haitian women do not choose the instruments they wish to play for fear of what Haitian society might say and because of a lack of knowledge in the choice of instruments and appropriate guidance.

Stereotypical Perception of Female Musicians.

Women were also confronted with how they were perceived as musicians. Francine, a trumpeter and student at one of the community music schools felt people praised her skills excessively because she was a woman. She would much rather be recognized for her hard work as a trumpet player. She stated: “People tend to see a woman playing the trumpet [in Haiti] as something extraordinary. I would like to see this mentality improve and become normal. It really shouldn't be considered something extraordinary”.

Higher Music Aspirations of Haitian Women.

A growing number of young female students choose to play instruments and musical styles that do not conform to the Haitian societal norm, such as Schmiella, who became popular at 17 years old for her mastery of drums, playing various styles of music, including jazz. Most of these young Haitian women are inspired to be creative in music and anticipate a future in which they will lead in music and music education in Haiti. Francine has indicated that she would like to teach music in places in Haiti that have never received such an education. Her greatest inspiration is to see herself on the same level as her artist Alison Balsom (an English trumpet soloist, arranger, producer, and music educator). “I am also working to be very skillful. I would like to see myself at a very high level. I really love the great trumpeter Alison Balsom. I would like to see myself as great as Alison”.

Music Education Major Challenges from the Societal Culture.

The Country's Instability.

Throughout the research, participants shared many challenges they encountered while working to provide music education in Haiti. In summary, I want to highlight some of the major

challenges. Participants stated that the most significant challenge in the country was its instability, which caused the music programs to malfunction as a whole. It resulted in a loss of time, reducing activities for music programs. Travel conditions, mainly in Martissant, an area of Port-au-Prince where gang activities were most prevalent, made getting teachers to travel to various parts of the country difficult. Therefore, it resulted in them being unable to expand the programs to more locations and not getting the materials needed to teach.

In the words of Victoria, “Music requires engagement; you must be physically present in class, but the climate of insecurity does not enable students to participate in the music.” Similarly, Rudy commented that it is difficult because the students are not attending our courses. “So, when you have an ensemble, and you're rehearsing, and more than half of the ensemble is not attending, you're not making any progress. So, the next time, maybe the other half is showing up.” In some cases, parents relocate, resulting in fewer students participating in the programs, and due to internet connectivity, online solutions are not appropriate because many would not have access. There were many challenges associated with the instability of the country.

The Schedule of Summer Music Camps.

Participants also find scheduling challenging when teaching music at summer camps. In trying to figure out where everything would take place, Sadie found the schedule to be the most challenging aspect. As she explained, many aspects of the programs were beyond the control of the people responsible for running them. She stated,

Things that would derail the whole day would be something that I wouldn't have expected. The kitchen was running behind a meal. So then, if the kitchen was running

behind and getting food ready, we either had to say, OK, everybody, let's rehearse now, or let's rehearse after, and it would throw off the whole day.”

A lack of space allocation

A lack of space allocation challenged Rudy, who also taught music camps. "There was not enough space for everybody to be in the same class.” He also had difficulty finding basic classroom materials, such as enough markers to write on the board. Other participants mentioned a lack of resources and materials, such as documents and materials for teaching and learning. Sometimes students may have to share the book for one week, with one student holding the book and studying the material and another holding the book the following week. Furthermore, Woody found it challenging to obtain cleaning supplies for wind instruments, which are essential for the sanitation of a horn player like himself and prevent damage to the instrument.

Structures of Programs.

There is a lack of administrative structure level where no one can provide regular music education, and no clearly defined objectives for the programs discussed by many participants. Students are not provided with a well-defined plan for what they should know by when and what they will receive at the end of the course. Remy found that Haiti has a number of music schools, but they do not have a well-defined structure. He stated, “You don't have a program that has a start and end point. A student may go to a music school for many years without a certificate, even when the student is very advanced.” He believed that a student who spent four years in a music school should have a certificate or diploma that could document their musical background if they wish to pursue higher education. Tiffanie also discussed the issue of validating music programs at her school, where she plans to implement an assessment and structure for a certificate program.

Student's Responsibility.

Lastly, Rudy observed a lack of responsibility on the part of students, stating that "this generation has developed an entitlement attitude." He stated, "Many students receive music scholarships, but none are grateful nor feel responsible for giving back" or taking care of what was given to them for free." These are but a few of the many challenges that the participants expressed.

Summary of Question Three

According to the findings of the data analysis, the societal culture of Haiti impacts the status of the music education system in the country. Teaching Music in Haiti, especially by foreign teachers, may present issues such as language barriers and interfere with students' ability to comprehend as well as teachers' ability to communicate effectively. Furthermore, the materials were unavailable in Haitian Creole, the country's most comprehensive language. Instead, most materials were in English, followed by French. The issues hindering the use of ethnic materials in school curricula were addressed. There has been contention based on negative religious beliefs about the Vodou culture or the Vodou as a religion in Haiti. Those who opposed the Vodou culture of Haiti avoided using Haitian traditional music or songs influenced by any form of Vodou practices.

Participants shared the rationale behind rejecting or underusing Haitian traditional music and some music programs. The first dealt with the complex sense of inferiority cultivated during colonization: Haitians' notions of prejudice influenced by white Catholics, which we still suffer from, causing many of our students not to value their own culture. There is also a shortage of ethnic material for beginners, and teaching resources are also scarce. Teaching these songs to children is valuable because it keeps the culture alive and passes on different stories and

traditions that are sadly dying out, Victoria said. The country's instability and structure are other factors that mitigate the advancement of the Haitian music education system.

Research Question 4

How do students, teachers, administrators, and parents perceive the current state of music education programs in their country and any needed changes for improvement?

A thematic analysis pertaining to question four highlighted the purpose of music education in Haiti as a central theme, resulting in the following subthemes: (a) music education transforming society, (b) teaching transferable social skills through music education, (c) social contribution to music education as an obligation, (d) having opportunities through music education, (e) music education as an outlet for expression, and (f) music education as a way to improve one's musical skills. Another theme emerged as participants discussed how music education is valued in Haitian society and how such programs are supported. The theme discussed was the value of music education in Haitian society, and there were the following subthemes: (a) a low value placed on music education, (b) a lack of parental support, (c) high value demonstrated by student motivation, and (d) the value of music education should be increase. The participants highlighted areas where changes need to be made and provided recommendations regarding how music education could be improved in Haiti. The broad theme for areas for improvement, including the following sub-themes: (a) pedagogical training, (b) finances and materials, (c) instrument repair training, (d) better structures and assessment, (f) better facilities, (g) leadership needed and (h) change in mindset. Table 39 lists all the themes and sub-themes pertinent to the question.

Table 39- *Perspectives of Music Education in Haiti: Themes and Subthemes*

Themes	Subthemes
Purpose of Music Education in Haiti.	Music Education Transforming the Society. Using Music Education to Teach Transferable Social Skills. Social Contribution to music education as an Obligation Having Opportunities through Music Education Music Education as an Outlet for Expression. Music Education as a Way to Improve One's Musical Skills
Value of Music Education in Haitian Society	Low Value of Music Education. Lack of Parental Support. High Value Demonstrated by Student Motivation. Music Education Not Valued at the Governmental Level. Music Should be Part of the Schools.
Areas For Improvement	Pedagogical training Finances and Materials. Instrument Repair Training. Better Structures and Assessment Better Facilities. Leadership Needed. A Change in Mindset

Purpose of Music Education in Haiti.

Music Education Transforming the Society.

As Janet highlighted, Haitian music education was primarily based on extrinsic factors. The social contributions of music education have been a primary consideration since its inception. Many interviewees have expressed the belief that music education in Haiti is primarily

used to transform Haitian society. Victoria stated, "We use education and music to transform lives." Blackwell mentioned that "Nowadays, many Haitian youths grow up in the country with nothing to do but a gun in their hands. Instead, if there were to have an instrument in their hands, they would have been given a chance in life." He feels that music would have given them a chance." Ishmael puts it like this: "Creativity can be demonstrated both positively and negatively. The lack of support for such endeavors creates many spaces for delinquency, debauchery, gang formation, and other destructive, immoral, or misleading relationships these young people may develop".

Using Music Education to Teach Transferable Social Skills.

Besides the transforming power of music education for Haitian society, Rudy noted that teaching social skills is another benefit of music education in Haiti. He stated, "In our little world, if we cannot make the orchestra work well, where everybody does what they're told or what their part says to do..., that's just a mini version of our country, Haiti". In addition, he made the point that the discipline involved in music is highly transferrable and can be applied to a wide variety of contexts in Haiti. BLUME Haiti also aims to teach social skills such as leadership. The term BLUME stands for Building Leadership Through Music Education. For Janet, this mission is accomplished when the students participating in many of the programs they sponsor become leaders or founders of successful music schools in Haiti.

Social Contribution as An Obligation.

As for others, Josue saw music education as a social obligation to his country. He stated, "I would not wish for the youths of tomorrow to be victims of what I was a victim of because there are many things I did not find when I started to learn music." For instance, he did not know

certain notions of music theory until he attended training at the EMST and the Dessaix Baptiste music school in Jacmel. As a former student and now an interim director, Tiffanie felt that she was also obligated to help the school and not let things go down. Rather than being concerned about her title, she considers herself a servant who served in whatever capacity she could. “The school has served me, and I am serving it back during this difficult time. I must help, considering that I am a child of the school.”

Having Opportunities through Music Education.

Many participants mentioned that students enrolling in their program often looked for opportunities. Some see giving a child an opportunity to learn music by investing in this child's music education or sponsoring in this town as a social contribution to the country. Most of these opportunities that music education seems to offer for some were not related to music, such as a chance to travel abroad or leave the country. Pierre Leroy commented that a parent might be interested in enrolling their child in Les Petits Chanteurs because this group tours the United States for performances. It means that the child would at least get a passport, but possibly an opportunity to travel. Tiffanie made similar remarks by stating, "What little value our students and parents place on music education was largely due to extrinsic factors such as pastimes, brief exposure, and travel opportunities.”

Music Education as an Outlet for Expression.

As Janet noted, music education is one of the most enduring programs in Haiti since it serves as an outlet for students.

So even in these challenging times, music programs have kept on. My perspective is that the fact that the kids can go to lessons, play in the band, sing in the choir, and play in the

orchestra helps them stay on an even keel with chaos. So, they love and are familiar with it, like an anchor in a turbulent storm.

Victoria explained that her late father founded the school to provide the youths of Haiti with the best academic and music education possible because he knew that music could positively impact their lives. She stated, “With the political situation, music provides an outlet. It's an emotional and spiritual outlet to express yourself without words. And that's something even within the Haitian community is psychologically challenging if you really think about it”.

Music Education as a Way to Improve One's Musical Skills.

Only one teacher participant in a jazz program at an academic school shared the rationale that teaching music served as a means of keeping up with his own musical abilities. He stated, “I use this to push myself to continue studying, work hard, and discipline myself to improve.”

Value of Music Education in Haitian Society

Low Value of Music Education.

Even though those who were already affiliated with music education placed great value on it, there was a consensus among Haitian society that music education was not highly valued. Tiffanie finds the low value placed on art education in Haitian society to be a significant problem, given art's critical role in cultural customs. And states, "Here in Jacmel, art is not part of a child's education. Even those who enroll their child in a music may discourage them because they reasoned that music is a thrill and does not benefit their child.”

Lack of Parental Support.

Most participants reported that parental support was not a priority in their music programs. Felix reported many students were self-enrolled in music programs, and these students lacked parental support. Even when their own children are performing, it is difficult for parents

to attend recitals. He decided that if parents were not to attend their child's performance, he should give them an ultimatum.

I told the parents at my school that if they have a child performing at the recital but do not show up at their performance, I will dismiss their child from the music program. I wasn't going to do it; it was just a way to get them to value and support their child's music education.

Alternatively, Felix found that many parents supported the music programs, believing that music, arts, and sports are all integral to a complete education. They recognized the benefits of their child participating in a music program and showed their support by purchasing instruments and other resources and attending performances.

High Value Demonstrated by Student Motivation.

Motivation for music learning and performance was high. As Janet observed, the persistence with which students attended music classes despite difficult circumstances demonstrated their great motivation to learn music, remembering that “I was at Sainte Trinité *"amba la vil"* (downtown), and there was gunfire almost every day and street battle, and still, the students would come to their lessons.” The students went to orchestra rehearsals and theory classes. Janet found it amazing that people would brave these horrible circumstances to come and participate in music. Similarly, Sadie witnessed this motivation in the young musicians she taught during her first summer camp experience in Haiti, which was almost a cultural shock to her. As she reminisces,

We’re doing a parade in the hot sun, and I thought, “Man, these musicians are hardcore.”

They're marching in their full wool marching band uniforms, jumping up and down with

all their choreography. And here I am in my shorts, sweating up a storm. That was eye-opening because I thought, OK, Music is alive here.

According to Rudy, students' s motivation is one of the most important factors contributing to volunteer teachers returning to Haiti's summer music camps each year.

The Value of Music Education Should Be Increased.

Many participants suggested that the general public should be educated about the importance of Haiti's music education. Francine discovered that not all members of her community possess sufficient knowledge of music to understand the value of music education and the type of music played at her programs.

In terms of values, in my town, most people do not usually understand the value of instrumental music. We are really trying to teach them. They tend to link the type of instruments we play to a funeral. Sometimes they don't even know the instrument's name and may call it "fanfare" (band). They would make a statement like this: "*Gade'l avek yon fanfa nan men l*" (look at him with a "band" in his hand). But it's not everybody, and it's definitely not in general.

Most participants agreed that conducting more campaigns promoting the advantages of music education to the general public would be beneficial. As a first step, Nancy suggested, "We should provide parents with training to explain our program's structure as well as raise their awareness of how music education can enhance their child's academic performance."

Music Education Not Valued at the Governmental Level.

As Nannley put it: "The government is the father of the nation and is responsible for the entire nation." Many participants hold the government responsible for the low value of music education received in the country. Government officials generally do not embrace music or

musical activities as they should for these young people, nor do they adequately support music education. Blackwell also cited a lack of government support for music education as a reason for certain youths not pursuing music study or advanced studies in music. “So, the government does not value music or music education, and many of us who are talented in Haiti do not see the need to take the time to perfect our craft so that we can transmit it to others better.”

Music Should be Part of the Schools.

In the opinion of several participants, the government should first consider integrating music into the schools' curricula. Nancy believed music is an integral part of the educational process, just as writing and reading are. Rudy proposed at least a half-hour should be devoted to music in schools but that students might come together for choir, recorder, music theory, or some combination thereof. Victoria was aware that efforts are being made to include music education in school curricula. Moreover, the participants urged the government to prioritize arts education in Haiti, not just music education.

The participants also shared ideas on how the government could support the programs, encouraging the youths to participate in music and acquire higher education and how music would benefit the country. Blackwell stated, “If the officers of Haiti invest in music, art, or sports, many talented youths in Haiti could have received scholarships to study in another country and come back to share their experiences and benefit the country in return.” Palmer also outlined the kind of government support he would like to see by opining that “the minister of culture should have a program written out for a leader to adopt based on their community's general needs. The leader could have received a plan from the minister of culture outlining the proposed music programs.”

Areas For Improvement

Pedagogical Training

According to participants, improvements to the state of music education require various changes, of which pedagogical training is the most critical. Several of them stated it was necessary because most music teachers do not have the strategy to teach music. Janet posited, “Finding qualified teachers is a challenge, and one of our goals is to help provide that kind of professional development.” Additionally, Tiffanie pointed out that having more competent teachers will improve the perception of music education in Haiti among students and parents. Sadie, a teacher in the summer music camps, shared her ideas for improving the pedagogical training in Haiti. She expressed her aspirations saying, “I’d like to bring two teachers from Haiti every year to Hawaii to shadow me and work with me, and volunteer in the schools where I can teach them how to be a band director and play in orchestras.”

She further stated, “my goal is to empower the teachers there... We can get 30 trumpets, and everybody learns how to play trumpets so that we can work on the technique and the pedagogy for every instrument.” Sadie was also interested in seeing a music education conference in Haiti that brings everyone together and concentrates on teaching skills and pedagogy. There were a variety of ways suggested by others, such as virtual seminars or in-person sessions during summer camp. Janet concluded that pedagogical support would contribute to the sustainability of future music programs in Haiti.

Finances and Materials.

The most important areas that require support are finances and materials since they would make the programs more accessible. According to many administrators, minimal tuition fees are charged, making it hard on their budget to provide the necessary materials and hire the necessary

teachers. Even then, this small monthly contribution, equivalent to \$10, was often unaffordable for parents and students. Administrators generally funded their programs out of their own pocket and sometimes purchased supplies and materials using American dollars, which are of much higher currency value than Haitian dollars.

Felix, who runs a program for an academic K-12 school, mentioned that spending one's earnings on the music program burdens their finances and could even be a source of tension in their family. They all strive to provide free music education to the youth of their communities and are genuinely passionate about their work. To provide this free music education, they solicited donations whenever possible, finding sponsorships and scholarships to help raise funds, sometimes to no avail. There was no government funding support, and few parents provided much support. Music foundations or organizations such as BLUME Haiti must assist Haitian music programs to remain viable.

Instrument Repair Training.

Participants believed that it was important to ensure that students have instruments in good working order to benefit from the programs. Providing students with instruments is not sufficient; they must be able to repair their own instruments, stated Linda. BLUME Haiti seeks to improve music education in Haiti in this area. Linda goes on, clearly articulating her critique, saying, "So, you might have instruments, but if they aren't playable, nobody can actually learn them... And if your cello breaks and you can't get it fixed... No one can play cello anymore. So, it's really, really important."

Better Structures and Assessment

For Victoria, the community needs to come together as a whole to structure the programs. She stated, "It's just one of those things where I feel like there's so much potential, but

unfortunately, it is not organized.” Janet suggested a formal assessment that could help to improve the quality of music instruction in Haiti.

But what I would love to see is something more closely approaching a national standard, even for these community music schools. It's like the ABRSM that the British Commonwealth has in that they can send the exams to people all over the world”. She said that something along those lines, I think, would help to standardize, streamline, and deepen the quality of music education in the country.

Better Facilities.

According to Sadie, there is a need for better facilities for music instruction in Haiti, as these young musicians deserve it. She would love to see the ambition that Fenor and Spens have for having their own music school [performing arts center] come to reality. “They have the land; they just need to build on it. That is so amazing to me, and I want to see them actually end up doing it.”

More Exploitation of the Culture.

Haiti has a rich culture that needs to be exploited, said participants. Ishmael posited that one of the problems is that our traditions are not well documented. We could have extracted standards from them, sold and exploited them better if there were written down. He stated, “One of the problems is that our traditions are not well documented. We could have extracted standards from them, sold and exploited them better if there were written down.”

Need for a Conservatory

The founder of Petit Conservatoire was not alone in his desire for a conservatory for the country. Josue also expressed the desire for a music conservatory in Haiti in the following statement: "The government should create a budget.... I think there should be a fund for music

education, in the sense that they invest in a conservatory of music for the country.” Likewise, Victoria recalled her father's dream of establishing a music conservatory and performing arts center in Haiti. The need for a conservatory was stressed by the importance of establishing more music schools that could provide a baseline for a conservatory in Haiti.

Leadership Needed.

The participants were asked whether they believed leadership was necessary to advance the field of music education in Haiti. In response, Remy stated that the field of music education in Haiti was very much neglected. “I know we have a minister of education responsible for regulating the academic schools K-12, but none to regulate music education.” He mentioned that no formality or legal process must be considered if someone wants to own a music school in Haiti. According to him, music education in Haiti does need leadership, structure, and discipline to regulate the music schools. In the words of Magalie, a parent at one of the community schools, “It [leadership] will take an arm wrestling in a velvet glove.”

A Change in Mindset

Palmer argued that a change in mindset is of utmost value to improve the Haitian music education system. He stated, “Haitians must accept changes and support from others in finance and education to grow and have our autonomy.” He further explained, “In the Haitian mind lay a fear when foreigners are offering their support.” He stated, “They are always afraid that these foreigners are not trying to colonize them and take over. Yet other countries have sought foreign support in building their conservatory.” He believes this change is necessary to serve as a model for what they [Haitians] wish to achieve, and they could learn a great deal from them. He agrees with Victoria: “Ultimately, I hope Haiti can achieve ‘big-picture’ thinking through music education.”

Summary of Question Four

Generally speaking, the purpose of music education in Haiti is to contribute to society. Music education was regarded as a tool for transforming society. Through music education, it was possible to teach transferable social skills. Some participants considered teaching music to be a social obligation. Like most participants, music education in Haiti was about having opportunities and providing a means of expression and outlet. Some mention using music education in Haiti to improve one's musical abilities. According to most, the value of music education in Haiti is still deficient. Parents in the government did not support the programs. The public should be educated about the importance of music education in Haiti through campaigns. The participants hold the government responsible for increasing the value of music education in Haiti by supporting various programs in various ways, which they have suggested. A call was made for music to be included in the school's curriculum. The participants discussed ways to improve music education in Haiti and highlighted specific areas such as pedagogical training, financial support, and materials. In summary, participants requested more support, coaching, mentoring, sponsorship, music programs, music schools, and additional resources and materials to enhance music education programs in Haiti.

CHAPTER 5: Summary

The primary purpose of this study was to examine Haiti's music education system with respect to status, means of learning, teaching practices, music materials, and cultural influences. A secondary purpose was to examine the perceptions and values of students, teachers, and administrators regarding student access to effective music education programs and the music education needs of Haiti. The following research questions guided the study:

1. What are the different music education programs offered by community music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?
2. What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?
3. How does Haiti's overall societal culture impact the status of music education?
4. How do students, teachers, administrators, and parents perceive the current state of music education programs in their country and any needed changes for improvement?

A mixed methods design was used to collect data about music education programs in Haiti. In the first phase, 294 participants from 82 institutions completed an online survey questionnaire, and in the second phase, 18 participants were interviewed representing the different programs. Survey participants provided a quantitative description of the current state of

music education in Haiti. A semi-structured interview script was used to collect qualitative data about the music education programs' current state, which helped to gain a deeper understanding of these programs. The interviews were conducted using Zoom and recorded, transcribed, and translated for analysis. For ease of communication, interviews were conducted in either Creole, French, or English per the participant's preference. Documents, images, audio, and video posts were secondary data sources.

The study received strong support from many directors of music education programs in Haiti who shared the invitation letter containing the anonymous link with their school associates (parents, students, and teachers) and colleagues via Facebook and WhatsApp. Remy found a flyer posted on Facebook about the project. He promptly contacted the researcher and actively promoted it on various media platforms. Other administrators like Daniel ensured that music students took the survey on 'his' devices immediately after a rehearsal. Like other administrators, Blackwell motivated his music school's parents, students, and teachers to participate in the survey. The response to the study shows how music education is perceived in Haiti, the level of interest in music education, and the existence of music education programs.

In both the qualitative and quantitative phases of the study, participants shared information about their programs, including the locations of their schools, the courses offered, and other pertinent information. Additionally, they shared teaching strategies, methods, and materials for teaching music and their views regarding how music should be taught in Haiti. The influence of societal culture on music education in Haiti was explored through discussions on languages used, religious and cultural barriers, women's role in music education, and challenges faced by Haitian music education. Participants provided qualitative insights into the values

associated with music education in Haiti, including motivational sources, support received, and music education's role in the country's development. Participants suggested ways to improve music education in their schools and throughout the country.

This chapter interprets the quantitative and qualitative data collected from the instruments used for the study by discussing the significant findings and how they answer each research question. Additionally, comparisons are made between this study and similar studies conducted in the Caribbean and Sub-Saharan African countries. The study presents implications, recommendations for future research, and conclusions regarding music education programs in Haiti in the 21st century.

Discussion

Research Question One: What are the different music education programs offered by community music schools, academic K-12 (public and private) schools, universities, and the community in Haiti?

Even though music education in Haiti has expanded over the past decade to include more regions and cities, music programs in Haitian academic K-12 schools were underrepresented. The programs with the largest participants in these schools were primarily located in the west region, mainly in Port-au-Prince, except for one school in the southeast region in Jacmel. The few academic schools with music in their curricula were Sacré-Coeur, which had an extensive music program, stated Felix, Catts Pressoit, and Catherine Flon, and located in Port-au-Prince. The New Victorian School, a private academic institution also in Port-au-Prince, was a magnet school for music, offering orchestral string instruments as a school curriculum requirement. As

the study did not specifically examine all K-12 schools in Haiti to determine whether music education programs existed in those schools, this study alone cannot provide evidence that music education programs exist in all of Haiti's K-12 academic institutions. The literature review noted Saint Barthélemy, a private academic school in Fort-Liberté with an integral band program, but no participants were identified from this school.

Furthermore, the rural areas of Haiti were also underrepresented. Based on a World Bank's compilation of development indicators from official sources, Haiti's rural population was 42.04 % (Data Bank-World Bank, 2023), indicating that a large proportion of Haiti's population lives in rural areas. However, the findings of this study indicated that few music education programs were available in rural Haiti. I was impressed by Francine's statement in the interview, stating, "I would like to teach music in remote regions of Haiti where people have never seen or heard anything like that before." Remy also echoed the neglect of music education in rural areas of Haiti. Referring to the compilation of Haitian folk songs in *Les Chansons d'Haiti*, Remy stated,

Her work should expand into the music schools and become more accessible to all, not only Port-au-Prince or the major cities of Haiti but even to the rural provinces. The tendency in Haiti is that major initiatives are mainly concentrated in the capital, Port-au-Prince, and do not extend to the rural provinces. There are many other music schools in Haiti, but they are often forgotten.

The location of music education in Haiti played a significant role in identifying areas where more programs should be offered. Due to the country's insecurity and instability, the location may also affect the effectiveness of the music programs. Insecurity in Port-au-Prince, the country's capital and epicenter of activity, has adversely affected the operation of music

education programs in Port-au-Prince and throughout the country, as reported by many participants. The neighborhood of Martissant in Port-au-Prince, which has a national road leading to the Southern departments, was frequently cited by participants as an area of instability due to its high level of gang activities. In the past, music schools shared instructors who traveled from Port-au-Prince to other parts of the country, but now they cannot do so, reducing the number of teachers available to teach music in those programs. For instance, Pierre Leroy stated,

I also still work with the music school in Jacmel (Dessaix-Baptiste Music School). I help them with the large fanfare bands (marching bands), big bands, jazz, and philharmonic orchestras. It's been a while since I've been to Jacmel because of the current situation. To travel south of the country, you must pass "Martissant." And this zone is no ...I have not been to Jacmel since May of last year [2020].

Likewise, students could attend camps and workshops throughout the country but could not do so easily these days. Additionally, some participants reported that some of the materials needed to teach music in the programs were available only in Port-au-Prince stores. However, participants could not travel to Port-au-Prince to acquire these materials. The travel conditions in Port-au-Prince also made it difficult for several participants to extend the programs to other parts of Haiti. Blackwell stated, "It impacts us in branching out to other cities. Many parents who do not reside in *Carrefour* (a town in Port-au-Prince) have asked me for this program, including foundations, but I cannot move around and go anywhere". Port-au-Prince has hosted the major Haiti Jazz Festival "Pap Jazz" every year since 2007, an excellent venue for jazz music education. In 2022, the festival was canceled due to insecurity in Port-au-Prince and was held in Cap-Haïtien the following year. Cap-Haïtien's airport makes it attractive for such programs, as it allows travelers to avoid flying into Port-au-Prince.

Participants indicated that Cap-Haïtien, Jacmel, and other cities were less chaotic than Port-au-Prince but were still affected by political conflict, tension, riots, protests, and instability. There have also been reports of schools being closed for many months in these cities, let alone music schools. In her motivation for teaching music in Haiti, Janet was most impressed by the resilience and commitment of the people to music education which she observed as they navigated hazardous streets to participate in lessons, rehearsals, and performances. An administrator, Tiffanie, also described the source of her motivation for providing music education despite the adverse conditions as coming from within. "You must have an exceptionally determined mind to keep going with this work under such circumstances. Motivation has to come from within; you have to be self-motivated. Personally, I don't accept defeat and negativity. I keep a positive spirit". The fact that so many foreign volunteers are willing to share their experience with Haitian youths and Haitian professionals despite repeated warnings not to travel to Haiti is even more impressive. As of this writing, Janet was already in Cap-Haïtien for the Haitian Orchestra Institute for a week-long cultural event mixing Haitian visual arts and music. It was entitled "De la Peinture à la Musique" [From Arts to Music] and was scheduled for March 25 through April 1, 2023.

The findings show that music education is of great value in Haiti. Numerous efforts have been made to extend music education programs in Haiti since the 1960s, when the first community music school, the EMST or École de Musique de Sainte Trinité, began its string program. In the past, the only renowned institutions for formal music education were that school and possibly ENARTS (École Nationale des Arts). While teachers and administrators make great sacrifices to provide this education to the youth, the instability in the country makes it challenging for the programs to function effectively. More importantly, based on the findings,

Haiti needs more music programs in various urban and rural regions. More music programs need to be established in the curriculum of its academic K-12 schools.

Type of programs and courses.

The survey participants provided much information about the different types of music programs available in Haiti, such as band programs, orchestras or string programs, summer music camps, jazz programs, and other music courses. Data from the interviews focused more on the development of these programs, which provided an in-depth understanding of the programs. The results of both data sets indicated that band and music theory ranked among the top courses. Bands were the leading programs because they introduced many students to music, inspiring them to pursue a musical career since several participants reported learning their instrument in a high school band. Participants in the survey confirmed this notion, indicating that community music schools and public/private schools most commonly offer band programs. Both data sets also confirmed the literature review findings, which indicated that military bands were the most common means by which young Haitians were exposed to music. It is evident from the number of marching bands observed in Haiti that the band program is one of the most prominent aspects of the music education programs. In Haiti, ‘fanfares’ serve a variety of functions that are beneficial to the schools and the community at large. No other day allowed the school marching bands to shine as they did on Haitian flag days (see figure 8). When asked whether all the schools offer a band program, Woody responded as follows:

I would not say all the schools, but most schools try to have one because its purpose is not simply to teach students how to play music but also to serve as a marketing tool for the school when the fanfare paraded for Flag Day, sometimes in the form of a competition with other schools.

Additionally, Haiti is one of the few places in the world that still maintains the tradition of a funeral procession with a marching band, similar to our New Orleans jazz funeral parade. Therefore, these marching bands provide a greater service to the community. While teaching at CEMUCHCA in 2019, I observed many of these marching bands parading through the city streets of Cap-Haitien for funeral processions and protests. I found the development of band programs particularly interesting because it describes programs that began in academic schools and community music schools, including the church's involvement in music education in Haiti, especially the Corps de Christ Church and the Salvation Army band programs.

Figure 8 - Marching Bands in Cap-Haïtien on Haitian Flag Day May 18, 2022



Note. Photo received from music school directors in Haiti on Whatsapp messaging

String programs were the next most popular courses offered in Haitian music education programs. The evolution of string programs in Haiti over the years was also very interesting. It was found that the predominance of a music education program at an elementary school, the Holy Trinity Primary school", significantly influenced the development of string programs in formal music education in Haiti. The music program at this elementary school grew from a string program for underprivileged children in the slum of Cité Soleil in Port-au-Prince to the establishment of Haiti's oldest and most reputable music school, the EMST. Pierre Leroy explained that the school's music program began with a choir of young boys who would perform at various events at the school. Then it evolved into a philharmonic orchestra teaching a variety of instruments. With the assistance of many local professionals and foreign volunteers, the program has continued to grow over the years until their program became a model for many music schools. The school's contribution to the development of string programs in Haiti, particularly the philharmonic orchestra, has earned the school its reputation as one of the top music schools in the country for many years.

The fascinating aspect of this school's program is that music continued to be integral to the school curriculum 50 years later. Students who attend the academic school, the École de Sainte Trinité, or the Holy Trinity primary school can also study music during the school day for four hours a week and participate in many ensembles, as stated on the BLUME Haiti website. Despite many unfortunate circumstances, such as the devastating earthquake of 2010, qualified teachers who left the country, and great leaders and conductors who passed away, the EMST still holds the torch of formal music education in Haiti, as one participant puts it. It is important to acknowledge that there have been many outstanding music schools in the country in the last

decade. I have cited a few of them in this research. Nevertheless, most still regard the EMST as a leader in Haitian music education.

BLUME Haiti has also been instrumental in developing string education in Haiti, providing numerous workshops through the volunteer efforts of many international experts. Those training sessions have undoubtedly greatly enhanced music teachers' proficiency in teaching string instruments. A relatively new project, the Haitian Orchestra Institute (HOI), was also discovered during the study as a program that has enhanced orchestral education in Haiti through the combined efforts of Utah Symphony musicians and BLUME Haiti. The project was created in 2017 to provide the highest quality training in classical music. The selection process involved auditioning the best musicians from around the country. These highly qualified Utah Symphony musicians offered participants masterclasses, sectionals, rehearsals, and lessons during an intensive week-long program. Since most participants were teachers, the program benefited the Haitian music teachers by providing them with much-needed professional development.

Another music program discovered in the study was the INAMUH (Institut National de Musique d'Haiti), administered by the Haitian Ministry of Culture, which in my opinion, also contributed to the development of string programs in Haiti. The program was an adaptation of the El Sistema program in Venezuela, which provided orchestras, bands, and choirs to young people in the neighborhood at no charge. As of this writing, the program was only available in three regions of Haiti: Hinche, Jacmel, and Marmelade. Even so, the program provides more access to music education in Haiti, and we hope the leaders may be interested in expanding the program to other regions.

A unique aspect of Haiti's music education system is its summer music camps, which allow students and teachers to learn music from local and international experts. The students are exposed to challenging music through private and group instruction, perform in concerts and recitals, and, thus, can improve their skills quickly. Teachers received much-needed pedagogical training during summer music camps as well. The possibility of recruiting foreign experts to teach at Haiti's summer music camps sets Haiti's music education system apart from other Caribbean and African systems. The first summer music camps were organized 50 years ago by recruiting foreign volunteers, which remains a tradition in Haiti, at least before Covid.

Smith (2004) proposed foreign collaboration to enhance the music education system of Sub-Saharan Africa based on the Haiti model. Smith, a volunteer teacher in the Haitian National Orchestra during the summer months, posited that Haiti has an advantage because of its proximity to the United States. As opposed to Sub-Saharan countries where travel tickets are expensive, many expert musicians and music educators from the United States can travel to Haiti to teach music, thus, improving the quality of the Haitian music education system. I agree that learning from renowned musicians such as the Utah Symphony musicians, among many others, can significantly improve Haitian music education. However, due to Haiti's familiarity with international assistance, some may not have realized that other countries may not be as lucky as Haiti to receive these expert volunteers from the United States and other countries to teach music in Haiti.

Concerning jazz music education in Haiti, although this study did not examine these programs directly, participants involved in jazz music provided their perspectives on its status. Jazz festivals in Haiti have been instrumental in promoting jazz music education within the

country through performances and educational workshops. Like summer camps, these festivals allow youth to learn jazz from experts in the field. Jazz music was introduced to Haiti during the first American occupation (1915-1934) and has played an influential role in shaping the cultural identity of Haiti ever since, as evidenced by the use of the word "jazz" as a synonym for *Haitian Compas Bands* [Haitian dance bands]. As discussed in the literature review, several early Haitian Compas bands used the word jazz in their names, such as "Jazz des Jeunes."

The globalization of jazz music and the proliferation of jazz festivals throughout Haiti in the past decade has undoubtedly ignited an interest in learning jazz music in Haiti. However, jazz music education was found to be rare in the Haitian music curriculum, except for the mention of "big bands" at Dessaix-Baptiste music school. This particular school began what one participant described as "the big band movement," which was a fascinating finding. Only one participant reported teaching jazz bands at a public K-12 school to students in the secondary grades, such as middle and high school students. There are no universities offering courses in jazz music. Survey respondents indicated that YouTube tutorials and books were the most popular mediums for learning jazz music. There have been several other venues for jazz music education programs, including the efforts of several talented young Haitian jazz musicians who have conducted various workshops throughout the country and formed their 'own' jazz bands. The bands and workshops proved financially beneficial to many of them since they could perform gigs at restaurants with their bands and charge a small fee for sharing their knowledge with others. However, these jazz musicians who formed bands and organized workshops were motivated more by a genuine desire to play jazz music, share their knowledge, and increase the popularity of jazz music than earn money. Other organizations were found to promote jazz music education

in the last decades. Many were the collaborative efforts of other jazz musicians from the United States.

The concept is still new for Haitian music education, but it is one that young people highly favor. In 2019, I went to Haiti and taught jazz piano and jazz bands at the CEMUCHA Music Institute. The quality of talent I found there was astounding, but I was even more impressed with the sight-reading skills of the players. I did not know how to prepare for this instruction in Haiti, so I took only a few charts. I ultimately had to print more charts, which were more cost-effective in Haiti. Those students were enthralled by jazz music and eager to learn it as if it were a novel concept, and some viewed me as spreading the "jazz virus." In the weeks following my departure, some students took the initiative to set up jazz jam sessions in Cap Haitian. Since I could not return to Haiti for another workshop, I have continued to offer a jazz piano camp online. There were plans for a Cap-Haitian jazz festival for the following year as well, but the insecurity crisis in Haiti halted the festival's implementation. However, this year 2023 Cap-Haitian was fortunate to host the PAP Jazz, the major jazz festival in Haiti, usually held in Port-au-Prince. A jazz festival is also held in Jacmel, where I have been invited to perform and conduct a few jazz workshops in April 2023.

Several survey respondents stated they had never been exposed to jazz music in their schools. However, most agreed that jazz music education should be included in the curriculum and that more jazz programs should be developed in Haiti. Other research findings in the Caribbean and African countries consistently found a strong youth appeal for jazz music education as well. Other music education programs were noted, including an early childhood music education program, an online music academy that teaches and uses resources in Haitian

Creole, and a Petit Conservatoire that offers a contemporary approach to music education. However, these programs were in their infancy and were offered by a single type of institution, so major conclusions cannot be drawn from them, but they are essential for the growth of music education in Haiti.

Although this study did not examine in depth the music education of higher academic institutions in Haiti, the participants provided valuable insights into the music programs of these institutions. Three universities offered fine arts degree programs in Haiti: the UCNH (Université Chrétienne d'Haiti du Nord), ENARTS, and the University of Lemonade. At the time of the study, these universities did not offer degrees in music, but students could minor in music. A new program called AMUSARTS (Academie Musicale Universitaire des Science et des Arts [University Musical Academy of Science and Arts] was being implemented in Haitian universities to establish more music departments in Haiti. The program started at Quisqueya University, and two more universities in Port-au-Prince were added: the University of Mount Everest and Infotronics. Plans were in place to expand the program to as many universities in other regions of Haiti as possible and to provide degrees in music education and music performance.

Numerous respondents expressed concern that there was no specialization in music and that no universities in Haiti offered degrees in music. According to administrators of those programs, insufficient teachers with appropriate credentials have made it difficult to provide higher-level Haitian music education. The participants also overemphasized the need for a conservatory in Haiti. The findings were inconsistent with other research conducted in similar countries. Several Caribbean and African countries have specialized music schools or a

conservatory of music and universities that offer music degrees. The Dominican Republic (next door to Haiti), Cuba, Jamaica, Nigeria, and Ghana all had a conservatory of music and universities offering the opportunity to earn music degrees. However, Smith (2004) noted that music degrees were not obtained mainly at universities but rather from conservatories in the African countries that he studied.

Fevrier (2013) found that the inability to retain teachers was a major factor that impacted the Haitian general educational system. She pointed out that this retention problem can be attributed to several factors, including increased crime rates, political unrest, and low salaries. For one reason or another, all branches of Haiti's educational system were affected by the exodus of qualified teachers. It was previously noted that the best of Haiti lives outside of Haiti. Generally, there is a shortage of qualified music teachers at all levels in Haiti's music education programs. However, the lack of music teacher training opportunities for those residing in the country is even more important. As Janet pointed out, many excellent teachers live in the country but lack the proper training or credentials for teaching college-level courses. Moreover, some expatriate Haitian musicians and music teachers with doctoral degrees do not return home and do not contribute to their homeland, explained some participants.

To establish the human resources necessary to offer music degrees, Haiti could benefit from learning from countries such as Jamaica, which has prioritized training its music teachers. Tillmutter (2013) described the history of music education in Jamaica by giving an account of various music teacher training institutions in Jamaica. The institutions began by offering certificate or diploma programs to associate arts degrees, leading to a bachelor's in music. Blume Haiti and other organizations in Haiti have been providing professional development for music teachers in Haiti, which is all great. However, I think it would also be beneficial for Haiti to

consider some certificate programs for music teachers to earn credentials in music, eventually leading to the provision of music degrees in music education. Earning a degree in music education should be one of the country's highest priorities in advancing music education in Haiti.

In summary, over the years since the 1960s, there has been growth in music education programs in Haiti, with a large majority of the programs appearing in the 21st century encompassing almost all the regions. However, more programs are needed in the public and private academic K-12 schools, the rural sectors of Haiti, and community music schools. Conservatories or earning a degree in music were also highly stressed. The location of the programs matters as it can have an adverse impact. It was found that the current instability and insecurity in Haiti appear to have affected all the music programs. Although many Haitian music education programs have improved, the status of music education in public/private K-12 schools and universities remains very low.

Research Question # 2: What teaching methods, learning strategies, music repertoire, and materials comprise the Haitian music education curriculum?

Despite the absence of a formal music curriculum in Haiti or a system of music education, an analysis of the current practices of the existing music programs revealed several important curriculum findings. Participants shared diverse perspectives regarding teaching and learning strategies, the music repertoire, and the use of ethnic materials in their respective music education programs. Among all the traditional courses reported by survey participants, music theory had the highest frequency of being offered or enrolled. However, a greater emphasis was placed on music performance in these programs, as demonstrated by the fact that students and teachers rated "performing music" highly as a skill they believed they had acquired through the

programs. The results were not unexpected since music literacy is essential for performance. The theory courses were generally introductory courses such as "initiation courses" or solfege courses, which provided a foundation for students. Solfege, as used in these programs, does not refer to the tonic Sol-fa system; it is simply a common way in which theory classes are incorrectly referred to.

Interview participants stressed that, while music performance is the goal, music theory should be carefully considered. In the words of one participant, music theory is an exact science. However, music theory should be taught with a connection to performance. Rather than teaching music theory in isolation, they emphasized that students would benefit more from music theory when taught in the context of music performance. By making the experience more practical for students, some of the skills they acquired in music could be transferred to other contexts. Throughout my teaching experience, I have found that making music more practical for my students is essential. With my elementary students, I tend to use a kinesthetic approach, such as the Dalcroze or the Kodaly method, which participants in the study believed was an important method of teaching music theory. It was fascinating to learn of an early childhood music education program in Haiti that uses the Kodaly method effectively. Karine Magron was also inspired by Kodaly and used Haitian folk songs with moral and positive messages in her work *Les Chansons d'Haiti*, just as Kodaly did with Hungarian folk music.

Even though many students were enrolled in music theory courses, there was a great desire to have even more opportunities to learn music theory that could assist them in composing, arranging, or improvising. The students rated composition as the least successful achievement in their programs. Teachers also indicated that they placed a low priority on

composition and improvisation in the classroom. Perhaps, these teachers considered composition and improvisation a low priority because they lacked the knowledge and skills, as these two classes would require a much higher level of music theory. Aside from a lack of advanced music theory knowledge, another concern I found was the method books used. Several books were outdated, such as Claude Auge's *Le Livre de Musique*, initially published in the 1920s, which many participants shared. Although I recognize that this French music theory book is probably among the most comprehensive available, using such books tends to distance one from the practical experience of playing an instrument. However, some method books shared by the participants as part of their programs were more contemporary and in English.

Due to the programs' performance-based nature, several ensemble courses were offered, such as bands and orchestras, which were standard courses in academic and community music schools. Other ensemble courses included guitar, piano, and recorder classes. However, choirs were not as famous as other ensemble courses. There may be insufficient resources to teach chorus or choir, or more training is required. A reasonable assumption might be that many of these programs were designed to develop more instrumentalists than vocalists, as in most institutions outside Haiti. Even though a performance-based approach may appear to be a disadvantage, it represents a significant advantage compared to Haiti's neighboring Caribbean countries, whose music education system lacks instruments to form ensembles that could perform for the school. Although Tilmut (2013) discussed instrumental music in Jamaica's public secondary schools, he mentioned that the opportunity to learn woodwind and brass instruments has historically been a challenge in Jamaica. In many Haitian programs, private lessons were available in almost all Western instruments and many instrumental ensemble courses due to the donation of instruments by the sponsoring programs, foundations, or other means.

Furthermore, the repertoire and pedagogical application of ethnic materials led to significant findings regarding the program curriculum. Overall, the repertoire included Western musical styles and religious hymns predominantly; however, Haitian folk songs were frequently used and, to a lesser degree, American, Caribbean, and African music. Although Haitian folk instruments played a less prominent role in the programs, I was pleased to see that at least one of the Haitian folk instruments, the *Tambour* (Conga drum), was commonly used. The conga was also a standard folk instrument of study, especially in countries with African heritage like Haiti. For instance, in Grenada, 'Conga Drumming' was added as an instrumental component in the music curriculum (Sirek, 2018).

Moreover, the participants justified using ethnical materials in the school music programs through cultural values such as cultural identity and cultural inheritance. Many found that teaching Haitian rhythms was essential for their students to understand or appreciate their culture. Participants shared strategies and methods for incorporating such rhythms into the curriculum. Nannley stated that 401 rhythms are unknown to Haitian students. Therefore, Haitian rhythms were of utmost cultural significance and should be taught to Haitian students. Karine Magron determined that preserving Haitian folk songs would greatly benefit schools and thus dedicated her book, *Les Chansons d'Haiti*, to that purpose. Many participants reported arranging music for choirs' bands and orchestras from this book. All participants generally found the inclusion of ethnic music in the school repertoire exceptionally valuable. They felt the school is responsible for preserving Haitian folk and folkloric songs while ensuring students are culturally aware and responsive. However, there was still a lack of didactic ethnic materials to teach beginners, intermediates, or advanced students.

Another obstacle to cultural balance in the curriculum was getting Haitian youths interested in their traditional music, as many are unfamiliar with the songs and consider them outdated. The youth became less interested in these Haitian folk songs as they were no longer promoted on the radio. In Grenada, for instance, Sirek (2018) explained that a "sense of loss" contributed to initiatives promoting traditional Grenadian musical culture. Haiti can learn from the Grenadian music education system by establishing initiatives to enable Haitian youths to be more interested in learning about their culture. In the Grenadian study, authenticity versus acculturation was another challenge in teaching the youth the traditional Grenadian culture. Sirek (2018) pointed out that Grenadians felt that "the American invasion and its aftermath as being one catalyst for a perceived lack of transmission of [Grenadian art forms]." According to Gifrants, Haitian music was also acculturated by contemporary sound, particularly American music.

The trend continued in our century in which Haitian music has evolved to Creole Jazz, and there is a jazz festival in Haiti instead of a *Racine* festival. When I hear Creole Jazz, there is nothing Haitian about it. So Haitian music has become very ambiguous. I do not call it the evolution of Haitian music but the suffocation of authentic Haitian music.

Haitian music, to me, still lies in the peasantry and the folk religion.

Gifrants' point regarding Haiti needing a *Racine* festival could also be valuable for Haitian music education. In Jamaica, for instance, a National Arts festival promoting Jamaican folk songs encouraged the inclusion of Jamaican traditional music or folk songs into the school curriculum (Tilmut, 2013). Similarly, a *Racine* festival could pique the interest of Haitian youths in learning more about their Haitian culture. However, restoring cultural identity among young

Haitians will require a mutual understanding of cultural authenticity. As in neighboring Caribbean countries, the youths of Haiti are more inclined to listen to contemporary music than the older generation. Sirek (2018) posited that older generations of Grenadians considered the increasingly pervasive influence of foreign countries, particularly the United States, negatively, although some saw a positive impact. There was a strong sense that young Grenadians were more familiar with American culture and that peer pressure was exerted on them to become familiar with American music (Sirek, 2018, p. 52). I found that to be true in my personal experience teaching at predominately Hispanic schools in the US. It was field day, and I was to allow students to dance to music. When I asked the class, which was 85% Hispanic if they would prefer salsa music to American music, all of them responded that they wanted to hear and dance to American music.

Sirek (2018) made a valid point regarding whether or not definitions of cultural identity from older generations are more valid than those from younger generations. Gifrants stated that unconventional harmonies could make the songs more appealing to youths, thereby modernizing Haitian folk songs. The youths of Haiti may see modernizing Haitian folk music to the idioms in jazz music, which might be more appealing to them. While Gifrants may see nothing Haitian about Creole Jazz, it may be considered modernizing Haitian folk music. The concept of syncretizing Haitian musical style with jazz is not new. Averill (1997) discussed the evolution of the Vodou jazz style, as a mixture of Haitian folkloric rhythms with American jazz idioms, in the same way, Creole Jazz is now conceived. Furthermore, Haitian Art music or *Musique Savant* (educated music, as known by some) is another form of syncretizing Haitian folk music with European musical style.

One last important finding was about the new secondary school curriculum with content for music and arts in high school. The document was entitled *Programme a Competences Minimales Arts et Musique Secondaire I, Secondaire II, Secondaire III, and Secondaire IV: Arts et Musique*. The curriculum consisted of visual arts, music, theatre, literature, and Haitian arts and Crafts for each of the four years of high school. Each subject had three sections: competencies, contents, and suggested activities. The categories of competency for music were: 1) defining music, 2) identifying musical instruments, and 3) reading musical notation. The contents were about different musical styles, categories of musical instruments, and traditional Haitian instruments, including musical notation for names and values of notes. The activities listed were based on conducting research and presentations on various musical styles, musical instruments, or musical notation, such as comparing values and differences between notes or between notes and silences in music. The music curriculum provided was intended only to introduce students to music or to assist them in appreciating music and not to teach them how to perform music.

All the other arts were much more evolved than music, such as visual art education covering art history from antiquity to impressionism, Haitian arts, and Haitian arts and crafts. A representative for music education may not have been available to provide insight into the development of the music curriculum in the same manner as it was for the other subjects. Although the title remains unaltered for the ensuing years, music was only part of *Secondaire I*, the first year of high school. Apart from this recent document, there were no official documents about music programs in Haiti's public schools. Countries such as the Dominican Republic, Jamaica, Cuba, Trinidad and Tobago, Brazil, Kenya, Grenada, Ghana, and Nigeria have made efforts to establish music programs in their public schools' curricula. In the study on the status of

Ghanaian music education, Akrofi (1982) examined syllabi that were officially created as early as the 1960s as guidelines for music programs in elementary, middle, and high schools. The mere inclusion of music in the national plan for the new secondary school curriculum is a positive step towards a brighter future for music education in schools.

To summarize, Haitian music education programs implemented a variety of teaching techniques. Although the programs were more performance-based, music theory was highly valued. For students to gain real-life experience, theory and practice must be presented simultaneously and in a kinesthetic manner. Western music and religious hymns were used frequently. Teaching Haitian musical culture, such as learning folk songs and studying Haitian rhythms, was highly valued. The findings align with previous studies conducted in countries similar to Haiti, where curriculum developers have emphasized the importance of cultural relevance. Even though the emphasis was placed on musical performance, Haitian music education programs contained certain essential elements that could be incorporated into a structured curriculum.

Research Question Three: How does Haiti's overall societal culture impact the status of music education?

Findings regarding the impact of societal culture on music education in Haiti included factors such as language, folk culture, religion, women's roles, and challenges posed by Haiti's economic and political situation. According to my research findings, the societal culture of Haiti impacts the status of the music education system in the country. Teaching Music in Haiti, especially by foreign teachers, may present issues such as language barriers and interfere with students' ability to comprehend as well as teachers' ability to communicate effectively. There

were not enough instructional materials in Haitian Creole, the country's most comprehensive language. The majority of the materials were in English, followed by French, which was not surprising to me. Since technology has become more prevalent in our time, students and teachers in Haiti have greater access to instructional materials online, much more so in English than in French, and not as many in Haitian Creole. Also, many U.S. volunteers have taught music in Haiti, particularly in camps where students made copies of the materials or were given materials that were usually in English. Following my return from teaching music in Haiti, a number of students have requested that I send them materials in English or French, such as music books on various topics like 'chord Voicings.' Others posted materials in English in the WhatsApp groups of the online music workshops I conducted, but I personally prepared my teaching notes in Haitian Creole for them. Additionally, The Haitian students and faculty I observed in the camp where I taught were not necessarily concerned about their instructors' lack of Creole nor French language proficiency. They made every effort to understand everything that was taught.

I was particularly interested in the findings pertaining to cultural and religious conflict and the use of ethnic materials in school curricula. Since I grew up as a Protestant, I understand what it is like to not participate in Haitian Vodou culture. During my research on Haiti, my parents were concerned that, at some point, I would be required to discuss Vodou culture, which, for the most part, has been a source of tension in the culture. The Vodou culture, or the Vodou as a religion in Haiti, has generally been controversial based on negative religious beliefs. Those who opposed the Vodou culture of Haiti avoided using Haitian traditional music or songs influenced by any form of Vodou practices. Participants' explanations of why some music programs underutilize Haitian traditional music have greatly enhanced my understanding of the subject matter.

In the literature review, I discussed the work of Jean-Price Mars, who urged Haitians to embrace what is authentically Haitian rather than French. It was vital to preserve the music of Haitian peasants, which was not based on traditional European cultural practices, but on African roots, as found in the Vodou culture of Haiti. It was crucial to understand how Haitian art music became influenced by Vodou, the folk religion of Haiti, since the schools' repertoire included Haitian art music. *Musique Savant*, also known as Haitian art music, includes some of the most beautiful and advanced music in the Haitian repertoire. After reading Price-Mars's 1928 book *Ainsi Parla l'Oncle* [So Spoke the Uncle], I gained a deeper understanding of Haitian art as a syncretism of Haitian folk music with European musical influences. I believe that if you do not understand something, you are likely to avoid it, which is why some students or teachers, particularly those of the Protestant faith, were apprehensive about using such music in Haitian music education.

As far as Haitian culture was concerned, anything Afrocentric was considered Vodou. I remember not accepting the opportunity to perform on piano at the Atlanta jazz festival with an artist who believed she had to sing a cultural song to represent Haitian culture. Due to the song's reference to a Vodou deity, I was unwilling to perform the song and asked a former African American friend to perform it for her in my place. My friend had not been harmed; however, I remain unsure if I would feel comfortable playing it even today. In that sense, I probably would take the neutral stance as some participants in this study did. Even though I still have some reservations, I must admit that I do not react to these types of music the same way I used to. Like me, several students in the music programs in Haiti experienced this sort of apprehension, and I began to wonder why. In researching music education in Haiti, I found this issue necessary to address because foreigners teaching music in Haiti may have preconceived ideas about the

culture without knowing much about this type of tension posed by the folk religion of Haiti or the Vodou culture.

A question was asked to the participants regarding the reasons for this apprehension about Vodou culture among Haitians. The first explanation given by participants addressed feelings of inferiority cultivated during colonization. Haitians' notions of prejudice influenced by white Catholics, from which we still suffer, may have caused many students to not value their culture. In addition, Haiti's Protestant and Catholic religious institutions rejected Vodou-influenced music out of a religious belief that Vodou culture was satanic. To achieve religious reconciliation, some participants advised that it was essential to detach the music from folk religion and focus on its positive attributes. Another reason included putting more emphasis on the positive message. There is value in teaching Haitian traditional music as a part of music education, and it must not be overlooked. I also sought to determine if there was a relationship between participants' religious affiliation and their responses regarding whether or not they play music influenced by Vodou. Sixty-one percent of participants were Protestants, and most have traditionally opposed Haitian Vodou culture. Findings revealed an association between students' and teachers' religion and music choices, although most respondents took a neutral or affirmative position. There is a possibility that participants who adopted a neutral stance did so out of fear of being judged negatively.

As far as I know, Haiti's struggle to incorporate folkloric music into the music program due to religious conflict was unique. However, the folk religion of Haiti was not. Thompson (1979) stated the 'dance faith' took root in many places where the slave economy was strong (Haiti, Cuba, Brazil, Trinidad), with the most prevalent influences being the Yoruba of southwest Nigeria and Kongo/Bantu of the Congo River basin. This dance faith is known in Haiti as

Vodou, in Cuba as *Santeria* and *Palo Myombe*, in Brazil as *Candomble* and Umbanda, and in Trinidad as Shango (Gray, 2010). Many folk and folkloristic forms found in those islands, including Haiti, are derived from African rituals characterized by polyrhythmic drumming, singing, and dancing (Tillmuth, 2013). Moreover, a syncretic form of music resulted by using elements from religious rites of the African-based religion with European art music, which became emblematic of music nationalism for many Caribbean countries. However, these countries find it worth embracing and teaching their culture to the next generation. The findings of this study indicated that the Vodou religion was not unique to Haiti, and just as other countries found value in embracing their African-based musical culture, so should Haiti.

The dynamic of the three religious groups is religious missions: Vodou, Catholic, and Protestants, as termed by Brown (1972) in Haiti are crucial to understanding the religious conflict that impacts music education. In Haiti, half a million enslaved Africans were imported; therefore, the African roots cannot be denied. Although associated with a belief, the rhythm used in Vodou rituals is just purely an African influence because Haitian have created their own rhythms as well. Not all Haitian traditional music is African based. Some of the Haitian folk songs were in the Haitian *meringue* style. Jean Price-Mars called the elites to embrace what was Haitian and not French, resulting in a cultural syncretism. Therefore, in representing what was Haitian, composers drew their inspiration from the folk culture of Haiti to give it its African stamp. In today's Haiti's contemporary society, Protestant and Catholic churches use these Haitian rhythms. I guess the context of the songs will always matter, but understanding the culture is important. Regarding the musical culture, Haitians need to realize that Haitian folkloric music is nothing but an African heritage.

The study also discussed the role of women in music education as part of the societal impact of the culture. It has traditionally been the case that women do not hold leadership positions in Haitian society as they do in other societies. When determining the role of women in Haitian music education, the ratio of males to females in the programs was taken into account in music, and it was found that the majority of students and teachers were males. Women's lack of participation in music education in Haiti, particularly in leadership roles, has been attributed to cultural role play by some participants. The cultural role-play is nothing more than an age-old norm in Haitian society that impedes the determination of Haitian women. There are many ways in which this could be manifested, including the musical instrument they choose to learn or the role they play. There are usually unspoken roles involved. For example, a woman sings while a pianist, usually a male, performs the accompaniment. The overestimation of a Haitian woman's talent as exceptional, when it should have been normal, was due in part to preconceived ideas that women are less competent than men.

According to this study, participants did not adhere to those old cultural norms but expressed favorable views regarding women's roles. Women should have the same roles as men and be able to play any instrument and any style of music they choose. Some participants believed that women have an innate ability to nurture and extend arguments, which makes them better teachers and explainers. As such, Haitian women could be great music education teachers in Haiti. Others regarded Haitian women's role in music education as equally important as men's and as being as competent and more natural as men in leading music education in Haiti.

Lastly, Haiti's socioeconomic challenges and political situation apparently affected the music programs. Most participants felt that the programs met teachers' objectives through student performances and motivated students. However, their challenges were much greater than their

successes. Responses revealed several major challenges that hampered the programs, including a lack of instruments, financial constraints, undesirable conditions, such as electricity shortages, and unsafe conditions caused by the country's government. There was also a lack of structure and inaccessibility of music programs in rural Haiti.

In summary, four factors were discussed concerning the impact of societal culture on music education in Haiti. The first was the language, which was not deemed the most appropriate for music instruction since many of the teaching materials were not written in Haitian Creole, which the Haitian people most widely understood. A large portion of the materials was written either in English or in French. Secondly, a significant part of the societal impact involves a clash between cultural beliefs and self-perception of religious beliefs—the reasons behind the apprehension of some students regarding the playing of Haitian folkloric music in the programs. Next, the role of women in music education in Haiti was discussed to encourage more Haitian women to take on leadership roles in music education. Finally, this discussion focused on only a few of the more significant challenges music education faced in Haiti.

Research Question Four: How do students, teachers, administrators, and parents perceive the current state of music education programs in their country and any needed changes for improvement?

Both survey and interview participants shared much of their perspectives on the status of music education in Haiti. Survey participants were asked to show their level of agreement about seven general statements concerning music education's benefits in Haiti. Most agree that music education in Haiti develops intellectual discipline in students. They also agreed that the Haitian government should have a budget for music education in K-12 schools. The interviewees'

perspectives provided additional insights into the benefits of music education in Haiti by discussing the many purposes music education serves in Haitian society. The primary purpose of music education in Haiti was to contribute to society. Music education was regarded as a tool for transforming Haitian society. In their opinion, music education teaches valuable social skills that can be transferred to other situations that could affect societal changes. For some, teaching music was a moral and social obligation for a Haitian citizen. However, most participants stated that music education in Haiti was to provide opportunities, and music education serves as an outlet for expression. Only one participant's statement was found not to be in agreement with the extrinsic purposes described by most participants about music education in Haiti. To him, music education in Haiti should be for its own sake. He felt rather confused about the questions asking survey participants to agree or disagree with the seven statements about music education in Haiti.

Respondents also described what music meant to them in a simple sentence with descriptive words such as inspiration, anti-stress, life itself, love, change, culture, passion, happiness, income, and medicine, which indicated that music played a significant role in their lives. However, they found that the arts, especially music, were not highly regarded in Haitian society, even in the 21st century, and this was a critical concern. The low value attached to music education in Haiti was evident through a lack of support from parents and the government. One of the ways that they believed the value of music education could be raised in Haiti was through various campaigns and performance activities aimed at mobilizing the community. Several participants believe the government is to blame for not valuing music as an important school subject by making it a requirement. They asserted that music should be regarded as a part of the curriculum, like any other subject. Additionally, they suggested that the government should increase the value of music education in Haiti by providing funds for the program's needs and

other supports, such as scholarships and allowing well-deserved students to go abroad and study music to come back and share.

In summary, participants' perspectives on the state of music education in Haiti revealed that the purpose of music education was based on extrinsic values such as the social and therapeutic benefits of music education. As mentioned by Pierre Louis, the purpose of music education in Haiti can be summarized in one word, "opportunities." Participants also noted that even in the 21st century, music education in Haiti was considered of low value, as music did not have its proper place in the school curriculum. In general, the programs lack support from parents and the government. Additionally, participants discussed the need for more assistance, coaching, mentoring, sponsorship, music programs, music schools, conservatories, and additional resources and materials to improve music education in Haiti.

Implications

The findings from this study provide important implications regarding the status of music education in Haiti. The first implication is that Haiti needs a well-structured music education system that includes a comprehensive curriculum for music in traditional schools, specialized music schools, and university-level programs. Several music teaching and learning strategies were in use in Haiti but were unregulated; there were no structured curricula or standards regarding what each program aims to achieve. However, Haiti's music education programs display established pedagogical patterns that can serve as a framework to develop national standards and syllabi for each program.

The curriculum should also be culturally relevant. As in most Caribbean and African countries, the repertoire of music used in the Haitian music programs had a more Eurocentric

orientation, with some influences from Haitian folk songs, religious and patriotic hymns, and American music, including jazz. However, a more cultural approach should be embraced through exposure and participation in Haitian traditional music, including Haitian 'Art music' or *Musique Savant* and Haitian folk instruments. In Jamaica, a national arts festival promoted Jamaican folk songs (Tillmuth, 2013). Haiti is on the right track with the increased use of Haitian folksongs. However, more didactic ethnic resources are needed. Furthermore, due to the influence of religion and culture in Haiti, those who previously found it difficult or uncomfortable to participate in Haitian traditional music may need to adopt a cultural mindset based on an understanding of the culture. Therefore, the history of Haitian music could be taught to foster an appreciation of the culture. More importantly, it should be recognized that Haitian folkloric music is not inherently evil but an expression of our African heritage.

Another implication is that the development of formal music assessment should be considered. Students should be assessed based on clear objectives intended to be achieved by the programs. A comprehensive assessment should be conducted at all levels, and students should receive grades as feedback on their progress. Janet had suggested using a standardized test like the ABRSM (Associated Board of Royal Schools of Music, London practical and theory examinations). This document must be analyzed first for its relevance to each program. Evaluative procedures should also be in place for the completion of program studies. A determination of the length of the program and the possibility of participants or students obtaining a valid certificate, diploma, or music degree should be made.

Another critical implication of the study is that some teachers were aware of their inability to teach music effectively due to a lack of training. Teacher competency determines the quality of instruction that they can provide. Participants in this study emphasized the importance

of having competent music teachers to improve quality instruction which would further validate the music programs. Teachers in this study were not required to provide data about their music teachers' credentials. It was, however, possible for them to select a title that best suited their position. Music specialists or music educators were the most common titles selected by teachers for K-12 and community music schools. Even when described as specialists or music educators, these music teachers may not be well-trained musicians and lack the pedagogical skills to teach music well at all levels. Many teachers with degrees were foreign teachers who came to assist in music education in summer camps and jazz music programs.

Pedagogical training, then, was found to be of utmost importance, especially as many competent teachers left the country for one reason or another, resulting in a lack of available and qualified music teachers. As with general education in Haiti, music education lacks professional development. Blume Haiti is taking the lead in providing such professional development during summer camps as well as online. A few administrators also reported setting aside time to train their teachers or provide them with some professional development. However, in the long term, I would like to see Haiti have music teacher training programs. Ghana and Jamaica had music teacher training centers to provide teachers with credentials such as certificates, diplomas, or degrees. Perhaps music teacher training in Haiti could be a part of the existing teachers' institutions, such as the *Institut Pédagogique Nationale*, a training center for teachers in Haiti. A music teacher curriculum can be developed there where Haitian music teachers could also earn credentials. Later music education degrees can be offered in Haiti's universities.

Additionally, teachers were concerned about the inability to gather the resources necessary for effective music education. Since most participants in the study did not know of a blueprint, they developed their own curriculum and used their own resources to teach music.

Most teachers reported locating resources and materials to effectively teach their classes was extremely difficult. Some had no other option but to obtain free resources or purchase materials with their already limited funds. Providing teachers with the tools and resources they need and the proper training will help music education programs be more effective. It would be beneficial also to have an association of music educators to support teachers in their professional development and provide them with resources.

As a final implication, music education in Haiti needs support. Many participants expressed a lack of governmental support for the programs. As lofty as it may sound, perhaps the government should appoint a music supervisor with knowledge of music education programs that could assist with the needs of the programs and provide leadership. According to the study participants, one of the main areas in need of governmental support was financial program support, such as a budget for music education. Despite the lack of a formal music education system in Haiti, the data implies that music education plays a significant role in Haitian society in the 21st century.

Recommendations

The following are recommendations for future research in Haitian music education. It might prove helpful to develop a study that explores the current state of music education in Haiti's academic K-12 institutions with respect to needs and attitudes. Findings from the study might assist in the formulation of curricula and resources that are reflective of these needs and attitudes.

Additionally, a study to determine the number of music educators in Haiti and examine their perceived needs for professional development might provide greater insight into ways of

improving Haitian music education. Further, future researchers might investigate how teacher preparation programs can be more effective in preparing candidates seeking certificates, diplomas, associate's and bachelor's degrees in music education, and possibly more advanced degrees.

Moreover, A study designed to identify factors that affect the music education curriculum in Haiti might assist in developing guidelines for national standards for music education that will guide the development and implementation of national music curricula. Lastly, an evaluative or case study conducted on Haitian music education programs in specialized music schools or the community could help determine the music programs' effectiveness and strengthen the curriculum of Haitian music education programs

Conclusions

In terms of Haiti's adjacent location, history, musical influences, and approaches to music education, its music education patterns were similar to those of the Caribbean and African countries of similar backgrounds. Yet, this study was unique because it was the first English-written study to examine music education in the French Caribbean and Creole-speaking islands such as Haiti. Hopefully, the current study will add Haiti to the list of Caribbean countries with music programs, as there is much that can be learned from Haitian programs that could benefit international music education.

Throughout the research, many initiatives were found that show how music education in Haiti has been extended in the 21st century, indicating that there has been progress. This study aimed to investigate music education programs in Haiti to better understand its status and current practices. The various music education programs available in Haiti were examined regarding

location, program size, schedules, courses offered, etc. Several participants gave us historical background pertinent to the development of the programs such as band, string, music camps, big band, and jazz music education. Participants shared their teaching strategies, methods, and materials for teaching music in Haiti. Furthermore, the repertoire that comprises the music education curriculum was discussed, revealing the importance of teaching cultural responsiveness using Haitian traditional music and other ethnic educational materials.

The study also emphasized the impact of Haitian culture on music education, such as what language was used and whether or not participants understood or preferred a particular language for teaching and learning Haitian music. Haitian Creole was found to be the most appropriate language for music education in Haiti since it is a language that all Haitians understand. However, most music instructional materials were either in English or French. Although religion was not stated as a specific research question, it was discussed in connection with research question three, since it played a significant role in the societal culture of Haiti that influenced music education. The intertwined cultures of Haiti and its folk religion, Vodou, influenced the music choices taught in the music programs. In response to Vodou's influenced music in the school repertoire, statistical analysis revealed a positive correlation between religious affiliation and the musical choices of students and teachers.

The role of women was addressed to determine whether the culture influenced women's choice of role or instrument played. The many challenges that music education faces in Haiti were also addressed, such as lack of finances and resources, lack of support, lack of qualified teachers, lack of structure, and lack of parental and governmental support. The current insecurity in Port-au-Prince, as well as all other regions of Haiti, was one of the most significant challenges which prevented the regular operation of the programs.

Lastly, respondents' perspectives were considered through open-ended questions, giving them a voice in Haitian music education. The participants discussed what they thought the purpose and value of music education were in Haiti. Music education in Haiti was based more on its extrinsic values providing social and therapeutic benefits. Most importantly, music education in Haiti is viewed as an "opportunity." The participants agreed that it is important to raise the value of music education by educating the population and providing more performance opportunities to increase public awareness of music education programs. Participants were able to express their opinions regarding the changes they would like to see in Haitian music education. Their top needs included the inclusion of music in the school curriculum, a conservatory, and music degree programs at universities.

The importance of music education in Haiti was well described in an article by Emil Guillermo (2012). Sam Goitier, a 21-year-old music student at Lawrence University in Appleton, Wisconsin, while teaching Haitian youths at the Dessaix-Baptiste Music school in Jacmel (a Haitian music school that won recognition by First Lady Michelle Obama and which was greatly impacted by the earthquake of 2010 (Haiti Libre, 2010), realized that music education indeed gave much hope to those youths. He taught six beginner students whose main request was to learn to play the melody of "My Heart Will Go On" from the blockbuster movie "Titanic." Guillermo (2012) stated that "the performance showed Goitier how when all political rhetoric can seem empty, or when charitable donations dry up, there is only one thing that can uplift the soul above it all, motivating, inspiring, and sustaining real hope. "It [music] gives them purpose and direction," said Goitier (Guillermo, 2012). In this context, it is reasonable to conclude that 'my heart will go on and on' in the hope that peace will be restored to the country and that music

education in Haiti will continue to flourish. Hope is oftentimes the only force that drives and sustains the music education programs in Haiti.

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APPENDICES

A: Table of Coded Responses on Music and Haiti's Economy

Table 40-*Responses to the Role of Music Education and Performance in Haiti's Economy*

Thematic Codes	Sample Coded Quotes (original)	Sample Coded Quotes (Translation)	N	%
Music brings money to a country	<i>Parce que la musique, comme dans tout autre pays rapporte beaucoup d'argent à leur économie.</i>	Because music, like in any other country, brings a lot of money to their economy.	9	11.5
Music education creates employment	<i>Li pèmet moun fè lajan.konbat chomaj</i>	It allows people to make money and combat unemployment	11	14.1
Music education is a tool for social and economic development	<i>Oui, car la musique est un outil de developpement sociale et durable.</i>	Yes, because music is a tool for social and sustainable development.	12	15.6
Music education is not profitable due to a lack of government support	<i>Non, Pask gouvènemant pa pran SA en charj</i>	No, because the government does not take charge of it.	2	2.56
Music is therapeutic; Health leads to productivity	<i>Wi pou ede plis retire stres epi chanje vi yo</i>	Yes, to help further remove stress and change lives	9	11.5
Music performances can build wealth	<i>Oui paske performance yo ka kreye richès</i>	Yes, because musical performances can create wealth	8	10.2
Provide economic diversification from traditional sources	<i>Cela peut diversifier par rapport aux sources économiques traditionnelles.</i>	This can diversify away from traditional economic sources.	6	7.69
Provides profitable tourist attraction	<i>Ui paske depi gen bon mizik e touris ap vle antre vin gade nou la pote fwi</i>	Yes, if there is good music, tourists will come to listen to our music, bringing us fruit.	9	11.5

B: Textbooks and Materials

Title	Author	n	%
A modern method for guitar	William Leavitt	3	0.80
La Guitare	Didier Begon	3	0.80
A tune a day		2	0.53
Aksan		2	0.53
Alfred		4	1.07
Apprendre la musique par la culture Haïtienne,	Fritz Jean Charles	4	1.07
Notions scolaires de musique	Auteur inconnu	4	1.07
Arban and Herbert Clark collection	Arban/Jean Baptist	4	1.07
Bans folio		2	0.53
Beethoven Maiden		1	0.26
Best in Class		1	0.26
BlockflötenBox	Daniel+Jeanette Hellbach	18	4.85
Bob Gillespie		2	0.53
Buddy Rich		2	0.53
Claude Augé		20	5.39
Documents		4	1.07
Emojis de musique		1	0.26
Essential elements		12	3.23
Essential Elements Advanced Technique for Strings		4	1.07
Essential flute elements		2	0.53
Essential Leonard	Yamaha	6	1.61
Essential method		4	1.07
Essential Strings		2	0.53
Estanda Léonard		4	1.07
F. Sor		4	1.07
G Stone, Stick Control, G H Green		3	0.8
Instruction course for xylophone		3	0.8
Go for excellence		2	0.53
James Bastien, Volume 1 et 2		1	0.26
John Thompson		20	5.39

(continued)

C: Textbooks and Materials (Cont.)

Title	Author	n	%
La mélodie et l'harmonie sur le clavier et sur le manche,	Dorcy joseph charly	2	0.53
Materials from Akademizik, by	Remy Junior Monexant	2	0.53
Materials		2	0.53
Melbay methode guitare		7	1.88
Methode de flûte à bec	Pierre Paubon	2	0.53
Methode du tout petit conservatoire		4	1.07
Methode de solfège		4	1.07
Méthode flute a bec		4	1.07
Mon passport musical		2	0.53
Music Score		12	3.23
Music software		3	0.8
Music theory materials from Lawrence University 4		4	1.07
Théorie de la musique,	Danhauser	3	0.8
Notation Musicale	Jean Michel Tostivint	2	0.53
Notation Musicale : Signes musicaux fondamentaux et spécifiques		8	8.62
Online materials		2	0.53
Patricia S. Myers	Patricia S. Myers	21	5.66
Rhythmic reading sheets		2	0.53
Sheet music		32	8.62
Shinichi Suzuki	Shinichi Suzuki	47	12.66
Soprano et tenor		4	1.07
Standard method	Leonard	14	3.77
Standard of excellence		2	0.53
String Builder	Samuel Applebaum	7	1.88
The best discovery of jazz	Hal-Leonard	4	1.07
The complete Mel Bay Method for Guitar classic		6	1.61
The Michael Aaron piano course		4	1.07
Toccata for Band	Frank Erickson	2	0.53
Total jazz guitar		2	0.53
Van de Velde. Flûte à bec 2		2	0.53
Worksheet 12		12	3.23
Self-generated worksheets/documents		3	0.80

D: Association of Choice of Music with Religion*Association of Vodou-Influenced Choice of Music with Religion (Administrators and Parents)*

Administrator	Religion						Total
	Catholic		Prefer not to answer		Protestant		
	n	%	n	%	n	%	
I definitely would	1	50	1	100	1	16.7	3
I might consider it	1	50	0	0	4	66.7	5
I don't know	0	0	0	0	0	0	0
I probably would not	0	0	0	0	1	16.7	1

Parents	Catholic		Prefer not to answer		Protestant		Total	
	n	%	n	%	n	%		
I definitely would	0	0	0	0	3	42.9		
I might consider it	0	0	0	0	0	0	0	0
I don't know	0	0	0	0	0	0	0	0
I probably would not	0	0	0	0	1	14.3		

Association of Vodou-Influenced Choice of Music with Religion (Students and Teachers)

Students	Religion										Total	
	Catholic		No religion		Other		Prefer not to answer		Protestant			
	n	%	n	%	n	%	n	%	n	%	n	%
I definitely would	3	13.6	0	0.0	0	0.0	0	0.0	9	4.9	12	4.1
I don't know	0	0.0	0	0.0	1	3.7	1	6.3	11	6.0	13	4.4
I might consider it	2	9.1	0	0.0	0	0.0	0	0.0	11	6.0	13	4.4
I probably would not	0	0.0	0	0.0	1	3.7	1	6.3	11	6.0	13	4.4

Teachers	Religion										Total	
	Catholic		No religion		Other		Prefer not to answer		Protestant			
	n	%	n	%	n	%	n	%	n	%	n	%
I definitely would	3	13.6	1	16.7	2	7.4	2	12.5	12	6.6	20	6.8
I don't know	3	13.6	0	0.0	2	7.4	0	0.0	8	4.4	13	4.4
I might consider it	1	4.5	1	16.7	1	3.7	3	18.8	13	7.1	19	6.4
I probably would not	2	9.1	2	33.3	3	11.1	0	0.0	10	5.5	17	5.8

E: Letter of Support



34, rue 18 K et L
Cap-Haitien, Haiti
(509)37193838
info@cemuchca.org

CEMUCHCA INSTITUT DE MUSIQUE

Cap Haitian, June 17, 2021

Mr./ Mrs.

Manager of the Institutional Review Board:

The purpose of this letter is to inform you that we are aware of the study activities undertaken by Getty Gabriel Goodwin in conducting the research titled *The Status of Music Education Programs in Haiti in the 21st Century* at **CEMUCHCA MUSIC SCHOOL**. We fully support this study and have agreed to grant her permission to collect data from our students, parents, teachers and administrators through surveys, and observations at the appropriate time after proper consent have been received. The procedures are normal educational practices and are not likely to adversely impact our students' opportunity to learn required educational content or the assessment of educators who provide instruction. The project does not involve disclosure of educational records.

We hereby, fully authorized her to conduct her studies our schools.

Sincerely,



Fénor OUESIME

Président

Tel : 509-3719-3838

F: IRB Approval



UNIVERSITY OF
GEORGIA

Tucker Hall, Room 212
310 E. Campus Rd.
Athens, Georgia 30602
TEL 706-542-3199 | FAX 706-542-5638
IRB@uga.edu
<http://research.uga.edu/hso/irb/>

Human Research Protection Program

EXEMPT DETERMINATION

July 22, 2021

Dear [Roy Legette](#):

On 7/22/2021, the Human Subjects Office reviewed the following submission:

Title of Study:	The Status of Music Education Programs in Haiti in the 21st Century
Investigator:	Roy Legette
Co-Investigator:	Getty Goodwin
IRB ID:	PROJECT00003328
Funding:	None
Review Category:	DHHS Exempt 1, Flex 7

We have determined that the proposed research is Exempt. The research activities may begin 7/22/2021.

Since this study was determined to be exempt, please be aware that not all future modifications will require review by the IRB. For more information please see Appendix C of the Exempt Research Policy (<https://research.uga.edu/docs/policies/compliance/hso/IRB-Exempt-Review.pdf>). As noted in Section C.2., you can simply notify us of modifications that will not require review via the "Add Public Comment" activity.

A progress report will be requested prior to 7/22/2026. Before or within 30 days of the progress report due date, please submit a progress report or study closure request. Submit a progress report by navigating to the active study and selecting Progress Report. The study may be closed by selecting Create Version and choosing Close Study as the submission purpose.

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

G: Invitation Letter

My name is Getty Goodwin, and I am a doctoral student at the University of Georgia studying with Dr. Roy Legette. I am conducting a research study on the status of music education in Haiti in the 21st century, and I would like to invite you to participate. The study will include an online survey and an online interview with selected participants regarding their experiences, perceptions, and attitudes in participating in music education programs in Haiti's public, private, or specialized community music schools.

To qualify, a participant must have been a student, teacher, parent, or administrator in a music education program in Haiti for at least a year. You are receiving this letter because your name or child's name was identified as a potential participant who meets the criteria for this study. Your participation is voluntary. All participants will remain confidential in the reporting of data.

The survey will take approximately 15-20 minutes to complete. Most of the questions are multiple-choice or rated on a 5-point scale, and few are open-ended questions. An interview will be scheduled for 30 minutes at a later date with a small number of selected participants on Zoom or other available online video platforms. To be considered for the interview, you must indicate that on the survey form and have internet access.

Follow the link for the consent form and take the survey.

Please contact me with any questions at 470-449-4490.

Thank you for your contributions!

Best wishes,

Getty Goodwin

H: Recruitment Flyer

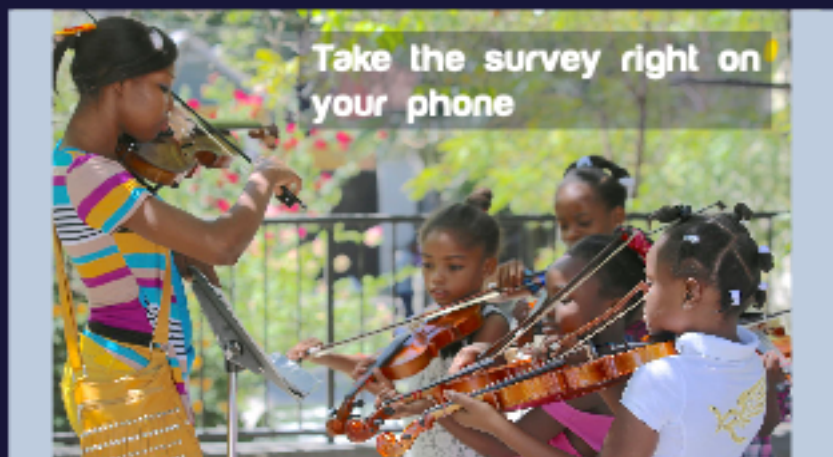
SURVEY ON MUSIC EDUCATION IN HAITI | INVITATION

ATTENTION: MUSIC STUDENTS, TEACHERS, PARENTS AND ADMINISTRATORS

I am conducting a research study on the status of music education in Haiti in the 21st century. Your involvement is fully voluntary but I would like to invite your participation in this important work. The study includes an online survey concerning music education programs in Haiti's music schools, public or private academic schools and other community music programs.

Follow this link for the consent form and take the survey.

Getty Goodwin,
Doctoral candidate, University of Georgia



I: University of Georgia Consent Letter

THE STATUS OF MUSIC EDUCATION PROGRAMS IN HAITI IN THE 21ST CENTURY

Dear Participant,

My name is Getty Goodwin, and I am a doctoral student in the Hugh Hodgson School of Music at the University of Georgia under Dr. Roy Legette's supervision. I am inviting you to take part in a research study.

This research is being conducted to collect information on the current state of music education programs in Haiti's ten departments. The study will investigate the curriculum of certain public, private, and community music school programs and community music education projects in Haiti concerning their status and conditions, including their means of learning, teaching practices, music materials, and cultural influences. A secondary purpose is to examine students, teachers, and administrators' perceptions and values regarding current music education programs and music education needs of Haiti. The research does not seek to evaluate individual schools or community music programs.

You are invited to participate in this research study because you have at least one year of involvement within the last ten years as a student, teacher, parent, or administrator at a public/private school or a community music school or music education project in Haiti. If you agree to participate in this study, you will complete an online survey of 15-20 minutes. You may be asked to participate in an interview with the researcher. The interview will take 30 minutes and will be conducted online through Zoom, WhatsApp, or Facebook. The interview will be recorded, saved in a password-protected file, and destroyed after five years. **We cannot guarantee confidentiality** when surveys and interviews are conducted online, but your name will not be identifiable. After identifiers are removed, the information may be shared with other researchers and used for future studies without additional consent. The study may include photographs, audio, and video recordings for data analysis and retain after the study as documentation to paint Haiti's culture of music education.

Participation is voluntary. You can refuse to take part or stop at any time without penalty. Your decision to refuse or withdraw will not affect any benefits you would otherwise be entitled to or other otherwise conducted activities. Your decision to participate will not impact your participation in any selected music education programs in Haiti. Although your participation in this research has no direct benefits to you, it will provide valuable information about Haiti's current state of music education programs and needs for improvement.

If you have questions about this research, please email Roy Legette, rlegette@uga.edu, or me at ufrancis@uga.edu. If you have any complaints or questions about your rights as a research volunteer, contact the IRB at 706-542-3199 or by email at IRB@uga.edu.

Clicking the "I consent" button below indicates that you have read the study description and are ready to begin. If you do not wish to participate in the study, click the "I do not consent" button. Please keep a copy for your records.

Thank you for your consideration.

Sincerely,

Getty Goodwin

J: University of Georgia Parental Permission/Assent Form

THE STATUS OF MUSIC EDUCATION PROGRAMS IN HAITI IN THE 21ST CENTURY

My name is Getty Goodwin, and I am a doctoral student in the Hugh Hodgson School of Music at the University of Georgia, supervised by Dr. Roy Legette, rlegette@uga.edu. As part of my dissertation research, you are being asked to allow your child to participate in a research study to learn how children learn music in schools in Haiti. The information in this form will help you decide if you want your child to participate in the study and if your child wants to give assent. Participation is voluntary.

This research is being conducted to collect information on the current state of music education programs in Haiti's ten departments. The study will investigate the curriculum of certain public, private, and community music school programs and community music education projects in Haiti concerning their status and conditions, including their means of learning, teaching practices, music materials, and cultural influences. A secondary purpose is to examine students, teachers, and administrators' perceptions and values regarding current music education programs and music education needs of Haiti. The research does not seek to evaluate individual schools or community music programs.

Your child is invited to be in this research study because he/she is in a class where he/she is learning music in Haiti. Your child will complete a survey online that will take 15-20 minutes and may be selected to participate in a 30-minute interview with the researcher on Zoom, WhatsApp, or Facebook to talk about how he/she learns music in school and express his/her thoughts about the music program enrolled. The interview will be recorded, saved in a password-protected file, and destroyed after five years. We cannot guarantee confidentiality when surveys and interviews are conducted online. Your completion of this form will also give the researcher your permission and your child's permission for him or her to be observed during music activities, for the researcher to take notes, take pictures, audio record, and videotape your child's statement or musical performances when possible. These records will be used for data analysis and retained after the study as documentation to paint Haiti's culture of music education. Your child's name will not be used on any papers written about this project. After identifiers are removed, the information may be shared with other researchers and/or used for future studies without additional consent.

Please take time to allow your child to read this letter or explain this letter's details to your child. Let your child know that he/she does not have to say "yes" if he/she doesn't want to. No one, including you, the parent, will be angry if he/she says "no" now or if he/she changes his/her mind later. Even if you, the parent, says "yes," he/she can still say "no." Remember, you or your child can ask to stop at any time. Your child's grades in school will not be affected by saying "yes" or "no." His or her participation in the school music program or future music programs in any school will not be affected by saying "yes" or "no."

If there is anything unclear or you need more information, please ask the principal investigator: Dr. Roy Legette, rlegette @uga.edu, or me email at ufrancis@uga.edu. If you have any complaints or questions about your rights as a research volunteer, contact the IRB at 706-542-3199 or by email at IRB@uga.edu.

Sincerely,

Getty Gabriel Goodwin

Name of Child: _____

Parent _____

Indicate Child's Voluntary Response to Participation: ☐ Yes ☐ No Parental Permission: ☐
Yes ☐ No

K: List of Participating Schools and Programs

Schools/Programs	City	Department/Region
Académie des Arts aux Gonaives	Gonaives	Artibonite
Académie des Petits Musiciens	Carrefour	Ouest/West
Académie Musicale Eval Manigat	Saint-Marc	Artibonite
Akademizik	Port-au-Prince	Ouest/West
Ambassador's Music Institute -AMI	Croix-des-Bouquets	Ouest/West
AMUSARTS	Port-au-Prince	Ouest/West
Bam. Beaulière Academy Music	Saint-Marc	Artibonite
Bèllonlon Atelye Mizik	Port-au-Paix	Nord-Ouest/North West
BLUME Haiti Foundation	Various	Various
Cadanse	Croix-des-Bouquets	Ouest/West
Cap Jazz Festival. CEMUCHCA	Cap-Haitien	Nord/North
CEMUCHCA Annex La Gonave	Anse-à Galets	Ouest/West
CEMUCHCA Annex Limbé	Limbé	Nord/North
CEMUCHCA ANNEX OCCIDE JEANTY	Cap-Haitien	Nord/North
CEMUCHCA Annex Petite Rivière de Nippes	Petite Rivière de Nippes	Nippes
CEMUCHCA Annex Port-au-Prince (Bon Repos)	Port-au-Prince	Ouest/West
CEMUCHCA Cap-Haitien	Cap- Haitien	Nord/North
CEMUCHCA Grande Rivière Du Nord	Grande Rivière Du Nord	Nord/North
CEMUCHCA Okap/St Philomene	Cap-Haitien	Nord/North
Centre Alcibiade Pommayrac	Jacmel	Sud-Est/South East
College Adventiste de Milot	Milot	Nord/North
College Byrd	Port-au-Prince	Ouest/West
College Catts-Pressoir	Port-au-Prince	Ouest/West
Collège La Boussole	Ouanaminthe	Nord-Est/North East
College La Ronde	Gonaives	Artibonite
Collège le Normalien	Port-au-Prince	Ouest/West
College Marie Immaculee De Milot	Milot	Ouest/West

(continued)

L: List of Participating Schools and Programs (Cont.)

Schools/Programs	City	Department/Region
École de Musique Catherine Flon	Carrefour	Ouest/West
École de Musique Christus De Vincit	Gonaïves	Artibonite
École de Musique Dessaix-Baptiste	Jacmel	Sud-Est/South East
École de Musique Église Baptiste des Cités	Port-au-Prince	Ouest/West
École de Musique Gerard Dupervil	Miragoane	Nippes
École de Musique Haendel	Port-au-Prince	Ouest/West
École de Musique Harmonie	Delmas	Ouest/West
École de Musique Jerusalem	Carrefour	Ouest/West
École de Musique Laïcat	Croix-des-Bouquets	Ouest/West
École de Musique Marmelade	Marmelade	Artibonite
École de Musique Mont Carmel	Cayes-Jacmel	Sud-Est/South East
École de Musique Nick Contorno	Gonaïves	Artibonite
École de Musique Noyau INAMUH De Marmelade	Marmelade	Artibonite
École de Musique Othelo Bayard	Aux Cayes	Sud/South
École de Musique Petit Chaperon Rouge (EMPCR)	Croix-des-Bouquets	Ouest/West
École de Musique Sainte Trinité	Port-au-Prince	Ouest/West
École de Musique St Pierre	Mirebalais	Centre/Central
École La Citoyenneté de Gros-Trou	Miragoane	Nippes
École National des Arts (ENARTS)	Port-au-Prince	Ouest/West
École Sainte Marie de Milot	Milot	Nord/North
Église Intégration des Saints De Jésus CHRIST	Not Listed	Not Listed
Egliz Kòdekris (Corps de Christ)	Not Listed	Not Listed
Fanfare Adventiste Bethanie	Saint-Louis du Nord	Nord-Ouest
Hope on a String	Arcahaie	Ouest/West
INAMUH : Institut National de Musique d'Haiti	Jacmel	Sud-Est/South East
Institut d'Arts et de Musique pour la Promotion Culturelle en Haïti - IAM-PCH	Hinche	Centre/Central

(continued)

M: List of Participating Schools and Programs (Cont.)

Institut Drop of Love	Not Listed	Not Listed
Institut Sacre Cœur	Port-au-Prince	Ouest/West
Institution Mixte Saint Viateur	Croix-des-Bouquets	Ouest/West
Jazz Piano And Guitar with Mme Getty	N/A(online)	N/A
Jetho École de Musique	Jacmel	Sud-Est/South East
Kafou Jazz Festival	Port-au-Prince	Ouest/West
Kako Foundation	Port-au-Prince	Ouest/West
LADOMI École De Musique	Port-au-Prince	Ouest/West
Le Collège La Sainte Famille / Académie des Enfants	Gonaives	Artibonite
Les Soeurs Salesiennes	Port-au-Prince	Ouest/West
Lov'Art École de Musique	Gonaives	Artibonite
Lycée Pétion	Port-au-Prince	Ouest/West
Musique De L'avenir d'Haïti		
Nouveau Collège Du Nord	Cap-Haitien	Nord/North
PAP Jazz, Port-au-Prince International Jazz Festival	Port-au-Prince	Ouest/West
Petit Conservatoire de Musique	Port-au-Prince	Ouest/West
Piano Jazz Camp D'été	Cap- Haitien	Nord/North
Rama École de Musique	Cap-Haitien	Nord/North
Saint Louis de Gonzague	Port-au-Prince	Ouest/West
Schénatsar École De Musique	Port-au-Prince	Ouest/West
SEDARTS (Vaudreuil)	Cap-Haitien	Nord/North
SIDO École de Musique	Delmas	Ouest/West
Symphonik École de Musique	Port-au-Prince	Ouest/West
The Monrovia Foundation for Haiti Guy Munoz Music Program (US Based -CA)	Miragoane	Nippes
The New Victorian School	Port-au-Prince	Ouest/West
Timkatec	Port-au-Prince	Ouest/West
Université Adventiste d'Haïti (UNAH)	Carrefour	Ouest/West
Université Chrétien du Nord d'Haïti	Limbé	Nord/North
Université d'État d'Haïti - Faculté des Beaux-arts (Limonade)	Limonade	Nord/North

You may find additional information about most of the schools on BLUME Haiti Music's

website, www.blumehaiti.org, or on the Facebook pages of the schools or music programs.

N: Survey Questionnaire

The Status of Music Education Programs in Haiti

Section I- Background information

Please select a language for the survey.

☐ English ☐ French ☐ Haitian Creole

Please select your gender

☐ Male
☐ Female
☐ I prefer not to say.

Where do you live? What is the city/town or state?

☐ Haiti
☐ United States
☐ Canada ☐ Other

Please select your age group.

☐ 6-9 years old
☐ 10-17 years old
☐ 18-34 years old
☐ 35-44 years old
☐ 45 and above

Please select your religion, if any.

☐ Catholic
☐ Protestant
☐ Vodou
☐ Other _____
☐ Prefer not to say.

What is your principal instrument? _____

Do you play other instruments _____

Indicate the skill level at which you play your instrument.

☐ Beginner ☐ Intermediate ☐ Advanced

What is the name of the music program or the music school where you learn music in Haiti?

What is the location of the school's music program or organization within Haiti's current ten departments (regions)?

▼ Click to write Choice one of the choices below.

1) Artibonite, 2) Centre, 3) Grand'Anse, 4) Nippes, 5) North, 6) North-Est, 7) Nord-Ouest, 8) Ouest, 9) Sud-Est and 10) Sud

Which of the following best describes the music programs offered by your school or organization?

	Public	Private Religious	Private (Non-religious)	Community
Elementary School				
Secondary School				
Music School/or Academy				
Summer Camps				
Post Secondary school				
Workshop/conference				

Which music programs are you completing this survey for?

- ☐ Music Schools
 ☐ Classic Schools
 ☐ Summer Camps
☐ Jazz programs

What is your principal role in this music program for which you are completing this survey?

- ☐ Student
 ☐ Teacher
 ☐ Administrator
 ☐ Parent

The participants were directed to the appropriate Section II questionnaire, based on their programs and roles, once they responded to the above questions. Participants did not answer all the sections II.

Section II (A/B) - Music Curriculum of Public/Private/Community Schools

What is the best qualification for your teachers?

- ☐ A classroom teacher
 ☐ A professional musician
☐ A well-trained or certified
 ☐ music teacher

Select the instrument (s) from the following categorized list of instrument families in which you received instruction.

Strings	<input type="checkbox"/> Violin	<input type="checkbox"/> Viola	<input type="checkbox"/> Cello	<input type="checkbox"/> Double Bass	<input type="checkbox"/> Guitar	<input type="checkbox"/> Bass Guitar	<input type="checkbox"/> Harp
Woodwind	<input type="checkbox"/> Flute	<input type="checkbox"/> Clarinet	<input type="checkbox"/> Saxophone	<input type="checkbox"/> Bassoon	<input type="checkbox"/> English Horn	<input type="checkbox"/> Recorder	
Brass	<input type="checkbox"/> Trumpet	<input type="checkbox"/> French Horn	<input type="checkbox"/> Trombone	<input type="checkbox"/> Tuba	<input type="checkbox"/> Sousaphone		
Percussion	<input type="checkbox"/> Drums	<input type="checkbox"/> Congas	<input type="checkbox"/> Xylophone	<input type="checkbox"/> Vibraphone	<input type="checkbox"/> Marimba		
Keyboard	<input type="checkbox"/> Piano	<input type="checkbox"/> Organ	<input type="checkbox"/> Accordion				

How are you learning to play the instrument you listed?

☐ Private

☐ Large Group

☐ Small Group

Please indicate the level of musicianship skill in which you are enrolled at the time you are studying.

☐ Beginner

☐ Intermediate

☐ Advanced

☐ Other _____

When do you participate in these music activities, and for how long do they last?

What instructional materials are used to teach music?

☐ Textbooks, which ones _____

☐ Handouts

☐ Worksheets

☐ Musical Score

☐ No materials

On a scale of 1-5, with 1 being the most and 5 being least, in what language are most of the music materials used in the program written?

Haitian Creole _____

French _____

English _____

Are you part of a musical group or ensemble at the school? Check all that apply.

- ☐ Choir/Chorus ☐ Bands or Fanfares (concert or marching bands)
☐ Jazz Bands ☐ Orchestra ☐ Guitar

How were you selected to participate in this group or ensemble at your school?

- ☐ Observation ☐ Audition ☐ Recommendation ☐ Level of desire

How frequently do you rehearse with the ensembles and for how long?

Which ensemble or music instruction, if given in your school, would you be interested in?

What kinds of performance opportunities is this school or program offering?

- ☐ Concerts ☐ Recitals ☐ Gigs ☐ Community events

Have you used any of the following percussion instruments to play simple rhythm or simple melodies in this music program you are in?

- ☐ Drums ☐ Sticks ☐ Bells ☐ Recorder ☐ Cowbells ☐
 Xylophones ☐ Maracas (tcha-tcha)

Do you participate in or offer any other music activities?

- ☐ Classroom music activities ☐ Music History or appreciation
☐ Recorder playing ☐ Music composition.
☐ Solfege or music reading ☐ Other.

When do you participate in the above music activities, and how long do they last?

How often do you sing or play these types of music at your school?

Music Styles	most used	used often	used sometimes	used rarely	never used
Classical music or Western music (all types)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Art music (<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Hymns and songs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Church Hymns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Children folk songs (Ti-Zouazo)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Folk songs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Popular style (Compas, Siwel)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jazz music (Swing, Latin, Creole Jazz)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
American music (Gospel, Pop, Rap, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section II (C)- Music camps, conferences, and workshops

This questionnaire is designed to better understand the music activities at other music programs sponsored by a school, a community music school, or community music projects by a music school, a music organization, a cultural organization, or a church such as a summer music camp/music workshops and conferences or initiated by a teacher in Haiti in the last ten years.

What music programs have you participated in?

- ☐ music camp ☐ conferences ☐ Haitian Orchestra Institute
☐ music workshops ☐ music festivals (Pap Jazz, Piano festival) ☐ Other

What was the name of the program? _____

Who organized this program (school/church/Teacher initiatives)

Was this music program free? ☐ Yes ☐ No

How much did you pay to participate? _____

Which qualifications best describe your music teachers?

- ☐ Certified music teachers ☐ Professional musician ☐ Other _____

What was taught? Check all that apply and specify.

- | | | |
|--|---|---|
| <input type="checkbox"/> Music theory | <input type="checkbox"/> Instrumental Technique | <input type="checkbox"/> Music History |
| <input type="checkbox"/> Improvisation | <input type="checkbox"/> Conducting | <input type="checkbox"/> Instruments repairs. |

What instrument or instruments were instructed?

Strings	<input type="checkbox"/> Violin	<input type="checkbox"/> Viola	<input type="checkbox"/> Cello	<input type="checkbox"/> Double Bass	<input type="checkbox"/> Guitar	<input type="checkbox"/> Bass Guitar	<input type="checkbox"/> Harp
Woodwind	<input type="checkbox"/> Flute	<input type="checkbox"/> Clarinet	<input type="checkbox"/> Saxophone	<input type="checkbox"/> Bassoon	<input type="checkbox"/> English Horn	<input type="checkbox"/> Recorder	
Brass	<input type="checkbox"/> Trumpet	<input type="checkbox"/> French Horn	<input type="checkbox"/> Trombone	<input type="checkbox"/> Tuba	<input type="checkbox"/> Sousaphone		
Percussion	<input type="checkbox"/> Drums	<input type="checkbox"/> Congas	<input type="checkbox"/> Xylophone	<input type="checkbox"/> Vibraphone	<input type="checkbox"/> Marimba		
Keyboard	<input type="checkbox"/> Piano	<input type="checkbox"/> Organ	<input type="checkbox"/> Accordion				

Which musicianship skill level are you enrolled in at the time of your study in this music program?

- ☐ Beginner ☐ Intermediate ☐ Advanced

How long have you been participating in this music program? _____

How often are these activities, and how long are they? Last?

Tell us more about your experiences at this music program?

What instructional materials are used in this music program?

☐ Textbooks, Titles _____ Author _____ Subject _____
☐ Handouts ☐ Worksheets ☐ Musical Score

On a scale of 1-5, with 5 being most and 1 being least, what language are most of the music materials used in the program written?

Haitian Creole _____ French _____ English _____

How would you rate the instruction received on this program on a scale of 1-5, with 5 being very effective and 1 being least effective?

If given the opportunity to learn, teach, or offer music instruction, what would you be interested in learning, teaching, or offering?

What music repertoire was used the most, or what type of music did you play or sing?

Music Styles	most used	used often	used sometimes	used rarely	never used
Classical music or Western music (all types)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Art music (<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National Hymns and songs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Church Hymns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Children folk songs (Ti-Zouazo)					
Haitian Folk songs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Haitian Popular style (Compas, Siwel)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Jazz music (Swing, Latin, Creole Jazz)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
American music (Gospel, Pop, Rap, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Section III- The impact of Haitian societal culture on music education

This questionnaire is designed to understand better the dynamics of the Haitian societal culture regarding language, religion, and culture that may influence music education in the last ten years. Please answer the following questions to the best of your ability.

What is the best language for learning music in Haiti?

- ☐ Creole ☐ French ☐ English

How well do you understand music materials written in English?

- A. Very well B. Well C. A little D. Not at all, but I can guess.

How would you follow instructions from teachers who only speak a foreign language if you are not fluent in it?

- ☐ Gestures ☐ Word association ☐ Teacher demonstration
☐ I can pick out a few words ☐ Trial and error ☐ Other

Would you play a piece of Haitian art music (folkloric) piece that is Vodou-influenced?

- ☐ Yes ☐ No

Do you have any factors that will influence your decision above?

Do you think the following ethnic musical instruments have a place in Haitian schools or Haitian music schools?

- ☐ The tambour ☐ Wooden flute ☐ Bamboo
☐ Vaskin ☐ Konet ☐ Banza

Should more Haitian folk songs and children folks be used in schools to learn music?

- ☐ Yes ☐ No

Should Haitian female musicians have a leadership role in music education, such as conductors?

- ☐ Yes ☐ No

Section IV-Perspectives and values of music education

The following are 10 beliefs about music education taken from Scouring 1993's research. The questions were modified to fit the context of this study. To what extent do you agree or disagree that the same statements are true about Haiti's music education? Rate your opinions according to the following scale?

**Agree strongly, Agree moderately 5, Agree slightly 4,
Disagree slightly 3, Disagree moderately 2, Disagree strongly 1**

	6	5	4	3	2	1
1. Music education in Haiti builds self-confidence in students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Music education in Haiti teaches students to respect their own culture and respect the culture of others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Music education in Haiti promotes leadership abilities in the student	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Music education in Haiti develops intellectual discipline in students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Music education in Haiti enables students to do better in other schools' subjects in activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Music education should be primarily provided as an extracurricular subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Music education in Haiti is for all students, not just those who are talented.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1. In a single phrase, what does music mean to you?

2. What is your greatest motivation to offer, teach, learn, or allow your child to learn music?

3. Do music education and performance have a role to play in Haiti's economy?

4. How can music education be improved in your school and in Haiti?

5. How do you feel about the future of music education in Haiti?

Would you like to be contacted for a possible interview with the researcher for this research?

☐ Yes ☐ No

O: Interview Questionnaires

Administrator Questionnaires

Interview School Administrator

1. Can you share your musical background and involvement in Haitian music education?
2. What is the vision or mission of the music school?
3. Currently, what courses are offered at the school?
4. What is the process of obtaining funding for the program and other resources such as instruments, teachers, and other staff members?
5. What are your thoughts on the value of music education in Haiti?
6. What support is needed to make this music program more effective?
7. What value does Haitian traditional music have in the school repertoire?
8. How does the current social-political affect your music program?
9. What keeps you motivated to continue to offer this music program?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Interview with Administrator-Blume Haiti

1. Can you share your musical background and involvement in Haitian music education?
2. What were some of the reasons for starting Blume Haiti?
3. How did you go about expanding and getting volunteers?
4. What do you think is driving the interest in music education in Haiti today?
5. Can community music schools serve as a substitute or preparation for conservatories?
6. Can Haiti adopt music standards that already exist worldwide?
7. Are there any university music programs available?
8. What motivated you to keep going back to Haiti?
9. What are your thoughts on the value of music education in Haiti?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Teacher Questionnaires

Interview Music School and Classic School's Teacher

1. Describe your musical background and past music teaching experiences.
2. How are classes organized at your school (schedule or level)?
3. Is there a particular method or approach you use or a particular curriculum you use?
4. Can you tell me about your challenges while teaching music in Haiti?
5. What support do you need to make your music teaching more effective?
6. What is the parental support level for your school's music program?
7. What are your thoughts on Haitian traditional music being used in music education?
8. How does the current social-political affect your music program?
9. What motivates you to continue to teach music?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Interview Volunteer Foreign Teacher – Summer camp

1. Describe your musical background or your experience teaching music in general.
2. What prompted you to volunteer to teach in the summer music camps in Haiti?
3. How did you manage to communicate with the students in Haiti?
4. If you were a first-time teacher, how did you select materials?
5. What method or strategy did you use to teach in the summer camps?
6. How have your initial expectations changed?
7. What was your most memorable experience teaching at the music camps in Haiti?
8. How did your experience teaching music in Haiti benefit you?
9. How can administrator better structure their music camps?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Student Interview Questionnaire

1. Can you describe your musical experiences at this school?
2. Did you learn a specific method for counting rhythm or reading notes?
3. Have you used (SolFa) names or solfege names to sing melodies in this program?
4. What type of music or musical style did you learn as part of this program?
5. In your opinion, should schools use more Haitian folk songs to teach music?
6. What is the value of music education in Haiti, in your opinion?
7. Have you attended a summer camp, music workshop, or conference, and do you feel the experience has benefited you?
8. What aspects of your musical skills improved most during this music program?
9. Is there a music program or instrument you would like to see more in the schools?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Parent Interview Questionnaire

1. Please tell me more about yourself and your interest in music.
2. What motivated you to allow your child to learn music?
3. What attracted you to the school where your child is receiving music instruction?
4. How satisfied are you with your child's progress in music?
5. Do you think the music education received is directly linked to your child's success in music?
6. How can parental involvement in a child's music education increase?
7. Do you encourage or discourage your child's participation in music education due to the country's political and economic conditions?
8. Should schools use more Haitian folk songs to teach you music and other music?
9. What role should Haiti's government play in school and community musical offerings?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

Interview on Ethnic Material for Music Education

1. Can you share your musical background and involvement in Haitian music education?
2. What prompted you to start the project, "Les Chansons D'Haiti"?
3. Each songbook begins with a statement that it is intended for use in schools and academic environments. In what ways might schools use the book?
4. Whose voice is recorded singing the songs on those CDs?
5. What type of traditional or Haitian folk songs are used?
6. What is the value of teaching these songs to Haitian youths from an educational standpoint?
7. How could music students of various religious backgrounds in Haiti find common ground in the performance of voodoo-related music?
8. What should be done to improve Haitian music awareness in schools?

Interview on Haitian Music - Composer

1. How would you define Haitian music?
2. What is the instrumentation of the musical style *Siwell* or the Haitian troubadour?
3. How can authentic Haitian music be taught?
4. What kind of training or course is necessary to improve the awareness of Haitian music in the schools?
5. Do students need to learn Haitian traditional music, like Haitian folk songs? If so, what are the benefits?
6. You mentioned that you are considering a music theory book that will include native concepts for Haitian music. Why is this important?
7. Are you planning to arrange Haitian traditional music for students to learn in school?
8. How could music students of various religious backgrounds in Haiti find common ground in the performance of voodoo-related music?

Interview with Music Foundation

1. What led you to become involved with your foundation in Haiti?
2. What was the inspiration behind the name of the organization?
3. What is the mission and vision of your music foundation in Haiti?
4. How does your foundation support music education programs in Haiti?
5. Can you tell me the shipping conditions in Haiti for instruments such as big pianos and other heavy musical equipment?
6. What steps involve obtaining funding from your foundation for a newly started school or project?
7. Is your foundation able to fund schools' programs wholly or partially?
8. How long does a music school continue to receive funding or remain in partnership with your foundation in Haiti?
9. Why is it important for you to support music education in Haiti?
10. What leadership is needed to make music education more effective and accessible in schools in Haiti? (Including the role of women in music education in Haiti).

VITAE

Getty Gabriel Goodwin is a native of Jacmel, Haiti. She was raised in Port-au-Prince and attended *College Marie Anne* and *Juvenat*. She began learning piano at 13 to play for her church, *Eglise de Dieu de la Prophetie*, in Port-au-Prince, which needed a pianist. Having no idea that she was talented in music, she decided to take on the challenge and took lessons from a church musician nearby who taught her to accompany the church by ear. Within three months of taking piano lessons, she became a church pianist for her church in Haiti. Her passion for music led her to learn to read music and play classical piano there. Soon after, a Seventh-day Adventist caught her attention while playing lush chords on a tune called "Laura" before choir rehearsal at her church, and she began to study jazz piano with him. She later pursued her studies in music in the United States, receiving a bachelor's degree in music education with an emphasis on jazz piano and a master's degree in music in piano pedagogy from the University of Miami.

A music educator with over 20 years of experience, she has taught music at Dade County public schools in Miami, Florida, Atlanta public schools, and Fulton County public schools in Atlanta, Georgia. She has taught general music, chorus, and piano to elementary, middle, and high school students and music appreciation, music history, and piano at the college level. Over the past seven years, she has served as a clinician at the Gospel Music Workshop of America. Furthermore, she taught jazz piano and jazz band at the CEMUCHCA music camp in Cap-Haitien in 2019 and taught online jazz piano workshops in the following years. In addition, Getty is a talented jazz keyboardist and artist who continues to write, perform, and record music as part of her professional endeavors.