A Survey of In-service Music Teacher Preparedness for Teaching Non-Traditional Music Courses and Ensembles in Secondary-level Schools

by

Shane E. Colquhoun

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Approved by

Jane M. Kuehne, Chair, Associate Professor of Music Education
Nancy H. Barry, Professor of Music Education
Guy Harrison, Assistant Professor of Music Education
Kamden Strunk, Assistant Professor of Educational Research

ABSTRACT

Despite efforts to diversify music curriculum in secondary schools, research indicates that music education in the United States (U.S.) primarily focuses on western classical music, overemphasizes performance, and fails to reach most students in secondary level schools (Bates, 2011; Kratus, 2007; Williams, 2012). The purpose of this quantitative study was to investigate in-service music teacher preparedness for teaching non-traditional music courses in secondary-level schools. Specifically, this research examined which non-traditional courses are offered in the U.S. and how often they are offered in different geographical areas. In addition, this research investigated whether there were significant differences between several areas. First, if there were differences between non-traditional course offerings based on participants' (a) geographical areas; (b) primary teaching area (band, choir, orchestra, general); (c) years of teaching experience; (d) attendance at professional development that specifically focuses non-traditional music courses/ensembles and teacher preparation. Second, if there were differences between teacher specialty area and (a) outside training that specifically focuses non-traditional music courses/ensembles; and (b) non-traditional course offerings based on music educators training and musical experiences. Finally, if there were differences between music educators' content knowledge, pedagogical knowledge, personal non-traditional ensemble participation, and personal experiences in informal music activities.

Potential participants (N = 14062) included secondary-level music educators who were members of the National Association for Music Education (NAfME) and the Texas Music Educators Association (TMEA). Music educators were invited to participate through the NAfME Research Assistance Program and through TMEA Leadership. Data were collected through a researcher-designed questionnaire, modeled after similar studies in non-traditional

music (Sanderson, 2014; Veronee, 2017), and a study on Jazz ensemble programs (Jones, 2009). A total of 531 participants completed the questionnaire.

Results yielded three key findings: (a) Guitar, Music Theory, Music Appreciation, and Piano are the most frequently offered NTMCEs; (b) music educators are underprepared to teach NTMCEs based on their in-service teacher preparation; and (c) multicultural and popular music ensembles were the least offered and participants were least interested in offering NTMCEs.

DEDICATION

I dedicate this work to my son Christian Josiah Colquhoun. Even if you never take the time to read this document, let this be proof that you can be anything you want to be as long as you are willing to sacrifice, plan, and be obsessive about your goals. Let no man define who you are. I love you son.

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TERMS, DEFINITIONS, AND ABBREVIATIONS

- **Content Knowledge (CK)** – Teachers' subject matter knowledge
- **National Association for Music Education (NAfME)** – one of the world's largest arts organizations, NAfME provides professional development, advocates at local, state, and national levels, provides research assistance for active researchers, supports music education at all levels (NAfME, 2018).
- **Non-traditional Music Courses and Ensembles (NTMCEs)** – music courses and ensembles that are not band, jazz band, choir, and orchestra. They can be based on performance, creating, responding, or connecting.
- **Non-traditional Music Students (NTMS)** – Students who do not participate in concert band, jazz band, choir, and orchestra
- **Pedagogical Content Knowledge (PCK)** – Finding innovative ways to transmit pedagogical knowledge.
- **Pedagogical Knowledge (PK)** – Teachers knowledge of methods and best practice for teaching and learning.
- **Substitution Augmentation Modification Redefinition Model (SAMR)** – a four-step model designed to help educators use technology to impact teaching and learning (SAMR model, 2017).
- **Technological Content Knowledge (TCK)** – Using technology to enhance not retrain learning.

- **Technological Pedagogical Content Knowledge (TPACK)** – a model that acknowledges and combines the knowledge that educators need to integrate technology, and the knowledge required in an educator's content area (Koehler, 2012).
- **Technological Pedagogical Knowledge (TPK)** – Understanding of how teaching and learning can change when technology is utilized effectively.
- **Technology-Based Music Courses (TBMC)**- Music courses that are centered around technology.
- **Technology Knowledge (TK)** – Teachers' knowledge about working with technology.
- **Texas Music Educators Association (TMEA) –** an organization of over 12,000 school music educators dedicated to promoting excellence in music education (TMEA, 2018).

CHAPTER ONE

INTRODUCTION

Many scholars suggest that music education is quickly heading toward a state of irrelevance due to the profession's failure to adapt and evolve (Bernard, 2012; Kratus, 2007). According to Williams (2011), the current model of music education in the United States (U.S.) had changed extraordinarily little since the 1900s. In secondary schools across the United States, traditional large ensembles such as band, choir, and orchestra are the most often offered avenues for music education (Bates, 2011; Williams, 2007; Williams, 2017). These ensembles, though greatly beneficial, focus primarily on performing western classical music and often do not address all of the national standards for music education (creating, connecting, and responding) equally. More importantly, these ensembles typically do not offer musical opportunities for most students in secondary schools (Menard, 2015; Williams, 2007).

Although there has been an effort to incorporate alternative or non-traditional courses/or ensembles, traditional large ensembles are still the most common approach for secondary-level (MS/HS) music education in the U.S. A recent joint study by the Country Music Association Foundation (CMA Foundation) and the Give a Note Foundation (2017), revealed-that common non-traditional courses offered in secondary-level schools are Guitar, Music Appreciation, Music Theory, and Piano/Keyboard. However, these courses exist in less than 25% of schools nationwide (CMA Foundation, 2017).

To reach a larger population of students, music educators should consider diversifying music course offerings in secondary-level schools. Research spanning 27 years supports that between 70-80% of students in secondary-level schools across the U.S. do not participate in a traditional large ensemble (Edwards, 2006; Elpus & Abril, 2011; Stewart, 1991; Williams, 2011; Williams, 2012). This unique student population, those who do not participate in traditional ensembles, is often referred to as "the other 80%," or non-traditional music students (NTMS) (Williams, 2012). Although many of NTMS engage with music through listening, creating, and sometimes performing outside of school settings, these informal practices do not always lead to participation in the school music classes. In many cases, the music offerings in schools differ from the music students engage with at home, and with the music most relevant in their communities (Jones, 2008; Randles, 2011).

Some suggest that pre-service music teacher training is out of touch with the needs of current students in secondary-level schools. According to Clements (2008), pre-service music teacher training in institutions of higher learning perpetuates much of the disconnection with formal music education. In addition, research over several years supports that music teachers are underprepared to teach music genres outside of the western classical music canon (Davis & Blair, 2011; Emmons, 2004; Hebert & Campbell, 2000; Isbell, 2016; Kruse, 2015; Springer, 2016; Springer & Gooding, 2013; Wang & Humphreys, 2009). Furthermore, music educators' lack of experience may be in part due to the extensive focus on Western Classical Music in teacher training programs (Kruse, 2015; Wang, & Humphreys, 2009), and due to a lack of exposure to popular music and other non-classical genres in their own secondary music experience (Bledsoe, 2015). This lack of exposure to music outside of the Western Classical

Music canon gives the impression that non-classical music genres are inadequate to study in the formal music education setting (Clements, 2008).

Current Course Offerings

Alternative approaches to diversifying music curricula and engaging NTMS have struggled to become a standard in American secondary schools (Abril, 2010). Background literature revealed three primary approaches for adding NTMCEs to school curricula through incorporating (a) multicultural music education (Anderson & Campbell, 2011; Bartolome, 2010), (b) music technology (Bauer, 2013; Dammers, 2012), and (c) popular music (Abramo, 2010; Colquhoun, 2017; Tobias, 2015). Although alternative approaches to music education have a presence in some schools, they are still not standard from school-to-school (Abril, 2010; CMA Foundation, 2017).

Motivation and Need for Study

My interest in this topic stems from eleven years of public-school teaching experience, and my musical life before becoming a music educator. I was lucky to be a part of an excellent high school music program, while also engaging in music creation outside of the school setting. Although both experiences were an essential part of my life, they operated very separately. This separation continued throughout my undergraduate bachelor's degree in music technology, though it aligned with my out of school music experience, and later through my graduate degree in music education.

Before I understood this separation, I strived to provide my students with experiences I had in high school, specifically traditional large ensembles which performed standard wind band repertoire. By my fifth year of teaching, I had what I and others would call a “successful band program.” Frequently, I would boast that 25% of the school’s student population participated in

in the band program and I hung my hat on the various achievements and superior ratings. However, I began to question why I thought 25% was acceptable, or even an admirable percentage for music participation. It became clear to me that if I was teaching music to 25% of the student population, then I was not teaching the other 75% of students. They were not receiving formal music instruction (from me in school).

These questions came from several experiences. First, during marching band season, my traditional band students were motivated. That motivation showed through their performance and active participation. However, their excitement and active participation dwindled during concert band season when we rehearsed and performed traditional band literature. Second, in my general music classes, students played and performed music using informal music learning strategies (Green, 2009), and music that they choose. As a result, in one year I saw a significant increase in my general music class enrollment. Also, as more students signed up for general music, I also saw an enrollment increase in my traditional large ensembles. When I realized this effect, I knew that providing a solid music education for only the 25% enrolled in my ensembles was unacceptable and that I needed to expand and change how music was offered in my school.

Thus far, few researchers have explored non-traditional music education (Garrett, 2009; Juchniewicz 2007; Sanderson, 2014; Tracy, 2018; Veronee, 2017; Williams, 2011). If it is true that music education is for all (Bledsoe, 2015), the profession must analyze varying teaching approaches and student avenues for participation. Music educators should begin to question if the current course/ensemble offerings truly reach a more diverse population of students (Bernard, 2012; Bledsoe, 2015; Kratus, 2007). This study was vital to understand the status of non-traditional music in the U.S. This study explored NTMCE offerings in the U.S. and music educator preparation for teaching NTCMEs.

Purpose and Guiding Research Questions

Research and background literature in non-traditional music education focused on technology, popular music, multicultural music education, and teacher preparedness. However, few researchers investigated how these experiences collectively or individually translate into course offerings in secondary-level schools. Therefore, the purpose of this study is to investigate in-service music teacher preparedness for teaching NTCMEs and current offerings of NTMCEs in secondary-level schools. More specifically, the following research questions guided this study.

1. What NTMCEs are most frequently offered in secondary schools in the United States?
2. How prepared do music educators feel they are for offering NTMCEs?
3. Based on the six NAfME geographical divisions, in which region or regions are NTMCEs most frequently offered, and are there any significant relationships between NAfME regions and NTMCE offerings?
4. Are there significant differences between NTMCE offerings taught by band directors, choir directors, orchestra directors, and general music teachers?
5. Are there any significant relationships between teacher experience and NTMCE offerings?
6. Is there a significant relationship between offering NTMCEs and attending professional development specifically designed for NTMCEs?
7. Is there a significant relationship between music educator specialty area and attending professional development that focuses specifically on NTMCEs?
8. Is there a significant relationship between offering NTMCEs and teacher preparation experiences?

9. Are there significant differences between music educators' content knowledge, pedagogical knowledge, ensemble experience, and participatory music activities, and non-traditional course/ensemble offerings?

CHAPTER 2

REVIEW OF LITERATURE

The purpose of this study was to investigate in-service music teacher preparedness for teaching non-traditional music courses in secondary-level schools. This chapter will review literature that is related and pertinent to the present study. There are four sections: (a) the other 80%, (b) approaches for NTMCE creation and implementation, (c) research focused on NTMCEs, and (d) teacher preparation for NTMCEs. A final summary follows this.

The Other 80%

There appears to be a disconnect between secondary students and school music offerings. This gap typically begins in middle school, where music education is no longer compulsory and becomes an elective (Mark & Gary, 2007; Randles & Williams, 2017). Williams (2008) presents this lopsided view on participation as an inverted pyramid (see Figure 1), where all students receive music in the elementary-level setting, but a much smaller segment receive it in the secondary-level setting. Constantine (2011) reported both internal and external reasons why students choose to participate, or not participate, in secondary school music. External reasons (outside of students' control) include scheduling, socioeconomic status, parents, teachers, and peers. Internal reasons (reasons students control) include social identity, attitude, intrinsic motivation, expectancy-value, and self-concept. Most students who participate in secondary-level music education are involved in traditional band, choir, or orchestra while the remaining

students either enroll in a generic one-semester arts-focused class or do not receive in-school formal music education.

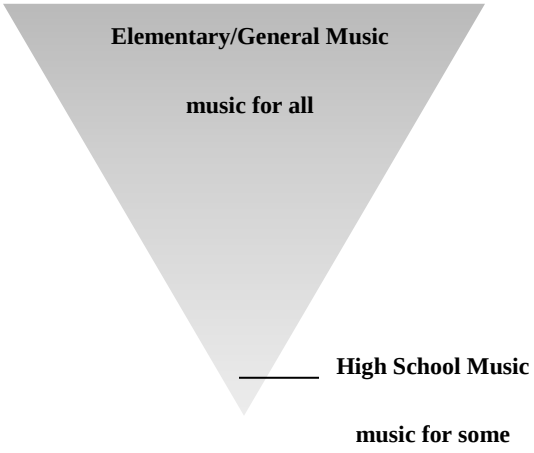

Figure 1. Inverted Performance Pyramid (Williams, D.B., 2008)

Although school music participation drops off in middle and high school, teenagers still spend several hours each day listening to music. Gentile (2003) discovered that teenagers listen to music for two hours and 45 minutes a day. Similarly, Warburton (2012) said that youth between the ages of eight and 18 listen to music for two hours and 31 minutes daily. Furthermore, Rideout, Foehr, and Roberts (2010) reported that students spend seven hours and 38 minutes daily using different mediums of media (occurs through multitasking). Finally, in addition to listening, many students engage with music in participatory culture (Tobias, 2013). These musical practices include covering songs, arranging, multi-track recording, and sample-based music production.

Despite the reported importance of music in the lives of many teenagers, researchers found that over 70% of secondary-level students across the United States do not take music classes during the school day (Edwards, 2006; Elpus & Abril, 2011; Stewart, 1991; Williams,

2011; Williams, 2012). Edwards (2006) found that 82% of secondary-level students in California, Florida, New York, and Ohio did not participate in school music classes. Similarly, Elpus and Abril (2011) reported that only 21% of high school seniors participated in school ensembles. Also, when looking at the 2008 and 2016 data from the National Assessment of Educational Progress, Music Assessments, less than 17% of students overall in the assessment were enrolled in traditional ensemble music courses (band, choir, orchestra/strings) (U.S. Department of Education, 2008; 2016).

Williams (2012) suggested an average of 80% of students in U.S. secondary-level schools do not participate in formalized music education, and he labeled these students as "The Other 80%" or "Non-traditional Music Students" (NTMS). According to Williams (2012), NTMS are in grades 6-12 and do not participate in traditional performing ensembles, but they do have musical lives independent of school. These students may sing or play an instrument (if so, drums, guitar, or keyboard) but might not read music notation. In addition, NTMS may be unmotivated academically or have a history of discipline problems, may be a special needs student, and may aspire to have a career in music recording or the music industry (Williams, 2012)

Approaches for NTMCE Creation and Implementation

Although there is a rich tradition of large ensembles in secondary schools, Williams (2007) expressed that there are downsides to large ensembles. In large ensembles, not all students develop competent performance skills, and traditional programs typically have high dropout rates (Williams, 2007). In addition, these reasons, combined with the apparent lack of relevance of traditional large ensembles, can be the catalyst for alternative approaches to music class offerings in secondary schools across the United States. Williams (2007) said there are

three common approaches for creating NTMCEs that focus on student-centered culturally relevant approaches to reach NTMS. These include (1) multicultural music education, (2) technology in music education, and (3) popular music education.

Multicultural Music Education.

Teaching from a multicultural perspective requires educators to teach students how to be understanding, receptive, and respectful of people from different ethnic backgrounds (Anderson & Campbell, 2011). Before delving specifically into multicultural music education, it is essential to understand an important element to authentic teaching. Culturally responsive teaching provides an avenue for authentic approaches to multicultural education while also being responsive to students' specific educational needs.

Culturally responsive teaching. Culturally responsive teaching strives to help students preserve their cultural identities while achieving at a high level academically (Ladson-Billings, 1995). According to Gay (2010), culturally responsive teaching equips students to know and value their culture, builds meaningful relationships between home and school experiences, and acknowledges that all cultures can add to the classroom environment. In addition, Villegas and Lucas (2002, p. 21) identified six characteristics that define culturally responsive educators. First, they understand that a student's location or environment affects his/her perception of reality. Second, they embrace students' varied backgrounds and believe that all students are capable of success. Third, they take responsibility for bringing educational change and making the learning environment more responsive to all students. Fourth, they understand and promote each learner's knowledge construction. Fifth, they take the time to learn about their students' lives of their students. Finally, they use knowledge of students' lives to guide instruction that builds on what they know while adding to their knowledge base.

Culturally responsive teaching requires training and care should be addressed in teacher preparation programs. According to Abril (2013), steps to being more culturally responsive in general music classes include (a) knowing your students' lived experiences, (b) leaving room for social learning communities, (c) being open to different viewpoints, (d) connecting with students beyond the classroom, and (e) selecting music that reflects the students' cultures and other cultures. Furthermore, in culturally responsive education learners actively give meaning to new information, ideas, and principles (Gurgel, 2015). Clements (2008) suggested that organic learning is found in students' preference and is intertwined with the musical experience, skill, and knowledge of the teacher and said that music education could become more organic and meaningful through teacher and student collaboration (Clements, 2008).

Student-centered instruction is a learning experience where the learner is actively involved with the subject they are studying (Blair, 2009; Brown, 2008). Focusing on student-centered learning allows educators to remove themselves from the center of learning and to become a facilitator (Barr & Tagg, 1995; McCombs & Whistler, 1997). These practices take into consideration the students' culture needs, experiences, and perspectives to enhance learning and make it relevant (Ladson-Billings, 1995). As shown in *Figure 2*, Holley (2018) illustrated the teacher's role as the classroom moves from teacher centered to student centered.

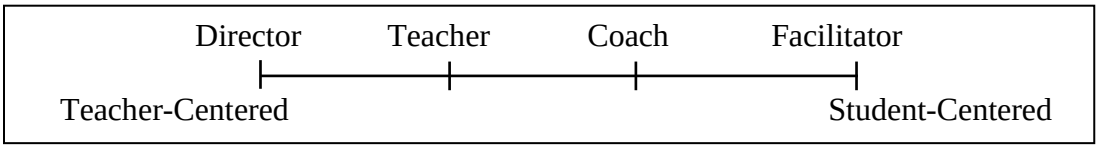

Figure 2. Facilitator/Producer/Coach Model (Holley, 2018)

Approaches to multicultural education. Scholars defined multicultural education in different ways. Sleeter and Grant (1987) reviewed 89 articles and 38 books to contextualize the meaning of multicultural education, and to examine its contribution to educational theory and practice. Their analysis revealed five approaches to multicultural education:

1. Teaching the Culturally Different is an approach to incorporate students of color into the majority culture of the school,
2. The Human Relations approach strives to help students from different backgrounds appreciate each other,
3. Single Group studies aim to achieve cultural pluralism through courses that teach about the experience, contributions, and distinct concerns of the group,
4. The Multicultural Approach promotes social equality and cultural pluralism by reforming school programs to reflect diversity and occurs through curricular offerings that are unbiased and represent a variety of social groups, and, staffing, and equal opportunity regarding school staffing,
5. Multicultural and Social Reconstructionist Approaches prepares students to challenge inequality and to be advocates for cultural diversity.

In music education, these approaches to multicultural education are present despite variations among educators. Another critical characteristic of multicultural education is knowing how to integrate the previously mentioned approaches. According to Goodkin (1994), there are four approaches to integrating multicultural music. These include (a) cultural immersions (where students engage in music, geography, dress, food, customs, etc. from a particular area); (b) cultural celebrations that include music and dance, songs based on particular cultural themes

(like work songs, devotionals, animals, nature, etc.); (c) different cultural instrumentation; and (d) through teaching music content and elements.

Teachers who incorporate multicultural music typically utilize three standard approaches (Bartlome, 2010). According to Bartolome (2010), the first approach is the *additive approach* which infuses music into the curriculum from other cultures. The second approach, the *comparative approach*, uses pieces from different cultures to teach a topic or concept. In the third approach, *the immersive curriculum*, students dive into a musical culture for an extended curricular unit (Bartolome, 2010).

Finally, in addition to being student-centered, engaging students in multicultural education has benefits. Anderson and Campbell (2011), said that teaching multicultural music (a) enhances students' musical palette, (b) helps students understand that music is expressed differently around the world, (c) allows students to learn different ways to construct music, and (d) helps students develop their polymusicality.

Multicultural music and teacher preparation. Although incorporating multicultural music is an important part of a music curriculum, there is a gap in exposure to multicultural music during pre-service training. Hewitt and Koner (2013) surveyed instrumental methods instructors to determine their curricular priorities and found that world music was last among 33 potential topics. Though some universities offer multicultural music courses, the courses are often not mandatory for music education majors. Miralis (2002) discovered a shortage of music education courses that specifically address multicultural-world music pedagogy. There were 342 total reported music courses, with 53 (15.4%) that focused on music education. Just under 5% (n = 17) addressed multicultural-world music, and only 2.3% (n = 8) addressed multicultural-world music pedagogy.

Though there is an imbalance, many found value in multicultural music education. Barry and Lechner (1995) investigated the attitudes and awareness of multicultural teaching and learning among preservice teachers (N = 73). Most participants showed interest in (a) receiving more instruction on teaching students with different cultural identities, (b) strategies for integrating many cultures in the classroom, (d) evaluating the achievement level of culturally diverse students, and (e) selecting diverse instructional material. Similarly, Legette (2003) examined attitudes, values, and practices of public-school music educators toward multicultural education. He found that 99% of participants thought music classes should include music from other cultures. Also, 81% thought music educators should incorporate multicultural music in their teaching.

Regarding teaching multicultural music, Legette (2003) found that 96% of participants felt comfortable incorporating multicultural music in their classrooms and 90% felt they were prepared to incorporate it. Additionally, 86% felt they knew how to find resources. However, only 21% incorporated multicultural music in all their concerts, and 63% said they did not choose music that reflected the ethnic background of their students. Finally, Conway (2002) suggested that music educators need to be able to teach a wide range of music content and need more general music training, which often includes multicultural music.

Popular Music Pedagogies (PMP)

Several scholars reported on the dangers of incorporating popular music in the Pk-12 setting. A prominent argument against the inclusion of popular music is the lyric content (words), and the potential influence that negative lyrics could have on teenagers. Furthermore, music connects teens with social groups and helps them differentiate themselves from others, including parents (Zillian, 1997). According to Thomas (2014), listening to music could

influence certain teenage behaviors and activities including anti-social behaviors, aggressiveness, substance abuse, premature sexual activities, misogynistic attitudes, and self-harming behaviors, including suicide.

Popular music is the most debated approach to offering non-traditional courses (Fonder, 2014; Fowler, 1970; Kuzmich, 1991; Miksza, 2013). Some believed that traditional large ensembles meet the needs of students and there is no need for change (Fonder, 2014; Miksza, 2013). Researchers reported several reasons for not including popular music including (a) popular music's inappropriateness for secondary-level schools (Kruse, 2015), (b) popular music exhibits a lack of musicianship and is inferior to western classical music (Fowler, 1970; Herbert & Campbell, 2000; Kuzmich, 1991), and (c) popular music should not take up valuable teaching time for other music (Fowler, 1970; Kuzmich 1991). Another argument against popular music in public schools suggested that pre-service educators are ill-prepared to incorporate popular music in the classroom (Davis & Blair, 2011; Emmons, 2004).

Including popular music efficiently requires music educators to have an additional pedagogical skill, beyond those required for a traditional music ensemble. Specifically, they must have enough exposure to skills in teaching popular music styles, performing or modeling on a popular musical instrument, teaching improvisation in popular music, composing popular music styles, imitating recordings by ear, and incorporating technology (Emmons, 2004). When incorporating popular music, students should be encouraged and allowed to make as many musical decisions as possible, and teachers should take on the role of facilitator or coach.

The most common approach to integrating popular music is through informal music learning. Lucy Green's research (2009) in informal music learning has five distinct characteristics. First, it utilizes music students choose, like, and with which they identify.

Second, students learn music through listening and imitation. Third, students learn music alone or in groups through self-directed learning, peer directed learning, and group learning. Fourth, learning occurs in an unplanned, often haphazard manner. Finally, listening, performing, improvising, and composing occurs throughout the learning process simultaneously.

A second approach to incorporating popular music is the modern band movement. Wish (2017) began the modern band movement and put it into practice through the organization *Little Kids Rock*. The modern band movement uses music as a second language pedagogy (Wish, 2017). Music as second language is an approach that mirrors the theory of second language acquisition (Wish, 2017). According to Wish (2017), students first learn music skills by deliberately focusing on making music without notation. Educators emphasize performance and composition over reading and writing. Also, students focus on approximation and build skills as they develop. Specifically, the stages of music acquisition include listening, approximation, intermediate fluency, fluency, and reading and writing. The listening stage begins at birth. Approximation occurs early, before learning to read notation. Intermediate fluency begins when students start to read music and formally play instruments. Fluency occurs when students can proficiently express themselves musically on their instruments. Reading and writing include creating original (their own) music.

Popular Music Education in Teacher Preparation

Music educators who include popular music believe that it promotes democracy in music class, encourages collaboration, and promotes student autonomy (Cremata, 2017). However, many educators struggle to find a proper context for popular music in secondary schools. Mantie (2013) investigated discourses of "Popular Music Pedagogy" (PMP) among American and International music educators and found differences in the issues and concerns between

American music educators and international music educators. Furthermore, American music educators were concerned with legitimacy, quality, and preservation, while international educators focused on utility.

While practicing educators found value in popular music, it is often absent or minimally addressed in American music teacher training (Springer, 2013; Springer 2016). Teachers lack training in popular music and other genres outside of classical music (Kruse, 2015). Brinckmeyer, Gonzales, and Stein (2009) found that students most often had experience listening to classical, rock, and pop music styles as compared to other music genres (blues, contemporary Christian, easy listening, folk, gospel, jazz, Latin, metal, new age, and world music). They also indicated that students had a large amount of experience performing classical music with no experience performing most other musical genres. Specifically, over 60% of participants had above average to extensive experience performing classical music. Just below one third (30%) said they had above average to extensive experience performing jazz, and less than five percent had extensive performing experiences in new age, electronic, and hip hop musical genres. In a similar study with pre-service music teachers, Kruse (2015) reported that although all genres of music should be appreciated, the rich tradition of western art music should be passed down, and that pop and rap music was not appropriate for large ensemble settings.

Preservice music teachers are limited in their exposure to modern band instruments such as guitar, piano, and drums. Jones (2008), examined if, and to what extent, modern/ rhythm instruments are taught in teacher preparation programs. Based on an analysis of secondary instrument class requirements at ten universities in the United States, results indicated that secondary instrument classes primarily prepared preservice teachers to teach traditional band, choir, and orchestral instruments.

Along with limited exposure to modern band instruments, preservice music educators also have limited exposure to composition (Menard, 2015), and limited exposure to different approaches to creating music (Isbell, 2016). Reasons that can adversely affect lessons in composition and student-centered approaches to music learning included the overemphasis of performance, demands of time, the physical class setting of a band program, and a lack of teacher training and preparation (Menard, 2015).

Pedagogies for Technology in Music Education

Technology opens the door for music educators to create a relevant and unique learning environment for their students. According to Dammers (2012), 14% of high schools in the United States offer Technology-Based Music Courses (TBMC). These courses are often teacher initiated and created to expand the reach of the music department (Dammers, 2010). Dammers and Bauer (2012) suggested that there are four models for TMBC's, including Music Production, Arts Technology, Comprehensive Musicianship, and Hybrid. Music Production has little-to-no emphasis on music notation and utilizes music sequencing and looping software. Arts Technology integrates music production with graphics, animation, and video production. Comprehensive Musicianship is traditional general music classes that integrate technology, and hybrid TMBC integrates elements of music production, arts technology, comprehensive Musicianship into one course-(Williams & Dammers, 2012).

There are two approaches to using technology in music teaching and learning settings — the first, TPACK, or Technological Pedagogical and Content Knowledge. The next is SAMR, or Substitution Augmentation Modification Redefinition (SAMR).

TPACK. TPACK is an extension of Shulman's idea of Pedagogical Content Knowledge (PCK). According to Schulman (1986), PCK is the knowledge that "…goes beyond the

knowledge of subject matter to the dimension of subject matter knowledge *for teaching*" (p. 9). As shown in Figure 2, TPACK is a model that acknowledges and combines knowledge educators need to integrate technology and required content area knowledge. According to Koehler (2012), TPACK is the interaction of three types of knowledge: Content Knowledge (CK), Pedagogical Knowledge (PK), and Technology Knowledge (TK). When these interact, they create four additional knowledge areas: Pedagogical Content Knowledge (PCK), Technological Content Knowledge (TCK), Technological Pedagogical Knowledge (TPK), and Technological Pedagogical Content Knowledge (TPACK). Each is defined as follows:

- CK – Teachers' subject matter knowledge.
- PK – Teachers knowledge of methods and best practice for teaching and learning.
- TK – Teachers' knowledge about working with technology.
- PCK – Finding innovative ways to transmit pedagogical knowledge.
- TCK – Using technology to enhance not retrain learning.
- TPK – Understanding of how teaching and learning can change when technology is utilized effectively.
- TPACK – Craft meaningful lessons that integrate technology.

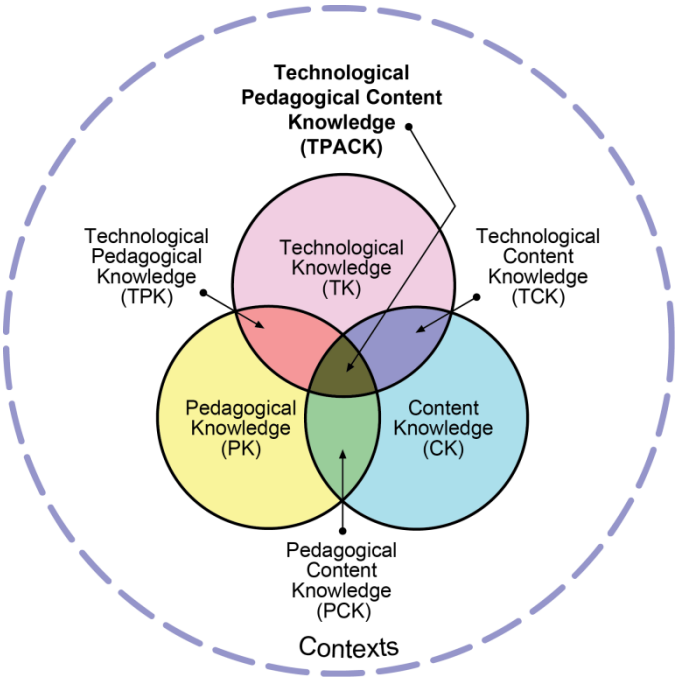

Figure 3. TPACK Model (Koehler, 2012)

SAMR. The SAMR model developed by Dr. Ruben Puentedura is a four-step model designed to help educators to use technology to impact teaching and learning (SAMR model, 2017). There are four steps in this model: Substitution, Augmentation, Modification, and Redefinition. Substitution uses technology to complete a task that can be done without technology with no functional change. Augmentation uses technology to functionally change common tasks. Modification uses technology to significantly redesign an assignment, and Redefinition uses technology to complete previously inconceivable tasks.

Teacher Preparation for Technology in Music Education

Many institutions across the U.S. offer classes in music technology for music majors. Research indicated that preservice teachers are more likely to use technology when their TPACK knowledge was higher, and when they had more experience integrating technology during teacher training programs (Bauer, 2013; Reese, Bicheler, & Robinson, 2016). Price and

Pan (2002) examined the implementation of technology classes at National Association of Schools of Music (NASM) accredited schools in the Southeastern U.S. They found that 39% of the programs offered one to three technology courses specifically designed for music education majors. The five most common courses offered were Music Notation Software (61%), MIDI (56%), Internet (52%), Music Sequencing (52%), and Music Hardware (50%). Lastly, course offerings differed based on institution size, and 63% of participants indicated plans to improve or change their music education technology classes.

Preservice music educators are more equipped to meet student needs when they are able to learn through music technology courses. Bauer and Dammers (2016) examined how collegiate music teacher education programs prepare preservice teachers to integrate technology in K-12 classrooms. Their research focused on (a) required courses and experiences for pre-service music teachers, (b) how teachers' Technological Pedagogical and Content Knowledge (TPACK) was developed, (c) how prepared music educators felt pre-service educators were to teach technology, and (d) challenges that impacted preservice music teacher about technology. They found that 47% of the programs had at least one course in music technology designed for music majors, 33% offered courses specifically for music majors, and 13% of music majors took technology courses created for education majors. Using a 5-point Likert-type scale (1 = never, and 5 = always), respondents overall said that their students "sometimes" engaged with technology during field observation, field experiences, peer teaching experiences and that they developed lesson plans integrating technology and included lessons using technology during the internship. Participants believed their students were proficiently prepared to integrate technology in instructions (M = 3.24) and integrate future technology into their music instruction (M =2.99). However, they were less confident that their students were

prepared to teach TBMC (M= 2.67). Finally, the most common challenges participants identified were a lack of time and a lack of space.

Understanding how to integrate technology is a vital part of being an effective educator. Without a fundamental knowledge of implementing technology, music educators can find themselves overwhelmed by focusing on functionality as opposed to student learning (Reese, Bicheler, & Robinson 2016). As mentioned earlier, TPACK (Koehler, 2012) is an effective way of teaching music educators how to integrate technology. Bauer (2013) studied how educators received their TPACK and investigated if there was a relationship between TPACK and reported integration. He found that participants acquired their Technology Knowledge (TK), Technological Pedagogical Knowledge (TPK,) and total TPACK most frequently through self-exploration, acquired their Content Knowledge (CK) and Pedagogical Content Knowledge (PCK) most frequently through music conferences and conventions, and acquired their TPK most frequently through in services held in school districts. Finally, he found that participants rated themselves the highest on Pedagogical Knowledge (PK) (85.71%) followed by their content knowledge CK (85.07%) while TK was rated lower (70.63%).

Non-traditional Music Courses and Ensembles (NTMCEs)

Non-traditional music courses (NTMCEs) are music courses and ensembles that are not band (concert band, marching band, jazz band), choir, and orchestra (Garret, 2009; Juchniewicz, 2007; Sanderson, 2014; Veronee, 2017). They are not traditional large ensembles that focus on western classical music. Although there has been progress toward the creation and development of NTMCEs, traditional large ensembles continue to dominant music education in U.S. secondary schools (Cooley, 2009; Falconer, 2013). Several studies documented the progress of NTMCEs in states such as Florida, Minnesota, Nebraska, Ohio, Oregon, Idaho, Washington,

Alabama, and Georgia (Falconer, 2013; Garret, 2009; Juchniewicz, 2007; Sanderson, 2014; Tracy, 2018; Veronee, 2017).

Falconer (2013) examined the perceptions of music educators and school administrators on current music curricular offerings. Participants in this study were from Washington, Oregon, and Idaho (N = 922). This survey yielded a 22% response rate which included 167 music educators and 57 school administrators. Seventy-four responders were from Washington, 51 from Idaho, and 32 were from Oregon. Music courses included two categories: (a) performing music courses and (b) non-ensemble music courses.

Falconer (2013) found that the majority of performing music courses offered were traditional large performing ensembles, primarily band, choir, and orchestra. Garage band, which is a non-traditional performing ensemble, was only present in 7% of schools. The most frequently offered non-performing music classes were Guitar (offered in 68% of schools), and Music Theory (offered in 40% of schools). Other non-performing courses included Keyboard (9 %), Drumming (9 %), Recorder (6 %), Voice Class (5 %), Music History (14 %), General Music (16 %), Music Technology (8 %), Composition (1 %), and World Music (0.7 %). In addition, 66% of participants said they were encouraged by administrators to attract more students to their music programs.

Sanderson (2014) surveyed 518 members of the Nebraska Music Educators Association (NMEA) to describe and profile NTMCEs and had an 18.1% response rate (N = 94). As part of his study, he also interviewed six participants. He found that 67 schools (71.3%) offered NTMCEs, while 27 schools (28.7%) did not offer NTMCs. Classes most frequently offered were Music Theory (48.9%) followed by Music Appreciation (27.7%), and Guitar (26.6%). Sanderson used the term non-Band Choir Orchestra (non-BCO) to describe NTMCEs and found

that schools with larger populations offered non-BCO courses more frequently. He said participants were least likely to add Mariachi Ensembles but were most likely to add Music Theory. Common themes regarding the creation of these classes included (a) administrations expanding the fine arts requirements to attract NTMS and (b) adding classes to fill gaps in teacher schedules, but the primary reason included student interest. Finally, in most cases, teachers created the curricula for newly added NTMCE courses.

In a similar study, Veronee (2017) utilized a mixed methods approach and investigated NTMCE course offerings in secondary schools. Participants (N = 99) were educators from Florida, Georgia, and Alabama. Veronee listed 28 different potential NTMCEs in the survey and found that participants 50% (n = 14) of them. Specifically, participants offered AP Music Theory, Gospel Ensemble, Guitar, International Baccalaureate (IB) Music, Mariachi Band, Music Appreciation, Music Composition and Arranging, Music Technology/Audio Recording and Engineering, Music Theory, Musical Theater, Old Time Ensemble, Piano/Keyboard, Rock Pop Ensemble, and Steel Pan Ensemble. In addition, participants said they taught six courses not listed in the survey that included Exceptional Student Education (ESE) Music, AICE Music, Introduction to Music, Madrigal Ensemble, and Hand Chimes.

Veronee (2017) found that 76% of participants believed NTMCEs should be included in teacher educator training. In addition, 41% of the participants said they inherited the course from a previous teacher. Regarding student participation, 38% of participants indicated that less than 11% of students who are in their NTMCE class also participated in traditional music courses. Finally, participants said they received training for teaching NTMCEs in a variety of

ways. The most frequent training was through self-research (27.59%), followed by college courses (25.29%), self-experience (24.23%), conferences (18.68%), and community members (4.02%).

In addition to a survey, Veronee interviewed three participants. The first participant was a male choir specialist who taught Music Technology and Recording. The second was a male orchestra specialist that taught Guitar, Piano, and Rock and Pop Ensemble. The third participant was a female choir specialist who taught Music Theory, Musical Theater, and Music Technology and Recording. Overall emerging themes based on open-ended responses about the benefits of NTMCEs were (a) reaching students who did not participate in the traditional large ensembles, (b) enhancing the music knowledge and experiences of traditional band students, and (c) having the opportunity to involve students in music in an alternative and creative way. Finally, participants listed training and funding as the biggest challenges to offering non-traditional music courses.

Juchniewicz (2007) re-examined the attitudes and preferences of band directors toward implementing NTMCEs. Participants (N = 166) were band directors throughout the state of Florida with 79 high school teachers and 87 middle school teachers. The researcher divided participants into two groups to assess preferences toward NTMCEs. Half (n = 82) had from one to ten years of experience, and the other half (n = 84) had eleven or more years of experience. Juchniewicz (2007) found that teachers in both groups were most interested in teaching Jazz Band, Music Theory, and Percussion Ensemble, and teachers were least interested in teaching Irish Fiddling, Bluegrass Ensemble, and Mariachi Ensemble. In addition, teachers with ten or fewer years of experience were more interested than teachers with eleven or more years of experience in teaching half of the twenty-one courses listed in the study. Just under 21% of

participants suggested that inadequate facilities and equipment were the most significant barriers to offering NTMCEs. In addition, training (15.9%), administrative support (15.8%), scheduling (21.4%), time constraints due to traditional ensembles (17.7%), and a lack of student interest (7.9%) were also barriers to offering NTMCEs.

Garret (2009) investigated high school choral teachers' attitudes about non-traditional course offerings. Participants in this study (N = 98) were junior high and high school choral educators who were members of the Florida Vocal Association. Results indicated that out of ten music courses (Music Theory, Piano, Music Theatre, Music History, Music Appreciation, Composing/Arranging, History of Pop/Rock and Roll, Guitar, Music Synthesis/MIDI, and Audio Recording/Engineering) the top three preferred courses to offer were Music Theory, Piano, and Music Theater. In contrast, the bottom three were Guitar, Music Synthesis/MIDI, and Audio Engineering. Personal interest in subject matter was the most frequent motivator for offering a non-traditional course, and lack of student interest was the most frequent deterrent. Also, open-ended responses indicated that lack of experience and comfort with the subject matter is also a deterrent to offering non-traditional courses/ensembles. Lastly, results indicate that teachers prefer to teach classes more aligned with their experience, and student interest is an important aspect of implementing non-traditional courses.

Tracy (2018) conducted a multiple case study investigating teachers' experiences with implementing non-traditional music courses. Three music educators participated in the study. One taught elementary general music, and two taught both junior and high school. Courses offered by participants in this study included Guitar, History of Country Music, History of Rock and Roll, History of Popular Music, Digital Music Production, and Songwriting. Results indicated the creation and offering of these courses started with teacher interest; courses were

teacher created, courses were created based on student interest and designed to support student learning and lifelong musicianship. In addition, self-exploration on the part of the teacher was an integral part of creating the course, and administrators were supportive in the creation of NTM's.

Summary and Purpose of This Study

Currently, music education in secondary schools in the U.S. uses an outdated model that focuses on teacher-led instruction and predominately the performance of western classical music (Kaschub & Smith, 2014). A "one size fits all" approach to music education contributes to low enrollment and retention in school music programs and creates a void for students who do not wish to participate in traditional large ensembles (Kaschub & Smith, 2014). This void occurs despite many students in secondary level school having active musical lives outside of school through listening (Gentile, 2003; Rideout, Foehr, & Roberts, 2010; Warburton, 2012), and other participatory music activities (Tobias, 2013). Williams (2011), called these students "the other 80%," and they are considered a new population of music student (Edwards, 2006).

Although research suggested music education could be more relevant in schools through course diversification (Bledsoe, 2015; Kratus, 2007; Williams), alternative approaches to music education continues to struggle to gain a foothold (Abril, 2010; CMA Foundation, 2017). A key area of focus to aid in offering a diversified curriculum in secondary schools could be music teacher preparation. Teacher preparation is vital to becoming a successful educator. Also, teacher preparation programs must ensure that future educators have strong content knowledge and pedagogical knowledge (Shulman, 1986).

Music classes should be more student-centered and culturally relevant to reach a wider range of and ultimately larger number of students (Kratus, 2007). Culturally responsive teachers

build relationships between in and out school experiences and acknowledge and welcome differences in every student (Gay, 2010). Focusing on student-centered learning allows educators to remove themselves from the center of learning and become facilitators in the learning process. These practices take into consideration the students' culture needs, experiences, and perspectives to enhance learning and make it relevant (Ladson-Billings, 1995). In literature, three common approaches to making music education more culturally relevant include incorporating (a) multicultural music (Edwards, 1993; Oare, 2008; Williams, 2008), (b) popular music (Arnett,1993; Colquhoun, 2018; Kratus, 2016), and (c) technology (Randles, 2013; Tobias, 2012).

Teaching from a multicultural perspective helps students learn to be understanding, respectful, and receptive of people from different ethnic backgrounds (Anderson & Campbell, 2011). In music education, Bartolome (2010) suggested three approaches to incorporating multicultural music. The *additive approach* infuses music into the curriculum from other cultures. The *comparative approach* uses pieces from different cultures to teach a topic or concept. The *immersive curriculum* students dive into a musical culture for an extended curricular unit (Bartolome, 2010). Although many educators find multicultural music important, courses dealing specifically with world music are not mandatory in all U.S. teacher education programs (Miralis, 2002)

Popular music received the most resistance in comparison to the other two approaches to NTMCEs. Arguments against incorporating popular music typically center around lyrical content, preservation of western classical music, and not losing valuable class time (Fowler 1970; Herbert & Campbell, 2000; Kuzmich, 1991; Mark, 1994). Mantie (2013) suggested that popular music in secondary schools is more accepted internationally than in the U.S.

Two pedagogies associated with incorporating popular music are Informal Music Learning (Green, 2009) and Music as a Second language (Wish, 2017). Informal Music Learning has five distinct characteristics. It utilizes music that students choose, like and identify with. It focuses on listening and copying as the primary way of learning music. Students learn music alone or in groups through self-directed learning; learning occurs in an unplanned, often haphazard manner through listening, performing, improvising. Composing simultaneously occurs throughout the learning process. Music as a Second Language is the process of developing music skills by deliberately focusing on making music without notation and emphasize performance and composition over reading and writing. Students should focus on approximation and build skills as they develop.

Technology has changed the way that students listen to music, perform music, and create music (Kaschub & Smith, 2014), and is a critical tool for reaching 21st-century students. The two most commonly used approaches for learning and teaching technology are the Technological Pedagogical and Content Knowledge (TPACK) model and the Substitution Augmentation Modification Redefinition (SAMR) model. According to Koehler (2012), TPACK is the interaction of three types of knowledge: Content Knowledge (CK), Pedagogical Knowledge (PK), and Technology Knowledge (TK). When these interact, they create four additional knowledge areas: Pedagogical Content Knowledge (PCK), Technological Content Knowledge (TCK), Technological Pedagogical Knowledge (TPK), and Technological Pedagogical Content Knowledge (TPACK).

The SAMR model is a four-step model designed to help educators to use technology to impact teaching and learning (SAMR model, 2017). There are four steps in this model: Substitution, Augmentation, Modification, and Redefinition. Substitution uses technology to

complete a task previously done without technology with no functional change. Augmentation uses technology to functionally change common tasks, modification uses technology to significantly redesign an assignment, and redefinition uses technology to complete previously inconceivable tasks.

Although research suggests music education could be more relevant in schools through course diversification (Bledsoe, 2015; Kratus, 2007; Williams), alternative approaches to music education struggle to gain a foothold (Abril, 2010; CMA Foundation, 2017). Several studies investigated the presence of NTMCEs in secondary schools (Bickmore, 2017; Garrett, 2009; Juchniewicz, 2007; Rolandson, 2015; Sanderson, 2014; Tracy, 2018; Veronee, 2018). Results from these studies indicated that (a) Music Theory, Guitar, Piano and Music Appreciation are the most frequently offered NTMCEs (CMA Foundation, 2017; Sanderson, 2014), (b) teachers and students find more value and interest in music courses that are familiar to them (Garrett, 2009; Kelly & Veronee, 2019), (c) educators have the least amount of interest in offering cultural ensembles such mariachi and gamelan (Kelly & Veronee, 2019; Sanderson, 2014), (d) student interest is a driving force for offering NTMCEs (Garrett, 2009), and (e) teachers create these courses with few models and resources (Tracy, 2018).

There appears to be a hierarchical disconnect in the literature between styles of music valued in music teacher training programs (Brinckmeyer, 2009; Gonzales & Stein, 2009; Isbell & Stanley, 2016; Kruse, 2015). Research indicated that preservice music educators receive inadequate training in styles outside of western classical music. Wang and Humphrey (2009) found that music education majors spent time on 13 styles of music in their Music History, Music Theory and Performance classes during their four-year teacher education programs. An estimated 92.83 % of the time was spent studying the music of the western classical music

canon. Music from the western non-classical traditions such as Jazz or Broadway accounted for 6.12 % while American Popular and Latin/Caribbean accounted for 0.82 % percent of training, and the remaining 0.23 % of the time spent on non-western music (i.e., African, Asian, and Native American).

Preservice music educators should be prepared to engage students in non-traditional music courses, while also reflecting student interests to attract a larger population of students. Music educators need to have the needed skills to teach traditional ensembles but also have the skills to be effective in teaching diverse settings and music content (Conway, 2002; Legette, 2013).

In the current model of teacher preparation, preservice teachers lack experience with multicultural music, technology, and popular music (Bauer & Dammers, 2016; Davis & Blair, 2011; Emmons, 2004; Springer, 2013; Springer, 2016; Wang & Humphrey, 2009). This lack of preparation is apparent in studies revealing that teachers are developing non-traditional courses through self-study, as opposed to creating classes based on music education training (Baur 2013; Springer, 2016; Veronee, 2017). Providing teachers with hands-on experience by incorporating multicultural music, technology, and popular music could enhance the preparation of preservice music educators (Legette, 2013).

Throughout the literature review, several themes emerged that imply the need to diversify music teacher education training (Hewett & Kroner, 2013; Kruse, 2015; Miralis, 2002; Williams, 2007) and the need to diversify music offerings in secondary schools. These themes include Preservice music educators receiving minimal training on music genres outside of western classical music (Davis & Blair, 2011; Emmons, 2004; Isbell, 2016; Kruse, 2015; Springer, & Gooding, 2013; Springer, 2016; Wang & Humphreys, 2009), and music educators are creating

and implementing NTMCE'S from individual research and self-study (Dammers, 2012; Hanning, 2016; Sanderson, 2014; Williams, 2012). In addition, research indicates that music education programs offer musical experiences that are often different from the music making practices in their community and of the students (Isbell & Stanley, 2016; Jones, 2006; Randles, 2011).

Therefore, the purpose of this study is to investigate in-service music teacher preparedness for teaching NTCMEs and current offerings of NTMCEs in secondary-level schools. More specifically, the following research questions guided this study.

1. What NTMCEs are most frequently offered in secondary schools in the United States?
2. How prepared do music educators feel they are for offering NTMCEs?
3. Based on the six NAfME geographical divisions, in which region or regions are NTMCEs most frequently offered, and are there any significant relationships between NAfME regions and NTMCE offerings?
4. Are there significant differences between NTMCE offerings taught by band directors, choir directors, orchestra directors, and general music teachers?
5. Are there any significant relationships between teacher experience and NTMCE offerings?
6. Is there a significant relationship between offering NTMCEs and attending professional development specifically designed for NTMCEs?
7. Is there a significant relationship between music educator specialty area and attending professional development that focuses specifically on NTMCEs?
8. Is there a significant relationship between offering NTMCEs and teacher preparation experiences?

9. Are there significant differences between music educators' content knowledge, pedagogical knowledge, ensemble experience, and participatory music activities, and non-traditional course/ensemble offerings?

CHAPTER 3

METHOD

The purpose of this quantitative study is to investigate in-service music teacher preparedness for teaching NTCMEs and current offerings of NTMCEs in secondary-level schools. NTMCEs are courses that are not traditional large ensembles such as band (concert band, marching band, and jazz band), choir, and orchestra (Garret, 2007, 2009; Juchniewicz, 2007; Sanderson, 2014; Veronee, 2017). This research examined (a) which non-traditional courses are offered in the U.S. and how often they are offered in different geographical areas and (b) whether there were significant differences between several areas. First, if there were differences between non-traditional course offerings based on participants' (a) geographical areas; (b) primary teaching area (band, choir, orchestra, general); (c) years of teaching experience; (d) attendance at professional development that specifically focuses non-traditional music courses/ensembles and teacher preparation. Second, if there were differences between teacher specialty area and (a) outside training that specifically focuses non-traditional music courses/ensembles; and (b) non-traditional course offerings based on music educators training and musical experiences. Finally, if there were differences between music educators' content knowledge, pedagogical knowledge, personal non-traditional ensemble participation, and personal experiences in informal music activities. The rationale for using a quantitative design was to create a snapshot of NTMCEs offered nationally and to gain an understanding of teacher preparation to teach non-traditional course/ensembles.

Procedures

The researcher utilized a self-created online questionnaire using *Qualtrics Survey Software* (2016). The Questionnaire was modeled after similar studies on non-traditional music courses/ensembles (Garrett, 2009; Juchniewicz, 2007; Sanderson, 2014; Veronee, 2017), and a study on Jazz instrumental ensemble programs in Alabama (Jones, 2009), and underwent four rounds of editing. In the first round, two experts reviewed the questionnaire, one in music education, and one whose focus is research methodology. Next, the questionnaire was edited and revised for clarity by the researcher's advisor. This version of the questionnaire was used in the pilot study. The final rounds of editing were through the dissertation committee.

The researcher conducted a pilot study to ensure clarity and readability of the survey instrument. Thirty-five music educators reviewed the pilot survey, completed sections of the survey and offered feedback. Of those experts, 17 completed the pilot in its entirety. Participants (N = 17) who completed the survey taught in elementary school (n = 8), middle school level (n = 1), high school level (n = 4), grades k-12 (n = 3), and in higher education (n = 1). The researcher intentionally invited many elementary music teachers to avoid pulling from potential participants in the final study. Participants were contacted via email, through Facebook instant Messenger, and through the invitation of colleagues to take the survey. Several suggestions were made that addressed clarity, the flow of the questionnaire, technical issues, and redundant questions. As part of the pilot, a 30-minute phone conversation occurred with an expert in the field of music education. The expert took the survey in real-time and made suggestions for edits during the phone call. After adjustments were made from the pilot, the dissertation committee made additional suggestions during oral exams that addressed the level of measurement for several questions, and the plan for analysis. As a result of these edits, several

changes were made to the wording of several survey items, and the questionnaire went from 35 to 33 questions. Once the pilot study and survey were complete, the researcher obtained permission from the Auburn University Human Research Protection Program Internal Review Board (IRB) (Appendix A).

The final version of the questionnaire consisted of four sections including open response questions, multiple choice questions, number slider questions, 7-point Likert-type scale questions, and a 6-point Likert-type scale question. Section one consisted of the consent form which stated the purpose of the study and informed the participants that by beginning the survey, they were providing the researcher their consent to participate in the study. Following the consent, were nine demographic questions regarding the participant's location, their schools' student population, number of full-time teachers employed at their school, the percentage of students who receive music in school, level of education, years of experience, grade levels taught, and specialty area. Section three consisted of six questions regarding non-traditional music course/ensemble offerings. Specifically, respondents were asked about what courses are offered, the origins of classes, barriers to offering NTMCEs, and what would encourage offering NTMCEs. Lastly, section four consisted of questions regarding the participant's experience in their teacher training programs, their pedagogical knowledge, and their informal musical experiences. The full survey is in Appendix D.

Participants

The population for this study included secondary-level music educators in the United States. According to Fowler (2013), the sample frame includes the specific people within an entire population who can be sampled for a study. Participants were recruited through the National Association for Music Education (NAfME) Research Assistance Program (paid for by

the researcher) and with the permission of the Texas Music Educators Association (TMEA) executive board and membership manager. At the time of this study, there were approximately 48,000 total members of NAfME and approximately 12,000 members of TMEA (all levels of music educators—PK-Collegiate). The population for this study included secondary-level music educators from NAfME and TMEA or approximately 14,062 potential participants. Recruitment emails were sent to NAfME members through their Research Assistance Program and to TMEA participants directly from the researcher. An initial recruitment email was sent to each group with two additional follow up reminder emails. Recruitment materials are included in Appendix B. Recruitment emails introduced the researcher, described the study, and informed the reader that it would take 9-12 minutes to complete, and included the direct link to the study in *Qualtrics*.

A total of 14,062 music educators received the survey. The largest number of emails were sent to potential participants in Texas (n = 3,076, 21.87%). The fewest number of emails were sent to music educators in the District of Columbia (n = 3, 0.02%). Table 1 shows the total potential participants sorted by NAfME region and state.

Table 1

Total Potential Participants by NAfME Region and State

Region	State	*n*	*% of N*
Eastern	Connecticut	235	1.67
	Delaware	55	0.39
	District of Columbia	3	0.02
	Maine	68	0.48
	Maryland	132	0.94
	Massachusetts	308	2.19
	New Hampshire	63	0.45
	New Jersey	450	3.2
	New York	609	4.33
	Pennsylvania	655	4.66
	Rhode Island	46	0.33
	Vermont	48	0.34
North Central	Illinois	485	3.45
	Indiana	123	0.87
	Iowa	43	0.31
	Michigan	45	0.32
	Minnesota	261	1.86
	Nebraska	201	1.43
	North Dakota	50	0.36
	Ohio	727	5.17
	South Dakota	50	0.36
	Wisconsin	189	1.34
North West	Alaska	15	0.11
	Idaho	77	0.55
	Montana	70	0.5
	Oregon	157	1.12
	Washington	309	2.2
	Wyoming	40	0.28
Southern	Alabama	251	1.78
	Florida	608	4.32
	Georgia	661	4.7
	Kentucky	262	1.86
	Louisiana	154	1.1
	Mississippi	48	0.34
	North Carolina	502	3.57
	South Carolina	272	1.93
	Tennessee	275	1.96
	Virginia	484	3.44
	West Virginia	89	0.63
Southwest	Arizona	211	1.5
	Arkansas	14	0.1
	Colorado	147	1.05
	Kansas	289	2.06
	Missouri	336	2.39
	New Mexico	108	0.77
	Oklahoma	190	1.35
	Texas - NAfME	27	0.19
	Texas - TMEA	3049	21.68
Western	California	371	2.64
	Hawaii	9	0.06
	Nevada	62	0.44
	Utah	129	0.92
	Total Potential *N*	14062	100

Participant Demographics

The survey received 664 responses which is equivalent to a 4.72% response rate. However, several responses were incomplete or invalid. This yielded a total response rate of 531 or 3.78%. This low response rate could be a result of 53.71% (7,553) of emails sent through NAfME going unopened, and the survey being distributed at the end of the school year when many teachers were already on summer vacation. Table 2 shows the breakdown of responses by NAfME region.

Demographic data included participants ($N = 531$) schools' location, student population, number of full-time teachers employed at their school, the percentage of students who receive music, level of education, years of teaching experience, grade levels taught, and specialty area. The survey received responses from 46 states, with no participants from Arkansas, Hawaii, and Washington D.C.

Table 2

Total Number of Responses organized by NAfME Region

Regions	States	*n*	*%*
Eastern	Connecticut, Delaware, Washington D.C., Maine, Maryland, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and European	126	23.73
North Central	Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin	97	18.27
North West	Alaska, Idaho, Montana, Oregon, Washington, Wyoming	35	6.59
Southern	Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia	118	22.22
Southwestern	Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, NAfME Texas	98	18.46
Western	Arizona, California, Hawaii, Nevada, Utah, India-Western Music Association	57	10.73
Total		531	

Note. *This is the percentage of total participants by NAfME region

Participants indicated that on average 42.17% (*SD* = 27.31) of students participate in music classes during the school day. Most participants (*n* = 441, 83.1%) taught in traditional public schools. An additional 56 (10.5%) taught in private schools (religious or other), 10 (1.9%) taught in public charter schools, five participants (.9%) taught in private charter schools, and 19 participants (3.6%) taught in other settings. Participants indicated that on average, their school has 2.86 (*SD* = 1.85) full-time music teachers, and among this sample, an average 42.17 % of the student population is enrolled in a music class during the school day. Results indicated that 240 (45.2 %) participants had a master's degree while 177 participants (33.3%) had a bachelor's degree, 82 (15.4%) had an Ed.S. or master's plus 30, and 32 (6.0%) had Doctorate/Ph.D. On average, teachers had 15.92 years (*SD* = 10.41) of teaching experience. Regarding grade levels taught, 314 participants taught in high school, while 295 participants taught at the middle school level. Nearly 37.9 % (*n* = 201) of participants reported that they primarily taught band (see Table 3).

Table 3

Participant Demographics

Participants Demographics	*n*	*%*
School Population Enrolled in Music		
1- 20%	153	28.81
21- 40%	175	32.95
41- 60%	71	13.37
61- 80%	68	12.81
81- 100%	64	12.05
Years of teaching experience		
1 to 5	109	20.00
6 to 10	89	17.00
11 to 15	76	14.00
16 to 20	91	17.00
21 to 25	66	12.00
26 to 30	46	8.70
31+	54	10.00
Grade Level Taught		
Middle School (typically 6-8)	295	37.29
Junior High School (typically 8-9)	55	6.95
High School (typically grades 9-12)	314	39.70
Senior High School (typically grades 10-12)	36	4.55
Other	91	11.50
Music educator specialty area		
Band Director	201	37.9
String/Orchestra Director	58	10.9
Choir Director	158	29.8
General Music Teacher	58	10.9
Other	56	10.5

Data Analysis

This study used descriptive statistics (frequency, percentage), the chi-square test for independence, and a one-way ANOVA to attempt to answer the research questions. Cramer's *V* statistic was used, which can be produced in SPSS (Corder, 2014), to measure the effect size, and the chi-square test of independence to find if there was a significant relationship between the selected variables in each research question. As a follow-up analysis, the standardized residual was reported to determine what variables contributed significantly to the chi-square. Analysis of the results is in the following chapter.

Questions 1-2. The first two questions focused on the frequency of NTMCE offerings and teacher preparation. Data were analyzed using descriptive statistics for these two questions.

Questions 3-8. Questions three through 8 focused on NTMCE offerings based on NAfME region, professional development, and teacher experiences. For these questions, a chi-square test for independence was used to determine if there were significant relationships. This test shows if there is a significant relationship between two categorical variables (Corder, 2014). Specifically, the chi-square was used to determine if there were significant relationships between NTMCE offerings and (a) NAfME regions (b) teacher specialty area (c) teachers' years of experience (d) teachers' professional development that focused specifically on NTMCEs. Also, chi-square was used to determine if significant relationships existed between (a) teacher content specialization and professional development for teaching NTMCEs, and (b) NTMCE offerings and teacher preparation experience.

Question 9. The final question focused on educator knowledge and experiences and NTMCE offerings. A one-way ANOVA was used to determine if there was a significant

difference between music educators' content knowledge, pedagogical knowledge, and informal music activity scores, and non-traditional course/ensemble offerings.

Validity and Reliability

To check score reliability and internal consistency, the researcher used Cronbach's alpha to analyze internal consistency from the pilot study. Participants (N = 17) completed a researcher-created instrument. The instrument was designed to elicit data on participants teacher preparation and out of school experiences. Specifically, the instrument examined music educators' content knowledge, pedagogical knowledge, and informal musical activities. Prior to computing a Cronbach's alpha, I analyzed the additivity of the model by using Tukey's procedure for nonadditivity and found that an additive model was achieved (F = 103.86, p = .01) I found an adequate internal consistency (a = .70) and determined this level of score reliability is adequate for further analysis (Russell, 2018).

Additionally, Cronbach's alpha was used on the final data (N = 531) to test for an internal consistency. Like the pilot study, before computing a Cronbach's alpha, I analyzed the additivity of the model by using Tukey's procedure for nonadditivity and found that an additive model was achieved (F = 364.29, p = .01). There was an adequate internal consistency (a = .74) and determined this level of score reliability was adequate for further analysis (Russell, 2018).

Limitations and Delimitations

This study has several limitations that should be considered when analyzing and interpreting the data and results. According to Fan and Yan (2010), online surveys typically have lower response rates. Response rate can be affected by the organization sponsoring the survey, the topic, and the length of the survey (Fan & Yan, 2010). Both the topic and length of the survey could have been limitations to this study. Potential participants who were particularly

interested in the topic may have been more likely to complete the survey. The opposite may also be true; those who were not interested may have ignored it.

The survey was distributed during the summer months of the school year. Naturally, many teachers may not have seen the survey due to summer vacation. An attempt was made to solicit as many responses as possible. However, though this study had a national population, the total response rate was only 3.78%.

Based on numbers received from NAfME over 50% of emails went unopened. Although the number of participants met the required number for a small target population, it is important not to assume that the results are generalizable (Rea & Parker, 2014). However, the data are still valuable because they provide insight into the experiences and training of current music educators. A possible delimitation for this study is that the survey was limited to NAfME and TMEA membership and no participants outside of those databases.

CHAPTER 4

RESULTS

The purpose of this study is to investigate in-service music teacher preparedness for teaching NTCMEs and current offerings of NTMCEs in secondary-level schools.

Question 1: NTCME Offerings

The first research question asked: what non-traditional classes were most frequently offered in secondary schools in the United States? Among the participants in this study, 53.1 % (*n* = 282) reported offering non-traditional music courses/ensembles, and 46.9 % (*n* = 249) reported that they did not offer non-traditional music classes/ensembles. These participants reported teaching 18 of the 19 courses listed in the questionnaire. Participants also responded to the "other" option with 61 courses/ensembles (see Appendix E). The three most frequently offered NTMCEs were Guitar (*n* = 135), Music Theory (*n* = 131), and Music Appreciation (*n* = 87). Gamelan was the only listed course/ensemble not offered among this sample. Table 4 provides a full summary of non-traditional course offerings among the current sample.

Table 4

Non-traditional Courses and Ensembles Reported Being Offered by Participants

Course Name	***n***	**%**
Popular Music Ensemble	38	4.37
Guitar Class	135	15.52
Piano Class	80	9.20
Music Appreciation	87	10.00
Musical Theater	72	8.28
Music Technology (notation, sequencing, etc.)	67	7.71
Songwriting	31	3.56
Music Theory	131	15.06
African Drumming Ensemble	26	2.99
Rock/Garage Band	24	2.76
Electronic Instrument Ensemble	6	0.69
Audio Production and Editing	34	3.91
Mariachi Ensemble	9	1.03
History of Popular Music	39	4.48
Gamelan	0	0.00
Hip Hop/Rap Ensemble	3	0.35
Steel Drum Ensemble	6	0.69
Handbell Choir/Ensemble	16	1.84
Bluegrass Ensemble	5	0.58
Other	61	7.01

Note. Percentage based on the total number of NTMCEs offered

Of the 282 participants who offered non-traditional music courses/ensembles, 274 of their courses were offered during the school day, 47 were offered after school, and 17 were offered before school. In addition, 58.9% (n = 166) indicated that they started their non-traditional music course/ensemble. Educators who started these courses indicated that the most frequent reason for starting the NTMCE was to reach a larger population of students (n = 119). See Table 5 for the full description. Participants also indicated that time/scheduling (n = 221) is the most frequent barrier to offering non-traditional music courses. See Table 6 5 for the full description.

Table 5

Reasons for Offering Non-traditional Music Courses

Reasons	*n*	*%**
To reach a larger population of students	119	36.39
Arts requirement	22	6.73
Administration request	*34*	*10.40*
Teacher-initiated	*77*	*23.55*
Fill a gap in your schedule	*35*	*10.70*
Other	*40*	*12.23*

Note. *Represents the percentage of those who offer non-traditional music courses/ensembles. and percentage based on multiple responses.

Table 6

Barriers to Offering Non-Traditional Music Courses

Barriers	*n*	*%*
Time and scheduling	221	*39.96*
Lack of student interest	61	*11.03*
Lack of interest from the teacher	41	*7.41*
Perception of value	57	*10.31*
Takes away from traditional music courses	74	*13.38*
Not sure where to start	61	*11.03*
Other	38	*6.87*

Note. * represents the percentage of all participants based on multiple responses.

Question 2: Teacher Preparation to Teach NTMCEs

Research question two asked: how prepared do music educators think they are for offering non-traditional courses and ensembles? Participants used a 7-point Likert-type scale to indicate how prepared they felt to teach NTCMEs. Participants indicated feeling underprepared (M = 2.53, SD = 1.39) to teach NTMCEs based on their degree training program. Most participants (n = 413, 77.8 %) indicated that personal experience (conferences, personal research, and personal music making experiences) most prepared them for teaching NTMCEs.

Furthermore, 5.8 % (n = 31) of participants indicated that their collegiate training prepared them to teach non-traditional music courses, and the remaining 16.4 % (n = 87) indicated that neither experience prepared them to teach non-traditional music courses.

Additionally, based on their teacher preparation, participants reported feeling most prepared to teach Music Theory (n = 531, M = 5.45, SD = 1.57), and least prepared to teach Gamelan (n = 531, M = 1.41, SD = 0.98). In addition to the courses/ensembles listed in the survey, participants also indicated being prepared to teach 102 other courses (see Appendix E). Participants also indicated being most interested in offering Music Theory (n = 531, M = 5.10, SD =1.92) and least interested in offering a Gamelan ensemble (n = 531, M = 1.91, SD =1.50) (Table 7).

Table 7

Teachers' Preparation to Teach and Interest in Offering Non-Traditional Courses/ Ensembles

Non- traditional Music Courses and Ensembles	Preparation to teach			Interest in offering		
	M	*SD*	*SE*	*M*	*SD*	*SE*
Popular Music Ensemble	3.69	1.98	.09	4.04	2.226	.10
Guitar Class	3.14	1.20	.09	3.96	2.209	.10
Piano Class	4.43	1.98	.09	4.48	2.142	.09
Music Appreciation	5.18	1.63	.07	4.00	2.144	.09
Musical Theater	3.70	2.10	.09	4.18	2.286	.10
Music Technology (notation, sequencing, etc.)	3.67	1.90	.08	4.20	2.097	.09
Songwriting	3.07	1.84	.08	3.64	2.098	.09
Music Theory	5.45	1.57	.07	5.10	1.924	.08
African Drumming Ensemble	2.57	1.82	.08	3.43	2.198	.10
Rock/ Garage Band	2.93	1.87	.08	3.34	2.134	.09
Electronic Instrument Ensemble	2.41	1.60	.07	2.88	1.969	.09
Audio Production and Editing	2.41	1.78	.08	3.50	2.209	.10
Mariachi Ensemble	1.71	1.30	.06	2.41	1.853	.08
History of Popular Music	3.83	1.93	.08	3.82	2.189	.10
Gamelan	1.41	0.98	.04	1.91	1.502	.07
Hip Hop/ Rap Ensemble	1.75	1.29	.06	2.25	1.755	.08
Steel Drum Ensemble	1.93	1.47	.06	2.82	2.030	.09
Handbell Choir/ Ensemble	3.21	2.02	.09	3.05	2.094	.09
Bluegrass Ensemble	2.07	1.49	.07	2.64	1.913	.08

Note. The rating scale was 1-7 where 1 = least prepared and 7 = most prepared

Question 3: Non-traditional Course Offerings by NAfME Regions

Research question two asked: based on the six NAfME geographical divisions, in what region(s) are non-traditional courses/ensembles most frequently offered, and is there a significant relationship between NAfME regions and non-traditional course offerings? Table 8 shows the frequency of course offerings based on NAfME Region. A chi-square test of independence was performed to examine the relationship between NTMCE offerings and the six NAfME regions. A significant relationship was found between NTMCE offerings and the six NAfME regions (χ^2 = 18.855, *df* = 5, *p* = .002). Seventy-one (25.2%) NTMCEs were offered in the eastern division of NAFME. The magnitude of the relationship was tested using Cramer's *V.* The magnitude of the relationship was small *(V= .19)* (see Table 9 below). The only division to contribute significantly to the chi-square value was the southwestern division. Results indicated that the southwestern region of NAfME was underrepresented (*SR* = -2.4*)* in offering NTMCEs and overrepresented (*SR* = 2.5) in not offering. This indicates that the southwestern region of NAfME offers fewer NTMCEs than what was statistically expected.

Table 8

Non-traditional Courses/Ensembles Offered Organized by NAfME Regions

	NAfME Regions					
Course Name	*Eastern*	*North Central*	*North Western*	*Southern*	*South-western*	*Western*
Popular Music Ensemble	12	12	3	4	3	4
Guitar Class	36	22	13	29	13	22
Piano Class	24	9	5	25	10	7
Music Appreciation	26	19	2	21	9	10
Musical Theater	20	15	4	12	11	10
Music Technology (notation, sequencing, etc.)	31	16	1	8	8	3
Songwriting	11	5	5	5	2	3
Music Theory	40	34	3	24	18	12
African Drumming Ensemble	16	6	0	1	0	3
Rock/ Garage Band	7	5	0	5	4	2
Electronic Instrument Ensemble	2	3	0	0	0	1
Audio Production and Editing	14	9	0	6	3	2
Mariachi Ensemble	0	0	2	0	4	3
History of Popular Music	15	15	1	4	1	3
Gamelan	0	0	0	0	0	0
Hip Hop/ Rap Ensemble	0	1	0	0	1	1
Steel Drum Ensemble	3	0	0	1	1	1
Handbell Choir/ Ensemble	3	4	0	4	1	4
Bluegrass Ensemble	1	0	0	3	0	1
Other	17	13	5	9	8	9

Table 9

Non-traditional Courses/Ensembles offered organized by NAfME Regions

Offered NTMCEs		Eastern	North Central	Northwestern	Southern	Southwestern	Western
Yes	Count	71	60	21	59	35	36
	Expected Count	66.9	51.5	18.6	62.7	52	30.3
	Residual	4.1	8.5	2.4	-3.7	-17.0	5.7
	Std. Residual	.5	1.2	0.6	-0.5	-2.4*	1.0
No	Count	55	37	14	59	63	21
	Expected Count	59.1	45.5	16.4	55.3	46	26.7
	Residual	-4.1	-8.5	-2.4	3.7	17.0	-5.7
	Std. Residual	-0.5	-1.3	-0.6	.5	2.5*	-1.1

Note. * significantly contributes to the chi-square value

Question 4: Course Offering Differences by Specialization

Research question three asked: is there a significant difference between non-traditional course/ensemble offerings taught by band directors, choir directors, string/ orchestra directors, general music teachers, and music educators that identify as other? A chi-square test of independence was performed to examine the relationship between non-traditional course offerings and music educator specialty area. A significant relationship was found between specialty area and NTMCE offerings ($\chi^2 = 14.378$, $df = 4$, $p = .006$). The magnitude of the relationship was tested using Cramer's *V*. The magnitude of the relationship was small *(V=.165).* Data indicated that band directors offered 94 NTMCEs which was more NTMCEs than choir directors ($n = 85$), string/orchestra directors ($n = 32$), general music, ($n = 29$) teachers and music educators that identify as other ($n = 42$) (see Table 10). However, music educators who identified as other ($SR = 2.2$) contributed significantly to the chi-square value. Music Educators who

identified as other were overrepresented in offering NTMCEs and underrepresented in not offering NTMCEs. These results indicate that music educators that identify as other offer more NTMCEs than statistically expected.

Table 10

Non-traditional Course Offering Based on Specialization

Offered NTMCs?		Band Director	String/ Orchestra Director	Choir Director	General Music Teacher	Other
Yes	Count	94	32	85	29	42
	Expected Count	106.7	30.8	83.9	30.8	29.7
	Residual	-12.7	1.2	1.1	-1.8	12.3
	Std. Residual	-1.2	.2	0.1	-0.3	2.2*
No	Count	107	26	73	29	14
	Expected Count	94.3	27.2	74.1	27.2	26.3
	Residual	12.7	-1.2	-1.1	0.3	-12.3
	Std. Residual	1.3	-0.2	-0.1	0.5	-2.4*

Note. * significantly contributes to the chi-square value

Question 5: Teacher Experience and NTMCE Offerings

Research question four asked: Is teacher experience associated with NTMCE offerings? A chi-square test of independence was performed to examine the association between NTMCE offerings and music educator experience. Participants were grouped into five categories based on their teaching experiences. The categories are as followed: the first decade (1-10 years), the second decade (11-20 years), the third decade (21-30 years), the fourth decade (31-40 years), and the fifth decade (41-50 years). One hundred and ninety-eight participants were in the first decade of their career, 167 were in the second decade of their career, 112 were in the third decade of their career, and 54 participants were in the 4th decade and 5th decade of their career. No

significant association was found between NTMCE offerings and music educators experience, (χ^2 = 2.210, *df* = 3, p = .530). (see Table 11).

Table 11

Non-traditional Course Offering Based on Teaching Experience

Offered NTMCs		First Decade	Second Decade	Third Decade	Fourth Decade
Yes	Count	105	82	64	31
	Expected Count	105.2	88.7	59..5	28.7
	Residual	-0.2	-6.7	4.5	2.3
	Std. Residual	0.0	-0.7	0.6	0.4
No	Count	93	85	48	23
	Expected Count	92.8	78.3	52.5	25.3
	Residual	0.2	6.7	-4.5	-2.3
	Std. Residual	0.0	0.8	-0.6	-0.5

Note. * significantly contributes to the chi-square

Question 6: NTMCE Offerings and Professional Development

Research question five asked: Is there a significant relationship between offering NTMCEs and attending professional development specifically designed for NTMCEs? Results indicated that 77.4 % (n = 411) of participants had attended professional development that specifically addressed NTMCEs. A chi-square test of independence was performed to examine the relationship between offering NTMCEs and attending professional development for NTMCEs. A significant relationship was found between NTMCE offering s and attending professional development on NTMCEs (χ^2 = 16.827, *df* = 1, *p* < .001*).* Data indicated that 84 % (*n* = 238) of participants who offered an NTMCE also have attended a professional development specifically designed for NTMCEs. In addition, 69.5% (*n*= 173) of participants who do not offer NTMCEs have attended professional development on NTMCEs. The magnitude of the

relationship was tested using Cramer's *V*. The magnitude of the relationship was small (*V* = .178). Music educators who did not attend outside training (*SR* = 2.6) for NTMCEs contributed significantly to the chi-square value. Music educators who did not attend professional development were less likely to offer NTMCEs.

Table 12

Professional Development Attendance

		Attended outside training for NTMCEs	
Offered NTMCs		Yes	NO
Yes	Count	238	44
	Expected Count	218.3	63.7
	Residual	19.7	-19.7
	Std. Residual	1.3	-2.5*
No	Count	173	76
	Expected Count	192.7	56.3
	Residual	-19.7	19.7
	Std. Residual	-1.4	2.6*

Note. * significantly contributes to the chi-square

Question 7: Teacher Specialization and Professional Development

Is there a significant relationship between music educator specialty area and attending outside training that focuses specifically on NTMCEs? A chi-square test of independence was performed to examine the relationship between music educator specialty area and professional development that focuses specifically on NTMCEs. A significant relationship was found between music educator specialty area and professional development that focuses specifically on

NTMCEs (χ^2= 16.023, *df* = 4, *p* < .003). Results indicated that 91.4% (*n* = 53) of general music teachers had attended professional development that prepared them to teach non-traditional music courses. Band directors (*SR* = 2.50) who did not receive outside training specifically for NTMCEs contributed significantly to the chi-square value. The magnitude of the relationship was tested using Cramer's *V*. The magnitude of the relationship was small (*V*=.174). Band directors were overrepresented in not attending outside training for NTMCEs (they did not attend as much as statistically expected), and general music teachers were underrepresented in not attending outside training for NTMCEs (see table 13).

Table 13

Music educator specialty area and attending outside training for NTMCEs

Attended outside training		Band Director	Strings/ Orchestra Director	Choir Director	General Music Teacher	Other, please specify
Yes	Count	139	48	126	53	45
	Expected Count	155.60	44.90	122.30	44.90	43.30
	Residual	-16.60	3.10	3.70	8.10	1.70
	Std. Residual	-1.30	0.50	0.30	1.20	0.30
No	Count	62	10	32	5	11
	Expected Count	45.40	13.10	35.70	13.10	12.70
	Residual	16.60	-3.10	-3.70	-8.10	-1.70
	Std. Residual	2.50*	-0.90	-0.60	-2.20*	-0.50

Note. *significantly contributes to the chi-square

Question 8: NTMCE Offerings and Teacher Preparation Experience

Is there a significant relationship between offering NTMCEs and preparation experience? A chi-square test of independence was performed to examine the relationship between offering NTMCEs and participants preparation experiences. These experiences include collegiate training, personal experiences (personal research, conferences, etc.), and not prepared at all. A significant relationship was found between NTMCE offerings and preparation experiences (χ^2 = 47.948, df = 2, p < .001). Data indicated that 88.3 % (n = 249) of participants who offered an NTMCE were most prepared to teach NTMCEs from personal experiences. Also, 65.9% of participants who do not offer NTMCEs indicated that personal experience best prepared them to offer NTMCEs. The magnitude of the relationship was tested using Cramer's V. The magnitude of the relationship was moderate (V= .30). Participants that indicated personal experiences most prepared them were overrepresented in offering NTMCEs and underrepresented in not offering NTMCEs. Also, participants that indicated neither personal experience or collegiate training prepared them to teach NTMCEs were underrepresented in offering NTMCEs and overrepresented in not offering NTMCEs. Those who had personal experiences may be more likely to offer NTMCEs, whereas those without collegiate training or personal experience were less likely to offer NTMCEs.

Table 14

Teacher Experience for teaching NTMCEs

Offered NTMCs		Collegiate Training	Personal Experience	Neither of these
Yes	Count	16	249	17
	Expected Count	16.5	219.3	46.2
	Residual	-.5	29.7	-29.2
	Std. Residual	-.1	2.0*	-4.3*
No	Count	15	164	70
	Expected Count	14.5	193.7	40.8
	Residual	.5	-29.7	29.2
	Std. Residual	.1	-2.1*	4.6*

Note. * significantly contributes to the chi-square value

Question 9: Educator Content Knowledge and Course Offerings

Research question nine asked: is there a significant difference between music educators' content knowledge, pedagogical knowledge, ensemble experience, and participatory music activities, and non-traditional course/ensemble offerings? A one-way ANOVA was used to determine if there was a statistically significant difference between the content knowledge of music educators who identify as band directors (n = 201), choir directors (n = 158), string directors (n = 58), general music teacher (n = 58), and as other (n = 56). There was a statistically significant difference in content knowledge (popular music, music technology, and multicultural music) between groups (F = 3.056, df = 4, p =.017). Despite reaching statistical significance, the difference in content knowledge between band directors, choir directors, string directors, general music teacher, and music educators that identified as other was small. About 2% of the variance in content knowledge was explained by specialty area (ω^2 = .02). I conducted a Tukey's HSD

test to determine the differences between groups. Music educators that identified as other had statistically significantly lower content knowledge than choir directors (p =.036) and statistically significantly lower content knowledge than general music teachers (p = .044). There was no statistically significant difference in content knowledge between music educators that identify as other and band directors (p = .052) and no statistically significant difference in content knowledge between music educators that identify as other and string directors (p = .866). Music educators who identified as other, on average had a lower content knowledge of popular music, multicultural music, and music technology than choir directors and general music teachers (see Table 15).

Table 15

Descriptive Statistics for Content Knowledge Scores by Specialty Area

Specialty Area	*n*	*M*	*SD*	*SE*
Band Director	201	8.35	3.57	0.25
String/Orchestra Director	58	7.50	3.84	0.50
Choir Director	158	8.47	3.73	0.30
General Music Teacher	58	8.76	3.91	0.51
Other	56	6.82	3.83	*0.51*

A one-way ANOVA was used to determine if there was a statistically significant difference between the informal music experiences of music educators who identify as band directors (n = 201), choir directors (n = 158), string directors (n = 58), general music teacher (n = 58), and as other (n = 56). There was a statistically significant difference in informal music experiences between groups (F = 6.492, df = 4, p < .001). However, the difference in informal music experience between music educators was moderate. About 4% of the variance in content knowledge was explained by specialty area (ω^2 = .04). A Tukey's HSD test was used to

determine the difference between groups. Music educators that identified as band directors had statistically significant lower informal music experiences than all other groups: choir directors (p =.003), string directors (p = .002), general music teacher (p = .029), and music educators that identified as other (p = .008). There were no statistically significant differences in informal music experiences between any of the other groups. See Table 16 for descriptive statistics by group. On average, band directors had less e[x]perience in informal music experience than choir directors, string directors, general music teachers and music educators who identified as other (see Table 16.).

Table 16

Descriptive Statistics for Informal Music Experience Scores by Specialty Area

Specialization	*n*	*M*	*SD*	*SE.*
Band Director	201	20.11	7.18	0.51
String/Orchestra/ Director	58	24.17	7.75	1.02
Choir Director	158	22.90	7.11	0.57
General Music Teacher	58	23.31	7.88	1.04
Other	56	23.82	7.52	1.01

In addition, a one-way ANOVA was used to determine if there was a statistically significant difference between the pedagogical knowledge and non-traditional music ensemble experience of music educators who identify as band directors (n = 201), choir directors (n = 158), string directors (n = 58), general music teacher (n = 58), and as other (n= 56). However, there was no statistically significant differences found in pedagogical knowledge (F = 1.282, df = 4, p = 2.76) and non-traditional music ensemble experience (F = 6.130, df = 4, p = .405) among band directors, choir directors, string directors, general music teachers, and music educators that identify as other.

Less than four percent of participants reported receiving a "very large amount" of training in popular music (*n* = 13, 2.4%), multicultural music (*n*= 17, 3.2 %), and technology in music (*n* = 14, 2.6 %) (Table 18). Of the three content areas (popular music, multicultural music, technology in music), participants indicated that they received the most training in multicultural music. Over 48% of participants reported receiving no training in pedagogies and approaches associated with the non-traditional music courses. The pedagogies/approaches include music as a second language (*n* = 319, 60.1 %), informal music learning (*n* = 255, 48 %), S.A.M.R model (*n* = 439, 82.7 %), TPACK (*n* = 367, 69.1 %), immersive approach to multicultural music (*n* = 317, 59.7 %), and the additive approach to multicultural music (*n* = 290, 54.6 %). Of the six pedagogical approaches to offering non-traditional music courses/ ensembles, informal music learning had the highest average score (*n* = 531, *M* = 2.1, *SD* =1.43) based on a 7-point Likert-type scale. Outside of the school setting, on 6-point Likert scale participants had the most participation in performing in musical groups outside of school (*n* = 531, M = 4.37, *SD* =1.70) (Table 17). Most participants reported never participating in several non-traditional music courses. Among the 12 listed non-traditional ensembles, popular music ensemble (*n* = 125, 23.5 %) and handbell choir/ensemble (*n* = 125, 23.5 %) had the most participation (Table 18).

Table 17

Music Teacher Knowledge and Experience

Teacher Knowledge and Experience	*M*	*SD*	*SE*
Content Knowledge			
Popular Music*	2.23	1.52	.07
Multicultural Music*	3.21	1.61	.07
Technology in Music*	2.74	1.59	.07
Pedagogical Knowledge			
Music as a Second Language*	2.00	1.56	.07
Informal Music Learning*	2.10	1.43	.06
S.A.M.R. Model*	1.40	0.98	.04
TPACK*	1.90	1.59	.07
Immersive Approach to Multicultural Music*	1.90	1.34	.06
Additive Approach to Multicultural Music*	1.90	1.26	.06
Outside Music Activities			
Write Song Lyrics**	2.03	1.39	.06
Compose music on a computer or Tablet**	2.83	1.73	.08
Compose music on paper**	2.38	1.45	.06
Use D.J equipment**	1.53	1.08	.05
Perform in a musical group or solo**	4.37	1.70	.07
(not part of school/work)			
Participate in a music group at a religious institution**	3.65	2.02	.09
Learn a song by ear**	3.42	1.75	.08
Record in a music studio**	1.91	1.34	.06

* *Note.* *Rating scale was 1-7 where 1 = least prepared and 7 = most prepared. TPACK = Technological Pedagogical Content Knowledge. S.A.M.R. = Substitution, Augmentation, Modification, Redefinition. **Rating scale was 1-6, where 1 = never and 6 = very often.

Table 18

Teachers' Participation in Non-traditional Ensembles

Ensemble	*Yes*		*No*	
	n	*%*	*n*	*%*
Popular Music Ensemble	125	23.50	406	76.50
Rock Band Ensemble	57	10.70	474	89.30
Steel Drum Ensemble	23	4.30	508	95.70
Handbell Choir/Ensemble	125	23.50	406	76.50
Guitar Ensemble	60	11.30	471	88.70
Mariachi Ensemble	9	1.70	522	98.30
Gamelan Ensemble	10	1.90	521	98.10
Electronic Instrument/ iPad Ensemble	13	2.40	518	97.60
Hip Hop Ensemble	2	0.40	529	99.60
Caribbean Ensemble	4	0.80	527	99.20
iPad Ensemble	4	0.80	527	99.20
Electronic Instrument Ensemble	22	4.10	509	95.90

Summary

A summarization of the data indicates several findings. First, participants felt underprepared to teach NTMCEs based on their degree training programs. Next, they felt most prepared to teach Music Theory and least prepared to teach Gamelan Ensembles. Third, the southwestern region of NAfME was underrepresented in offering NTMCEs. Fourth, most participants received no training on popular music, multicultural music, and music technology in their teacher training programs. Fifth, many participants received no training on pedagogies that were applicable to NTMCEs. Finally, most participants indicated that they attained knowledge for teaching NTMCEs from experiences outside of their teacher-training program.

CHAPTER FIVE

DISCUSSION

The purpose of this study is to investigate in-service music teacher preparedness for teaching NTCMEs and current offerings of NTMCEs in secondary-level schools. This study is unique from previous research in this area because it attempted to examine NTMCE offerings nationally and focused on teacher preparedness from a formal and informal perspective. Prior to this study, research in this area was mainly limited to single states such as Nebraska (Sanderson, 2014), Minnesota (Rolandson, 2015), Florida (Garrett 2009; Juchniewicz, 2007), Ohio (Tracy, 2018), or specific regions in the United States such as the Southeast region specifically Florida, Georgia, and Alabama (Veronee, 2018), and the Pacific Northwest region specifically Washington, Oregon, and Idaho (Falconer, 2013).

Researchers and practicing music educators alike have expressed the need to diversify music education to reach a broader range of students (Choate, 1967; Kratus, 2007). The literature also showed that in-service music educators are not adequately exposed to music genres outside of classical music (Adams, 2017; Isbell, 2016; Kruse, 2015), and that music education in secondary school heavily focuses on performance (Williams, 2007; Williams, 2011).

Three key findings emerged in this study. First, Guitar, Music Theory, Music Appreciation, and Piano are the four most frequently offered non-traditional music courses. Second, participants felt underprepared by their teacher training programs to teach non-traditional music courses and expressed that music activities outside of their teacher training

prepared them most for teaching non-traditional music courses. Finally, multicultural ensembles such Mariachi, Gamelan and other genre-specific ensembles and courses such as Bluegrass and Hip-Hop ensembles were the least offered NTMCEs and participants indicated they were least interested in offering these courses.

The Four Most Frequently Offered NTMCEs

Findings from this study were consistent with literature that indicates Guitar, Music Theory, Music Appreciation, and Piano was among the most frequently offered NTMCEs in secondary schools (Juchniewicz, 2007; Sanderson, 2014). Those four courses accounted for almost half (49.77%) of NTMCES reported offered in this study with Music Theater as the fifth most frequently offered course (8.28%). In the present study, Music Theater was rated fourth regarding participants' interest to teach and was the fifth most offered course in this study. Based on the literature and findings in this study music theater has also been found to be among the most popular NTMCEs offered (Garett, 2009; Kelly & Veronee, 2019; Veronee, 2017).

Participants indicated that they felt most prepared and were most interested in teaching Music Theory, Music Appreciation, and Piano. Of these three courses, Music Theory is consistently a preferred NTMCE offered in secondary schools (Garrett, 2009; Juchniewicz, 2007; Sanderson, 2014). Research indicates that teachers prefer to teach courses that align with their music teaching experience (Veronee, 2017).

Participants in this study indicated that teacher training programs prepared them most to teach Music Theory and Music Appreciation. These courses may be more frequently offered because they are within the comfort zone of many music educators. Participants also indicated that they felt most prepared to teach Music Theory, Music Appreciation, and Piano. Guitar classes emerged as the most frequently offered NTMCE in this study. However, it is interesting

to note that although Guitar was the most offered NTMCE, it was rated fifth in terms of preparedness to teach and sixth in terms of interest in offering it.

Although just over half of the participants (53.1%) in this study offered NTMCEs, it is important to acknowledge that 24.26% of NTMCEs offered were Music Theory and Piano. According to Kratus, (2007) these courses often are occupied by students who also participate in traditional large ensembles. So, these courses may not necessarily be meeting the needs of students who are not enrolled in traditional music courses.

Unprepared to Teach NTMCEs

Several past research studies indicated that the creation, implementation, and knowledge base for NTMCEs is most often attained through self-study and self-investigation (Garrett, 2007; Sanderson, 2014; Veronee, 2017) and that more instruction and direct hands-on experience and training is needed (Conway, 2002; Legette, 2013). The findings in this study mirror those results.

Although a lack of training could be a barrier to offering NTMCEs, in the current study participants indicated that time and scheduling was the biggest barrier to offering NTMCEs. Time was also a suggested barrier to integrating technology in music preparations programs (Bauer and Dammers, 2016; Dorfman, 2016). This contrasts in findings from Garrett (2009) who suggested a lack of facilities and equipment was the biggest barrier to offering NTMCE'S. In the present study, the second most cited barrier was that NTMCEs take away from traditional large ensembles. These findings support the claims that music education in secondary schools primarily focuses on performance (Byo, 1999; Constantine, 2011; Menard, 2015; Orman, 2002; Reimer, 2003; Strand, 2006; Williams, 2007; Williams, 2011), and in music education, there appears to a musical hierarchy (Clements, 2008).

Multicultural and Popular Music Ensembles

Culturally responsive teaching requires educators not only to recognize and embrace the culture of their students but also to find ways for that understanding to be reflected in their teaching (Abril, 2009). Ensembles that were culturally based such as mariachi, steel drum, and gamelan, were all reported to be offered by less than five percent of participants although participants indicated that they received the most training on integrating multicultural music. These results are consistent with findings in Kelly and Veronee (2017) showing Gamelan as one of the least frequently offered ensembles. Findings are also consistent with Juchniewicz (2007) where participants were least interested in teaching Irish Fiddling and Mariachi. According to Abril (2010) when offering cultural ensembles, the educator should be mindful of selected repertoire, be mindful not to perpetuate stereotypes and be open to discussion and dialog with the students. Findings in this current study support findings from Barry and Lechner (1995) which indicated that although educators are aware of the issues surrounding multicultural education, and anticipate having culturally diverse classrooms, they are undecided how well teacher preparation programs prepared them to teach a diverse population.

In addition to multicultural NTMCEs being offered infrequently, in the present study, music ensembles and courses focused on specific music genres (hip hop ensemble, bluegrass) were offered minimally. Less than one percent of participants in the current study offered hip-hop ensemble or bluegrass ensemble. These findings are consistent with Brinckmeyer, Gonzales, and Stein (2009) which found that less than five percent of the participants in their study had any experience performing hip hop, new age, and electronic music.

These findings give credence to the possibility of music education being on the brink irrelevancy. As currently constructed, music education is disconnected from the students we are

hoping to reach. Our most offered courses which are traditional large ensembles do not reflect the culture and interest of our students. As displayed in this and other studies, even when NTMCEs are offered, music educators tend to lean on courses that most closely align with their training such as music theory, music appreciation, guitar, and piano.

The lack of teacher preparedness to teach NTMCEs is a clear reflection of teacher training programs. As displayed in literature and findings in this study, music genres outside of western classical music appear not to be important or at minimum not valuable enough to study in the school setting. Our teacher preparation programs reflect an elitist attitude in terms of what music should be valued and worth our time, and what ensemble experiences are most valuable. In addition, teacher preparation programs indirectly devalue the musical interest and cultural backgrounds of the majority of students in our schools.

It is important to ask questions such as why are ensembles centered around specific music genres not as popular? What makes classical music more valuable than other music genres? What aspects of our students' culture could we incorporate in our music programs? What musical opportunities are worth pursuing based on the demographics of our school? Lastly, and most importantly, do we believe that music education is for all or is music education for some?

Implications for the Music Education Profession

Implications of the present study can have an impact on music teacher preparation and music offerings in secondary schools. This study attempted to contribute to the literature on non-traditional music course offering by specifically focusing on teacher preparation. Culturally relevant non-traditional music classes can serve as not only an outlet for NTM's but can also be a pathway for enrollment for traditional large ensembles. It is important to consider that just

because a student does not choose to participate in a traditional large ensemble does not mean they are disengaged from music.

Implications for Music Teacher Educators

According to Dorfman (2015) classes in popular music, multicultural music, and technology are typically not required in music teacher preparation programs. As illustrated in the current study, and others (Garrett, 2009; Sanderson, 2014; Veronee, 2017) music educators are most prepared and most interested in teaching courses that align with their experiences and training. Research indicates that many educators teach in the manner they are taught (Bledsoe, 2015; Reese, Bicheler, & Robinson, 2016; Williams, 2011), so exposure to new ideas is critical to encouraging innovative music opportunities for k-12 students.

Music educators should be exposed to a more robust and diverse teacher training, in order to provide secondary students with a more inclusive and robust music program. Examples of diversity in music training programs are not completely absent. However, the frequency is not near the levels needed to make non-traditional music courses a consistent and equal option alongside traditional larger ensembles.

In addition to diversifying the experiences of in-service music teachers, it may also be beneficial to analyze the students who are recruited and accepted into music teacher training programs. If student interest is the driving force of creating and implementing NTMCEs in secondary schools, it may be important that teacher training programs begin to look outside of the norm. An untapped demographic for music education is people with non-traditional backgrounds and musicians who have musical experiences outside of formal music education.

According to Isbell and Stanley (2016), these potential students could be considered musical code-switchers. A musical code-switchers are can individual who have a broad

perspective of musicianship and can create music through multiple formal and informal approaches (Isbell & Stanley, 2016). Although code switchers can weave between formal and informal environments, most of their informal skills are nurtured and acquired separately from the formal school setting. These students typically learn music in lessons outside of school, copying recordings, from family members, in friendship groups, and in general music classes (Isbell & Stanley, 2016). In addition, musical code-switchers rated learning songs by ear as the most important activity for developing musicianship and implied that they were not able to display code-switching skills during their audition process. Aural skills are tremendously important to musical code-switching, as well as understanding different musical styles and genres. (Isbell & Stanley, 2016).

Lastly, these students realized that there appears to be a hierarchical of musical status, where western classical music is deemed higher or more appropriate than popular music (Isbell & Stanley, 2016). Abril (2009) suggested that music education has borders and isolates informal music experiences from teacher training. For musical code-switchers, instead of being considered an asset in traditional music education programs, several studies have indicated the music majors from non-traditional backgrounds often feel out of place, often experience a feeling of insecurity regarding their informal skills and fought to have the informal skills be considered relevant (Bernard, 2012). In summary, important implications for music teacher educators include:

1. Cultivate an environment of diversity in all aspects of music teacher training programs.
2. Recruit potential students from non-traditional musical backgrounds;

3. Incorporate popular music, multicultural music, and technology throughout the program;
4. Consider a general music track that is not solely focused on the elementary level;
5. Encourage music educators to be adaptive experts;
6. Address a wider range of approaches to making music.

Implications for Secondary-level Schools

A critical link in providing music education for all is finding ways to reach students who do not participate in traditional large ensembles. According to Lamont and Maton (2008), a heavy focus on performance and the need to be experts can be a deterrent for students to participate in high school music. The best way to prepare educators to teach non-traditional music courses is debatable. However, student interest should be the focal when creating and implementing NTMCEs.

Several scholars have made suggestions on how to make music education more inclusive. According to Garrett (2009), personal interest in the subject matter is the top motivator for offering NTMCEs. Reimer (2003) suggested comprehensive music education courses for all, while Williams (2011) proposed moving away from traditional large ensembles. Another example is Miksza (2013) and Tracy (2018) who advocate for building NTMCEs alongside traditional large ensembles.

NTMCEs can take on many forms. They can be technology-based (e.g., music production), performance-based (e.g., steel drum ensemble, iPad ensemble), skill-based (e.g., songwriting, ukulele skills), or survey-based (evolution of jazz, history of popular music). These courses can be individual classes or can be combined to create a more comprehensive music course. An example of this could be a year-long comprehensive general music class that consists

of a 9-week unit on the history of Electronic Dance Music (EDM), a 9-week unit on drum programming, followed by a nine-week unit on writing and recording a music portfolio, and finally, a nine-week session performing original EDM pieces. Figure 4 shows the ideal relationships between different types of NTMCEs.

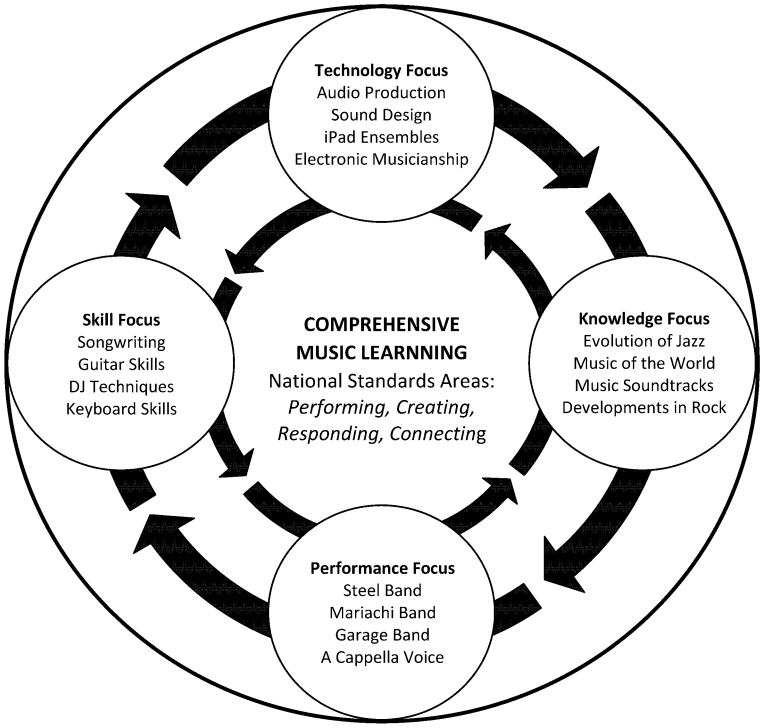

Figure 4. Non-traditional Music Course Examples and Relationships.

Recommendations for Future Research

The results of this study indicate the need for further research in the following areas:

1. Examine the different approaches and curriculums used in Guitar classes, Music Appreciation classes, piano classes, and Music Theory classes.
2. Examine and compare the curricular and course requirement for music education programs.
3. Examine the status of employed secondary level general music teachers.

4. Examine how non-traditional classes are being designed and implemented.
5. Examine how the background of music educators with non-traditional backgrounds differs from those who have a traditional background.

Conclusions

If it is true that music education is for all (Bledsoe, 2015), it is critical that music educators begin to analyze our approach to music learning and teaching. Music educators should begin to question if we are offering relevant and meaningful music opportunities in secondary schools and develop plans to reach a more diverse population of students (Bernard, 2012; Bledsoe, 2015; Kratus, 2007). Also, music educators should have strong content and pedagogical knowledge that can help distinguish the right NTMCE. Barnes (2017) expresses that it is the responsibility of music educators to ensure that students have the skills to become lifelong musicians, and to focus not only on performance, but also on creating, responding, and connecting. Results from this study indicate that non-traditional classes are beginning to have a presence in secondary schools. However, as illustrated in this study the courses that are offered typically are based on the music educators' experience or lack thereof.

A key element of being an effective educator is the ability to connect with students who are from multiple ethnic backgrounds (Kelly, 2003), and have multiple musical interests. Music consumption and participation occurs in many different ways, and it is important that music education adapts with the times (Abrahams, 2015). As technology continually evolves, music teacher educators and in-service educators should acknowledge how technology has changed the way students learn and interact with music. The goal of music education should not be to make a few students virtuosos but to nurture the musical ability and interest of as many students as

possible. According to Bledsoe (2015, p. 22), when planning NTMCEs music educators should ask five questions:

1. Who are these students?
2. Who do they want to be musically?
3. What can I do to help them get there?
4. What is musicianship?
5. Are music educators comfortable with most students not receiving music?

Williams and Randles (2017) suggested that music teacher educators should be interested in the needs and wants of the people they serve (institution, students, the community-at-large) and find ways to be innovative and forward thinking. If the goal is to equip music educators to be as effective as possible, then we must prepare them to be able to offer more comprehensive music offerings and be able to teach that music should be non-hierarchical (Allsup, 2011).

Music teacher preparation should be more balanced and prepare future music educators to teach courses outside of the traditional large ensembles. Music educators should also consider moving away from programs dominated by performance and begin to consider programs that encourage contemporary musicianship (Tobias, 2013). Teacher preparation should also include a larger variety of music genres outside of classical music. Lastly, teacher preparation programs should begin to explore the idea of having a general music track that is not solely geared toward elementary music. The reality of making music compulsory at the secondary level relies on pre-service music educators' abilities to teach and create music courses that appeal to a larger population of students.

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Appendix A

Internal Review Board Documentation

Approval, Exempt Protocol #18-164 EX 1805

IRB Administration <irbadmin@auburn.edu>

Thu 5/17/2018 4:24 PM

To: Shane Colquhoun <colquse@tigermail.auburn.edu>;

Cc: Jane Kuehne <kuehnjm@auburn.edu>;

2 attachments (4 MB)

Investigators Responsibilities rev 1-2011.docx; Colquhoun 18-164 EX 1805 Revisions 1.pdf;

*Use IRB**submit**@auburn.edu for protocol-related submissions and IRBadmin@auburn.edu for questions and information.*
The IRB only accepts forms posted at https://cws.auburn.edu/vpr/compliance/humansubjects/?Forms and submitted electronically.

Dear Mr. Colquhoun,

Your protocol entitled "In-Service Music Teacher Preparedness for Teaching Non-Traditional Music Courses in Secondary-Level Schools" has been approved by the IRB as "Exempt" under federal regulation 45 CFR 46.101(b)(2).

Official notice:
This e-mail serves as official notice that your protocol has been approved. A formal approval letter will not be sent unless you notify us that you need one. By accepting this approval, you also accept your responsibilities associated with this approval. Details of your responsibilities are attached. Please print and retain.

Electronic Information Letter:
A copy of your approved protocol is attached. However you still need *to add the following IRB approval information to your information letter(s):* "**The Auburn University Institutional Review Board has approved this document for use on May 17, 2018. Protocol #18-164 EX 1805**"

You must use the updated document(s) to consent participants. *Please forward the actual electronic letter(s) with a live link so that we may print a final copy for our files.*

When you have completed all research activities, have no plans to collect additional data and have destroyed all identifiable information as approved by the IRB, please notify this office via e-mail. A final report is no longer required for Exempt protocols.

If you have any questions, please let us know.
Best wishes for success with your research!

IRB Admin
Office of Research Compliance
115 Ramsay Hall
Auburn University, AL 36849
334-844-5966

Appendix B

Participant Recruitment Emails

Initial Invitation Email Script

Dear Music Educator,

My name is Shane Colquhoun and I am a Ph.D. student at Auburn University in Auburn, Alabama. I am writing to invite you to participate in a research study that focuses on in-service music teacher preparedness for teaching traditional and non-traditional music courses at the secondary-level.

You are receiving this email because you are music educator in the United States or a U.S. territory and I am interested in your experiences with non-traditional music education. Your participation would involve completing an online questionnaire that would take approximately 9-12 minutes of your time.

Here is the link to the questionnaire:
https://auburn.qualtrics.com/jfe/form/SV_71mJJZkhPDmX5Up

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844-5966 or email at IRBadmin@auburn.edu or IRBChair@auburn.edu.

Thank you in advance for your time!

Sincerely,
Shane Colquhoun
Ph.D. Candidate
Auburn University
colquse@auburn.edu

Reminder Email Script (sent twice – 1st and 2nd week after the initial invitation)

Dear Music Educator,

My name is Shane Colquhoun and I am a Ph.D. student at Auburn University. You received this email because you are music educator in the United States or a U.S. territory.

A week or so ago, you (hopefully) received an email inviting you to complete an online questionnaire focused on in-service music teacher preparedness for teaching traditional and non-traditional music courses at the secondary-level.

If you have already completed the questionnaire, THANK YOU! If you have not, please consider participating! Your participation in this study would involve completing an online questionnaire that would take approximately 9-12 minutes of your time.

Here is the link to the questionnaire:
https://auburn.qualtrics.com/jfe/form/SV_71mJJZkhPDmX5Up

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844-5966 or email at IRBadmin@auburn.edu or IRBChair@auburn.edu.

Thank you in advance for your time!
Sincerely,
Shane Colquhoun
Ph.D. Candidate
Auburn University
colquse@auburn.edu

Appendix C

Pilot Survey

In-service Music Teacher Preparation for Teaching Non-Traditional Courses

Consent

Consent Information Here.

Pilot Study

Thank you for taking the time to take the survey. The survey consists of 32 questions, and the last question is there for you to provide me with feedback on the survey and the study. Please feel free to leave feedback. As a note, some questions in section 1 and 2 of the survey may not be applicable to your current teaching situation, so please feel free to improvise on those questions.

Purpose of this study:
The purpose of this research is to get an understanding of what music courses outside of the traditional band, choir, and orchestra, are offered in secondary schools, as well as to learn about teacher preparedness to teach these courses.

Having read the above, do you wish to continue?

- ○ Yes
- ○ No

Demographics

I primarily teach students in the following grade levels: (check all that apply)

- ○ Elementary
- ○ Middle School/Junior High
- ○ High School
- ○ All Levels (Pk/K-12)
- ○ College Professor who has taught at a secondary school

What state is your school located in? Type the full name.

Which grade levels participate in your music program? Check all that apply.

- ☐ 6th
- ☐ 7th
- ☐ 8th
- ☐ 9th
- ☐ 10th
- ☐ 11th
- ☐ 12th

I primarily identify myself as a:

- ○ Band Director
- ○ Strings/Orchestra Director
- ○ Choir Director
- ○ General Music Teacher
- ○ Other, please specify:

Approximately, how many students attend your school?

- ○ 0-299
- ○ 300-599
- ○ 600-999
- ○ 1000-1499
- ○ 1500-1999
- ○ 2000-2499
- ○ 2500-2999
- ○ 3000-3499
- ○ 3500-3999
- ○ 4000 or more

How many years have you been teaching?

- ○ In my 1st year
- ○ 1-5
- ○ 6-10
- ○ 11-15
- ○ 16-20
- ○ 21-25
- ○ 26-30
- ○ More than 30 years

Approximately what percentage of your student population is enrolled in music class during the school day?

- 0-5%
- 6-10%
- 11-15%
- 16-20%
- 21-25%
- 26-30%
- 31-35%
- 36% or more

What is your highest completed level of education?

- Bachelors
- Masters
- Specialist or Masters +30
- Doctorate/Ph.D

Which of the following best describes your school setting?

- Urban
- Rural
- Suburban

Which of the following best describes your school?

- Traditional Public School
- Private School (religious or other based)
- Public Charter
- Private Charter

WHAT IS HAPPENING IN YOUR SCHOOL

Does your school offer a non-traditional music course?
(These are courses that are not Concert band/choir, marching band, jazz band/choir, chamber groups that focus on western art literature, all choir groups, and orchestra.)

- Yes
- No

Which of the following ensembles/courses are currently offered at your school? Check all that apply.

- Popular Music ensemble
- Guitar Class
- Piano Class
- Music Appreciation
- Musical Theater
- Music Technology (notation, sequencing, etc.)
- Songwriting
- Music Theory
- African drumming ensemble
- Rock/Garage Band
- Electronic Instrument ensemble
- Audio Production and Editing
- Mariachi Ensemble
- History of Popular Music
- Drum ensemble
- Gamelan
- Other, Please Specify: _____

When is your non-traditional course(s) offered?

- Before school
- During school
- After School
- Before and after school.

Did you start the non-traditional course(s) or was it already in place?

- I started it
- It was already in place.

If you started it, why?

What prepared you most to teach the non-traditional class?

In your experience and/or opinion, what are the barriers to offering a non-traditional course? (Please give as many reasons as possible)

What might encourage you to start a non-traditional course, or add to your current course list? (Please give as many reasons as possible)

EXPERIENCE

In your undergraduate experience what amount of training did you have on INCORPORATING…

	None						Very Large Amount
Integrating Popular music	○	○	○	○	○	○	○
Integrating Multicultural Music	○	○	○	○	○	○	○
Integrating Technology	○	○	○	○	○	○	○

In your undergraduate experience what amount of training did you have on the following…

	None						Very Large Amount
Music as a second language	○	○	○	○	○	○	○
Informal music learning	○	○	○	○	○	○	○
Substitution, Augmentation. Modification, Redefinition (S.A.M.R Model)	○	○	○	○	○	○	○
Technological Pedagogical and Content Knowledge (TPACk).	○	○	○	○	○	○	○

Based on you teacher preparation, which of the following courses do you feel most prepared to teach?

	Least						Most
Pop music ensemble	○	○	○	○	○	○	○
Rock band	○	○	○	○	○	○	○
Steel drum ensemble	○	○	○	○	○	○	○
Handbell Choir/ensemble	○	○	○	○	○	○	○
Guitar Ensemble	○	○	○	○	○	○	○
Mariachi Ensemble	○	○	○	○	○	○	○
Songwriting	○	○	○	○	○	○	○
Gamelan	○	○	○	○	○	○	○
Music Technology/ audio production	○	○	○	○	○	○	○
Music Appreciation	○	○	○	○	○	○	○
Music Theory	○	○	○	○	○	○	○
History of popular music	○	○	○	○	○	○	○

	Least						Most
Electronic instrument Ensemble	○	○	○	○	○	○	○
iPad Ensemble	○	○	○	○	○	○	○

Put the following content are based on your comfort level to teach where the first in the list is your most comfortable.

Integrating Popular Music
Integrating Multicultural Music
Integrating Technology

Do you believe that your degree program prepared you to teach non-traditional music courses?

○ Yes
○ No

Have you attended outside training (professional development/outside research conference) that prepared you to teach non-traditional courses?

○ Yes
○ No

In your own K-12 or collegiate education, did you participate in any of the following ensembles or ensemble types? (8)

	Yes	No
Popular Music Ensemble	○	○
Rock band	○	○
Steel Drum Band	○	○
Handbell Choir/ensemble	○	○
Guitar Ensemble	○	○
Mariachi Ensemble	○	○
Gamelan Ensemble	○	○
Electronic Instrument/ Ipad ensemble	○	○

Have you, or do you currently, do any of the following outside of the school or teaching/work setting?

	Yes	No
Write song lyrics	○	○
Compose music using audio software	○	○
Use DJ equipment	○	○
Perform in a musical group or solo (not part of school/work)	○	○
Participate in the music ensemble at a religious institution	○	○
Learn songs by ear	○	○
Record in a music studio	○	○

How comfortable are with the following skills?

	Not Comfortable at All						Very Comfortable
Teaching popular music styles	○	○	○	○	○	○	○
Performing or modeling on a popular musical instrument	○	○	○	○	○	○	○
Teaching improvisation for popular music	○	○	○	○	○	○	○
Composing music	○	○	○	○	○	○	○
Imitating a recording by ear	○	○	○	○	○	○	○
Incorporating technology	○	○	○	○	○	○	○

What experience do you believe most prepared you to teach non-traditional courses? Select one answer below.

- Collegiate Training (undergraduate, graduate, etc.)
- Personal Experiences (conferences, personal research, your own music making, etc.)

If you could offer a non-traditional ensemble/course how likely would it be that you add the following ensembles?

	Not Likely At All						Extremely Likely
Popular music ensemble							
Rock band							
Steel drum ensemble							
Handbell Choir/ensemble							
Guitar Ensemble							
Mariachi Ensemble							
Songwriting							
Gamelan							
Music Technology (notation, sequencing, etc.)							
Audio Production and Editing							
Music appreciation							
Music Theory							
Electronic Instrument/ iPad ensemble							
History of popular music							

Other than the non-traditional courses listed above, are there any other courses you would add?

Assuming you had the opportunity to add each or any of the following ensembles/groups, please put them in order of your preference, where the first in the list is your most preferred.

Popular music ensemble
Rock band
Steel drum ensemble
Handbell Choir/ensemble
Guitar Ensemble
Mariachi Ensemble
Songwriting
Gamelan
Music Technology/audio production
Music appreciation
Music Theory
Electronic Instrument/ iPad ensemble
History of popular music

Do you have any comments you wish to make about this topic or this questionnaire? If so, please type them below.

End

Thank you for your time in completing this questionnaire! If you would like to contact the researcher, Shane Colquhoun, please feel free to email him at colquse@auburn.edu.

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Please click "continue" below to submit your answers.

Appendix D

Dissertation Questionnaire

Consent

Please read the information below and determine if you want to participate in this research study. DO NOT AGREE TO PARTICIPATE UNLESS IRB APPROVAL INFORMATION WITH CURRENT DATES HAS BEEN ADDED TO THIS DOCUMENT BELOW.

INFORMATION LETTER FOR THE RESEARCH STUDY ENTITLED:
In-service Music Teacher Preparedness for Teaching Non-Traditional Music Courses in Secondary-level Schools

You are invited to participate in a research study to examine In-service Music Teacher Preparedness for Teaching Non- Traditional Music Courses in Secondary-level Schools. The study is being conducted by Shane Colquhoun, PhD. Candidate, under the direction of Dr. Jane Kuehne, Associate Professor of Music Education in the Auburn University Department of Curriculum. You are invited to participate because you are a secondary music teacher in the United States and are age 19 years old or older.

What will be involved if you participate? Your participation is completely voluntary. If you decide to participate in this research study, you will be asked to complete an online questionnaire. Your total time commitment will be approximately 9-12 minutes.

Are there any risks or discomforts? The risks associated with participating in this study are breach of confidentiality. You may also feel uncomfortable answering questions about your views. To minimize these risks, all responses will be collected anonymously.

Are there any benefits or compensation to yourself or others? There are no benefits to you for completing this questionnaire. Others may benefit from learning more about teachers'

practices in this area. There is no compensation to you or others related for completing this questionnaire.

If you change your mind about participating, you can withdraw at any time during the questionnaire by closing your browser window. If you choose to withdraw, your data can be withdrawn as long as it is identifiable. Once you've submitted anonymous data, it cannot be withdrawn since it will be unidentifiable and anonymous.

Your decision about whether or not to participate, or stop participating, will not jeopardize your future relations with Auburn University, the College of Education, the Department of Curriculum and Teaching, nor the Music Education Program.

If you have any questions about this research study, please feel free to contact the researcher, Mr. Shane Colquhoun at colquse@auburn.edu or his faculty advisor, Dr. Jane Kuehne at kuehnjm@auburn.edu.

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone (334) 844-5966 or e-mail at IRBadmin@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION ABOVE, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, PLEASE MARK "YES" BELOW AND CONTINUE TO THE SURVEY BY CLICKING ON THE ARROW BUTTON BELOW.

YOU MAY PRINT A COPY OF THIS LETTER TO KEEP.

The Auburn University Institutional Review Board has approved this document for use on May 17, 2018. Protocol #18-164 EX 1805.

If you wish to participate in this study, please indicate below and click continue to go to the questionnaire. Otherwise, please close your browser at this time.

- ○ Yes
- ○ No

If the respondents selects "No" to this question he/she will be taken to the end of the questionnaire.

Demographics

What state or U.S. territory is your school located in?

▼

Drop down options: Alabama, Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming, Other U.S territory

Approximately, how many students attend your school?
Please type in the number (for example, 1250)

What type of school is your school??

- ○ Traditional Public School
- ○ Private School (religious or other)
- ○ Public Charter
- ○ Private Charter

Including yourself, how many full-time music educators teach in your school?

0 1 2 3 4 5 6 7 8 9 10

Use the slider to indicate the number

Approximately what percentage (%) of your student population is enrolled in music class during the school day?

0 10 20 30 40 50 60 70 80 90 100

% of students enrolled in music classes

What is your highest completed level of education?

- ○ Bachelors
- ○ Masters
- ○ Specialist or Masters +30
- ○ Doctorate/Ph.D.

How many years have you been teaching?

0 5 10 15 20 25 30 35 40 45 50

Years of Experience

You primarily teach students who are in...
Check all that apply.

- ☐ Middle School (typically 6-8)
- ☐ Junior High School (typically 8-9)
- ☐ High School (typically grades 9-12)
- ☐ Senior High School (typically grades 10-12)
- ☐ Other, please specify:

You primarily identify yourself as a...

- ○ Band Director
- ○ Strings/Orchestra Director
- ○ Choir Director
- ○ General Music Teacher
- ○ Other, please specify:\

WHAT IS HAPPENING IN YOUR SCHOOL

Does your school offer a non-traditional music course?

These are courses that are not Concert band/choir, marching band, jazz band/choir, chamber groups that focus on western art literature, all choir groups, and orchestra.

- ○ Yes
- ○ No

If the respondents selects "No" to this question he/she will be taken to question that asks " In your opinion, what are the barriers to offering non-traditional course(s)/ensembles? Check all that apply."

Which of the following non-traditional ensembles/courses are currently offered at your school?

Check all that apply.

- ☐ Popular Music ensemble
- ☐ Guitar Class
- ☐ Piano Class
- ☐ Music Appreciation
- ☐ Musical Theater
- ☐ Music Technology (notation, sequencing, etc.)
- ☐ Songwriting
- ☐ Music Theory
- ☐ African drumming ensemble
- ☐ Rock/Garage Band
- ☐ Electronic Instrument ensemble
- ☐ Audio Production and Editing
- ☐ Mariachi Ensemble
- ☐ History of Popular Music
- ☐ Drum ensemble
- ☐ Gamelan
- ☐ Other, Please Specify:

When is/are your non-traditional courses(s) offered?
Check all that apply.

- ☐ Before school
- ☐ During school
- ☐ After School

Did you start the non-traditional course(s) or did it/they exist before you arrived at your school?

- ○ I started it/them
- ○ Existed before I arrived at my school

If the respondents selects "No" to this question he/she will be taken to question that asks " In your opinion, what are the barriers to offering non-traditional course(s)/ensembles? Check all that apply."

If you started it/them, why? Check all that apply.

- ☐ To reach a larger population of students
- ☐ Arts Requirement
- ☐ Administration request
- ☐ Teacher initiated
- ☐ Fill a gap in your schedule
- ☐ Other/ Please Specify:

In your opinion, what are the barriers to offering non-traditional course(s)/ensembles? Check all that apply.

- ☐ Time/scheduling
- ☐ Lack of interest from students
- ☐ Lack of interest from you
- ☐ Perception of value
- ☐ Takes away from traditional music courses
- ☐ Not sure where to start
- ☐ Other/Please Specify: _____

EXPERIENCE

In your own undergraduate experience, what amount of training did you have integrating each of the following?

	None						A Very Large Amount
Popular music	O	O	O	O	O	O	O
Multicultural Music	O	O	O	O	O	O	O
Technology	O	O	O	O	O	O	O

In your own undergraduate experience, what amount of training did you have on the following pedagogies/approaches?

	None						A Very Large Amount
Music as a second language	O	O	O	O	O	O	O
Informal music learning	O	O	O	O	O	O	O
Substitution, Augmentation. Modification, Redefinition (S.A.M.R Model)	O	O	O	O	O	O	O
Technological Pedagogical and Content Knowledge (TPACK)	O	O	O	O	O	O	O
Immersive approach to multicultural music	O	O	O	O	O	O	O
Additive approach to multicultural music	O	O	O	O	O	O	O

Based on your own preparation as a teacher, which of the following courses do you feel most prepared to teach?

	Least	2	3	4	5	6	Most
Pop music ensemble	○	○	○	○	○	○	○
Guitar Class	○	○	○	○	○	○	○
Piano Class	○	○	○	○	○	○	○
Music Appreciation	○	○	○	○	○	○	○
Musical Theater	○	○	○	○	○	○	○
Music Technology (notation, sequencing etc.)	○	○	○	○	○	○	○
Songwriting	○	○	○	○	○	○	○
Music Theory	○	○	○	○	○	○	○
African Drumming Ensemble	○	○	○	○	○	○	○
Rock/Garage Band	○	○	○	○	○	○	○
Electronic Instrument Ensemble	○	○	○	○	○	○	○
Audio Production and Editing	○	○	○	○	○	○	○
Mariachi Ensemble	○	○	○	○	○	○	○
History of Popular Music	○	○	○	○	○	○	○
Gamelan	○	○	○	○	○	○	○
Hip hop/Rap Ensemble	○	○	○	○	○	○	○
Steel Drum Ensemble	○	○	○	○	○	○	○
Handbell Choir/ensemble	○	○	○	○	○	○	○
Bluegrass Ensemble	○	○	○	○	○	○	○

Based on your own preparation as a teacher, are there any other non-traditional courses not listed above that you feel prepared to teach?

Currently, how comfortable are you teaching the following content areas?

	Not Comfortable At All	2	3	4	5	6	Very Comfortable
Popular Music	○	○	○	○	○	○	○
Multicultural Music	○	○	○	○	○	○	○
Technology in music	○	○	○	○	○	○	○

How well do you believe your degree program(s) prepared you to teach non-traditional music courses?

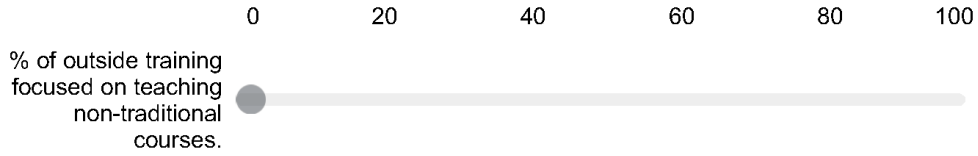
Not Prepared At All						Very Well Prepared
○	○	○	○	○	○	○

Have you ever attended outside training that prepared you to teach non-traditional courses?

Outside training includes things like in-service professional development, locals/state/national conferences, etc.

- ○ Yes
- ○ No

Consider ALL of your outside training on music teaching. Approximately what percentage of ALL of your outside training has focused on teaching non-traditional courses?



In your own K-12 or collegiate education (when you were in school), how did you participate in the following ensembles?

	Never						Very Often
Popular Music Ensemble	O	O	O	O	O	O	O
Rock band Ensemble	O	O	O	O	O	O	O
Steel Drum Band Ensemble	O	O	O	O	O	O	O
Handbell Choir/ensemble	O	O	O	O	O	O	O
Guitar Ensemble	O	O	O	O	O	O	O
Mariachi Ensemble	O	O	O	O	O	O	O
Gamelan Ensemble	O	O	O	O	O	O	O
Electronic Instrument/ iPad ensemble	O	O	O	O	O	O	O
Hip Hop Ensemble	O	O	O	O	O	O	O
Caribbean Ensemble	O	O	O	O	O	O	O
iPad ensemble	O	O	O	O	O	O	O
Electronic Instrument Ensemble	O	O	O	O	O	O	O

Approximately how often do you participate in the following activities outside of the school setting?

	Never						Very Often
Write song lyrics	O	O	O	O	O	O	O
Compose music on a computer or tablet	O	O	O	O	O	O	O
Compose music on paper	O	O	O	O	O	O	O
Use DJ equipment	O	O	O	O	O	O	O
Perform in a musical group or solo (not part of school/work)	O	O	O	O	O	O	O
Participate in a music group at a religious institution	O	O	O	O	O	O	O
Learn songs by ear	O	O	O	O	O	O	O
Record in a music studio	O	O	O	O	O	O	O

How comfortable are you personally with the following skills?

	Not Comfortable At All	2	3	4	5	6	Very Comfortable
Teaching popular music styles	O	O	O	O	O	O	O
Performing or modeling on a popular musical instrument	O	O	O	O	O	O	O
Teaching improvisation for popular music	O	O	O	O	O	O	O
Composing music	O	O	O	O	O	O	O
Imitating a recording by ear	O	O	O	O	O	O	O

What experience do you believe most prepared you to teach non-traditional courses? Select one answer below.

- O Collegiate Training (undergraduate, graduate, etc.)
- O Personal Experiences (conferences, personal research, your own music making, etc.)
- O Neither of these. I am not prepared to teach non-traditional courses.

If you could add a non-traditional music course, or courses, which of the following would you be most interested in offering?

	Not Interested At All						Very Interested
Popular music ensemble	O	O	O	O	O	O	O
Guitar Class	O	O	O	O	O	O	O
Piano Class	O	O	O	O	O	O	O
Music Appreciation	O	O	O	O	O	O	O
Music Theater	O	O	O	O	O	O	O
Music Technology (notation, sequencing, etc.)	O	O	O	O	O	O	O
Songwriting	O	O	O	O	O	O	O
Music Theory	O	O	O	O	O	O	O
African Drumming Ensemble	O	O	O	O	O	O	O
Rock/Garage Band	O	O	O	O	O	O	O
Electronic Instrument Ensemble	O	O	O	O	O	O	O
Audio Producting and Editing	O	O	O	O	O	O	O

Mariachi Ensemble	O	O	O	O	O	O	O
History of Popular Music	O	O	O	O	O	O	O
Gamelan	O	O	O	O	O	O	O
Hip hop/Rap Ensemble	O	O	O	O	O	O	O
Steel Drum Ensemble	O	O	O	O	O	O	O
Handbell Choir/ensemble	O	O	O	O	O	O	O
Bluegrass Ensemble	O	O	O	O	O	O	O

Are there any other courses you would add that are not listed above?

Do you have any comments you wish to make about this topic or this questionnaire? If so, please type them below.

End

Thank you for your time in completing this questionnaire! If you would like to contact the researcher, Mr. Shane Colquhoun, please feel free to email him at colquse@auburn.edu.

Please click "continue" below to submit your answers.

Appendix E Additional Tables

Non-traditional Music Courses Listed as "Other"

Music Offerings	*n*	*Music Offerings*	*n*
Ukulele Class/Ensemble	7	Music and Film Class	1
World Music/Ensemble	2	Music Appreciation	1
Percussion Class/Drumline	2	Music Business	1
Music Business	2	Music Composition	1
A Cappella Ensemble	1	Music History	1
Advance projects in Electronic music	1	Music of the 60'S	1
African American Music	1	Music Stage Production	1
African Drumming	1	Music Survey	1
American Music History	1	Music Theory, History, and Literature	1
AP Music Theory	1	Musical Theater	1
Ap Music theory and history	1	Native Flute	1
Applied music	1	New Orleans Brass Band	1
Asian Instrument Ensemble	1	Non- performance Music Classes Incorporating Guitar	1
Audio recording 1 and 2	1	Orchestra	1
Bagpipes	1	Origins of Music History	1
Bucket drumming	1	Public speaking	1
Dance	1	R & B, Soul, Salsa	1
Digital music/composition	1	Rhythm reading	1
Drum circle	1	Show Choir	1
Film music	1	Speak all needs music class	1
Film scoring	1	Special education	1
History of rock and roll	1	Steel Drum Ensemble	1
IB Music	1	String band old the Bluegrass, e.g.)	1
Instrumental class (non-band)	1	Survey of American Music	1
International Baccalaureate (cannot be performance based)	1	Tailor percussion ensemble	1
Intro to World Music	1	Traditional Chinese instrument ensemble	1
Jazz band	1	Traditional folk and dance	1
Jazz choir	1	Vocal Repertoire	1
Jazz Lab and Improvisation Training	1	World Choir	1
Marimba Ensemble	1	World Music Drumming	1
Music in Film	1	Jazz, Rock, and Blues	1
Music and Film Class	1	Total	62

Non-Traditional Music Courses Participants Feel Prepared to Teach

Music Offerings	*n*	*Music Offerings*	*n*
Ukulele (ensemble, class)	9	Careers in Music and	1
Music Composition/ Composition	5	Celtic Fiddling	1
Show Choir	3	Choral Ensemble	1
Music History	4	Concertina/ Accordion Class	1
Multicultural Music/ Multicultural Music Exploration	2	Conjunto Ensemble	1
Blues	2	Country Rock	1
Fiddle/ Fiddle Ensemble	2	Drama Courses	1
Film Music	2	Drumline	1
Music in Movies (silent and sound "talkies")	2	Ethnomusicology Courses	1
Music Therapy Courses	2	Eurhythmics	1
Orff Ensemble	2	Film Scoring	1
Percussion Ensemble	2	Folk Music	1
World Music	2	Funk Band	1
A cappella Choir	1	General Music	1
A cappella/vocal jazz ensemble	1	Gospel Ensemble	1
Acoustics	1	Gospel Music	1
Adaptive Music Class	1	*Music Offerings*	1
Advance Drumline Concepts	1	Guitar Ensemble	1
Advanced Orff Ensemble	1	Hammer Dulcimer	1
African (Shona) Marimba Ensemble	1	History of Sound Recording	1
Afro-Cuban Music	1	Improvisation Jazz History	1
Alternative Strings	1	Improvisation Orchestra	1
Alternative Styles String Ensemble	1	Instrument building	1
American Folk Music	1	Irish Ensembles with Chopping and comping	1
AP Music Theory & Music History and Literature	1	Irish Fiddle	1
Aria and Art song for Solo Voice	1	Israeli and Arabic Ethnic Music	1
Arranging and Notation Software	1	Jazz Studies	1
Arranging Jazz	1	Klezmer	1
Arranging/ Orchestration	1	Language and Determination of Musical Style	1
Audio Production	1	Latin Marimba Ensemble	1
Audition Preparation	1	Latin Percussion	1
Beginning Folk Harp	1	Listening Contest	1
Brain Research and Singing	1	Marimba Ensemble	1
Brazilian Drumming	1	Middle Eastern Hand Percussion	1
Broadway Audition Pieces	1	Modern Band	1

(continued)

Music Offerings	*n*	*Music Offerings*	*n*
Music and Race	1	Renaissance Recorder Ensemble	1
Music and Film	1	Salsa	1
Music and Gender	1	Special Education Accommodations	1
Music and Present Culture Courses	1	Studio Class	1
Music Appreciation	1	Survey Courses	1
Music as Therapy for Stroke and Other Injury/ Disease	1	Tejano Music	1
Music in Our Lives (music as a basic human function)	1	Theatre Design	1
Music in relation to culture	1	Traditional Folk Dance	1
Native Flute	1	Traditional music history	1
New Music Ensembles (modern/contemporary)	1	UIL Music	1
New Orleans Brass Band	1	Ukulele for Beginning Singer/Songwriters	1
North Indian Classical Music Appreciation	1	Ukulele Mountain Dulcimer	1
Old Time Ensemble	1	Video game/ Movie Soundtrack Design	1
Performing in a Band	1	Vocal Jazz Ensemble	1
Piano Lab	1	Vocal Training (pedagogy, misc. genres)	1
Private Voice	1	World Music Appreciation	1
Recorders	1	Total	102