

**Including “The Other 80%”: Developing A Culturally
Diverse Secondary Music Curriculum**

by

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ABSTRACT

American high schools and middle schools have been using the same model as a basis for music curriculum for about a century (Williams, 2011). This model of the large group performance ensemble has filled many aesthetic needs and purposes throughout that time. However, as our student population is becoming more diverse, it is time music educators seriously consider other options that are more pleasing and relevant to their students. The phrase “the other 80%” refers to the 80%, or more, of students that do not take part in high school music programs throughout the United States (Williams, 2007).

The purpose of this study was to provide information about non-traditional music courses nationally, including music educators’ attitudes about and strategies for program development and student recruitment for culturally diverse non-traditional music programs.

Using a two-phased mixed methods approach, I first surveyed secondary music educators nationally to provide an overview of non-traditional course offerings. I then completed in-depth interviews (transcendental phenomenological approach), with current secondary music educators who have successfully developed, or maintained, a culturally diverse music program to include more than 30% of their student population, based off the survey responses. I compiled data a non-traditional music courses offered nationally, as well as how those courses are offered based on region, majority ethnicity, and school setting. I also gathered information to assist in-service music educators in developing and recruiting for a culturally diverse music curriculum.

I had 447 respondents to the survey for Phase one. The highest percentage of responses (44.1%) came from the Southwest and the lowest percentage (4.5%) from the Northwest. Similarly, the highest percentages of respondents also came from suburban schools (45.0%). The lowest percentage came from urban schools (26.6%), with rural just above (28.4%). Respondents

from schools with a White majority (56.2%) were the highest percentage, with Hispanic/Latinx/Spanish (30.4%) the next. The lowest percentage of respondents came from American Indian or Alaska Native majority schools (0.7%), followed closely by Asian (0.9%) and Other (1.6%).

My primary results showed that a high percentage of schools offer concert band (94.4%) and concert choir (87.7%). The courses least represented were bluegrass/pop strings (2.5%), composition (5.4%), pop/rock band (5.6%), and mariachi band (8.9%). The traditional courses which were least represented are vocal jazz (14.1%) and full orchestra (17.2%). Of the non-traditional music courses, music theory has the highest representation (33.1%), and bluegrass/pop strings the lowest (2.5%).

I interviewed five secondary music educators for Phase two. The three primary themes emerging from these interviews were: (a) relevancy; (b) implementation issues; and (c) cultural considerations. I used these themes to create a unified statement of the shared experiences of the interview participants: Secondary music educators need to understand the cultures and interests of their students, and the potential issues from outside components, to create a culturally relevant curriculum.

DEDICATION

To Elly: My light, my motivation, my heart, my daughter.

ACKNOWLEDGMENTS

This may be the hardest thing for me to write out of my entire dissertation. So many people have influenced me and helped me to get where I am today. I am terrified I will forget someone. Before I begin to name people, just know that if are, or were, a friend of mine, family member, teacher, student, or co-worker, you had an influence on me.

When I first began my career in music education, like many, I still had much to learn. There have been so many small influences in my career that have led me to where I am today. All my students, my coworkers, my mentors, and my music colleagues had an impact on how I view music and education. I will be ever grateful to them all for helping to shape me into who I am today. I am also grateful for all the people who will continue to influence me as I move forward with my career.

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I began my PhD with a faint idea of where I wanted to go with my degree and dissertation. I had no idea, however, how much my first semester would help me see where my

passions truly were. Dr. Nancy Barry offered a class on Diversity in Music Education. Within a few weeks of this course I knew this was the area I would be focusing on in my research for the foreseeable future. This course was the beginning of my awareness into the issues of diversity in music education. I am so appreciative to Dr. Barry and Auburn University for helping to open my eyes to something that is now very important to me.

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DEFINITIONS AND ABBREVIATIONS

- BOC – Traditional Band, Choir, Orchestra (focusing on classical genre music, or large general arrangements of other styles of music).
- NCES – National Center for Education Statistics
- NTM – Non-Traditional Music (focusing on genres outside of classical or traditional music, or non-performing music).
- Culture – The shared values, beliefs, language, music, and behaviors of a group of people. Culture groups can expand past boundaries of a community or region due to technological advances.
- Cultural Diversity – the cultural variety in a group or organization (inclusion of diverse peoples).
- Culturally Relevant Pedagogy – a way to facilitate the achievement of all students in a culturally supported, learner-centered context (Richards, et. al., 2007).
- Diverse Music Program – a music program that offers courses outside of the traditional band, orchestra, and choir, to include non-performing courses and/or non-traditional performing courses.
- NCES Locale Definitions:
 - City - Territory inside an Urbanized Area and inside a Principal City
 - Suburban - Territory outside a Principal City and inside an Urbanized Area
 - Town - Territory inside an Urban Cluster
 - Rural - Census-defined rural territory

- Non-traditional Music Student – Students whose school music involvement is NOT characterized by participating in a band, choral, or string/orchestral ensembles.
- Secondary Music – High School and Middle School Music Programs.
- Traditional Music Student – Students whose school music involvement is characterized by participating in a large band, choral, or string/orchestral ensembles.

CHAPTER 1

INTRODUCTION

Music education has served the same type of student for generations (Williams, 2011). It is unclear if the music education profession has considered the ramifications of how we have been teaching music over time. The following two vignettes illustrate the divergent ways students experience music in the United States. Each is a true experience from personal friends, and all names are pseudonyms.

Sasha

When Sasha was twelve years old, she moved to the United States with her family, from Mexico. Growing up in Mexico, her family never had the resources for her to learn an instrument. On her first day in her new school, she was most excited to choose an instrument to learn so she could be in the band. Unfortunately, on the second day of class, her band director told her that she did not have the time to teach her given that Sasha did not know English very well yet. Therefore, Sasha would be added to an English learners' class – her fourth such class in an 8-period day.

Sasha experienced firsthand how music programs in the United States can discriminate, whether intentionally or not, against cultures other than those that fit into traditional Western music. Sadly, she was never involved in music in school or out of school. Because of a language barrier, she was deprived of experiencing music with her peers. Although she understands that it is never too late, her experience was so disheartening for her that she is no longer interested in learning a musical instrument.

Grace

When Grace was five years old, her parents decided to put her into piano lessons. She thrived in music and participated in every musical opportunity her school had for her – which were band, choir, and musicals. She was afforded every musical opportunity that was available through school, even though she came from a lower-middle-class white family.

Grace, in contrast, grew up to have a passion for music in all forms. She plays multiple instruments and sings multiple genres of music. Her love for music led her to teach, and her love for teaching led her to pursue her Ph.D. in music education at Auburn University. Yes, indeed, I am Grace, the researcher for this study.

What the Vignettes Say

These stories are one part of what has inspired this study. I believe that music should be accessible to all students, regardless of physical ability, cognitive ability, language, race, culture, class, gender, and any other identifiers. All students have the ability and the right to learn music. It is our job, as educators, to offer these opportunities to all students. We are tasked with dispelling the idea that music is for the elite, economically advantaged student who can afford to buy or rent an instrument, pay participation fees, and other expenses that go along with many secondary music ensembles. We are responsible for giving our students a musical voice; one which embraces their cultures, not cover them up. We, as educators, need to do better for our students.

Diversifying Music Education

Although the band, choir, and orchestra model serves a purpose for providing quality performing opportunities for many students, it fails to offer value and relevance for

approximately 80% of current secondary students. Non-traditional musical options must be considered to include a diverse population of students currently not involved in school music, which Williams and Dammers (n.d.) refer to as “the other 80%.”

The need to diversify music curriculums seems ever apparent, as non-performing course options are emerging over the past two decades (Shular, 2011). However, music educators need to do more to change the idea that large performing ensembles are the only option for music students. Furthermore, collegiate music education programs need to re-evaluate their current Western music-focused curricula to include diverse options to prepare pre-service educators.

Research of culturally diverse course options is limited. Educators need the tools to develop and recruit for a diverse program, with issues of setting, demographics, and scheduling barriers given great consideration. A “diverse music program” is considered one which offers courses outside of the traditional band, orchestra, and choir, to include non-performing courses and/or non-traditional performing courses.

Need for the Study

American public schools are struggling to interest students in the arts, specifically music. There are increasing numbers of studies determining *what* the problem is. However, there are very few studies explaining *how* to fix the problem. Music educators are faced with many roadblocks in their profession, such as scheduling, funding, and administrative support. Those programs that are successful must become a guide for others.

This research may inform music education by giving music educators tools they need to successfully develop a culturally diverse music program, as well as recruit a diverse population of students at the secondary level. I have compiled information to assist in helping music

educators create music programs that interest more students, despite the above mentioned “roadblocks”.

Purpose and Research Questions

The purpose of this study was to provide information about non-traditional music courses Nationally, and music educators’ attitudes and strategies on program development and student recruitment for culturally diverse non-traditional music programs. I used a two-phased mixed methods approach to survey secondary music educators nationally (Phase 1 Survey). I then examined existing diverse programs through interview methods (Phase 2 Transcendental Phenomenology) to determine strategies for *developing* a diverse music program and *recruiting* non-traditional music students. This research was guided by the following central research questions:

1. Based on reported data from questionnaire responses nationally:
 - a. What are the overall course offerings in secondary music programs?
 - b. What are the course offerings in secondary music programs by geographical region, school setting, and school majority?
 - c. Is there a correlation between the music program majority ethnicity and the overall school population majority ethnicity?
 - d. How often do music educators consider the culture, gender, and home lives of their students when designing lessons and curriculum?
2. Based on interviews with a select sample of directors who administer culturally diverse programs:
 - a. How are secondary music programs increasing course participation to include a more diverse student population?

- b. What are the characteristics and processes music educators use to develop and recruit for their culturally diverse music programs?
- c. How are music educators considering the culture of their students when designing courses and curriculum?

Delimitations

A random sample of potential participants from NAFME was invited to complete the questionnaire rather than inviting all secondary-level music educators who were members of the organization. In addition, I chose not to use random sampling when I distributed the emails to TMEA. As a result, distribution was uneven due to Texas ($n = 3164$) not being part of NAFME ($n = 9929$). However, I was still able to achieve a 95% confidence level ($N = 447$) for the survey responses when combining NAFME with Texas. In addition, I deliberately chose a small sample to interview ($N = 5$) from participants who completed the questionnaire and met my specific a priori set of conditions.

Limitations

It is impossible to know exactly how many respondents came from Texas since the survey was anonymous and reported only general region in the United States. All survey data was based on self-reported data. Since the participants were anonymous, it is impossible to know for certain if the reported data is accurate. It is also impossible to know which type of school the participants teach at (i.e. public, private, charter), which can skew the results since funding resources can be different for private schools and public schools.

CHAPTER 2

RELATED LITERATURE

The purpose of this study was to provide information regarding non-traditional music courses, and strategies for developing, and recruiting for, a culturally diverse non-traditional music program to create a guide for music educators. This chapter includes a review of the literature that is related to and supports this study. Areas covered include Culturally Responsive Pedagogy, The Traditional and Non-Traditional Music Education Problem, and a Starting Point.

Culturally Responsive Pedagogy

This study was rooted in the concept of culturally relevant pedagogy. Before defining culturally relevant pedagogy, one should have a better idea of what culture is. There are many definitions of culture depending on the discipline (Lind & McCoy, 2016). Most definitions focus on shared “behaviors or customs, beliefs, and values of groups of human beings” (p. 8). However, Lind and McCoy believed that in the area of education, culture should also include the “actions, attitudes, and formal organizational structures associated with groups of people” (p. 8).

Learning is happening in every setting. At home, informal learning occurs where “individuals learn through imitation and by following social models” (Lind & McCoy 2016, p. 9). Formal learning also occurs, typically in organized settings, such as schools. Therefore, learning is facilitated by cultural influences, regardless of the setting (Wlodkowski & Ginsberg, 1995). These ideas lead to the appropriate use and need for a culturally responsive pedagogy.

As with culture, there are multiple definitions of culturally responsive pedagogy. According to Richards, et.al. (2007), culturally responsive pedagogy:

facilitates and supports the achievement of all students. In a culturally responsive classroom, effective teaching and learning occur in a culturally supported, learner-centered context, whereby the strengths students bring to school are identified, nurtured, and utilized to promote student achievement (p. 64).

Ladson-Billings (1995) suggested that “the term *culturally responsive* appears to refer to a more dynamic or synergistic relationship between home/community culture and school culture” (p. 467).

Culturally responsive teaching has its roots in multicultural education (Walter, 2018). However, as we have moved into the 21st century, the way we view multicultural education has shifted. Walters suggested that culturally responsive teaching “goes beyond teaching ethnically based music literature or content to students” (p. 25). Instead, culturally responsive teaching includes a “comprehensive approach to demonstrating understanding of who students are (and who we are, as teachers), how, and why they operate in the world, and then making decisions about what will be learned based on this information” (p. 25). To put it simply, multicultural education is a curriculum-centered approach while culturally responsive teaching is meant to be student-centered.

Richards, et. al. (2007) suggested that culturally responsive pedagogy consists of three “dimensions: (a) *institutional*, (b) *personal*, and (c) *instructional*” (p. 64). The institutional dimension deals with the administration and policies. The personal dimension reflects the processes all teachers should partake in to become culturally responsive. The third dimension, instructional, includes all the strategies, activities, and materials used within instruction.

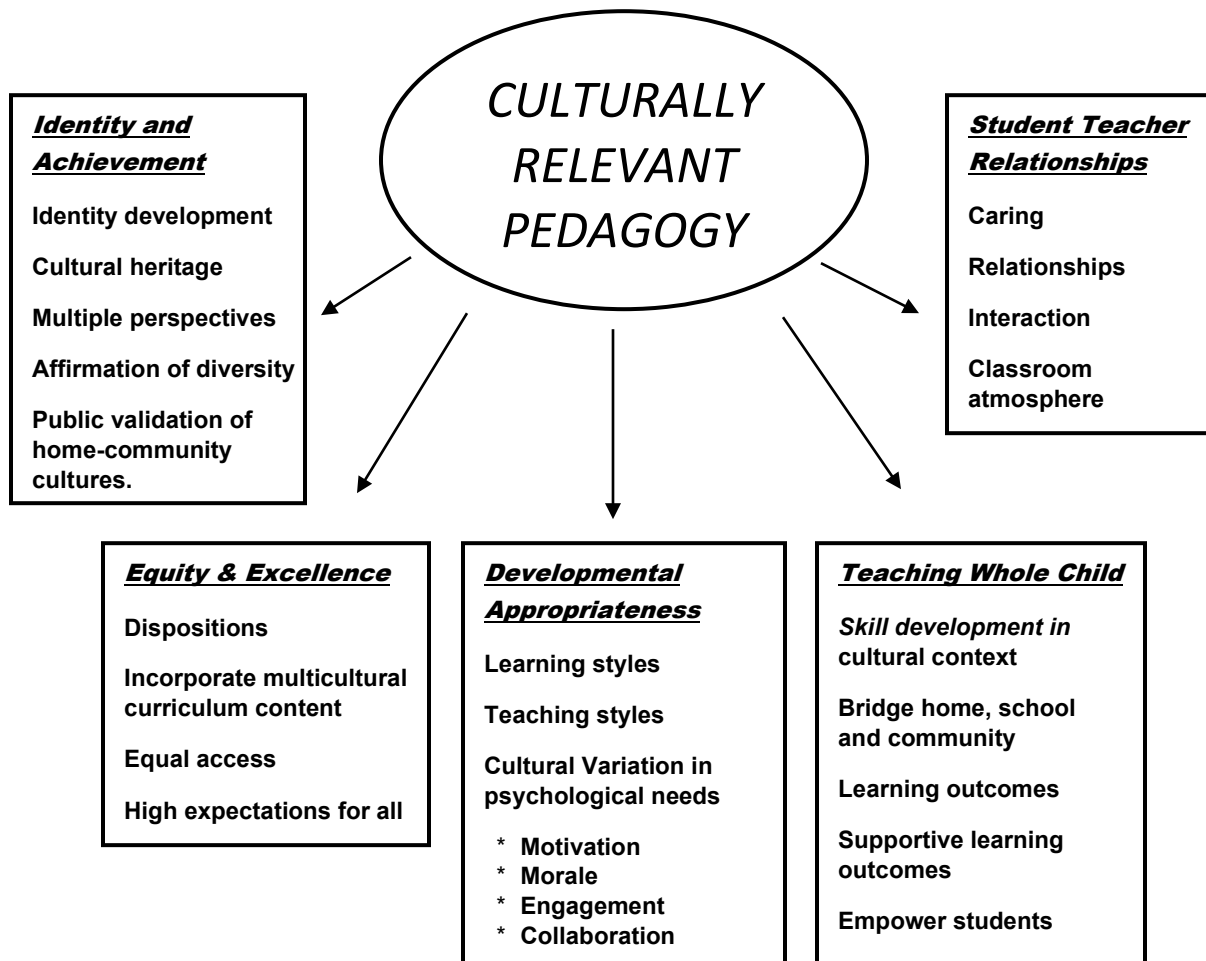
Ladson-Billings (1994) observed three criteria by exemplary teachers for students of other cultures, specifically African Americans. These teachers were successful in “helping their

students to be academically successful, culturally competent, and sociopolitically critical” (p. 477-478). Although each teacher met these criteria in different ways, Ladson-Billings suggested there was a “range or continuum of teaching behaviors” (p. 478) or characteristics that have led to a theoretical underpinning of culturally relevant pedagogy. These behaviors include: “the conception of self and others held by culturally relevant teachers, the manner in which social relations are structured by culturally relevant teachers, [and] the conceptions of knowledge held by culturally relevant teachers” (p. 478).

Various researchers have identified principles of culturally relevant teaching (Ladson-Billings, 1994; Richards, et.al, 2007). Brown-Jeffy and Cooper (2011) developed a conceptual framework of culturally relevant pedagogy teaching behaviors based on the principles of Ladson-Billings and others. They identified the following five themes (Figure 1): “identity and achievement, equity and excellence, developmental appropriateness, teaching the whole child, and student-teacher relationships” (p. 71).

Figure 1

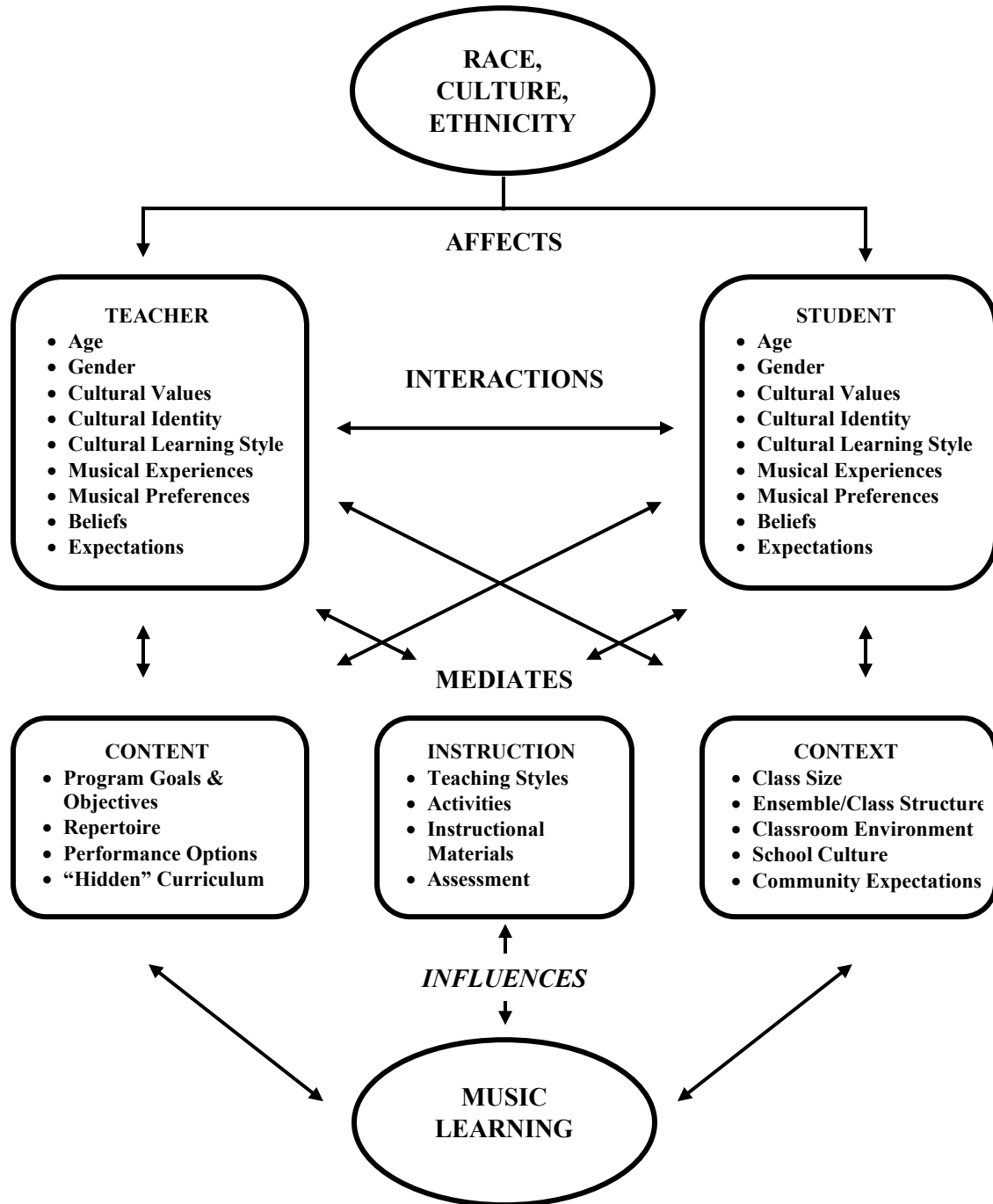
The Principles of Culturally Relevant Teaching Behaviors (Brown-Jeffy & Cooper, 2011)



Similarly, Butler, Lind, and McCoy (2007) proposed a conceptual model for culturally responsive teaching (Figure 2). Their model is based on five “broad categories: teacher, student, content, instruction, and context” (p. 243). Whereas Brown-Jeffy and Cooper’s model concentrated on teaching behaviors, Butler, et. al. focused more on the interactions between each category and how that ultimately influences learning, either by serving as a barrier or a support.

Figure 2

Proposed Conceptual Model (Butler, Lind, & McCoy, 2007)



Although many educators are concerned first with the success of our students, teacher perceptions of many cultures can harm student achievement. African American students who performed well in school could still become isolated, as they may feel they need to distance themselves from others in their culture to not be seen in a negative way (Ladson-Billings, 1995). Therefore, the importance of culturally responsive pedagogy is to help students become academically successful, while still being able to retain “cultural integrity” (p. 476).

It is also important for music educators to understand their students’ identities so we can “strengthen the connection between school music, home music, and community music” (Walter, 2018, p. 25). Ladson-Billings (1995) stated that there is a “culture mismatch between school and home” (p. 467). Walter (2018) suggested using music that is familiar to students to teach objectives and concepts to connect what the students do outside of school to the music they make in school. However, Ladson-Billings (1995) suggested that “no matter how good a fit develops between home and school culture, students must achieve. No theory of pedagogy can escape this reality” (p. 475).

As American public schools see a growing gap in diverse demographics, Bond (2017) suggested “a responsive perspective is necessary in order to adapt instruction to meet the needs, expectations, and norms of cultures outside of one’s own” (as cited by Benham, 2003, p. 154). Ladson-Billings (1995) believes it is important to help “scholars think about their intersections [with cultures] and consider possible classroom/instructional adjustments” (p. 468). Regardless of how curricular changes happen, approaching education from a culturally pluralistic mind frame can lead to culturally relevant teaching.

Moving through this review of related literature, I will continue to discuss the issues plaguing secondary music programs in the United States and begin to move toward ways to resolve these issues.

The Traditional and Non-Traditional Music Education Problem

Many students in the United States grew up performing in traditional large ensembles in high school and middle school. Shuler (2011) labels these ensembles BOC – band, orchestra, and choir. Often, music educators pursue a career in music because of positive experiences in large performing ensembles. Traditional large ensembles can be aesthetically pleasing and help create strong ties to the community through performances (Shuler, 2011). However, as of 2012, music programs were serving only 20-30% of the high school student population in the United States (Dammers, 2012).

Traditional Music Education

According to Williams (2011), the traditional ensemble model for secondary music education was originally established in the early twentieth century. This model features a teacher-led classroom, where large elective enrollment numbers are the goal. In the early twentieth century, when BOCs were established as the model, the music of the day was relevant to society. Now, in the early twenty-first century, this style of music is still performed and is referred to as “school music” by Williams (2011, p. 55), which students may never use outside of school. In fact, “the largest portion of music makers in this country cannot be found in professional or community bands, choirs, and orchestras. Instead, they are found in basements, pubs, garages, worship teams, computer labs, dance clubs, and recording studios” (Clements, 2008, p. 3-4).

Students today are finding less enjoyment in the music performed by traditional ensembles. “Little of this music has relevance to the lives of students outside of school” (Williams, 2011, p. 55) as the population of students is becoming increasingly diverse. Kratus (2007) suggested that music educators and music education are most successful when the program satisfies “the prevailing musical desires of the public” (p. 42). This is not to say that the music curriculum should be determined by the public. However, public demographics influence school demographics, and therefore should be considered in curricular planning.

According to Elpus and Abril (2011), 65.7% of high school music students in 2004 were white. However, the overall enrollment of minorities in the public school system has been increasing. In addition, 2014 marked the first time in U.S. educational history that minorities (50.3%) outnumbered whites (49.7%) in public schools (Hussar & Bailey, 2014). According to this same study by Hussar and Bailey, for the National Center for Education Statistics, the largest minority growth of students is Hispanics. Furthermore, Hispanic student enrollment increased 16% between 2009 and 2014, while both White and Black enrollment decreased, White by 7%, and Black by 5% (Snyder, de Brey, & Dillow, 2018). These numbers inform the need to diversify music programs throughout the United States as minority students are still under-represented in music courses.

One reason minority students are under-represented could be music teachers also do not represent minority students’ ethnicities. According to Gardner (2010b), in his profile of K-12 music teachers throughout the United States, 89.6% of music teachers were White. The data came from surveys by the National Center for Education Statistics between 1999-2000 and 2000-2001. These same data showed only 6.4% of music teachers were Black, while 2.6% were

Hispanic. Both Asian and American Indian ethnicities were represented less than 1% throughout the United States.

The numbers for minority teachers are continuing to stay the same and not diversify along with changes in the student population. A more recent profile of music teacher licensure candidates from 2007 through 2012 by Elpus (2015) showed 86.02% of candidates were White, 7.07% Black, 1.94% Hispanic, and 1.79% Asian. It is not surprising these data show an underrepresentation of minority groups and a significant over-representation of Whites.

School in the United States are offering traditional music courses at a higher rate than non-traditional courses. Elpus (2017) stated that of the high schools in the U.S. which offer music, 93% offer band, 89% choir, and 36% orchestra. However, only 5% offer a contemporary/pop/rock ensemble, while less than 1% offer a mariachi band or a steel pan ensemble. Similarly, for non-performing music courses, 39% offer music appreciation, and 24% offer music theory, while only 13% offer music technology courses. Elpus (2017) also reported “the availability of music was linked to the socioeconomic statuses of the families served by American public schools. Schools serving more students in poverty were less likely to offer music” (p. 8).

There are many barriers to changing music curricula in secondary schools. The No Child Left Behind Act (NCLB) of 2001 has caused many states to shift spending and instructional time toward mathematics and reading, and away from music (Kratus, 2007). Kratus states schools with a larger minority population are likely to be affected most by these changes. Gardner (2010b) also found music teachers worked less in schools with a larger percentage of minority students ($F = 13.3, p = 0.000$) (p. 116). Whether from a lack of budgeting or interests, schools

with a large population of minorities are simply not getting the same music education opportunities.

While many have talked about schools, students, and the problem of declining enrollment, very few have investigated exemplars. In a study in 2014, Sanderson profiled high schools in the state of Nebraska to determine what music courses schools are currently offering outside the realm of band, choir, and orchestra. He also sought to explore the relationship between the student population of a school and the courses being offered. He found the size of the school had a significant relationship with the number of non-traditional music courses being offered. Larger schools offered non-traditional music courses more often than smaller schools.

Non-Traditional Music

Students not involved with large performing ensembles are often referred to as “non-traditional music students (NTM)” (Williams, 2007). These non-traditional students have become the focus of more researchers in recent years (Dammers, 2012; Williams, 2007), as studies and websites are being created to help in-service music educators develop new courses. These courses include non-traditional performing ensembles - such as rock bands and mariachi bands - as well as non-performing courses – such as music composition and music technology.

There is a growing amount of data on music technology courses. Dammers (2012) surveyed 1,830 high school principals around the United States to determine how many schools offer technology-based music classes. His survey found 14% of high schools are already offering music technology courses, in which the majority (89%) of teachers indicated these courses were primarily developed to attract non-traditional music students.

Technology-based courses are prime examples of what Williams (2011) calls a “new model of music education” (p. 53). Student-centered classrooms with lower numbers are not only

conducive to musical creativity and expression but are also more educationally sound (Williams, 2007; Williams, 2011). Other key opportunities include smaller class sizes, various musical styles with the consideration of students' interests, focus on aural development instead of traditional notation, and decrease in or avoidance of public performances (Williams, 2011).

Recently, more classical approaches to music “are limited forms of real-world” music experiences” (Rodriguez, 2004, p. 13). Using a student-centered approach can help to “provide students opportunities to address standards of creating, responding, performing, and connecting in real-life musical contexts and often in an overlapping manner” (Tobias, 2015, p. 26). Williams and Beirne (2005) suggest “a key element in maximizing the effectiveness in teaching these new concepts is the utilization of the educational strategy *constructivism*” (p. 4), which allows students the ability to discover things on their own, while the instructor acts more as a translator. It is important to note, however, that the student-centered music technology classes do not imply less work for the teacher. In actuality, an educator’s work “increases in technology supported music education enriched with software when compared with the traditional education” (Nart, 2016, p. 82). Williams and Beirne (2005) urge teachers to keep in mind that students should not be given free rein with no guidance, or educational effectiveness may be lost. They stress that “a quality music technology curriculum will have structured instruction/defined outcomes as well as guided exploration time to produce the best results for all students involved” (p. 8).

Sanderson (2014) found that 71.3% of the 94 participants in his survey offered a non-traditional music course. Music theory (48.9%) and music appreciation (27.7%) were the most common non-traditional courses being offered in the state of Nebraska. There were only two non-traditional performing courses mentioned (guitar and class piano), showing music educators

in Nebraska teach non-performing courses more often than performing courses outside of the realm of the traditional band, choir, and orchestra.

There are many other course options for our students. Other offerings suggested by Felder (2015) are guitar courses, piano courses, and recording technology. Shuler (2011) suggested rock band and composition courses, where Williams and Dammers (n.d.) suggest electronic music and music business. No matter the non-traditional courses offered, educators should approach the curriculum with the above mentioned “opportunities” (Williams, 2011, p. 53), instead of traditional.

Another non-traditional course option could be a popular music ensemble. Although some educators may consider popular music to be unacceptable in schools, others have sought to find ways to incorporate it into the curricula (Boespflug, 2004). If we can approach popular music from the idea that “the emphasis is on creating and performing music in an improvisatory, collaborative environment”, then we can feel more at ease to meet students where they are (Boespflug, 2004, p. 191).

Springer and Gooding (2013) studied pre-service music education students attitudes about popular music and found four common themes which “support the use of popular music in the classroom” (p. 31). These four themes are: “(a) popular music as a powerful motivational tool, (b) students’ familiarity with popular music, (c) easy transfer of music content to other genres, and (d) students’ preference for popular music” (p. 31).

Springer & Gooding (2013) also discussed why many music educators are opposed to the use of popular music in the classroom, including “(a) inappropriate language or thematic content, (b) perceived lack of depth or complexity, (c) risk of offending parents, teachers, administrators, or community members, and (d) poor quality arrangements for ensembles” (p. 31). Often, we

think of “pop” music in one way. However, it is important to note that popular music means different things to different people. Rodriguez (2004) explains it by saying:

[...] when I speak of popular music, I mean a *different* kind of music than did my father when he spoke of popular music, or than my children do now – but there are also gender, economic, and ethnic differences. What distinguishes the various forms of popular music are the cultures that consider them popular (p. 14).

Music educators should also consider the differences in the needs and cultures of the student population when designing new courses. Wlodkowski and Ginsberg (1995) define culture as: “...the deeply learned confluence of language, beliefs, values, and behaviors that pervades every aspect of our lives.” (p. 17). When teachers consider students’ culture, as well as musical culture, it allows them to develop different and unique musical experiences for their students.

One example of a popular music ensemble is a rock band, or modern band. Gardner (2010a) highlighted a high school rock band which is a “credit-bearing course” and meets during the school day (p. 84). Many of the students enrolled in the course are not in a traditional ensemble or able to read music notation in the traditional manner. However, the fact that these students do not find a place in the traditional ensembles has allowed the rock band to serve “a different sample of the overall school population” (p. 84). This is also true for students in an alternative music class outlined by Cohen and Roudabush (2010) in a case study of a middle school music program in Iowa.

The informal learning model can be challenging, and it is important to differentiate to “fit multiple levels of success” (p. 79). However, music educators should also allow themselves to “stand back and observe more than usual”. Doing this will allow the students to follow their

“natural learning process” (Green, 2006, p. 109). This is the model of the “informal learning practice” who Green (2006) has been working on in the United Kingdom. The informal learning model is based on five characteristics which Green suggested using when working with non-traditional performing ensembles. The five characteristics are: “(1) allowing learners to choose the music; (2) learning by listening and copying recordings; (3) learning in friendship groups with minimum adult guidance; (4) learning in personal, often haphazard ways; (5) integrating listening, playing, singing, improvising and composing” (p. 107).

Colquhoun (2018) outlined three teaching strategies to help engage students using popular music: music genres, music producers, and song creation. He states that the aim is to “bridge the gap between the music students’ experiences in school and the music they engage with outside of school” (p. 20). Bledsoe (2015) says that students are “becoming musicians with and without the help of music educators” (p. 21). They are making music outside of school but are not often given the same opportunities inside the classroom.

A Starting Point

Researchers have put forth information on diverse music courses and strategies. However, many music educators still feel inadequately prepared to take on new courses outside of their primary field of band, orchestra, and choir. Since many music educators are classically trained, they become responsible for educating themselves. The director of the “Lakewood Project” (Constantine, 2010) reached out to community members and experts in the field to incorporate informal learning strategies into a traditional orchestra ensemble. The informal learning process is not simply incorporating popular music into a curriculum but incorporating it within the context of how popular musicians create – listening, performing, improvising, and composing.

It is important for educators to “build on the familiar” (Cain, Lindbloom, & Walden, 2013) when considering other options. Educators must be confident and open to change. This will allow teachers to learn with their students (Cain, et.al, 2013) and not be afraid to acknowledge our “students as sources of knowledge” (Clements, 2008, p. 2). Kelly-McHale (2016) suggested that teachers “reimagine and reconfigure” (n.p.). Diversifying a music program does not suggest eliminating the large performing ensemble (Kelly-McHale, 2016). Rather, it is important to sustain the students already active in the music program, and “provide additional paths that attract and sustain musical involvement for ‘the other 80 percent’” (Shuler, 2011, p. 11).

Educators may be overwhelmed by the amount of music available to them when considering all the cultures and sub-cultures which may be represented within their schools. This could potentially deter their efforts to include a large variety of musical genres in the curriculum. However, Shehan Campbell (2018) believes:

an awareness of the many splendors of music across place and time also may engross and captivate the attention of teachers and students alike, leading them to discover together the extent to which music has been shaped by humans’ capacity to express themselves in unique and myriad ways (p. 8).

It also becomes important to realize non-performing aspects can be integrated within the traditional performing ensembles. According to Elpus (2017), the 2014 Music Standards put a shared emphasis on creating and responding, equal to that of performing. Given this emphasis, “it is possible that music educators teaching traditional ensembles may begin to innovate *within* ensemble structures to make music education more comprehensive, by including elements of music Creation and Response” (p. 3). These standards also do not specify having to sing or play

to meet the requirement; only to *study, demonstrate, apply, perform, and recognize* (Fuelberth & Todd, 2017).

Teacher Training

Diverse musical experiences are key to recruiting the non-traditional music student. However, according to Shuler (2011), “[m]usic ensemble programs are widely perceived as existing for the elite few, the musically talented, rather than as a core subject area for all students” (p. 9). This thought is reiterated by Springer and Gooding (2013) in their study. Many pre-service music education participants made statements that popular music is not appropriate for music majors, which calls to attention the question: “should music programs be designed for only the most talented students, or should they be accessible to all, regardless of ability level?” (p. 32) These are worrisome statements for music educators as we continually try to bring music education into the twenty-first century. Providing diverse options can help non-traditional music students positively perceive school music programs, instead of negative. One goal as educators “is to capitalize on student interest, and for students to connect with music that is relevant to them” (Colquhoun, 2018, p. 18).

Negative perceptions of music programs could be repaired by pre-service training becoming more relevant for future educators, so it can be made more relevant for their future students. Traditionally, music education has been filled with individuals who have “hard-won values and a deep desire for success”, even in the face of a “marginalized” profession (Rodriguez, 2004, p. 15). Unfortunately, many music educators also “rely on their own disciplined musical pasts to set standards and protocols for the instructional present” (p. 15-16). This is problematic in a profession which is slowly dying due to budget cuts and declining enrollment. As music educators fail to be open-minded about their approach to teaching music,

today's student population will continue to be disinterested in the musical offerings of public schools.

School choice is also becoming a factor in the success, or lack of, public-schools music programs. Martin (2018) suggested “[c]asting a wider net with more flexible requirements may encourage a more diverse population to pursue music teaching” (p. 41). In private, charter, and independent schools’ teachers may not be required to have formal certifications in their content area (p. 41), and if the traditional expectations of music education are not attractive to musicians, pre-service music training programs will suffer. There are many “hard-to-staff positions” available, often in urban areas, where “teacher retention, attrition, and migration can present a significant challenge” (p. 41). Perhaps, if we consider alternative certifications, those positions can be staffed by a music specialist, rather than “employing a non-music specialist”.

Though there are many barriers to music educators in including more students into their programs, Sanderson (2014) found a common theme of secondary music educators is that of a scheduling gap. Half the teachers he interviewed discussed the need to add more course options to avoid being assigned to areas non-music related. These same teachers’ training experiences were, often, informal. Teachers require the necessary skills to teach these classes, if for no other reason than to help preserve their music teaching positions.

Many collegiate programs continue to practice “Western Music” traditions exclusively (Williams, 2011), while generally only admitting students into the program based on “Western” auditions. Shuler (2011) suggested these programs need to begin admitting students with a larger array of interests, as well as encouraging traditionally trained students to broaden their skill levels in other musical styles. This could be a rather large challenge for a system whose “ideals

for a musically educated population are rooted in the early 19th century (or earlier)” (Shehan Campbell, 2018, p. 25).

Springer and Gooding (2013) found 86.3% of the pre-service music educators in their study had “either zero or one class that included teaching skills specific to popular music” and participants felt unprepared to teach popular music, based on a scale from “1 (*very unprepared*) to 5 (*very prepared*)...(M = 2.63, SD = 1.05)” (p. 31). Similarly, Haning (2016) found 43% of undergraduate music education majors did not feel as though they received adequate training in music technology to be prepared to use it in their future teaching. He also stated that “[t]he ability to use technology successfully in the classroom is, like any other pedagogical technique, a skill that must be learned” (p. 79). Dammers (2012) stressed the importance of pre-service educators receiving training in the pedagogy of technology-based music classrooms as well. Many educators teaching these courses currently are in the latter part of their career, which Dammers says brings the concern that these programs will disappear once the teachers retire.

The lack of music technology teachers can be avoided by proper training of pre-service educators, as well as through workshops for in-service teachers. Music educators need to take responsibility for in-service support. Many state music associations have been helping to promote change by offering professional development and workshops. Some states are even developing new All-State programs, including composition and guitar (Shuler, 2011). However, all these changes require an open mind and a willingness to change. For organizations such as NAfME (National Association for Music Education), “that was envisioned at the beginning of the 20th century, to fill the needs of a 21st-century American school-aged population of unprecedented diversity” will take time and patience (Shehan Campbell, 2018, p. 25).

Implications for Music Education

The research in diverse musical options for secondary music programs has implications for not only music educators, but for pre-service programs as well. The student population for public schools has been shifting and will continue to lean toward minorities as the new majority. Music educators must consider this population shift and begin developing new courses based on their student demographics. Similarly, pre-service music education programs need to seriously reevaluate their curriculum to help future educators meet the demands of the twenty-first-century music classroom. We need to continue to develop more strategies for “bridging the gap between “school” music and “societal” music” (Isbell, 2016, p. 28).

Positive steps are being made in the way of music technology courses in the United States. However, music educators must be willing to move past the idea that the large performing ensemble is the only viable option for their students. Until this happens, music programs will continue to exclude “the other 80%.” Positive steps are being made in the way of music technology courses in the United States. However, music educators must be willing to move past the idea that the large performing ensemble is the only viable option for their students. Until this happens, music programs will continue to exclude “the other 80%.”

CHAPTER 3

METHOD

Research Strategy

I framed my research procedures using a two-phased mixed methods approach. Phase one was a national questionnaire for secondary music educators. Phase two was a transcendental phenomenological approach, using follow-up interviews of a select group of secondary music educators. A phenomenological study “[...] describes the common meaning for several individuals of their lived experiences of a concept or a phenomenon” (Creswell & Poth, 2018, p. 75). The main purpose of phenomenology is to determine a descriptive passage explaining *what* the participants experienced, and *how* they experienced it (Moustakas, 1994). However, transcendental phenomenology focuses more on the descriptions of the experience and less on the researcher’s interpretations.

The phenomenon or concept for my study is the experiences which secondary music educators had while developing courses and recruiting for those courses within a culturally diverse non-traditional music program. I framed my data analysis by following Moustakas’ (1994) procedures to transcendental phenomenology using three basic steps: Identify a phenomenon to study; Bracket out my experiences; And collect data from several people who have experienced it.

Researcher’s Role

My world view is that of a pragmatist. Creswell and Poth (2018) defined pragmatism in research as individuals who “[...] focus on the outcomes of the research – the actions, situations, and consequences of inquiry – rather than antecedent conditions” (p. 26). A basic concept of a pragmatic study would be “[...] to conduct research whose results can be translated into practical

ends” (Duram, 2010, p. 1073). This means that, as the researcher, I hope to initiate change in secondary music curriculum as a result of this study.

My role as the researcher is that of a teacher primarily, and interpreter/describer secondarily. According to Stake (1995), “[w]hoever is a researcher has recognized a problem, a puzzlement, and studies it, hoping to connect it better with known things... [and] make them comprehensible to others” (p. 97). Researchers are charged with studying and interpreting, as well as being an “[...] agent of new interpretation, new knowledge” (p. 99). Like Stake, I was interested in finding participants who teach in music programs that are both unique and that share specific commonalities – namely, diverse demographics, higher than 20% music enrollment, and offering non-traditional courses – and describing the data to make it comprehensible for other secondary music educators to use in their settings.

However, I also needed to view the data free from bias and with no expectations, so I could concentrate on the phenomenon in question. To be completely transparent, and bracket out my personal experiences with the phenomenon, I have given my perspective as a researcher, a professional musician, an educator, and a student. Although much of this is based on my previous research, there are still many opinions which I attempted to bracket out.

Researcher’s Perspective/Positionality

I am currently a doctoral student in choral music education. However, I have had experiences as a student in orchestras, bands, and choirs. I was mainly exposed to the traditional ensemble setting as I went through secondary school and higher education. I did have some opportunities to participate in other musical areas, but those were limited to a jazz ensemble, marching band, and music theater. As a caveat, I feel it is necessary to mention I attended both a small high school and a small division three bachelor’s program. I will not speculate on what

types of musical ensembles the teachers wanted to teach, but from a student's perspective, I did not notice any interest in diverting from the traditional ensembles which had worked so well in the past.

My first job as a teacher was working mainly with middle-level choirs and one general music course. I was expected to direct three grade-level choirs, as well as an extracurricular show choir. As a choral director, which I was very proud to call myself, I put all my efforts into the academic choirs which met during the day. I strongly believed that the traditional choir was the most important aspect of the choral program, and the show choir was just a bonus. And if the show choir was a bonus – for the students, not for me – then the general music class was the unnecessary class that I just had to teach whether I liked it or not. I put little effort into planning for the general music class, as the students in class were the ones that did not want to be in band or choir, therefore I believed they didn't care about music.

Fast forward five years and I was working a different job directing a middle school choir, two high school choirs, and teaching beginning guitar. This was a very small school district, but extremely active in music. I came into a program which participated in show choir competitions, as well as extracurricular vocal jazz, madrigals, and musicals. It was a great deal for one person. I began my time there with the same mindset that the traditional choral ensemble was the center of it all, and students were required to be in the concert choir if they wanted to be in show choir. It did not take very long for me to realize that I lacked the knowledge to properly teach my students anything outside of a classical vocal approach. However, my love for jazz and Music Theater helped push me to learn a bit on my own so that my students could at least sound semi-successful when singing.

I left this job to attend graduate school. Although that last job was an anomaly in which the students were very excited to participate in all music ensembles, regardless of the style of music, I learned fast in the job following graduate school that the “norm” was shifting heavily away from traditional choral music. I found I often had to bribe my students with pop music for them to sing traditional music. It did not take long for me to adjust my curriculum to include a varied repertoire throughout the semester. Each semester the students performed one traditional concert and one “pops” concert. Toward the end of my time at this school, I began adding other aspects into the curriculum, including music technology and project-based learning. I was not prepared to teach in a 90-minute block schedule, so much of this was done out of necessity for my sanity, with not as much consideration to my students' wants and needs.

My professional performing experiences have only recently included non-traditional music. Until I joined a military band, I did not have an outlet for performing non-traditional music, outside of the occasional coffee shop open mics. However, my job with the military, besides playing a concert band instrument, is to sing with a variety of groups, including big band jazz, jazz combo, funk and R&B, and country/rock. This has drastically expanded my vocal abilities and helped me to appreciate the level of musicianship that goes into rehearsing and performing this music to a high standard.

I have been blessed to perform with some truly fantastic musicians. The jazz combo musicians often do not rehearse beforehand and have an “on the fly” mentality. Typically, this would be nerve-wracking, however, given the nature of jazz and improvisation, it makes sense to perform this way. The funk and R&B group, as well as the country/rock group, rarely use written music. Instead, they learn the music through an informal process of listening and finding chord or lead sheets. We also can adjust the songs to fit our needs and instrumentation, as well as give

us a creative outlet. The experiences I have had in the military band have helped to also teach me different ways to go about instruction.

Over the last thirteen years of my teaching career, I have often heard colleagues discuss the challenges of teaching music in the secondary classroom. I have spoken with many about what they believe is causing these challenges, and the responses range from funding and support to curriculum. More recently, a big challenge is becoming our inability to relate to our students or to engage them in music. When I ask more probing questions, I have found most of the time that the lack of engagement is due to curriculum or repertoire choices.

Sometimes we as educators have our hands tied and are not able to make drastic changes to our curriculum. I have also heard colleagues being frustrated about how the “tradition” of the program is making it difficult to make changes. I have been faced with tradition slowing what I would view as progress. From an educator’s perspective, I can see how students have changed even during my short tenure as a teacher of thirteen years, let alone how much change there has been since music became part of the school curriculum a century ago.

Through my studies and literature review, I learned that typical secondary music curriculum in the United States remains mired in a traditional early-twentieth century approach. I view these changes as very slow because our society has changed, and is still changing, very rapidly. Music curriculum has not adapted as efficiently as some other disciplines.

Procedures

The purpose of this study was to provide information about non-traditional music courses Nationally, and music educators’ attitudes and strategies on program development and student recruitment for culturally diverse non-traditional music programs. I designed this study to expand upon the research of Sanderson (2014). I sought possible solutions to the declining

enrollment in secondary music courses, including the development of non-tradition music courses to recruit non-traditional performing and non-performing students. Using a pragmatist interpretive framework (Creswell & Poth, 2018), I used a mixed-methods approach. I used a questionnaire and then follow up interviews of current secondary music educators who have successfully developed, or maintained, a culturally diverse music program. I gathered data in two phases and focused on two areas of consideration: Development and recruitment.

I used the data collection instruments from Sanderson (2014) as a guide to expand upon his research for the state of Nebraska. I adjusted the survey instrument and interview protocol to apply to a National study, and to fit my research questions more accurately. Sanderson sought to profile the non-traditional music courses in the state of Nebraska and explore the relationship between the types of courses offered and the student demographics. I sought to establish a National profile of music courses, and by geographical region, ethnic majority, and school setting. However, my study also focused on the development and recruitment of non-traditional music courses.

Phase one of this study was completed over four weeks, plus four weeks for a pilot run. The initial survey (see Appendix B) was written using the survey software, Qualtrics, and piloted in the spring of 2019 to check for face validity. The pilot survey was distributed to secondary music educators using purposeful and snowball sampling. Data from the pilot survey was destroyed and not used for this study. Upon completion of the pilot survey, I made changes to the questions where necessary to ensure the accuracy of the instrument, from the feedback of the participants.

I distributed the revised survey through the National Association for Music Education (NAfME) and Texas Music Educators Association (TMEA) email lists for a purposeful sample

of participants. NAFME randomly sampled secondary music education content teachers ($N = 10295$) to distribute the survey in the form of an email. I chose NAFME because it is a comprehensive association for music education which covers 49 of the 50 states in the US. However, since the state of Texas does not belong to NAFME, I also purchased an email distribution list from TMEA to distribute the survey. I sent the email to all middle and high school music educators on the email list ($n = 3272$). Many emails were not delivered to both NAFME and TMEA members due to inaccurate email information and other issues. See Table 1 for survey distribution samples.

Table 1

Survey Distribution Samples

Organization	Emails Distributed	Emails Not Delivered	Total
NAfME	10295	366	9929
TMEA	3272	108	3164
Totals (N)	13567	474	13093

I kept the survey open for four weeks during the fall of the 2019 school year. At the end of October, I sent the initial email to TMEA members and NAFME sent to their members (see Appendix A for example email) with a reminder sent after two weeks. After four weeks, I closed the survey link, and all responses were considered final to begin data analysis and preparation for phase two.

I determined the responses needed to be more than 50% complete to be considered valid. All cases which were less than 50% complete ($n = 40$) were removed and I compiled the

remaining data for analysis. All responses were changed to yes (1) or no (2) responses to make analysis consistent.

I used maximum variation sampling (Creswell & Poth, 2018) to select participants for phase two. Educators who were not willing to participate in an interview were omitted, as well as those who taught at schools which do not offer diverse courses. From the remaining responses ($n = 25$), participants were selected based on the following criteria in order: (a) non-traditional courses taught by the participant, (b) the majority ethnicity of the music program, (c) geographical region, (d) the number of non-traditional music students, and (e) the school setting.

I chose these criteria as I believe they allow for a maximum variation of information for educators to possibly replicate in their programs. The interview participants needed to teach a non-traditional course, so they were able to speak thoroughly on the topic and discuss their training. To have multiple perspectives, I believed it was important to include participants who taught various ethnicities and in varying regions and settings around the country. Lastly, successful non-traditional programs were necessary to serve as a potential exemplar for music educators. At this point in my research, I defined a successful culturally diverse music program as having over a 30% enrollment and offering courses outside of band, orchestra, and choir.

Once I narrowed down the participants based on the above criteria, I contacted each potential participant by email to elicit agreement for participation in phase two (see Appendix C for the interview and audio consent letters). Of the six potential participants I contacted, five agreed to participate in an interview ($N = 5$).

Phase two was comprised of semi-structured interviews (see Appendix D). Follow-up interviews were scheduled after the initial interview but found to be unnecessary, so were canceled. Participants chose their preferred method of communication between a phone or video

interview, both using Zoom video conferencing. I completed the interviews during the beginning of the spring semester of 2020, and participants were questioned about program development and student recruitment for their current music curriculum and course offerings.

Participants

Phase 1: Survey

Secondary music educators ($N = 447$) across the United States were recruited through an online survey distributed through the National Association for Music Education (NAfME) email list by state, as well as the Texas Music Educators Association (TMEA) (see Appendix A for recruitment email example). Participation in the initial survey was voluntary and required consent.

Phase one included an online survey to identify course offerings in secondary school music programs throughout the country and the demographic picture of the school/region. The survey was also designed to obtain agreement for further participation in phase two: interviews.

Phase 2: Interviews

A small group of secondary music teachers ($N = 5$) were purposefully selected to participate in phase two, which included semi-structured interviews for best practices in developing and recruiting a culturally diverse music program. Using maximum variation sampling (Creswell & Poth, 2018) these participants were selected based on their responses to the initial survey questions. Other issues I considered was if their current course offerings included diverse options for both non-performing courses and non-traditional performing courses, the geographical location of their school, the demographics of their school, school size, school setting (urban, suburban, rural), and their willingness to participate in an interview.

Setting

This study consisted of two phases. Phase one was conducted online only, with surveys distributed and returned electronically through Qualtrics. I sent emails to potential participants for phase two. The emails were intended to elicit agreement for interviews. I conducted the interviews by whatever means was most convenient for the participant, including phone or video conference.

Data Collection and Analysis

Phase 1

Phase one consisted of a Nationwide survey to secondary music educators. The survey included 16 questions, excluding two questions for the survey consent and volunteering for an interview. Of the 16 questions, 6 were questions about the school demographics, and 8 were questions concerning the music program specifically, all of which were either single answer or multiple answer questions. The two remaining questions were Likert-type scale questions concerning the planning process and specific considerations the teacher used.

Although I have four specific research questions for this study which pertain to the survey, I also found other items of interest that I would like to outline as well. For this research, I am defining “non-traditional music courses” as any course outside the traditional band, choir, and orchestra. At this time, I am considering jazz ensembles, marching band, and show choir part of the traditional music curriculum given the history of the courses.

I collected data for phase one using Qualtrics survey software. All survey responses were kept secure through the password-protected software, as well as on a password-protected computer to limit the risk of a confidentiality breach. Survey participants remained anonymous unless they chose to participate in phase two, in which case pseudonyms were used for the

participants' names. All identifying information was kept confidential and electronic data were destroyed upon completion of the study. Information from survey participants who volunteered but were not chosen for an interview was destroyed once I determined they would not be used for phase two.

Phase one data were analyzed using SPSS (Statistical Package for Social Sciences). I determined that those survey responses which were less than 50% complete were not valid to the study. Those cases were deleted from the data.

I primarily used descriptive statistics in SPSS (Statistical Packaging for Social Sciences) to provide a general outlook of course options and demographics at secondary schools around the country. I ran frequencies and percentages to determine overall course offerings around the nation to answer question 1a. Since I was interested in course offerings based on geographical region, school setting, and school majority ethnicity, I ran a cross-tabulation of the offered courses for each criterion to answer research question 1b. I also ran a cross-tabulation to determine the percentage of schools with a non-White majority which had a White majority music program for question 1c. I used Likert-Type scale questions to answer research question 1d using the means and standard deviation from each.

The questionnaire was sent to a total of 13093 secondary music educators, through NAFME and TMEA. I recorded a total of 495 responses to the questionnaire, 487 of which were consenting. Of the 487 consenting responses, 447 were deemed valid and included in the data analysis.

Phase 2

Phase two data was collected through semi-structured interviews completed by phone or video conference. Phone and video conference interviews were recorded through a Zoom virtual

meeting, and then I exported the audio files separately. I used the audio for transcription to a word processing document. Upon completion of transcribing each interview, I sent the transcript to each participant for member checking. Once each participant confirmed the transcript was accurate, I removed all identifying information to minimize risk. I replaced names with pseudonyms and referred to schools and states by geographical region. The transcripts were held digitally under a password protected computer for an indefinite period. Since the entire study was administered online through Qualtrics or email and Zoom, there were no paper documents to obtain.

Phase two analysis consisted of a four-step process, as set forth by Moustakas (1994) to frame the analysis of data collected in the semi-structured interviews. The analysis process of transcendental phenomenology consists of the following main steps: (a) Epoche, (b) Transcendental-Phenomenological Reduction, (c) Imaginative Variation, and (d) Synthesis.

Creswell and Poth (2018) describe the idea of “epoche” as “*A philosophy without presuppositions*”, or in more simple terms “[...] to suspend all judgment about what is real ... until they are founded on a more certain basis” (p. 76). In the words of Moustakas (1994) Epoche is:

a preparation for deriving new knowledge but also as an experience in itself, a process of setting aside predilections, prejudices predispositions, and allowing things, events, and people to enter anew into consciousness, and to look and see them again, as if for the first time (p. 85).

Epoche can be difficult to achieve, but it is a necessary step to obtaining a complete and accurate depiction of the participant's experiences of the phenomenon. I kept a reflective journal to discuss my thoughts and experiences with the specified phenomenon to help keep my views

out of my data analysis. I include my own experiences in the manuscript to be transparent to the readers of the study (see Researcher's Dialogue/Positionality).

In the Transcendental-Phenomenological Reduction, the “[...] qualities of the experience become the focus” (Moustakas, 1994, p. 90). According to Moustakas, this step requires the researcher to “look and describe; look again and describe; look again and describe; always with reference to the textural qualities” (p. 90). It was important to “bracket” out my own experiences so I could view the phenomenon with a renewed perspective (Creswell & Poth, 2018). As with epoche, I continued to use my reflective journaling during the entire process.

A second part of the Transcendental-Phenomenological Reduction is what Moustakas (1994) called “horizontalization” (p. 95). The process of horizontalization is to begin by finding significant statements or quotes from the interview transcripts. In the beginning, every statement is considered to have equal importance. Then, any statements which were irrelevant were omitted. This left what Moustakas call “horizons”, which are “the textural meanings and invariant constituents of the phenomenon” (p. 97).

I then developed “clusters of meaning” (Creswell & Poth, 2018, p. 79) from the horizons. This is the process of grouping significant statements together into themes. The horizons and themes were used to create a textural description of the essence of the phenomenon. According to Moustakas (1994):

In the process of explicating the phenomenon, qualities are recognized and described; every perception is granted equal value, nonrepetitive constituents of the experience are linked thematically, and a full description is derived. The prereflective and reflective components of the Phenomenological Reduction enable an uncovering of the nature and meaning of experience... (p. 96)

The imaginative variation, step three, helps the researcher “derive structural themes from the textural descriptions that have been obtained through Phenomenological Reduction” (Moustakas, 1994, p. 99). This step involved free imagination on the part of the researcher, in conjunction with a reflection on what is possible. The possibilities included “structures of time, space, materiality, causality, and relationship to self and to others” (p. 99). Simply stated, imaginative variation is the process of using varying perspectives to approach the phenomenon to create a textural-structural description, in search of the true essence of the phenomenon. I was able to create a general description of each set of interview data individually.

The above three steps were repeated separately with each interview transcript. After this, the final step was synthesis. This step was the process of “integration of the fundamental textural and structural descriptions into a unified statement of the essences of the experience of the phenomenon as a whole” (Moustakas, 1994, p. 100). I used these descriptions and statements to create guidelines to help music educators create non-traditional music courses. In the following results section, I have laid out the results of my data analysis for each phase of this study.

I also created an audit trail by working with a qualified colleague in the field of music education, Dr. Richard Dammers, who reviewed the themes, horizons, textural-structural descriptions, interview transcripts, and researcher journal to check for validity and reliability. Throughout the research process, I was in contact with Dr. Dammers regarding all the data I collected.

Dr. Dammers is the dean of the College of Performing Arts at Rowan University in New Jersey. He has several publications in the area of technology-based music education, as well as co-founding the website MusicCreativity.org – a site which is dedicated to helping educators serve non-traditional music students.

CHAPTER 4

FINDINGS

The purpose of this study was to provide information about non-traditional music courses Nationally, and music educators' attitudes and strategies on program development and student recruitment for culturally diverse non-traditional music programs. I used a two-phased mixed methods approach, beginning with a national survey of secondary music educators to provide an overview of music courses offered. I then examined existing diverse programs through interview methods to determine strategies for *developing* a diverse music program and *recruiting* non-traditional music students. I will present the findings of this study in two main sections, based on the survey results (Phase 1) and the interview results (Phase 2). I will outline the demographics of participants from both phases, as well as address each question individually.

Phase 1 Survey Results

Demographics

I outlined the basic demographics of the survey respondents in tables 2, 3, and 4. The highest percentage (44.1%) came from the Southwest and the lowest percentage (4.5%) from the Northwest. Similarly, the highest percentages of respondents also came from suburban schools (45.0%). The lowest percentage came from urban schools (26.6%), with rural just above (28.4%). Respondents from schools with a White majority (56.2%) were the highest percentage, with Hispanic/Latinx/Spanish (30.4%) the next. The lowest percentage of respondents came from American Indian or Alaska Native majority schools (0.7%), followed closely by Asian (0.9%) and Other (1.6%).

Table 2*Respondents by Geographical Region*

Region	<i>n</i>	%
Northwest	20	4.5
Southwest	197	44.1
Lower Midwest/Plains	41	9.2
Upper Midwest/Great Lakes	42	9.4
Southeast	96	21.5
Northeast	51	11.4
Total	447	100

Table 3*Respondents by School Setting*

Setting	<i>n</i>	%
Urban	119	26.6
Rural	127	28.4
Suburban	201	45.0
Total	447	100

Table 4*Respondents by School Majority*

<i>Ethnicity</i>	<i>n</i>	%
American Indian or Alaskan Native	3	0.7
Asian	4	0.9
Black or African American	36	8.1
Hispanic/Latinx/Spanish	136	30.4
White	251	56.2
Multi-Racial	10	2.2
Other	7	1.6
Total	447	100

Question 1a: National Course Offerings in Secondary Music Programs

I used descriptive statistics to report frequencies and percentages for course offerings from across the United States. A total of 447 valid responses to the survey were received. As

stated before, for this study, non-traditional courses are any course that is not traditionally offered as part of a “traditional” band, choir, or orchestra program. Therefore, I did not include jazz band, marching band, vocal jazz, and show choir in non-traditional courses. One concern is that I was unsure if *a capella* choir should be considered non-traditional or traditional since I did not specify what genre of ensemble it represented. Therefore, I included it with the non-traditional courses since it can include non-traditional genres. Of the responses, a high percentage of schools offer concert band (94.4%) and concert choir (87.7%). The courses least represented were bluegrass/pop strings (2.5%), composition (5.4%), pop/rock band (5.6%), and mariachi band (8.9%). The traditional courses which were least represented are vocal jazz (14.1%) and full orchestra (17.2%). Of the non-traditional music courses, music theory has the highest representation (33.1%), and bluegrass/pop strings the lowest (2.5%). See Table 5 for the frequencies and percentages of all courses nationally.

There were also “other” courses which were written in the survey. Of these other courses, the most offered nationally were Guitar ($n = 47$, 11.0%), Piano ($n = 45$, 10.1%), and General Music ($n = 23$, 5.1%). Other offerings are listed in Table 6.

Table 5*Overall Frequencies and Percentages of Course Offerings*

<i>Course</i>	<i>n</i>	<i>%</i>
Concert Band	422	94.4
Jazz Band	264	59.1
Marching Band	238	53.2
*Pop/Rock Band	25	5.6
*Mariachi Band	40	8.9
Concert Choir	392	87.7
Vocal Jazz	63	14.1
*Pop/Rock Choir	45	10.1
*A Capella Choir	138	30.9
Show Choir	111	24.8
Orchestral Strings	230	51.5
Full Orchestra	77	17.2
*Bluegrass/Pop Strings	11	2.5
*Music Technology Focus	57	12.8
*Music Appreciation	121	27.1
*Composition	24	5.4
*Music Theory	148	33.1
*Other	146	32.7

Note. *denotes non-traditional music course

Table 6*Frequencies and Percentages of “Other” Course Offerings Nationally*

Courses	<i>n</i>	%
Guitar	47	11.0
Piano	45	10.1
General Music	23	5.1
Percussion Ensemble; and Music Theater	8	1.8
Steel Drum Ensemble	5	1.1
Applied Music	4	0.9
Music History; and Pep Band	3	0.7
Color Guard; Ukulele; and International Baccalaureate Music	2	0.4
World Music; Marimba Ensemble; Audition Prep; Conjunto Tejano; Handbells; Harp; History of Rock n’ Roll; Popular Music History; Recorder; Music Listening Contest; Dance; Special Learners Music; Music Exploration; Drum Line; Estudiantina; Gospel Choir; Liturgical Band; Pit Orchestra; Class Voice; Chamber Ensembles; and Hip Hop	1	0.2

Question 1b: Course Offerings Based on Geographic Region, School Setting, and School Student Majority

A cross-tabulation revealed the percentage each course was offered within each of the above criteria (region, setting, majority), as well as the percentage of the total course which came from that criteria. For example, of the 422 schools who offer concert band nationally, 4.5% come from the Northwest. I also included the percentage of the criteria which offer that course (i.e. of the 20 respondents from the Northwest, 19 offer concert band (95%)).

Course Offerings by Geographical Region. Concert band is offered at a rate of at least 93% in each geographical region. The largest disparity by region is for marching band, ranging from 5% (Northwest) to 73% (Lower Midwest/Plains). Each region also offers other music courses that were not listed in the survey. See Table 7 and Table 8 for a full listing of courses

offered by geographical regions. Table 9 also shows the courses which were identified under “other.”

Table 7

Course Offerings within Northwest, Southwest, and Lower Midwest/Plains Region

Course	Northwest			Southwest			Lower Midwest/Plains		
	<i>n</i>	<i>%</i> <i>within</i> <i>course</i>	<i>%</i> <i>within</i> <i>region</i>	<i>n</i>	<i>%</i> <i>within</i> <i>course</i>	<i>%</i> <i>within</i> <i>region</i>	<i>n</i>	<i>%</i> <i>within</i> <i>course</i>	<i>%</i> <i>within</i> <i>region</i>
Concert Band	19	4.5	95.0	183	43.4	92.9	40	9.5	97.6
Jazz Band	12	4.5	60.0	115	43.6	58.4	23	8.7	56.1
Marching Band	1	0.4	5.0	110	46.2	55.8	30	12.6	73.2
Pop/Rock Band	2	8.0	10.0	8	32.0	4.1	0	0.0	0.0
Mariachi Band	0	0.0	0.0	34	85.0	17.3	2	5.0	4.9
Concert Choir	17	4.3	85.0	163	41.6	82.7	40	10.2	97.6
Vocal Jazz	2	3.2	10.0	23	36.5	11.7	7	11.1	17.1
Pop/Rock Choir	2	4.4	10.0	18	40.0	9.1	6	13.3	14.6
A Capella Choir	2	1.4	10.0	65	47.1	33.0	12	8.7	29.3
Show Choir	2	1.8	10.0	50	45.0	25.4	12	10.8	29.3
Orchestral Strings	11	4.8	55.0	110	47.8	55.8	19	8.3	46.3
Full Orchestra	3	3.9	15.0	35	45.5	17.8	6	10.4	14.6
Bluegrass/Pop Strings	2	18.2	10.0	2	18.2	1.0	0	0.0	0.0
Music Technology	1	1.8	5.0	11	19.3	5.6	3	5.3	7.3
Music Appreciation	4	3.3	20.0	45	37.2	22.8	16	13.2	39.0
Composition	1	4.2	5.0	8	33.3	4.1	2	8.3	4.9
Music Theory	1	0.7	5.0	62	41.9	31.5	11	7.4	26.8
Other	8			43			10		

Table 8*Course Offerings within Upper Midwest/Great Lakes, Southeast, and Northwest Region*

<i>Course</i>	<i>Upper Midwest/ Great Lakes</i>			<i>Southeast</i>			<i>Northeast</i>		
	<i>n</i>	<i>% within course</i>	<i>% within region</i>	<i>n</i>	<i>% within course</i>	<i>% within region</i>	<i>n</i>	<i>% within course</i>	<i>% within region</i>
Concert Band	41	9.7	97.6	90	21.3	93.8	49	11.6	96.1
Jazz Band	28	10.6	66.7	45	17.0	46.4	41	15.5	80.4
Marching Band	27	11.3	64.3	45	18.9	46.9	25	10.5	49.0
Pop/Rock Band	5	20.0	11.9	4	16.0	4.2	6	24.0	11.8
Mariachi Band	0	0.0	0.0	4	10.0	4.2	0	0.0	0.0
Concert Choir	41	10.5	97.6	84	21.4	87.5	47	12.0	92.2
Vocal Jazz	12	19.0	28.6	8	12.7	8.3	11	17.5	21.6
Pop/Rock Choir	7	15.6	16.7	6	13.3	6.3	6	13.3	11.8
A Capella Choir	14	10.1	33.3	25	18.1	26.0	20	14.5	39.2
Show Choir	11	9.9	26.2	29	26.1	30.2	7	6.3	13.7
Orchestral Strings	20	8.7	47.6	42	18.3	43.8	28	12.2	54.9
Full Orchestra	8	10.4	19.0	17	22.1	17.7	8	10.4	15.7
Bluegrass/Pop Strings	2	18.2	4.8	2	18.2	2.1	3	27.3	5.9
Music Technology	9	15.8	21.4	10	17.5	10.4	23	40.4	45.1
Music Appreciation	14	11.6	33.3	21	17.4	21.9	21	17.4	41.2
Composition	3	12.5	7.1	3	12.5	3.1	7	29.2	13.7
Music Theory	18	12.2	42.9	27	18.2	28.1	29	19.6	56.9
Other	16			43			26		

Table 9*“Other” Music Courses by Region*

<i>Regions</i>	<i>n</i>	<i>Courses (n)</i>
Northwest	8	General Music (4); Guitar (3); Piano (2), World Music (1); Marimba Ensemble (1), Percussion Class (1); Music Theater (1)
Southwest	43	Guitar (14); Piano (14); Applied Music (4); General Music (2); International Baccalaureate Music (2); Steel Pan/Drum (2); Audition Prep (1); Color Guard (1); Conjunto Tejano (1); Handbells (1); Harp (1); History of Rock n Roll (1); Pep Band (1); Recorder (1)
Lower Midwest Plains	10	General Music (4); Guitar (4); Piano (1); Percussion Ensemble (1)
Upper Midwest/ Great Lakes	16	Guitar (4); Piano (3); General Music (2); Steel Drum (1); Music Listening Contest (1); Dance (1); Music History (1); Music Theater (1); Special Learners Music (1)
Southeast	43	Piano (15); Guitar (11); General Music (8); Percussion Ensemble (6); Music Theater (2); Pep Band (2); Steel Drums (2); Music Exploratory (1); Drum Line (1); Color Guard (1); Music History (1); Ukulele (1); Estudiantina (1); Gospel Choir (1)
Northeast	26	Guitar (11); Piano (10); Music Theater (4); General Music (3); Liturgical Band (1); Pit Orchestra (1); Percussion (1); Music History (1); Popular Music History (1); Ukulele (1); Class Voice (1); Chamber Ensembles (1); Hip Hop (1)

Course Offerings by School Setting. Table 10 shows the majority of music courses offered were at suburban schools. The results may be skewed slightly since 45.0% of survey respondents came from suburban schools. However, it is important to note that of the seventeen courses listed, five courses (pop/rock band, mariachi band, bluegrass/pop strings, music appreciation, and composition) had higher percentages in rural or urban settings. These five courses were also all non-traditional courses. All traditional courses were offered more

frequently in suburban settings. See Table 10 for a full listing of courses offered by the school setting.

Urban schools were more likely to offer concert band (90.8%), concert choir (85.7%), orchestral strings (66.4%), and jazz band (58.0%) than other courses. All these courses are considered traditional music courses. Urban schools were least likely to offer bluegrass/popular strings (3.4%), pop/rock band (9.2%), pop/rock choir (11.8%), music technology (12.6%), mariachi band (16.8%), and vocal jazz (18.5%). Of those courses, only vocal jazz is considered a traditional music course. Therefore, from this study, it appears urban schools offer traditional music courses at a higher rate than non-traditional music courses.

Similarly, rural schools were more likely to offer the traditional music courses of concert band (96.9%), concert choir (78.7%), marching band (66.1%), and jazz band (50.4%), and less likely to offer non-traditional courses like bluegrass/popular strings (3.1%), pop/rock band (3.9%), composition (3.9%), pop/rock choir (6.3%), and mariachi band (6.3%). Rural settings also offer full orchestra (3.1%) at a low rate.

Suburban schools also offer traditional courses at a higher rate than non-traditional courses, such as concert band (95%), concert choir (94.5%), orchestral strings (65.2%), and jazz band (65.2%). Compared to bluegrass/popular strings (1.5%), composition (3.5%), pop/rock band (4.5%), and mariachi band (6.0%). Suburban schools were also offering most courses at a higher rate than both Urban and Rural, except the previously mentioned bluegrass/popular strings, composition, pop/rock band, and mariachi band. However, it is important to note the total number of respondents from Suburban schools (45.0%) was higher than Urban (26.6%) and Rural (28.4%).

The largest disparity between settings is within orchestral strings and full orchestra. Urban and suburban offer both at a higher rate than does rural settings – 66.4% and 65.2% compared to 15.7%; and 22.7% and 22.9% compared to 3.1%.

Table 10

Course Offerings by School Setting

Course	Urban			Rural			Suburban		
	<i>n</i>	% within course	% within setting	<i>n</i>	% within course	% within setting	<i>n</i>	% within course	% within setting
Concert Band	108	25.6	90.8	123	29.1	96.9	191	45.3	95.0
Jazz Band	69	26.1	58.0	64	24.2	50.4	131	49.6	65.2
Marching Band	57	23.9	47.9	84	35.3	66.1	97	40.8	48.3
*Pop/Rock Band	11	44.0	9.2	5	20.0	3.9	9	36.0	4.5
*Mariachi Band	20	50.0	16.8	8	20.0	6.3	12	30.0	6.0
Concert Choir	102	26.0	85.7	100	25.5	78.7	190	48.5	94.5
Vocal Jazz	22	34.9	18.5	11	17.5	8.7	30	47.6	14.9
*Pop/Rock Choir	14	31.1	11.8	8	17.8	6.3	23	51.1	11.4
*A Capella Choir	35	25.4	29.4	29	21.0	22.8	74	53.6	36.8
Show Choir	32	28.8	26.9	19	17.1	15.0	60	54.1	29.9
Orchestral Strings	79	34.3	66.4	20	8.7	15.7	131	57.0	65.2
Full Orchestra	27	35.1	22.7	4	5.2	3.1	46	59.7	22.9
*Bluegrass/Pop Strings	4	36.4	3.4	4	36.4	3.1	3	27.3	1.5
*Music Technology Focus	15	26.3	12.6	11	19.3	8.7	31	54.4	15.4
*Music Appreciation	33	27.3	27.7	45	37.2	35.4	43	35.5	21.4
*Composition	12	50.0	10.1	5	20.8	3.9	7	29.2	3.5
*Music Theory	41	27.7	34.5	26	17.6	20.5	81	54.7	40.3

Note. *Non-traditional Music Course

Course Offerings by School Majority. There were a small number of respondents from schools with a majority American Indian/Alaska Native ($n = 3$), Asian ($n = 4$), and Multi-Racial ($n = 10$), therefore these numbers were slightly skewed. However, the two highest offered courses in all majorities were still concert band ($M = 93.8\%$) and concert choir ($M = 82.9\%$). Similarly, the two lowest offered courses in all majorities were composition ($M = 2.2\%$) and

mariachi band ($M = 4.7\%$). The largest disparity between majority groups and courses offered is with mariachi band. Only two majority groups offered mariachi band, and Hispanic/Latinx/Spanish schools offered it at a much higher rate (92.5% within course; 27.2% within majority) than did schools with White majorities (5.0% within course; 0.8% within majority). See Table 11 for the full list of courses offered by school majority.

Table 11

Course Offerings by School Majority

Course	American Indian or Alaska Native			Asian			Black or African American		
	<i>n</i>	% within course	% within majority	<i>n</i>	% within course	% within majority	<i>n</i>	% within course	% within majority
Concert Band	3	0.7	100.0	3	0.7	75.0	36	8.5	100.0
Jazz Band	1	0.4	33.3	3	1.1	75.0	15	5.7	41.7
Marching Band	1	0.4	33.3	1	0.4	25.0	17	7.1	47.2
*Pop/Rock Band	1	4.0	33.3	0	0.0	0.0	2	8.0	5.6
*Mariachi Band	0	0.0	0.0	0	0.0	0.0	0	0.0	0.0
Concert Choir	2	0.5	66.7	3	0.8	75.0	33	8.4	91.7
Vocal Jazz	0	0.0	0.0	1	1.6	25.0	4	6.3	11.1
*Pop/Rock Choir	0	0.0	0.0	0	0.0	0.0	2	4.4	5.6
*A Capella Choir	0	0.0	0.0	3	2.2	75.0	9	6.5	25.0
Show Choir	0	0.0	0.0	1	0.9	25.0	8	7.2	22.2
Orchestral Strings	1	0.4	33.3	3	1.3	75.0	15	6.5	41.7
Full Orchestra	0	0.0	0.0	1	1.3	25.0	4	5.2	11.1
*Bluegrass/ Pop Strings	0	0.0	0.0	1	9.1	25.0	0	0.0	0.0
*Music Technology Focus	0	0.0	0.0	2	3.5	50.0	6	10.5	16.7
*Music Appreciation	1	0.8	33.3	0	0.0	0.0	5	4.1	13.9
*Composition	0	0.0	0.0	0	0.0	0.0	1	4.2	2.8
*Music Theory	1	0.7	33.3	2	1.4	50.0	13	8.8	36.1

Note. *Non-traditional Music Course

Course	Hispanic/Latinx/Spanish			White			Multi-Racial		
	<i>n</i>	% within course	% within majority	<i>n</i>	% within course	% within majority	<i>n</i>	% within course	% within majority
Concert Band	128	30.3	94.1	235	55.7	93.6	10	2.4	100.0
Jazz Band	82	31.1	60.3	151	57.2	60.2	7	2.7	70.0
Marching Band	76	31.9	55.9	135	56.7	53.8	6	2.5	60.0
*Pop/Rock Band	3	12.0	2.2	19	76.0	7.6	0	0.0	0.0
*Mariachi Band	37	92.5	27.2	2	5.0	0.8	0	0.0	0.0
Concert Choir	117	29.8	86.0	221	56.4	88.0	9	2.3	90.0
Vocal Jazz	14	22.2	10.3	42	66.7	16.7	1	1.6	10.0
*Pop/Rock Choir	13	28.9	9.6	27	60.0	10.8	2	4.4	20.0
*A Capella Choir	44	31.9	32.4	76	55.1	30.3	3	2.2	30.0
Show Choir	39	35.1	28.7	57	51.4	22.7	4	3.6	40.0
Orchestral Strings	84	36.5	61.8	116	50.4	46.2	6	2.6	60.0
Full Orchestra	30	39.0	22.1	36	46.8	14.3	4	5.2	40.0
*Bluegrass/ Pop Strings	1	9.1	0.7	9	81.8	3.6	0	0.0	0.0
*Music Technology Focus	6	10.5	4.4	40	70.2	15.9	2	3.5	20.0
*Music Appreciation	34	28.1	25.0	78	64.5	31.1	1	0.8	10.0
*Composition	4	16.7	2.9	18	75.0	7.2	0	0.0	0.0
*Music Theory	39	26.4	28.7	87	58.8	34.7	4	2.7	40.0

Note. *Non-traditional Music Course

Question 1c: Music Majority Ethnicity and School Majority Ethnicity Correlation

I ran a cross-tabulation to determine the overall school majorities and music program majorities (see Table 12). There were eight options for participants to choose from (American Indian or Alaska Native; Asian; Black or African American; Hispanic/Latinx/Spanish; Hawaiian or Other Pacific Islander; White; Multi-Racial; and Other). No participant selected “Hawaiian or Other Pacific Islander” for either their school majority or their music program majority.

Therefore, I left that category out of this analysis.

There were four schools with an Asian majority, but nine schools with an Asian music majority. This is the only case – except for White music programs – where there were more music programs than schools with a specific majority. However, of the 136 schools with a Hispanic/Latinx/Spanish majority, only 124 of them have a Hispanic/Latinx/Spanish music

majority. Similarly, of the 36 schools with a Black/African American majority, only 25 have a Black/African American music majority.

Table 12

Cross-tabulation of School Majority and Music Majority

	Music Majority							
	American Indian or Alaska Native	Asian	Black or African American	Hispanic/Latinx/Spanish	White	Multi-Racial	Other	Total
School Majority	American Indian or Alaska Native	3	0	0	0	0	0	3
	Asian	0	4	0	0	0	0	4
	Black or African American	0	0	25	6	5	0	36
	Hispanic/Latinx/Spanish	0	0	0	124	10	2	136
	White	0	5	1	1	244	0	251
	Multi – Racial	0	0	0	2	1	7	10
	Other	0	0	0	0	1	0	7
	Total	3	9	26	133	261	9	447

Additionally, I ran a bivariate correlation to determine if there was a correlation between each school majority ethnicity and the corresponding school majority (i.e. do the schools with Asian majority correlate with the music programs with Asian majority?). Since “Other” can be multiple ethnicities, I did not include that criteria in this analysis (see Table 11).

The highest correlation (1.000) was between American Indian or Alaska Native majorities. However, there were only 3 participants who selected those criteria, so the sample size is very small. The lowest correlation (.663) was between Asian majorities. Table 13 shows there were 9 total schools which have an Asian music majority, however, only 4 of school have an Asian school majority. Apart from Multi-Racial and American Indian or Alaska Native school majorities, every other school majority had at least one music program with a White majority.

Table 13

Correlations Between School Majority Ethnicity and Music Program Majority Ethnicity

<i>Ethnicity</i>	1	2	3	4	5	6
1. American Indian or Alaska Native	1.000					
2. Asian		.663				
3. Black or African American			.805			
4. Hispanic/ Latinx/ Spanish				.888		
5. White					.891	
6. Multi-Racial						.732

Question 1d: Consideration of Culture, Gender, and Home Lives of Students

I asked two Likert-type questions in the survey regarding teacher consideration of students’ culture, gender, and home lives when planning curriculum and lessons. Due to some attrition with these questions being toward the end of the survey, only 441/440 responded to the first question, and 436/435 to the second. The average responses for culture ($M = 3.65$; $SD = 1.08$) and personal/home lives ($M = 3.44$; $SD = 1.20$) when planning curriculum were positive. However, consideration for students’ gender was overall negative ($M = 2.87$; $SD = 1.38$). Similarly, when planning lessons, consideration for culture ($M = 3.66$; $SD = 1.10$) and

personal/home lives ($M = 3.46$; $SD = 1.21$) were positive, and consideration for gender ($M = 2.91$; $SD = 1.41$) was negative. Table 14 and Table 15 shows the full data.

Table 14

Teacher Consideration of Student Culture, Gender, and Home Lives When Planning Curriculum

	Never (1)	Rarely (2)	Sometimes (3)	Often (4)	Always (5)	Total	Mean
Culture	25	33	110	176	97	441	3.65
Gender	101	83	93	99	65	441	2.87
Personal/Home Lives	44	44	111	155	86	440	3.44

Table 15

Teacher Consideration of Student Culture, Gender, and Home Lives When Planning Lessons

	Never (1)	Rarely (2)	Sometimes (3)	Often (4)	Always (5)	Total	Mean
Culture	24	37	108	160	107	436	3.66
Gender	101	74	99	86	75	435	2.91
Personal/ Home Lives	40	49	109	144	93	435	3.46

Phase 2 Interview Findings

Demographics

I interviewed five ($N = 5$) secondary music educators Nationwide. Using maximum variation sampling, I found these participants based on survey responses. I tried to find one participant from each geographical region and representing as many different school ethnic majorities as possible. I also tried to include various school settings. The only geographical region not represented is the Lower Midwest/Plains. Also, I could not find a participant with a school or music majority of Multi-Racial or American Indian or Alaska Native.

I analyzed the interview data using Moustakas' four-step analysis process (as outlined in Methods). In this section, I will discuss the horizons and move toward a textural-structural description. I will then synthesize all the themes (or horizons) into unified statements of the phenomenon in the closing section of this chapter.

Milton

Milton is a high school music educator in the Southeastern United States. He teaches three music technology courses and three band courses. He teaches at a STEM school in a suburban school setting. The majority school population is Asian, as well as the music program majority.

Marie

Marie is a K-8 music educator in the Upper Midwest/Great Lakes region of the United States. She teaches 8th-grade general music, using a song-writing curriculum. She teaches at an urban school setting. The school and music programs ethnicity majority are Hispanic/Latinx/Spanish, though her school is very diverse.

Lucy

Lucy is a middle and high school music educator in the Northwest United States. She is a vocal and piano teacher and also teaches a musical theater class. She teaches in a suburban school setting. The majority school and music program populations are White.

Mark

Mark is a high school music educator from the Southwest region of the United States. He is the head band director, as well as the band coordinator for his district. He teaches in an urban school setting. The school and music program majority are Black or African American. Mark feels it is important to get his students story out to more people.

Rachel

Rachel is a middle and high school choral music educator in the Northeast region of the United States. She teaches in a rural setting. The majority school and music program populations are White.

The following results were organized by “clusters of meaning” (themes) within each question.

Question 2a: Course Participation of Diverse Students

Each participant teaches in a situation which is unique to their school. However, all five participants agree it is important to create music that is relevant to their student population.

Philosophy

Milton teaches at a STEM school, where he is one of three music teachers. His department philosophy is built on “trying to reach as many of our students as we can.” He sees his schools’ program as a way “for more students to be involved in our music program” because he feels like the traditional ensemble offerings were difficult to begin in high school if a student did not start in sixth grade.

Marie has a different perspective as someone who teaches a required course to 8th graders. However, her philosophy is related to the other participants. Marie believes “that kids learn music best when they’re making music” and “regardless of where they are, have deep connections to music outside of the classroom, and have rich musical soundscapes in their lives.” She tries to “honor that and celebrate that” instead of enforcing her own musical experiences and preferences on her students. She thinks it is important to “really listen to our students” because, in the end, she believes “administrators want their kids to be happy, and parents want their kids to be happy and learning. They learn better when they’re happy.”

Lucy, who teaches at an arts magnet high school, says of her department: “we all feel this way that we want our programs to be more inclusive. And that the band, choir, and orchestra model is not inclusive of kids who are not interested in that.” Her school strives for music to “be a lifelong skill... a lifelong interaction, versus pushing kids into music education or going into music professionally... to prepare them to be lifelong lovers and performers.”

Similarly, Rachel believes that as teachers we need to “stay on the cutting edge, [and] just be there for your students and [...] give them new opportunities to learn and perform and better themselves.” She has been teaching for thirty-four years and continues to “find new songs, new ways, new strategies” for her teaching. She also believes teachers need to ask, “what am I doing to develop a more culturally widened curriculum?”, and to not “be afraid. Get out there and learn how so that you can keep up with all the changes.”

Mark and his high school band have a saying “if you don’t remember your audience, you won’t have one.” He plans all his band’s repertoire based on the demographic of the audience and community, as well as considering the demographic of his students. His philosophy is that his “students need an education that, first of all, is reflective of their cultural identity.” He says “we teach the curriculum through the music that they like, do the things that they want to do, and that’s how we find success. [...] It doesn’t matter what song you play. All music has value.”

Strategies

Milton finds strategies for more student-lead learning. In the past, when he had taught guitar at his school, Milton would allow students to work independently and “go learn this song that you want to learn. That’s perfectly... reasonable.” Students could work on whichever kinds of music they preferred. He would teach them how to read sheet music and tabs so they could learn in their preferred way. But he also specified that he is “still learning every day, and [he

learns] a lot from the students too.” He says, “often they know more about some of these things that I do. And it also is really valuable, like I said, having those different levels because the students can help each other.”

Marie works with 8th-grade general music students and finds that “with songwriting, it’s a really good way to organically differentiate instruction. Not just like with where kids are with their audiation or instrumental skills or computer skills. But it’s also a really good way to differentiate culturally.” She has also developed a “series of projects that work on different skills required to create a song.” She found starting by saying “‘write a song. Ready, go’ there are too many things that need to be done in that, there’s too many things to process.” She wants to “give kids a hands-on interactive experience with creating so that they’re practicing all of those skills with the end goal of being able to create an entire song.” As it pertains to traditional notation, Marie believes it is “faster and less alienating to use other forms of notation.” Overall, Marie believes what makes her program successful is her “flexibility. Musically [and] curricularly.”

Lucy finds she has the most success with her students when they are “singing as an ensemble.” She specifies that she is a “vocal teacher. [...] not a choir teacher”, because she feels she is “trying to prepare them for a college audition”, which she doesn’t believe a choral program does. Her program has different “majors”, including a “contemporary music major” and a “classical music major.” The contemporary music major has a big creative focus, including contemporary music and jazz, “and they do quite a bit of songwriting.” Lucy also believes “it’s really, really important to give [her] students an opportunity to explore, for example, contemporary music. And practice contemporary music and perform it.”

A strategy Rachel uses in her new music production course is to “give the students a little worm on a fishhook” and then she tells them to “go fishing.” This allows the students the ability

to dig deeper and do their own research. She says it has also helped her because she does not know everything, so she looks at it as “what can you add to my learning and I’ll add to your learning” as it pertains to her students. Rachel believes that doing this helps to create a good end product for her students because “the learning is their own.” She does have to give some students extra support in the form of guiding them to websites which may be helpful. Her personal experiences have also helped to shape how she teaches. She said, “I realized that very first year that I needed to make these classes engaging, participatory. No one was going to be left just sitting, learning about facts from history class” because that was how her high school band experience was. The “doing is what makes it so, so, so, so important.”

Mark sets his band classes up so his students can work on all different types of genres, sometimes at the same time. His band performs often throughout the community and state, so he needs to keep them prepared for different things. His students have “a lot of decision-making power on the events that [they] do” and he tailors his lessons to accommodate the music. Regardless of the style of music, Mark will arrange the music based on the concepts his students need to work on. He says:

I’m teaching about minor/major tonality, about all those through the music that they like to play. Through the music that their mother listens to, their grandmother listens to... I’m able to teach these skills, and we found a great deal of success on the musical side improving their talent and their skills doing so.

Relevancy

Milton believes his music program is successful because he and the other music teachers are “catering to as many students as we can.” He also states “it’s kind of strange that what we think of music outside of school and music inside of school is so different.” He is also a

proponent of music technology and “saw it as a way for more students to be involved in our music program.” As it pertains to the traditional ensemble, “if a student doesn’t start that in sixth grade, but they have an interest in music... it’s very hard for them. There’s sort of a barrier to entry, especially at the high school level.” Similarly, the guitar class offers students a different option besides the traditional ensemble. Milton says,

some students take that class having dropped out of like orchestra and band, which is also neat because it’s like they want to pursue their music stuff, but that maybe the big ensemble doesn’t fit their sort of persona or idea of what kind of musician or what kind of music they listen to.

Marie has found using more contemporary notational styles has been successful for her students. She uses digital audio workstations (DAW), as well as tablature and chord charts. She prefers to use this method with secondary students because she finds it to be “less alienating” for her students.

Lucy strives to give all her students a “diverse and rich” understanding of music. Many of her students are White, but they come from diverse socioeconomic backgrounds. Some students come into her program with no experience in choral music. Lucy feels:

doing a variety of music is really speaking to all those kids. If they’re... whether we’re doing contemporary music as individuals and as ensembles. Or if we’re doing multicultural music. And certainly, learning musical skills. I feel like that’s meeting the needs, it’s feeding all of them.

Rachel teaches a sound production course which was new this past year. Of the eleven students in her course this past year, only three of them were also choir students. She used popular songs to help “bring those [students] in” and reach a different demographic of students.

Rachel also strives to make the learning student-centered, so they take responsibility for their work, and “the learning is their own.”

Mark finds that his students “don’t ever get to focus on one thing at a time.” This is out of necessity, so he can keep the interests of his students. Mark says:

Our kids were not exposed to the concert band side and our community doesn’t appreciate the concert band side as much as other communities would. So, we find ourselves trying to balance our state competitions, like the concert or sight-reading competition, or our marching competition with our need to be relevant in our community.

Implementation Issues

Milton teaches at a STEM school and faces slightly different issues with his program. One concern he has is the perception that “some of the administration was a little bit disappointed that so many students wanted to take [music technology] because they were not taking other academic electives.” He also says,

I think the perception of that administration changed as far as my orientation. They thought ‘was he not motivated to build the band program?’ And I was like, ‘we only have 400 students. The band program is going to be what it is’. So I think they were maybe a little bit disappointed that they expected the band program to maybe flourish a little bit more. And I said, ‘but that’s not in line with the interest of the students.’

Marie also struggles with some administrators’ perception of what her program or teaching should look like. Although “some administrators really like inherently get kids working in groups. And, you know, sort of the chaos that comes along with that, like controlled chaos”, she has also worked with an administrator who told her, because she “was not standing up front

in front of the classroom and lecturing the class, that wasn't teaching." But Marie prefers to tell people:

When I'm teaching songwriting, when I'm teaching, you know, group projects, like my role as a teacher changes. So, I'm not necessarily like the 'sage on the stage', right. I am, you know, more of a facilitator. [...] when I was in college, I waited tables. And so, as I was sort of developing the whole process, like, I really thought of myself as waiting tables from group to group right. Like every group needs something different, and my job is to be facilitating what everyone needs.

Marie has seen some resistance to the non-traditional teaching styles, which she says, "makes me sad because I really don't think that our kids need a teacher to just lecture at them. And I don't think that that resonates with kids."

Lucy teaches at an auditioned arts school. Because of this, her students were not allowed to participate in the district choral festival. This is also an issue with solo and ensemble. Her students "can perform and be adjudicated. But they cannot go on to the state level." This is an issue because Lucy is trying to prepare her students for college auditions, and when her students "cannot go out and compete or hear at a high level" it hinders their progress.

Although Rachel does not have this issue, she understands that not all programs are supportive of non-traditional courses. She believes "we need to keep building our programs and giving the students' knowledge and opportunity in new things like technology." Even though this is her 34th year of teaching, Rachel continues to learn new things and give her students new opportunities.

Scheduling is a big issue in many schools. Mark says scheduling "is the number one issue" for him. Many of his students "are underperforming", so he has to compete with his

students being in other classes. Unfortunately, “when it comes to band, we don’t get scheduled until after everything is put in”, so “we have a mixed bag of classes.” Mark does not have one complete band in any of his classes, and all his classes were mixed between beginners and advanced students. Mark has been working with his administration to help the issue. He says, “they started to realize that we’re going to have to do something about this scheduling if we to be successful.” His administrators want a big band because they are in a big school, and “naturally, when we’re playing a football game and you have 20 or 30 people and the other band 300, 400... Administration is not happy.”

There is also the issue of space. Recently, Mark’s school was hit by a natural disaster, so he must share most the rehearsal space between the choir and orchestra as well. That causes some issues because the choir will be rehearsing at the same time, right next to the band room, so hearing is an issue until they can fix the damage from the storm.

Question 2b: Course Developmental Characteristics and Processes

Development

Some teachers use existing technology equipment to start their courses. Milton, who teaches at a STEM school, noticed a gap in what the music department was offering and what the student body was interested in and decided to fill it. He used an existing computer lab with Apple computers, which already had Garage Band. He then was able to purchase MIDI keyboards, and “we were off and running.” The next step was to purchase audio interfaces. He says the “students’ demand for the class is kind of what grew it.” The first year his school offered one music technology course. In the second year, they offered three sections and were considering adding a fourth section soon due to the popularity.

In Marie's school, they provide Mac Books to their students. She uses the digital audio workstation (DAW) Band Lab. This specific DAW has a learning management system integrated into it, so Marie will "post assignments on there and kids can submit assignments through that. And it's free, which is great."

Marie also developed "a series of projects that work on different skills required to create a song." She determined there were too many concepts for her students to process, such as lyrics, form, background tracks, etc., so she wanted to break it down for her students. She says, "I really wanted to give kids a hands-on, interactive experience with creating so that they're practicing all of those skills with the end goal of being able to create an entire song." It has evolved over the years and is now a four-step cycle of songwriting projects: 1) teacher teaches the concept; 2) students work on the project, and do a "practice performance"; 3) students receive feedback and make revisions; 4) students give a "final performance."

Lucy was given "carte blanche" in her program, meaning complete freedom to make decisions on the curriculum. High school students will "put together two or three contemporary evenings" where they perform either solos or small ensembles. She has also incorporated songwriting units into her curriculum where "everybody wrote songs and perform them" during a contemporary performance. Last year, she took her students to a jazz festival. When the school began, the building had been a "private music school, where the focus was pretty much jazz", but it was "super unstructured." When Lucy arrived, she decided there needed to be more structure.

This year Rachel started a new course called "sound recording foundations." Rachel thought it was important to:

get on the STEAM wagon, because our hallway is like all STEAM. [...] So I wanted to make sure that the music department created the sound recording technologies so that we could still be a part of, you know, the cutting edge.

However, it has been a slow process. She credits the students for being very patient, even though “some of the kids know more than I do. But it’s okay.”

Mark has developed his band to be more of a “show band” style and teaches all different genres of music. He has “one band and that functions as the concert and jazz, pep, marching, etcetera. It functions in all those capacities.” Due to many scheduling issues, Mark holds practices Monday through Thursday “every week. For the entire year, for about two hours a day. That’s in addition to class time.” He has “about 30 or 40 [students] that are not in band class”, so having after school rehearsals become a necessity. This past summer, Mark wrote the band curriculum for his district. He has developed a system which helps “underserved populations to kind of [...] pull ourselves up by our bootstraps.” He believes “when we invest in our own selves, people start to invest in us.” He uses this to help promote his school, with the idea that the school starts “repaying us in funding and scheduling and things like that.”

Recruitment

Milton feels “pretty strongly about trying to reach as many of [his] students as [he] can.” Currently, his student body is about 1050, and he believes the music program has over 40% participation. However, his recruitment is unique. His school has a lottery system to get in.

So the way that works, as soon as the lottery numbers are released, our administration collects a list of all the students that participated in music in middle school and then we reach out to them shortly after the lottery, and we reach out to all of them. We inform

them about auditions for our top ensembles. And that way, we're connecting with all of them.

Because of the lottery system, they do not get to recruit outside of the school though. "We get the students that we get." Milton's school has a seven-period day. To recruit for his top band ensemble, he must have it meet during "zero period" which meets before the school day begins. Many of his students do not have the room in their schedule due to the high amount of academic classes they were taking already.

Marie has never "been in a situation where kids have been allowed to pick their class." All her classes have been required, but she does suggest students are "our best advocates." She says:

Our kids are very empowered, and they speak their mind. And if they like what's going on in a classroom, they're going to let you know. If they don't like what's going on in the classroom, they're also going to let you know.

Not all music teachers have the luxury of recruiting students. Lucy is in an arts magnet school but finds it is best to not recruit for her program. In the past, she has been "accused of stealing students from the big schools." This has caused issues that she is still trying to mend with her colleagues in the district. Lucy will take her students to some elementary schools to perform, but not to middle schools "because the high schools do so much recruiting there."

Rachel did not have to recruit for her sound production class. Her principal set a limit on enrollment because they did not have enough equipment for more than twelve students. Also, Rachel says it "wasn't hard to recruit for because just the STEAM teachers talked about it."

Mark does many different things to recruit for his classes. He believes "the best recruitment is a good performance." He also tries to get into all of the middle schools and make

himself available to them or work with the students. He builds relationships with the middle school students with the hope it will lead to them coming to be in his high school band. Many schools do not allow beginners in high school, but Mark purposely recruits from his current high school population, even if they have no experience playing an instrument.

Now that his band is finding more success with the concert band, he is “getting a different demographic” of students. They do not “run to the other side of town now. ‘I can play my favorite tune and get good scores. I want to be there!’”

Something unique to Mark’s band is that he guarantees college scholarships to his students. He guarantees “if a student performs in my band, and he does everything that we asked them to do over the course of four years, I guarantee them they will get a scholarship to the band.” He has a 100% success rate of his students who auditioned for band scholarships for college. “This gives these kids an opportunity they may not have had otherwise.”

Relevancy

The county where Milton teaches has music technology in every high school. Each school also offers a guitar class. Although Milton does not know exactly what led to this, he says, “I think it started at that technical school [in our county] and then it sort of spread because of its popularity there. It spread to all the high schools.” His music technology classes were so popular that his three sections were always full. He mentions that the school is considering “taking away one of [his] band sections and having a music tech section next year” in place of it, which would make four sections. Milton does not get offended when one of his band students drops his class and takes music technology instead. He says, “I think our main goal as music educators is to share music with our students and help them pursue what their interests and passions are.”

Marie has developed her general music courses with the idea that “kids learn music best when they’re making music.” She tries to create songwriting projects and collaborative learning projects which are relevant to her students since her class is not a chosen elective. However, she does recognize that it is a process to create a relevant curriculum.

Lucy is finding that using ensemble singing has “really important social implications. [...] When they’re working together, they’re building bonds and they’re building self-confidence and... it’s still evolving.” When Lucy first began teaching at her school, there were “a lot of holdover students from the private school.” Lucy wanted to “honor their experiences” with jazz, but also wanted to diversify the curriculum and add more structure.

When making decisions on his curriculum, Mark considers his students and calls them “the microwave generation [because] they want stuff quick, quick, quick. They want to be active. They want to keep performing.” So, he designed his curriculum with that in mind. He believes if “you spend much of the time working on one event, that does not keep our students interested”, which has caused the program to decline in numbers before him coming to that school. But he is now giving them a chance to “showcase their talents, and their demographic.”

Training

Like many music educators teaching music technology, Milton “had no experience in music production, music engineering, music mixing.” Everything he has learned has been on his own. He has learned most through workshops and YouTube videos. However, he has also taken the time to visit studios and talk with people “in the industry.” Much has also been trial and error for Milton, though he did cite a book which helped him get started (*Making Music with GarageBand and Mixcraft*, by Robin Hodson), which he says is probably outdated at this point.

Marie believes she did receive adequate training in her pre-service program. Her courses covered “a lot of songwriting and arranging and sort of more contemporary takes on music education.” She said:

I did really feel like I was prepared like at least on a curricular level to go out into the world. I will say that the program that I was in is very white, and my students are not white. And that was, I was not prepared like day one walking into a classroom in the [Southern] County Public Schools to be the only White person in a classroom and like that was a big learning experience for me.

Marie does attend her state music conference every year in the Upper Midwest/Great Lakes region. She says, “there’s a lot of really innovative practices that are going on there.”

Lucy has a unique history with her training. She completed her teaching degree many years ago but only began teaching six years ago. When she graduated, she decided she did not want to teach, but she did want to make music. Much of her training has come from playing piano for vocal studios and dance studios. She says “the dance studio was great. I was not very good. But you have to improvise in a dance studio, which I had never done. That was a great experience.” Lucy calls it “on the job training.”

Rachel engaged in considerable research to prepare for her new course in sound production. She attends conferences and has taken classes through *Eduspire*. Rachel has a unique perspective because her son “went to college to become a studio engineer”, so he has been helping her during this process as well.

Being the district band coordinator, Mark understands the importance of training. For his district, the biggest deficiency with training has been the challenges that come from the culture of his students and the community. He has had to replace several band directors who did not feel

they were able to “navigate both worlds” of their own culture and the culture of their students. However, Mark does feel that he received the necessary training in his pre-service program. He had classes which focused “on psychology and dealing with our demographic. Whether it be socioeconomic challenges, whether it be cultural challenges, we’re in tune to our community.” Unfortunately, Mark is aware that many teachers did not have this training.

Implementation Issues

Although Milton is a proponent of music technology and having classes that are intriguing to students, he wonders if, from a teachers’ standpoint, administrators “make sure that all the teachers have a full load. So, like if they only have three orchestra sections, they could add a guitar section, for instance, and justify their full position.” Milton loves teaching guitar but understands that not everyone feels the same.

Since money is always a potential issue in music programs, Marie has a “fairly active Donors Choose presence.” She says this can also be double-edged sword because:

I feel like it’s great because we can get stuff for our classrooms. But it also... like administrators see that you’re getting stuff for your classrooms on Donors Choose and it, it feels like absolution for wanting to provide for your program.

On a local level, Lucy struggles with feeling alienated by her district, because her colleagues feel her school “takes the best students.” On average, she has five students per grade level. These relationship issues have caused an inability to recruit students because she is trying to work with her colleagues as much as she can. However, Lucy states:

I feel very fortunate. There are 200 kids in my school at this point in time, grades six through twelve. And they all want to be there. [...] I really love the program that I’m in, so I will stay here until I retire.

Rachel did not have as many funding issues as it pertains to supplies. However, she did lack tech support. Currently her school is one-to-one with iPads. However, when she first began this course, they could not upload the audio interface, therefore they “were not able – in the 17 weeks of the class – able to record any live music. Everything had to be uploaded. Stems. Melody lines.” Rachel estimates that, of the \$4,000 of equipment, her class was only able to use \$400 of it due to lack of tech support. Even still, many of her students were not “at the level to understand what the equipment was” and “most of them still enjoyed it. But the rigor was not where I wanted it to be.”

Mark has worked to develop a “self-sustaining program.” His band does many performances, which helps make it more relevant for his students, but it also helps raise money for the program. He makes a point to not have his students pay anything when they go on trips for band, which requires much funding. Most of that funding has come from the band. However, since his students “started finding success in [concert band] and stuff, the district has started to kind of give us instruments. Like we just got \$25,000 for instruments” which is “unheard of in our district.”

Question 2c: Culture and Course Design

Cultural Considerations

Two of the participants were teaching in schools which the majority population is not the same ethnicity as they are. Milton and Marie were both facing different situations which hold different challenges for them.

Milton teaches at a STEM magnet school. Therefore he says “our students have in mind if they come to our school that they’re going to want to probably pursue a STEM field” and “if the parents are supportive of the student coming here, they may not be so supportive of the

student pursuing a musical career.” He tries to show his students that you don’t have to be a musician to use music in your lives and your career. A big part of his schools’ culture, which is more than 50% Asian, is to pursue excellence, so he holds all his students to high expectations. Since none of the teachers at his school were Asian, he was “always cognizant of, you know, how our biases might [...] come up and we’re trying to gauge students’ reactions to things.”

Piano is also offered where Milton teaches. He thinks this is a great opportunity because “some people have the means to take piano when they’re growing up. It’s a lot of people don’t have the means to and for them to be able to get a beginning piano experience is really neat.” He also believes that music technology has “less barrier to entry” and is “more applicable, more authentic to their music experience outside of school.” Even though Milton does not teach at a “low achieving” school, he believes music technology courses “would be really popular.” And that “the students would love to start making music, especially their music that they can take ownership of.”

When asked to what extent she considers culture when developing her curriculum, Marie says “That honestly is one of the things that I start with, um, because I know that, like if I don’t start with that, kids are not going to buy in.” In her general music course with eighth graders, Marie does mostly songwriting, with collaborative learning and social learning projects. Marie’s school is very diverse, so she says, “it seems and feels inappropriate for me to come in and sort of, as the white lady at the front of the classroom tell kids about music.” She does not want to enforce herself and her music on her students, since her student population is approximately “75% Hispanic and 10% Arabic and 5% African American and 5% White.” Marie says:

I’m still really learning my student population... I would say the one thing that I’m still really learning about, um, is how my Muslim students interact with me. I know that there

is like a religious component to like how my Muslim students interact with music. But I don't fully understand it yet. And I like I'm still learning. Like, I probably am not serving my Muslim students in the best way that I possibly can. And like, I'm really, really pushing to make sure that I am, um, serving them in a culturally relevant way and in a respectful way.

Lucy, however, teaches at a school that has a similar ethnicity to her own. Her and the other teachers in her school feel strongly "the band, choir, and orchestra model is not inclusive of kids who are not interested in that." Lucy incorporates many different styles into her curriculum. She also understands about "5 to 10% go on to do music" after high school. She encourages them to "go to do a major in an area other than music" and then music becomes a lifelong "interaction."

Rachel, like Lucy, is also teaching in a school that has a similar ethnicity to her own. Her school is majority White. Even still, she feels it is important to always try to make connections to her students. She also tries to expose her students to other cultures outside of their school and community. She says "I always try to create variety. I think variety is the answer." Within that variety of music, she also helps her students understand more about the background of the music, including the culture of the music.

Mark says culture "is my number one priority. Culturally relevant pedagogy. [...] Students learn better when... when they can see themselves in their curriculum." But he also considers the culture of his community and audience members, so he works with all types of genres. He says:

For instance, [...] we had a performance for a retired volunteer's group. In that case, we played like old, like 60's and 70's rock for that performance... Another performance [...]

they may be requesting more popular music like rap; R&B. Say for another performance we may have jazz. So our particular band is kind of unique in that we are expected to perform all over the community, all over the state.

He created this model “out of necessity and based on our demographic.” Many of his students will also go to a predominantly black college (HBCU) “so they must also be prepared to do those kind of things” as well as be prepared to “play etudes, scales, solos, and sight read” if they want to get a scholarship to an HBCU.

Relevancy

Milton believes that by offering music technology in his school “students have less barrier to entry. [...] but also like it's more... Applicable more authentic to their music experience outside of school.”

Marie believes that having flexibility to write your own curriculum is important to having culturally relevant courses. She says:

there's not really a culture that goes along with mathematics, right. But like music is so cultural and we have to be culturally relevant in order for us to teach our kids in a way that is going to be fundamentally successful.

Since Lucy has predominantly White students, she tries to give her students a diverse experience. She feels that “doing a variety of music is really speaking to all those kids.” She also states that if she “were teaching in a more diverse school, [she] would be picking the brains of [her] students and trying to do more diverse music.” She does make a point to always program “multicultural music”, saying

because I feel like my very White kids, who live in [Northwest State] and often don't leave their state. I want them to be exposed to as much multicultural music as I possibly

can.

Mark thinks that culturally relevant pedagogy is important to what he does. He says:

There are some bands that are playing, you know, popular music. But it's very refined, and as you know, R&B and hip hop is very raw, rough, and it has an edgy sound. [...] We imitate that sound and we're doing it purposely. It's not that we can't play with the characteristic tone of the instrument... That characteristic tone is not giving me the culturally authentic sound. So, I have to play a different kind of sound.

However, it can be hard to switch between that sound and "more dark, rounder sound."

But Mark is working hard to convince his students that "we need to do this in order to get the recognition that we need in order to show people that we can do both. We just choose to do this."

He believes it does help that he is a black male, because many of his students do not "see too many strong role models... a lot of them don't have fathers. So, a lot of times they do it because they don't want to disappoint me, because I'm the only father figure they know."

Implementation Issues

One of Milton's issues is "there are a certain percentage of students at [his] school that are just not...their parents would not allow them to take a music class. [...] If the parents are supportive of the student coming here, they may not be so supportive of the student pursuing a musical career."

One important issue Marie noted was that she "learned a lot about [her] own privilege that first year that [she] didn't learn in [her] teacher preparation program." Even though she believes her training was good in terms of curriculum, she was not prepared to deal with the cultural differences she ultimately ended up facing in her classroom.

Mark teaches in an area which still has a “a problem with racism.” When he takes his band to the concert and sight-reading contest, he says “we have had a problem with being judged before we even enter a contest.” This has led to his students having “this idea in their head that ‘we’re Black and Hispanic so they already have an idea about who we are. So, they’re not going to treat us fairly anyway, so why go?’” They also end up not wanting to perform “someone else’s style.” But Mark is working with his region to “address some of those issues, whether it be judging or just understanding why we don’t march corps style.” Now that his students are having success on the traditional side, Mark believes it is helping others to understand that “maybe these kids do know how to play, and maybe it’s just a different style.”

There were two main high schools where Mark teaches: one which is predominantly White, and one predominantly African American (Mark’s school). This was not always the case. There used to be three high schools: two predominantly White schools, and one predominantly Black. Two of the schools were consolidated, which caused a “big white flight.” When that happened, Mark believes it really hurt his school and community when the “White population left” because they “lost exposure to different things” and “were kind of forgotten or left behind.”

Having these two high schools has caused issues in the past because there “used to be the comparison to where his (the other school) students would perform good at [concert and sight-reading contest], but their shows weren’t as entertaining as our shows. So, they want to do what we’re doing. And of course, we want to do what they’re doing, because that’s what...the money and all that other stuff comes from.” But Mark is working to close that gap, not only in the ability level of his students, but also in the relationships he builds in the community. He says:

We’ve been playing performances where I’ll go over there and teach arrangements of popular tunes and we’ll perform them together. Especially like at the game. The rivalry

game we'll perform all together. [...] Then he'll come over [and] help with the concert band side and I'll come over [and] help them with his concert band.

Summary: Synthesis

The fourth step in the process of Moustakas' analysis is "synthesis." Using mainly the data from the interviews as the experienced phenomenon, the themes, or "clusters of meaning" (Creswell & Poth, 2018), were used to create "unified statement of the essences of the experience of the phenomenon as a whole" (Moustakas, 1994, p. 100). The difficulty is the five participants come from five very different situations. I purposely selected interviewees with varying experiences so there would be more applicable information for other secondary music educators to use. I found three main themes which kept emerging throughout analysis, which were: relevancy; implementation issues; and cultural considerations. I used these three themes to create the following statement which unifies the shared experiences of all participants:

Secondary music educators need to understand the cultures and interests of their students, and the potential issues from outside components, to create a culturally relevant curriculum.

CHAPTER 5

DISCUSSION

The goal of this study was to examine music programs throughout the United States to determine overall course offerings and tips for music educators in developing a culturally diverse non-traditional music curriculum. I did this by sending an initial survey to a sample of secondary music teachers from the National Association for Music Educators (NAfME) and the Texas Music Educators Association (TMEA). I followed up the survey with interviews of five secondary music educators who teach non-traditional music courses.

My primary results for Phase one showed that concert band and concert choir were still the most offered secondary music courses in the United States. But, perhaps more important, cultural diversity in programs and curricula are still an issue. An alarming 58% of the schools in this study had a majority of White students in their music programs. Furthermore, from the whole population, and perhaps even more concerning, 56% of the schools had a completely White student population in their music programs. This speaks directly to the inequity in U.S. music programs.

Phase 1: Survey

The results from Phase 1 (survey) show that, of the 447 responses, the majority of respondents came from either the Southwest (44.1%), suburban schools (45.0%), or had a White (56.2%) majority school population. The smallest percentages came from either the Northwest (4.5%), urban schools (26.6%) or had a majority of American Indian or Alaskan Native (0.7%) school population. Unfortunately, these results may not show a true picture of what music programs look like across the entire United States.

The National Center for Education Statistics (NCES) has four classifications for school settings or locale types as of 2006 – City; Suburb; Town; and Rural (NCES, n.d.). I, however, used three settings in the Phase 1 survey based on the previously used classifications – Urban; Suburban; and Rural. I did not include a definition of each classification; therefore, I cannot determine how participants’ teaching in “towns” responded. I also cannot assume that participants who selected “urban” would fall into the “city” category. However, I will include “town” and “rural” into one category, based on the NCES definitions (see Definitions).

According to the NCES (n.d.), in the fall of school year 2011, 29% of public students enrolled in urban schools, 34% suburban, 12% town, and 24% rural. Although those suburban schools accommodated 34% of the students nationally, the actual number of suburban schools (27%) was less than rural schools (32%). The response rate for my study does not accurately reflect the national numbers. However, these results help reveal inequities of music course offerings nationally.

Perhaps the most concerning data from Phase 1 is the correlation between school majority ethnicity and music program majority ethnicity. The only ethnicity population which had a 1.00 correlation was American Indian or Alaska Native. However, there were only three respondents from these schools, so this data is not reflective of a whole population. Asian majority schools had the lowest correlation to music majorities at .663. Of the nine schools represented in this study with an Asian school majority, only four of those schools also had an Asian music majority. The other five schools had a White music majority, which suggests the music program did not meet the need of the school population for those respondents.

Course Offerings

Overall, concert band (94.4%) and concert choir (87.7%) were the two courses offered most often, suggesting that the traditional large ensemble model is still the primary model used in secondary schools in the United States. This aligns with Elpus' (2017) findings in which 93% of schools offered band, and 89% offered choir. However, in my study the traditional courses offered less frequently were vocal jazz (14.1%) and full orchestra (17.2%). Elpus (2017) found that 36% of schools offer orchestra, though he does not specify a difference between orchestral strings and full orchestra.

On average, traditional music courses were offered more frequently (50.3%) than non-traditional music courses (15.2%). The non-traditional courses offered the most frequently were music theory (33.1%) and a capella choir (30.9%). However, since a capella choir could use either traditional or non-traditional genres, these numbers could be inaccurate. Regardless, these data, when compared to the school majority ethnicity, are concerning.

According to the NCES (2020), in the fall of 2000, 61% of public-school students were White, 17% Black/African American, 16% Hispanic/Latinx/Spanish, and 4% Asian. However, the trend is leaning toward a decline in White (44%) and Black/African American (15%) numbers in public-schools, but an increase in Hispanic/Latinx/Spanish (28%) and Asian (7%) students as we move toward 2029. In my study, over 55% of respondents came from White majority schools, approximately 30% come from Hispanic/Latinx/Spanish, 8.1% from Black/African American, and 0.9% Asian majority schools. Although I measured school majority instead of overall ethnic population, the data would suggest my study aligns with the NCES (2020) numbers.

The trend of declining numbers for White and Black/African American students in public-schools suggests music educators need to recognize the demographic changes of their student population and make necessary changes to curriculum. Courses which were offered more frequently, such as concert band and concert choir, may begin to see declining numbers as other options become realized. Conversely, the courses which were offered the least often, like bluegrass/pop strings, composition, pop/rock band, and mariachi band may begin to see an increase in offerings as we move forward and begin to meet the relevant needs of our students.

School Setting Courses Gap

There was a disparity in the percentage of schools offering orchestral strings and full orchestra between urban (66.4% and 22.7%) and suburban (65.2% and 22.9%), and rural (15.7% and 3.1%). Also, for non-traditional music courses, there is a consistent disparity in schools which offer pop/rock choir (urban: 11.8%; suburban: 11.4%; and rural: 6.3%) and music technology (urban: 12.6%; suburban: 15.4%; and rural: 8.7%). There could be many reasons for this difference. The most likely reason could be student enrollment. A study by the NCES (n.d.) showed that in school year 2010-11, 29% of public students enrolled in urban schools, 34% suburban, 12% town, and 24% rural. According to Lavalley (2018), “the critical factor in categorizing and understanding rural communities is that they are fundamentally nonmetropolitan in nature” (p. 3). Interestingly, even though 24% of public students were enrolled in rural schools, 57% of school districts in the nation were categorized as rural, while 20% were categorized as suburban (NCES, n.d.). This suggests there were more students in suburban school buildings as compared to rural school buildings, making for smaller schools in rural communities.

Funding could be another reason rural schools offer courses like orchestra and music technology at a lesser frequency than urban or suburban schools. However, according to NCES (n.d.), in 2010, “the percentage of children ages 5 to 17 in rural areas who were living in families in poverty (19 percent) was smaller than in cities and towns (25 and 21 percent, respectively)” (p. 2). This could suggest rural students are more likely to have money available to rent or buy instruments or equipment for music courses when compared to urban students. It may be necessary to examine the amount of federal, state, or local funding urban schools receive compared to rural schools, though some funding may not be allocated for music programs.

Student Considerations

One interesting data point from Phase 1 is the consideration of students’ culture, gender, and home lives when planning curriculum and lessons. Overall, teachers were more considerate of a students’ culture ($M = 3.65$ and $M = 3.66$) and home life ($M = 3.44$ and $M = 3.46$) when planning curriculum and lessons than they were of a students’ gender ($M = 2.87$ and $M = 2.91$). Although there needs to be more research into the role gender plays in music curriculum, I find it interesting that culture and home lives were seemingly more important to teachers than gender when planning curriculum and lessons. Perhaps this is because of the increase in popularity of culturally relevant pedagogy, as the home lives and cultures of our students is a main part of CRP.

Phase 2: Interview

I used a Transcendental Phenomenological approach during Phase 2. The four steps of analysis (outlined in Chapter 3) culminated with a synthesis of the essence of the experience for participants. I created a unified statement which encompassed the main themes:

Secondary music educators need to understand the cultures and interests of their students, and the potential issues from outside components, in order to create a culturally relevant curriculum.

The three primary themes emerging from the interviews were: (a) relevancy; (b) implementation issues; and (c) cultural considerations. I will discuss each of these themes and how I believe they impact music education.

Relevancy

Relevancy was a theme which recurred throughout the interview process. All five participants agreed that they strive to make their music programs relevant to their students, to make them more inclusive. Although this looks different in each school, the underlying principles of relevancy and inclusion were apparent. Many said they did not believe the band, choral, and orchestral model was meeting the needs of their students, and so they made efforts to offer other musical options.

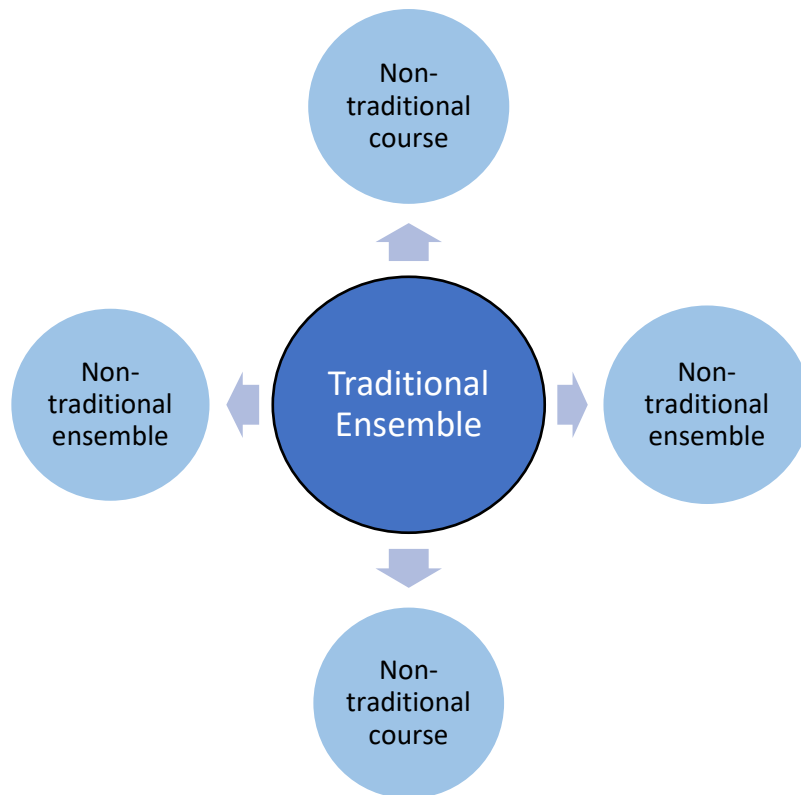
Each participant taught at least one non-traditional course, which included (a) music technology/production, (b) music theater, (c) rock band, and (d) composition. Many also included non-traditional music genres or features within the context of their traditional ensembles. Depending on the situation, the latter may be the most effective way for educators to include non-traditional music in their music curricula. Educators often have few options. However, they can still incorporate student interests and needs into a traditional curriculum.

Relevancy played a prominent role in the related literature for this project. This does not mean traditional band, choir, and orchestra were not important. However, these should not be the only options for our secondary students. A century ago, traditional concert band music was

relevant to students and the community. School populations have changed, and it no longer seems logical to offer these as students' only choices. Yet, in 2020 many still believe these should be the only options, or the "core" option. Further, some programs have requirements that students must participate in the concert band or choir in order to participate in a non-traditional ensemble. In fact, as a choral educator, I used this model to boost my concert choir numbers. While I understood the importance of non-traditional ensembles, I chose to look at my curriculum like a bubble map, with the traditional ensemble in the middle, or at the core, and the non-traditional courses as supplemental to the core. Figure 3 shows what my view of music curriculum looked like previously. As you can see, this model puts the traditional ensemble at the core of the curriculum and show the non-traditional courses as being less important. Later in this chapter I will lay out my current vision of curriculum development.

Figure 3

Illustration with Traditional Music as the Core



Implementation Issues

Many different issues were discussed during the interview process. Each educator has unique issues at their school and teaching situation. However, the main issues for implementing a diverse curriculum were training, scheduling, and support.

Training

Since each of the five teachers I interviewed had different teaching situations, they all have different training needs. Two participants feel they did receive adequate training in their pre-service teaching program. One participant, Mark, attended an HBCU (Historically Black

College and University). Given his college demographic was similar to where he currently teaches, he feels he was prepared for many of the issues that plague the Black and Brown communities, unlike many of his music counterparts in his district. Marie also felt she received the proper training in her pre-service program. However, she did mention she attended a PWI (Primarily White Institution), therefore was not prepared for the cultural differences when she began teaching in inner city schools.

The remaining three participants all cited lack of training as an issue. Rachel and Lucy both are nearing the end of their career, therefore their undergraduate training would be different than current pre-service educators. However, they were both able to find alternate ways to get training for the non-traditional courses they teach. Rachel has taken various online classes to learn more about music production. She is also fortunate to have a family member as a sound engineer. Either way, she has learned to utilize whatever learning methods you can find.

Lucy has had more “real world” experience as her training. Since she did not teach immediately after graduating college, she was able to be a freelance musician for many years. Although it can be difficult for in-service music educators to have opportunities to freelance in non-traditional genres without experience, consider less stressful venues, such as church. I have recently gotten involved in my church praise band. This has been a great way to learn in a non-traditional manner.

Milton was responsible for his own training in the area of music technology. Not surprising, since a study by Haning (2016) found 43% of the music education majors he surveyed did not feel they received adequate training in the area of music technology to be successful in their own classroom. Although this is an issue in pre-service programs, the participants for this study cited state conference sessions and workshops as their primary means

for training in the areas of non-traditional courses. Organizations, such as NAFME (National Association for Music Education) have many resources online as well. I will cover this in more detail in Chapter 6.

Overall, the issue of training was a concern for the participants in this study, whether it was for themselves, or for their district counterparts. Not everything can be covered in a pre-service program in great detail. However, I do feel it is important for pre-service programs to expose their students to various methods so students can have a foundation. I learned in my master's program how to always find the answer, even if I did not know it off the top of my head. I believe undergraduate programs need to teach students more about how to find the resources.

Scheduling

When I speak to my music educator friends, I always hear scheduling as the number one problem they face with their program. Students were not able to sign up for their courses, even though they have a strong interest, because they were required to take specific core classes instead. Or, students were scheduled for the wrong section of a course because it is the only section that works for their schedule.

Regardless of the reason for scheduling issues, it can still cause problems with music courses. Performing courses often rely on large numbers to stay viable. Administrators justify music positions by the number of students enrolled. This is problematic when scheduling conflicts are the cause of low numbers. Milton and Rachel do not have this issue with their music technology/production courses. Rachel does not recruit for her music production course because the class is limited to 12 seats. Her class is always full. Milton has had so much success with music technology that his school is considering offering a fourth course. The advantage to non-

performing music courses like music technology is that students can enroll in whichever course fits best with their schedule. Having a mixed group of students in a class allows for peer teaching and scaffolding.

Some music educators may face the possibility of their position being cut if they are not able to get more students into their classes (Sanderson, 2014). Adding additional courses could be a potential answer to this issue. Courses like rock band or ukulele choir would need to limit enrollment, just as music technology does. It may be difficult to have 20 students in one rock band – though it could be done. However, both options are limited to the amount of equipment available. As a music educator, you can justify lower enrollment for these classes because the equipment and nature of the course deems it necessary. I will cover more tips in Chapter 6.

Support

Administrator support is a common issue for music educators. Many of the participants described how their administrators had a different view for how the program should look. Milton explained, even though his program was thriving with large numbers, his administrators were concerned he was not interested in building a big band program. Mark described how his administrators wanted a large band for football games to make their school look better. These are both legitimate concerns. However, it can be difficult to convince administration that a large band or choir is not always the best answer. In cases like Mark, where there is an expectation to march at football games, it may not be possible to get around the need for a large(r) band, considering the need to cover a large space on the football field and be heard in the stands. However, for Milton, his administrators have begun to see the importance of his music technology courses, especially since the courses were always at capacity.

Marie discussed how she believes administrators and parents were primarily concerned with student success and learning. She believes her students were the most successful when they were engaged and happy with what they were learning. Therefore, she strives to make her classroom as engaging to her students as possible, and she has good administrative support.

Cultural Considerations

The final theme from Phase two interviews, cultural considerations, can cover a large area. In the area of education, culture can often be defined as shared “behaviors or customs, beliefs, and values”, including “actions, attitudes, and formal organizational structures” that are associated with a group of people (Lind & McCoy, 2016, p. 8).

As stated in Chapter 4, Milton and Marie teach in schools with an ethnic majority different than their own. They both work hard to be aware of their own biases and what is best for their specific student population. Marie designed her song writing curriculum with her students in mind, understanding they will each have different musical interests from each other and herself. Her curriculum allows her students the freedom to work within whichever genre is best for them. Similarly, Milton teaches music technology, and understands that being in a STEM school, technology is important to his students’ culture.

Lucy, Rachel, and Mark all teach in schools with a similar ethnic majority to themselves. Mark’s vision for his program is based on giving his students culturally authentic music experiences, while also teaching them the traditional side. His community has an expectation for the music Mark’s band will play. Therefore, he tries to stay true to his students’ culture as much as possible. This helps to give his students a sense of pride knowing they can play “their” own music as well as traditional music well.

Rachel and Lucy both strive to give their students a well-rounded experience with music. Although they both teach in schools which have a strong traditional background, they both feel it is important to expose their students to music of cultures other than their own. These are still cultural considerations, however different from the examples mentioned for Milton, Marie, and Mark.

Each participant strives to maintain the “cultural integrity” (Ladson-Billings, 1995, p. 476) of their students. Although it may look different for each school, it is still important to consider your own perception (or bias) of a culture so as not to have a negative effect on student learning. Understanding our students’ cultural identities can help to make connections between our students “home music”, “community music”, and “school music” (Walter, 2018, p. 25).

Implications

This study found many schools in the United States still rely on the traditional band, choir, and orchestra model for secondary music education. As I have stated various times, this model still has much value. The fact that schools were continuing to enroll students into these large ensembles speaks to its continued popularity. However, we are continuing to leave out a large percentage of our schools’ population, known as “the other 80%” (Williams, 2007). As we continue to see music enrollment decline to less than 20%, we need to remember that it is our job to bring music to our students. All our students. The five participants whom I interviewed were examples of how you can build a program that is inclusive of the diverse needs and cultures of your students, despite lacking training.

I continue to believe higher education needs to do more to prepare our teachers. We cannot expect our in-service music educators in K-12 schools to meet the needs of their students if higher education does not meet the needs of their pre-service educators. It is time for all of us

to open our eyes and truly see what music education is in the year 2020. I see a picture in desperate need of revision. It can be done. We can all do what is necessary to reach our students and to have culturally diverse music programs. However, we need to remember the most important part of being a teacher: our student's needs.

Recommendation for Future Research

The literature shows a need for continued research in developing an inclusive and diverse curriculum. Much is being said about “the other 80%”, however, very little is being done to give music educators the tools they need to make necessary changes. Many current pre-service music education programs have not caught up to the needs present in a diverse public school. Continued research of related literature, as well as interviews of educators with successful diverse music programs, will enable the development of an education plan that fosters diversity and is suitable for use in many music programs across the country.

I plan to follow up this study with an in-depth look at one (possibly two) school as an exemplary model of a diverse music program. This current study is just the beginning of my investigation. I also believe it is important to investigate music education programs in higher education. I strongly believe the cycle begins with pre-service education programs. Programs exist which are covering many non-traditional aspects of music education. However, I believe we need to do better in order to break the cycle and move music education into the 21st Century.

Conclusion

Music educators are beginning to understand the need to diversify their music curriculum, it would seem, as there are more courses being offered outside of the traditional band, choir, and orchestra. However, there is still a rather large disparity in the non-traditional course offerings and the traditional ones. Band, choir, and orchestra have been staples in music

curriculum for over a century. It is understandable that it will take time to change a century of ideas and practices. Band, choir, and orchestra still hold value, and are a rich part of music history. However, we, as music educators, need to do a better job at developing music courses which are relevant for our student population – and not just some of our student population, but ALL our students.

CHAPTER 6

RECOMMENDATIONS AND CONCLUSIONS

This final chapter will outline a variety of recommendations for developing and implementing culturally diverse aspects into music curriculum. Although it is not possible to give an exhausted description below, I believe this chapter will cover the topic in enough detail to help teachers begin the process of implementation and curriculum design. However, understand that each school will have its own unique situation, and recommendations may need to be adjusted,

Recommendations

Implementation Suggestions

A Starting Point

It may seem overwhelming to make large changes to a music program. Therefore, I suggest educators begin small. There are many aspects of non-traditional or diverse music curriculum that can be incorporated into a traditional ensemble course, such as project-based learning, music technology, composition, informal learning, and popular music, to name a few. Music standards can be addressed through any genre of music, as well as non-performing aspects. The important thing to remember is to find what interests your students and use it within your curriculum. Incorporating small aspects into your traditional course can also be a great way to gauge how well a new course would work in your school.

In a perfect world, pre-service teaching programs would have the ability to cover everything music educators need to know to teach in a 21st Century music classroom. Unfortunately, the reality is that much of our learning must be done on our own. As I will discuss later in the section titled “Training” there are many ways to begin getting the training teachers

need to start to incorporate non-traditional or diverse music curriculum. No matter the path educators decide to take, we should not be afraid to learn with our students. Just like anything, once we have a basic grasp on it, then you can find workshops or other resources to help you learn more in the areas you are deficient.

Equipment can also be an issue. It may take time but strategically and gradually building up needed equipment can be helpful. Educators should have a long-range plan for their program, including equipment purchasing. Again, start small and grow whenever possible.

Relevancy

The main concept of relevancy within music courses is having students work on musical projects which are relevant to their interests and needs. This does not simply mean allowing your students to choose all the repertoire in a concert band or choir. However, students should be able to see themselves in the curriculum, or they may become disinterested. We, as music educators should not value one genre of music over another. When we do this, we are essentially telling our students their music is not important. Within the context of a performing course, it can become important to allow your students a part of the decision-making process. Within non-performing courses, allowing students the freedom to explore areas of their own interests can also have a positive impact.

This study examined music teachers' attitudes about and experiences with program development and student recruitment, not specifically instructional strategies. However, it could be helpful when developing curriculum to think of the role the teacher plays in the classroom as it concerns instructional strategies. Teacher-led learning can have a different affect than student-led learning. This is not to say that either is correct or incorrect, just that educators should consider other instructional options, or possibly multiple instructional options. I would like to

explore possible informal learning options to help create relevant content in a music classroom. Also, keep these four concepts in mind while designing informal learning content: Use limited or no standard music notation; allow students to lead their instruction; allow students to choose the repertoire, allow students to work in friendship groups.

Small Group Compositions/Arrangements

Lucy Green (2006) explained that having students work in “friend groups” can be beneficial, assuming most friend groups share similar musical interests. Regardless of the music course, adding a small group composition or arrangement can be a fun way for students to learn musical concepts, such as rhythm, melody, harmony, expression, and form. Music educators can often allow students to create arrangements of their favorite songs, using instruments the students choose. This is generally done aurally and not with standard music notation. However, allowing students to choose whichever way works best for them would be most beneficial.

Full Group Arrangements

Similar to the small group arrangement, having students work together as a full group/ensemble to complete an arrangement can help students understand many music concepts as well. Having students work in a large group can also help them socially to learn how to work collaboratively with their peers. This can help them learn how to speak to each other in a civil manner even when they do not agree on something. It can also help students to learn to compromise. Although this activity is still student lead, the teacher will need to be more involved for guidance and mediation when necessary. Students may need to be guided through a situation to learn to be civil and how to compromise.

Secondary Instrument Ensembles

Allowing students to create secondary instrument ensembles could be a great way for them to explore other instruments besides their primary. This can also be done in vocal courses as well, using whichever instruments are at your disposal. Depending on the instruments available to students, this activity may need to be done in small groups to allow students opportunities to choose the same instrument as others. This activity can be difficult logistically. However, I would encourage teachers to be open to their students' ideas.

Individual Music Composition

Individual music compositions would fall into the non-performing category of music courses. Although music composition is used often in music technology courses, this activity can be done in performing and non-performing music courses as an additional activity. The primary purpose would be to have students explore a variety of sounds to create a composition. Students can use music software, such as Audacity or Studio One, to import loops, sample sounds, or personal recordings of sounds. Students can learn about rhythm, melody, harmony, form, and expression depending on the complexity of this activity. This could also be scaffolded easily into various smaller compositions leading to one larger work.

Support

The participants in Phase two discussed how student success is primarily what drives parent and administrative support. Regardless of your thoughts on this, student success and achievement will always be the main assessment for teachers, so why not use it to your advantage?

Administrative support can come in multiple forms: funding, scheduling, marketing, etc. In my own experiences, the primary forms have been through funding and scheduling. Although

there are ways to get additional funding, which I will cover in the following section, having administrative support to help fund your program is helpful, especially if you are trying to begin a new course which requires equipment. Once again, start small. Before you even start the new course, include aspects of it into an existing course and document student learning. Having documentation of student engagement, achievement, and music learning can be helpful when going to administrators for funding. If it is successful in your existing course, and students are enjoying themselves, students may be more likely to discuss the course with their parents, which can garner parental support. Parental support can help gain administrative support. Or as I like to think about it: engaged students = learning = happy parents = happy administration = support.

The second aspect of support for scheduling can be helped by having student interest. Once again, starting small and incorporating aspects into an existing course can help. When students are genuinely enjoying their classes, they will talk to other students about it. This helps recruit for your program and can show administrators there is interest in the new course proposal. In the end, administrators want their students to achieve. Music will always have to fight to get students into their classes because of core classes. However, showing student achievement will always be a positive.

Funding

Funding is often an obstacle. However, you can manage many of the non-traditional courses mentioned throughout this paper on a limited budget. Music technology and production can begin small with a few workstations. Whenever possible, use equipment that is being replaced, such as computers, speakers, etc. Many schools are moving to 1:1 with either iPads or Chromebooks. There are many options for free music editing, production, and creation software

on either operating system (i.e. GarageBand, Audacity, Studio One Prime, Noteflight). As stated, many times, start small and build when you can.

It is important to have a long-range plan when considering funding and implementation of new courses. I do not suggest trying to get everything you need in one year – unless it is a small number of things. However, if you are hoping to start a brand-new music technology lab, it will take time to build up. No matter the amount of equipment needed for new courses – or implementation of new curriculum into existing courses – educators may want to consider grants or online crowdfunding (i.e. DonorsChoose, Kickstart). These options can seem overwhelming, and some people do not feel comfortable using crowdfunding, however if a long-range plan is laid out well, this should not need to be done often.

Scheduling

Whether in a small school or a large school, scheduling is always a music teachers' worst nightmare. Although not all scheduling issues are preventable, most can be avoided if the music teacher, counselors, and administrators work together for the best interests of the students. Having more than one large ensemble per band, choir, and orchestra may not be feasible in some schools. This can leave the music educator at a disadvantage, and possibly fighting to keep a full-time job. Additional courses which require limited enrollment can help. Small performing ensembles, such as rock band and ukulele choir, can help to boost options for students. Lower enrollment in these types of courses can be easily justified by the teacher since the enrollment will be limited to the amount of equipment owned by the school.

The issue of students enrolling in the wrong courses can also be helped by implementing non-traditional music courses. Non-performing courses, such as music technology and

composition, offer the opportunity for students to enroll in whichever course fits their schedules best. They can learn through scaffolding and peer instruction, as well as collaboration.

Training

Lack of training can become a barrier for music educators offering new course options for their students. When considering courses outside of the traditional band, choir, and orchestra, it is important for teachers to find the necessary training. Pre-service music education programs are often meant to be comprehensive, though can lack depth. Even after a semester of student teaching, music educators are often concerned they do not have the appropriate amount of training in certain areas. Unfortunately, undergraduate programs are only a small part of teacher training. The teacher is responsible for learning more in the areas they are lacking once they begin teaching.

As I have mentioned throughout this dissertation, state music conferences and workshops are a great starting point for professional development. Perhaps a session at your state conference can help to show the possibilities of what can be done within a music classroom. From there, teachers can take other online courses, find articles and books, speak with experts in the field, and view tutorials online. Do not underestimate the power of trial and error as well, though I do not recommend as the primary method of learning. The methods participants cited in this study were mainly conferences, workshops, and tutorial videos.

Small Schools

Although urban schools were the least represented in this study, rural schools had only slightly more responses (28.4%) than urban schools (26.6%). As I discussed in Chapter 5, rural schools only accounted for 24% of public-school students in the United States in 2010-11, yet

57% of school districts in the US were categorized as rural (NCES, n.d.). Given the nature of rural schools, there can be many obstacles to overcome, including small classes and funding.

Small class sizes can be an advantage for rural music educators. Certain non-traditional music courses are better suited for smaller enrollment, such as music technology, rock/pop band, guitar, piano, and music production, to name a few. These courses can be difficult to navigate with a large class due to limited equipment. Smaller class sizes can also allow students the ability to explore more musical options, as well as help to keep a student-centered focus.

The traditional band, choir, and orchestra model can still thrive in small rural schools. However, if educators are struggling to get enough students involved in music, offering other non-traditional music courses can help to increase enrollment, as well as engage students in music making and/or creating. Instead of being concerned about a small concert band, perhaps it could be turned into a rock band.

Cultural Considerations

Culturally relevant pedagogy was discussed many times in the literature and throughout the interview process. Although it was referred to in different terms, such as relevancy or “culturally widened”, it essentially all comes back to the main point: the student. Figure 1 and 2 in the Review of Related Literature shows two examples of culturally relevant pedagogy. I think each has value for music education. Throughout the process of completing this study, I kept asking a question: what is the end goal?

In Chapter 5 (on “Relevancy”) I described how I used to view curriculum and the role traditional ensembles played in it (see Figure 3). However, Figure 4 shows my current perspective on developing a culturally relevant music curriculum. The overall concept is curriculum can be thought of as a tree. Like all trees, it needs to begin with strong roots.

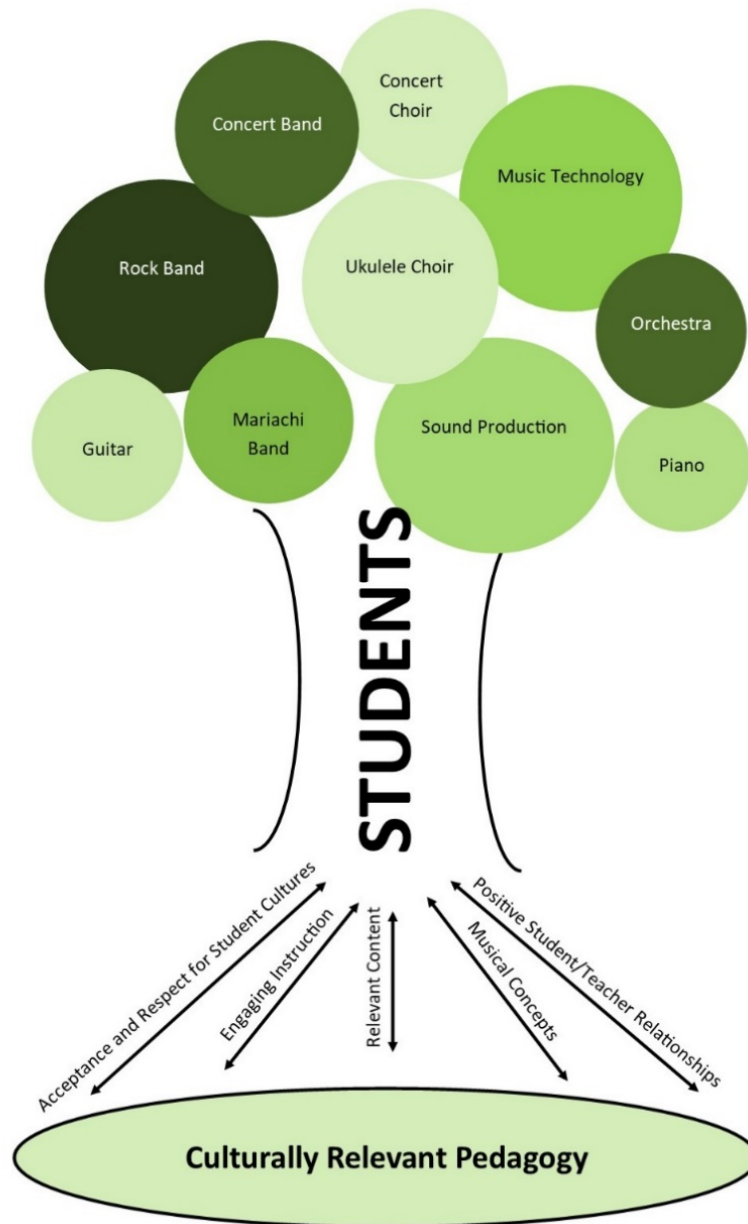
Culturally responsive pedagogy (CRP) is a strong “root” framework in developing a diverse music curriculum. The root of CRP grows into important concepts within a culturally relevant classroom environment. This illustration is meant to incorporate aspects of CRP. Though it does not give an exhaustive list, I chose the concepts which I believe are strongest and will create higher levels of student understanding.

The visual representation of the trunk of the tree is the largest, and most vital part – the students. As I have mentioned several times, our students should be our number one priority. All our decision making needs to be considered from the perspective of the students and their needs.

Once we follow through with developing a curriculum that is diverse and culturally responsive, as well as considering the students’ needs, we end with the fruits of our labor – the courses. I believe that if we follow through entirely, there are endless possibilities. Again, the list in this figure is not exhaustive.

Figure 4

Illustration on Developing a Culturally Relevant Music Curriculum



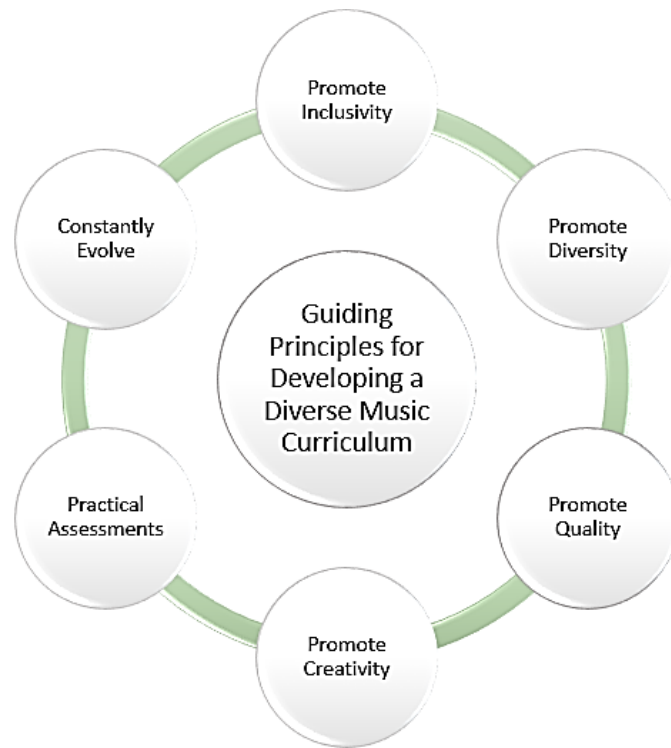
I believe it is important to approach music curriculum from the students' perspective. The current band, choir, and orchestra model can still be relevant. However, if we can consider the entire student population of our school, then we can help to dispel the notion that music courses are only for the elite or economically advantaged students. If we could all start to realize these traditional courses do not need to be the trunk of our proverbial music tree, but instead one branch of the whole, we could begin to meet our students where they are.

Guiding Principles

Throughout this study, I used my research to develop guiding principles for diverse music curriculum development. I believe it is important to be continuously evolving as music educators. Figure 5 shows the cyclical nature of curriculum development. These principles are not designed to have a specific starting or end point. Regardless of where you begin in the process, working through all six principles is more important than the order in which they are addressed.

Figure 5

Guiding Principles for Developing a Diverse Music Curriculum



Promote Inclusivity

Music curriculum should be inclusive. Every student has the right to learn music in some form. Music making opportunities should be available for all students. Music opportunities should include performing and non-performing options to avoid discriminating against the non-traditional music student.

Promote Diversity

Music curriculum should promote an awareness of, respect for, and responsiveness to the variety and diversity of music. Students should be exposed to the music of a variety of cultures, including their own, whether through listening, creating, or performing. Culturally relevant classrooms can help to promote student engagement and social justice.

Promote Quality

Music curriculum should promote quality. Instruction should be rigorous and relevant to students, to support life-long learning. Learning should be the primary occurring indicator of quality, which should take precedence over quantity; performances should not be the primary indicator.

Promote Creativity

Music curriculum should promote creativity. Each student brings two unique perspectives to the classroom: strengths and experiences. The curriculum should encourage creativity by giving loose borders and guidelines to allow these perspectives to flourish in student work.

Practical Assessments

Music curriculum should have practical and appropriate assessments. Student assessments should be practice-oriented and have real-world application. Various active learning strategies should be used to create authentic learning opportunities. Learning should be collaborative.

Constantly Evolve

Music curriculum should always be evolving. Continuous reflection and revisions need to occur, based on student needs and population demographics. Music curriculum should reflect the current student population; therefore, evaluations and revisions should occur every few years accordingly.

Overarching Defining Principle

Music is what we teach. The courses and curriculum we design are just the tools we use to teach it.

Conclusions

Diversity has become a “buzz word” in education in recent years. Although some, like myself, feel strongly that we need to do better with accepting, respecting, and implementing diversity into our curriculum, some educators may still see diversity as the new trend which will soon pass. Public schools are becoming more diverse, not less. The acknowledgement of diversity is not going to go away like many trends in education – or at least it *should not* go away. Diversity is part of American life, in and out of public schools.

I strongly believe teachers need to lead the way. We need to take responsibility for the American society and understand our role as leaders, role-models, and caring human beings. We cannot continue to assess problems with social justice and equity in our society and believe we hold no power to change. We do hold the power to change the future. If we, as educators, truly want to see change, and we truly want to do what is best for our students so they can grow to be respectful, productive members of society, then we need to show our students that we respect them and their lives. We need to embrace the diversity of this nation and use it to better our classrooms, our students, and ourselves. The diversity of our students is a strength and an asset. We need to see it as such.

*Embracing diversity is not just acknowledging or seeing it,
but also affirming it as an asset (Brown-Jeffy & Cooper, 2011, p. 73-74).*

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APPENDIX A: RECRUITMENT EMAIL

Dear Secondary Music Educator,

My name is Brittney Kempfer and I am a Ph.D. student in music education at Auburn University in Auburn, Alabama. I am completing a study about the development and recruitment of culturally diverse music courses within the secondary music curriculum, in an effort to include “the Other 80%”. I would greatly appreciate if you would take a few minutes to complete a short survey.

This survey is completely anonymous unless you choose to be considered for a follow-up interview. This survey includes several questions about the setting and population of your school, the music courses currently offered, and the implementation of those courses. The survey link is provided below:

[insert link here]

You are receiving this e-mail because you are a member of TMEA and you are a secondary music educator (grades 6-12). If you have questions please feel free to contact me or my faculty research supervisor, Dr. Jane Kuehne, Associate Professor of Music Education at kuehnjm@auburn.edu. If you have questions about your rights as a participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844 – 5966 or by e-mail at IRBadmin@auburn.edu.

Thank you for your consideration.

Sincerely,

Brittney Kempfer bak0027@auburn.edu



APPENDIX B: SURVEY

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS IRB APPROVAL INFORMATION WITH CURRENT DATES HAS BEEN ADDED TO THIS DOCUMENT.)

INFORMATION LETTER

For Research Study entitled

“Including the Other 80%: Developing a Culturally Diverse Secondary Music Curriculum”

You are invited to participate in a research study to explore diverse course options for secondary music programs and how they are developed. The study is being conducted by Brittny Kempfer, a Ph.D. candidate at Auburn University, under the direction of Dr. Jane Kuehne, Associate Professor of Music Education in the Auburn University Department of Curriculum and Teaching in the College of Education. You are invited to participate because you are a current secondary-level music educator.

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 answer the following survey questions. In addition, if you choose to participate in a follow-up interview, you will be asked additional questions by phone or via an online audio conference, and you may be asked to participate in an additional interview to clarify answers.

Are there any risks or discomforts? The risk associated with this study is a breach of confidentiality. To minimize these risks, the data from this survey will be recorded as anonymous. Any data inadvertently provided by participants will be de-identified. For participants who wish to participate in follow-up interview(s), the researcher will keep all identifying information confidential and will use pseudonyms for participant names and schools. The location of schools and participants will only be referred to by U.S. geographical region.

Are there any benefits to yourself or others? There is no direct benefit for participating in this study, though it may inform the music education profession about culturally diversified music curricula.

Will you receive compensation for participating? There is no compensation for participating in this study.

Are there any costs? There are no costs for participating in this study.

If you change your mind about participating, you can withdraw at any time by closing your browser window. If you choose to withdraw, your data can be withdrawn as long as it is identifiable. Once you have submitted anonymous data, it cannot be withdrawn since it will be unidentifiable. If you choose to participate in an interview and then decide not to participate, you may withdraw at any time and your data will be removed.

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

Any data obtained in connection with this study will remain anonymous. We will protect your privacy and the data you provide by recording data as anonymous. Anyone who chooses to complete follow-up interviews will have their data recorded using pseudonyms. Information collected through your participation will be used to complete the dissertation for the Ph.D. in music education, and may also be used for presentation at professional conferences and meetings, and/or publication in professional journals.

If you have questions about this study, please contact Ms. Brittny Kempfer at bak0027@auburn.edu or Dr. Jane Kuehne at kuehnm@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 CHOOSE "YES" BE CONTINUE. OTHERWISE, CHOOSE "NO" TO END THIS SURVEY YOU MAY PRINT A COPY OF THIS FOR YOUR RECORDS, OR DOWNLOAD THIS DOCUMENT [HERE](#).

The Auburn University Institutional Review Board has approved this document for use from 09/24/2019 to _____ Protocol # 19-330 EP 1909

- YES - I consent to participating in this research study
- NO - I DO NOT consent to participating in this research study

If NO - I DO NOT consent to participating in this research study is selected, Skip To: End of Survey

PAGE BREAK IN SURVEY

What level or level(s) of students attend your school?

Check all that apply.

- High School (9-12)
- Middle School (6-8)
- Junior High (7-9)

The Auburn University Institutional Review Board has approved this Document for use from 09/24/2019 to -----
Protocol # 19-330 EP 1909

Where is your school located geographically?

- Northwest
- Southwest
- Lower Midwest/Plains
- Upper Midwest/Great Lakes
- Southeast
- Northeast
- Outside of the U.S.

What your school's setting?

- Urban
- Rural
- Suburban

What is the approximate total student enrollment of your school?

- 0 - 500
- 501 - 800
- 801 - 1200
- 1201-1800
- 1801-2000
- 2001 or more

Which of the following ethnic groups of students attend your school?

Check all that apply.

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic/Latino/Spanish
- Native Hawaiian or Other Pacific Islander
- White
- Multi-Racial
- Other _____

Currently, which ethnic group(s) of students represent(s) the majority of students in your school?

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic/Latino/Spanish
- Native Hawaiian or Other Pacific Islander
- White
- Multi-Racial
- Other _____

What is the current approximate total student enrollment in your school's entire music program?

(all music courses taught by all music educators in your school)

- 0 - 50
- 51 - 100
- 101 - 150
- 151-200
- 201-250
- 251-300
- 301-or more

Which of the following ethnic groups of students participate in your entire music program?

(all music courses taught by all music educators in your school)

Check all that apply.

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic/Latino/Spanish
- Native Hawaiian or Other Pacific Islander
- White
- Multi-Racial
- Other

Currently, which ethnicity (or race) is the majority of your music student population?

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic/Latino/Spanish
- Native Hawaiian or Other Pacific Islander
- White
- Multi-Racial
- Other _____

How many music educators does your school employ?

- One
- Two
- Three
- Four or more

Which music courses are currently offered as part of your school's entire music program?

(all music courses taught by all music educators in your school)

Check all that apply.

- Concert Band(s)
- Jazz Band(s)
- Marching Band
- Pop/Rock Band
- Mariachi Band
- Concert Choir(s)
- Jazz/Vocal Jazz Choir
- Pop/Rock Choir
- A Capella Choir
- Show Choir(s)
- Orchestral Strings
- Full Orchestra
- Bluegrass/Popular Strings
- Music Technology-Focused Course(s)
- Music Appreciation
- Music Composition
- Music Theory Course(s)
- Other (Please specify) _____

Which of the following music courses do you personally currently teach?

Check all that apply.

- Concert Band(s)
- Jazz Band(s)
- Marching Band
- Pop/Rock Band
- Mariachi Band
- Concert Choir(s)
- Jazz/Vocal Jazz Choir
- Pop/Rock Choir
- A Capella Choir
- Show Choir(s)
- Orchestral Strings
- Full Orchestra
- Bluegrass/Popular Strings
- Music Technology-Focused Course(s)
- Music Appreciation
- Music Composition
- Music Theory Course(s)
- Other (Please specify) _____

Approximately how many students in your school are currently enrolled in non-traditional music courses?

(nontraditional courses are those that are not traditional, band, choir, or orchestral courses, examples might include rock band, jazz/pop choir, bluegrass strings, etc.)

- 1 - 20
- 21 - 40
- 41 - 60
- 61 - 80
- 81 - 100
- 101 or more

Which of the following recruitment strategies do you use for your music program?

Check all that apply.

- Word of Mouth
- Recruitment Flyers around School
- Performances
- Online Recruitment Material
- Teacher(s) Visit Feeder Program School(s)
- Other (Please specify) _____

When planning curriculum for the entire music program, how often do you consider the following:

Item	Never	Rarely	Sometimes	Often	Always
the culture of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the gender of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the personal/home lives of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

When planning lessons specifically for your music classes, how often do you consider the following: |

Item	Never	Rarely	Sometimes	Often	Always
the culture of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the gender of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
the personal/home lives of your students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please write any comments you have about this survey or this topic below.

PAGE BREAK IN SURVEY

THANK YOU for providing your answers! Click the button to submit your responses.

OPTIONAL: If you would be interested in participating in a follow-up interview with the researcher to share more about your program, please provide your name and email address below and then click the link to complete the survey.

Your Name _____

Your Email Address _____

END OF SURVEY

SUBMISSION CONFIRMATION PAGE

Your responses have been recorded. Thank you for completing this survey!

If you have any questions, please contact the researcher, Ms. Brittany Kempfer at bak0027@auburn.edu, her adviser, Dr. Jane Kuehne at kuehnjm@auburn.edu, or 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.

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APPENDIX C: SEMI-STRUCTURED INTERVIEW AND AUDIO CONSENT FORMS



COLLEGE OF EDUCATION

CURRICULUM & TEACHING

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS IRB APPROVAL INFORMATION WITH CURRENT DATES HAS BEEN ADDED TO THIS DOCUMENT.)

INFORMED CONSENT

for a Research Study entitled Including the Other 80%: Developing a Culturally Diverse Secondary Music Curriculum

You are invited to participate in a research study to explore diverse course options for secondary music programs and how they are developed. The study is being conducted by Brittny Kempfer, Ph.D. candidate at Auburn University, under the supervision of Dr. Jane Kuehne, Assistant Professor of Music Education in the Auburn University Department of Curriculum and Teaching. You were selected as a possible participant because you are a current secondary choral director in a school that offers a culturally diverse curriculum.

What will be involved if you participate? If you decide to participate in this research study, you will be asked to take part in semi-structured interviews in-person, over the phone, or via video-conferencing. You may be contacted following the interview for follow up questions for clarification or to confirm conclusions. Your total time commitment will be approximately one hour.

Are there any risks or discomforts? Breach of confidentiality is the primary risk in this study. I will keep all identifying information confidential and use pseudonyms for the participants name and school. School locations will be referred to based on the geographical region in the United States (i.e. southwest, mid-west). Due to the criteria of diverse course offerings needing to be stated, as well as the geographical region, it may be possible for the reader to infer the identity of the subject and their school. I will make every effort to protect your privacy, as well as that of your school, through de-identification of data as well as storing the data in a secure location. Audio recordings only will be saved for transcription purposes and will be destroyed upon completion of the study.

Are there any benefits to yourself or others? Participation in this project will help to reinforce the need for a culturally diversified music curriculum at the secondary level. We cannot, however, promise that you will receive any or all the benefits described.

Will you receive compensation for participating? You will not receive any compensation for participating in this research.

Are there any costs? There are no costs to participate.

5040 HALEY CENTER AUBURN, AL 36849-5212

TELEPHONE 334-844-4434

FAX 334-844-6789

www.auburn.edu

Participant's initials _____ Page 1 of 2

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COLLEGE OF EDUCATION

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APPENDIX D: SEMI-STRUCTURED INTERVIEW PROTOCOL

Thank you so much for volunteering your time to contribute to this study. It is greatly appreciated.

If you would please look over and sign the consent form I emailed you that allows me to use your interview data for the study. Do you have any questions regarding the consent form?

The purpose of this interview is to learn how schools determine their course offerings, and the relevancy those courses have for culturally diverse students. Please respond as openly and honestly as you can. All identifying information will be kept confidential to protect yourself and your school.

1. What are your current teaching position and responsibilities?
2. Can you please describe the courses that are currently offered in your music program?
3. What factors influenced your decision to implement/continue teaching non-traditional courses?
 - a. How were these courses determined as being necessary to your program?
4. Describe the process and experience of creating a non-traditional music class.
 - a. What were some of the most important factors that influenced the decisions in that process?
5. Please describe any issues you faced while developing these courses, including scheduling, funding, and support.
 - a. How would you suggest other educators get past these same issues?

6. Please describe what you believe makes your overall music program successful.
7. To what extent do you, or your program head, consider the culture of your students when developing courses? (Explain)
8. Can you describe how your current curriculum is or is not relevant to your entire student population?
9. Can you describe the recruitment strategies you, or your program, uses?
 - a. Which do you find to be the most successful, and why?
 - b. Which do you find to be most successful for recruiting culturally diverse students?
10. Do you believe you were given the skills necessary to teach these courses during your pre-service training?
 - a. If not, where did you learn these skills?

APPENDIX E: SEMI-STRUCTURED INTERVIEW TRANSCRIPTS

Interview transcript key:

Basic demographic information

Development

Recruitment

Relevancy

Cultural Considerations

Issues

Teaching Strategies

Training

Philosophy

Milton Transcript

Brittney Kempfer: Just a reminder that by signing the consent form I emailed you, you are agreeing to allow me to use your interview data for the study. You have any questions regarding the consent form.

Milton: no

Brittney Kempfer: Do you still wish to participate.

Milton: Sure. Yes.

Brittney: Okay. The purpose of this interview is to learn how schools determine their course offerings and the relevancy those courses have for culturally diverse students. So please respond as openly and honestly as you can. All identifying information will be kept confidential to protect yourself and your school. So, uh, let's start with... uh, Can you tell me what your current teaching position is and your responsibilities.

Milton: Sure, So I'm a director of bands and music technology and my current course load is three band classes and three music technology classes. In the past I've taught our guitar class as well. So, um, that's pretty much my load. Yeah.

Brittney Kempfer: You said three music technology classes?

Milton: Yeah. And then that that actually breaks down into three... right now we have three levels. There's a beginning intermediate and advanced, but some of the students at various levels are sort of intertwined in class periods. So that kind of works out well for, for some scaffolding and stuff like that. So like we'll revisit a project and the intermediate or advanced kids can help the beginner kids with with some of their projects so...

Brittney Kempfer: Was that because of scheduling issues they just... they they enrolled where they could fit in their schedule?

Milton: Yeah, I mean that's that's mainly the idea is to make it so that more students can take the class if they if we open up more periods for more levels. But most of the intermediate, advanced kids are actually in one class, but a few of them are in classes with more beginner students. We have I guess there's three classes right now. I think I have... We have 15 seats in our lab. So we're maxed out at that number. So I have 14 beginners in my second period class than I have 13 beginners and my third period class and 2 intermediate kids in that class. And then my sixth period class is, um, three advanced and 10 intermediate students so...

Brittney Kempfer: How many periods, a day do you have?

Milton: So we have, we're on a... I guess our school has a seven period day, but I also teach a class during what's called zero period. So

technically, I guess it's an eight period day and each teacher generally at our school has a six class load...**Six period class load.**

Brittney Kempfer: So they're about 50 minutes

Milton: **47 minute classes**. Is that is that we mean how long the...

Brittney Kempfer: yes.

Milton: 47 minutes. Yeah.

Brittney Kempfer: Um, can you describe the courses that are currently offered in the entire music program.

Milton: Sure. So we have **three people on our faculty**. **Our orchestra teacher teaches four orchestra classes... at various levels and then he has two keyboard, beginning keyboarding classes...** so Yeah, that's just **beginning piano** and that's actually taught in the music technology lab. And then **our chorus teacher**. I guess that's her title, but she also has **done, she's teaching guitar this year, one period. She has two levels of chorus**. Um... What else. Oh, she assists with orchestra one period. She's also a department chair so she actually has a five class load, and then her fifth classes and non music class. It's, we have a... It's called the senior capstone experience. So she is a teacher for that class. Yeah, so, and then **she's also taught AP music theory in the** past when we've had enough students in the class makes, I guess.

I think that's all of our courses that we offer. And I actually mentor, um, some students this is doesn't count as a part of my class load, but I guess I should have described in my teaching duties I mentor, some students as part of that... Program, like the senior capstone experience.

They, they generally during the seventh period will work on their stuff. And a lot of them ... several, um, I think we have for this year are doing projects and music technology.

Brittney Kempfer: Is that an expectation of all teachers of seniors?

Milton: I would say most teachers don't mentor, maybe like half. I don't know. Just dependent upon that...Sort of expertise of the teacher. like an English teacher, it would be hard, probably for them to mentor, a student, because the SCE has we're a stem school. So the SCE has to be tied to a STEM field. Yeah, so...

Brittney Kempfer: Um, can you. So what were some factors that influence either your decision or your department decision to implement or continue to teach these non traditional courses.

Milton: So by non traditional I assume you mean music tech, guitar, keyboarding. Yeah, so I wasn't here at the beginning. **I've been a proponent of music technology for about...I don't know, trying to think... I guess it would have started around 2010 was the first year** I kind of

dabbled in it. I just saw it as a way for students to. Well, first of all, I saw it as a way for... More students to be involved in our music program because I felt like the traditional ensemble offerings... If a student doesn't start that in sixth grade, but they have an interest in music... It's very hard for them. There's sort of a barrier to entry, especially at the high school level. Because it's, it would be hard for you know we don't even offer Beginning band class, for instance. I don't think I mean, and I know that that is becoming a little bit more popular for high school high schools to offer beginning band class. But it didn't seem like a feasible option, it didn't seem like... It would be fair also to the students that started in sixth grade. I guess you'd probably have to create some sort of ensem... like beginning ensemble. I know logistically seems challenging to me. But beyond all that, music technology, I think offers students have less barrier to entry. Like I said, but also like it's more... Applicable more authentic to their music experience outside of school. I think that's what appealed to me to teaching those courses.

And as far as our as far as our department philosophy we I think out of our, our student bodies about 1050, I think, and we have over 40% of our... Student Body takes a music class, which we're pretty proud of. I'm sure that's above the national average. I don't know what the national average would be, but

Brittney Kempfer: That's well above the national average. Right now it's about 17%

Milton: Okay, so, so, yeah, we feel we feel pretty strongly about trying to reach as many of our students as as we can. The beginning keyboard class is pretty cool... Because, you know, some people have the means to take piano when they're, when they're growing up. It's a lot of people don't have the means to and for them to be able to get a beginning piano experience is really neat. We have some like band students take that class and... Of course, students take that class just to increase their skill sets because they might pursue a career in music, and they never took piano. And then the guitar class similar philosophy, it's just... A lot of students are drawn to guitar and... Some, some students take that class having dropped out of like orchestra and band which is which is also neat because it's like they want to pursue their musical... Stuff, but that may be that the big ensemble doesn't fit their sort of persona or idea of, of what kind of musician or what kind of music they listen to so... That's always neat for us, like we don't like I was never offended if a student like I have several students in music technology that used to be in Band and it's it's it's neat like I don't... begrudge them for not wanting to be a band because I'd rather have people that want to be in band in band and and they're pursuing music, which is, you know, I think our main goal as as Music Educators to share music with our students and... Help them pursue what their interests and passions are. Yeah.

Brittney Kempfer: Um, so was the music technology class in place when you got to that school or did you develop it.

Milton: Yeah, no, it was in place in our whole county actually every single high school in our county offers music technology, which is, I think, very rare for especially Southeast State... And certainly probably

throughout the nation. And I'm not sure what impetus, there was, I think it started at we have a technical school in our county. I think it started at that technical school... And then it sort of spread because of its popularity there it spread to all the high schools and I mean there's there's a teacher in my county. He teaches six sections of music technology. He's at a much bigger school than I am... But that's all he does all day. So it's pretty cool that there's an like I said my sections are full, we would probably have more sections, if I could, we're actually thinking about taking away one of my band sections and having a music tech section next year so...Which would be fine with me. So... Yeah yeah so. Yeah... I forgot what your question was, but hopefully I answered it.

Brittney Kempfer: I just had asked if...

Milton: Oh, right, right. Where the impetus... Right, yeah. So it came from the county... I'm not sure if that was... Yeah, I'm not sure what level decision that is like whether that was a... We do our county has a music and arts coordinator. So it may come from him, but the person there, I think. Yeah. He wasn't there when when that started. I'm not sure about the history of it, it would be interesting to actually for my dissertation. I actually interviewed the guy that started the program at the technical school. So yeah, my dissertation was on... Assessment and use of technology so. I never, I never really asked him, I think, actually... I think he started teaching it at a private school and then ended up at that technical school and now he's back at a private school so... Yeah.

Brittney Kempfer: The (excuse me) the keyboarding and the guitar class. How are those decided as being necessary to your school, you kind of alluded to the keyboard thing.

Milton: I would say guitar. I mean guitars also offered. I think at all of our high schools in our county. A lot of times it's string teachers. Sometimes I think these classes get added if... I mean, they certainly end up full like they're very popular. But I think from a teaching standpoint... Sometimes they keep... They make sure that all the teachers have a full load. So, like if they only have three orchestra sections...(Excuse me) they could add a guitar section, for instance, and justify their full position. I don't know... How you know most people feel about teaching guitar. I love teaching guitar. I mean those kids would show up and... They'd be really interested in learning and they would you don't have to like push them to practice that, you know, you put a guitar in their hand and they want to as well. We're at a special situation. Our kids like I said right a stem school, it's, it's actually a magnet school for... Talented STEM students. So our, our stu... our students are generally motivated to to learn things and and see how things work and and explore their... Ability to learn things so... So yeah, I always enjoyed it. And and and with guitar, a lot of times we could have them... Give them more independent projects and let them pursue songs like go learn this song that you want to learn. That's perfectly... Reasonable and you can use your learning strategy to do it. You can learn tabs you can, you know, pull up the music we would we would cover how to learn sheet music and... How to Learn tabs and all those things. And then, you

know, they would kind of just, you know, we'd lead them to water and then they would, they would go drink so yeah.

Brittney Kempfer: So can you describe, if it's possible. I'm not sure if you if you had the experience or not, but could you describe the process of creating a non traditional music class.

Milton: Well, I did it at a previous school so I could talk about that process. We had at that school, we had a lab that was used for video editing and... And I saw a gap in what I was offering as the music teacher and what our student body was interested in. and that school like I got to interact with students.... Outside of the music program. Anyways, like I taught in advisement class. And it was very... I guess community oriented school is a smaller school that there was only 400 students in the upper school so I had a good sense of... What the student body was like, and I was thinking about how I could reach more students in the student body. And I was, I heard about music technology and I thought it made sense. So like I said, we had the lab I purchased... We got a site license. Well, it was they were Apple computer. So we already had Garage Band and then we purchased some MIDI keyboards and and we were off and running.

So, and then the next step we we bought audio interfaces and we kind of just built it as, as it as but the students demand for the class is kind of what... What grew it. We offered one section, my first year. And then the second year there were like three sections.... at that school so... Yeah.

Brittney: Can you...

Milton: You know, you know...

Brittney: Sorry...

Milton: Yep, that was it.

Brittney Kempfer: Can you describe any issues that you faced while developing that course may be funding scheduling support?

Milton: Well, I think the second year... I think I think my administration was a little bit surprised because the second year was so popular. We had to reorient where my teaching duties and I think they were... I don't know that they were upset but at that school... The elective space for students was really it was a high achieving atmosphere, and I think... In a way, some of the administration was a little bit disappointed that so many students wanted to take that class because they were not taking other academic electives. So that was a little bit of a barrier at that school, certainly I was supported by my department chair and... A lot of people thought it was great and I mean they recognize the value in it, but I guess that could have been seen as an obstacle. And also, I guess the the... I think the perception of that administration changed as far as my orientation, they thought, was he not motivated to

build the band program. And I was like, we only have 400 students, the band program is going to be what it is. So I think they were maybe a little bit disappointed that they expected the band or program to maybe flourish a little bit more. And I, I said, but that's not... In line with the interest of the students. I'm only teaching upper school. I can't help them. Like I said, it's very difficult to start a beginner in upper school so... Yeah, I think, yeah, those are some of the obstacles, I guess. But, but it was mostly supported. People understood... I mean it. It certainly aligns with what people think of when I think of music and it's kind of strange that what we think of music outside of school and music inside of schools is so different and so many places, you know, so yeah.

Brittney Kempfer: What would you or how would you suggest that other educators can get past these issues, especially thinking about educators and maybe more low achieving schools.

Milton: Yeah, I mean, I think, at low achieving schools... A lot of a lot of administrators are probably concerned with the amount of time that students are in any given class and how much... How much you know time they might be able to take an elective class because they're looking at their test scores and trying to, they probably feel pressure to... Make the test scores go up, regardless of how those test scores might align with you know how successful those students might be in society... But I think there's certainly value to be had there. Because I imagine implementing a class like this in a low income... School would be really popular. I imagine the students would love to start making music, especially their music that they can take ownership of.

So... As far as advice goes, I mean... Maybe, maybe have some models of how this has worked in other schools and... I know in Southeast State, we're starting to implement this music technology. What are they calling it... Basically at our state convention which is in a couple weeks students, teachers can share the work of some of their students... In a, in a platform so they can see what's possible. And I think that may have an impact. But I imagine I mean... I envision this being a lot of music technology teachers just listening to the work of you know each other students, which is valuable, but I don't, I don't know how that would impact schools where it's not offered right now. But, but just to show that as possible and... I think awareness is increasing, you know, studies like yours, this is positive.

Brittney Kempfer: You may be surprised how many will will come that... That session that don't that aren't involved with music technology because I for many years in a row. I would go to State Conventions looking for those kind of sessions and I would get very disappointed when I couldn't find them.

Milton: Yeah yeah

Brittney Kempfer: So hope, I hope that's successful. Can you describe what you believe makes your overall music program successful

Milton: I think we... I think we, the three of us, we have a good balance between... Meeting the students where they are. For our school. A lot of times we provide an outlet for our students that they don't get in

the rest of the school because it's a very high performing high achieving atmosphere. So I think we just can be a source of stress relief, but at the same time, I think we do a good job of of of achieving you know excellence, especially in our performing ensembles because they're very good... And but also catering to as many students as we can. I think that's important to our... Our philosophy. I think one of our challenges... Is, is because we're so STEM focused and our students have in mind if they come to our school that they're going to want to probably pursue a STEM field and probably something more academic or not that music isn't academic. But, you know... The core classes or whatever... They... They have trouble seeing themselves pursuing music and probably, you know, in their, in their, in their homes... It's not something that... If, if the student if the if the parents are supportive of the student coming here. They may not be so supportive of the of the student pursuing a musical career. But we're trying to open them up like to say that, you know, you don't have to be a musician to use music in your career, you know, there are a lot of careers that... That have a musical aspect, but aren't necessarily being a music teacher or a musician. So that has gotten I think some traction with our students and I mean we have a couple of students that have pursued music but... You know, the vast majority are going to not do it past when they are in high school. And I think that's something we have talked about and struggle a little bit with but... Yeah.

Brittney Kempfer: So kind of shifting gears here. To what extent do you or your program head considered the culture of your students when you're developing or... developing these courses or, I guess, in your case, because they're already there. When you're thinking about the curriculum and how you do, how you go about that.

Milton: Yeah, can you can you ask the question again. I'm sorry.

Brittney Kempfer: To what extent do you or your program head considered the culture of your students when developing the courses or the curriculum.

Milton: Yeah, I mean, we haven't shifted the courses a bunch. But I think as far as thinking about the culture of our students, we again we view ourselves as as... A chance for our students to release some stress and but also pursue something, you know, pursue excellence, which is part of certainly part of our school culture. Yeah we hold our students accountable. But in it in a reasonable and fair way, I think, I think that's all in line with our, our school culture and... We have a really high percentage of Asian students, probably, I think, I think maybe more than 50% Asian so we try to account for that. none of the teachers are are Asian. So we're always cognizant of... You know, how are our biases might... You know, come up and and and we're, we're trying to gauge students reactions to things and... Account for those kinds of things. Yeah.

Brittney Kempfer: You kind of already explained this, but if there's maybe something you missed. Can you describe how your current curriculum is or is not relevant to your entire student population.

Milton: Our curriculum is or is not relevant. I mean, yeah, I mean, I think we, we tried to expand our curriculum as much as possible to account.... For as much of our student population as as possible. I think there are certain percentage of students at our school that are just not their parents would not allow them to take a music class. They're taking seven academic classes they're.. They're taking two electives that are... Academically oriented actually... I said this earlier, we have like our top performing they end in our, our top orchestra meet as a zero period class. So those students actually take eight classes. Just so they can take more electives more academic electives and still be part of our, our music ensembles so.. So yeah, we, I think we do as much as we can to to try to account for the needs and desires of as many of our students as we can.

Brittney Kempfer: Is zero period that's before the class before the school day begins.

Milton: Yeah, Precisely so our school day begins at eight but I taught a class before we spoke so that meets from 705 to 752 and then the regular school day starts at eight o'clock, so yeah.

Brittney Kempfer: Can you describe the recruitment strategies that you your program that you use.

Milton: Sure. So our recruitment's quite unique. We have a lottery to get into our school. So the way that that works as soon as the lottery... Numbers are released, our administration collects a list of all the students that participated in music in middle school and then we reach out to them shortly after the lottery and we reach out to all of them. And we inform them about auditions for our top ensembles... And that way, we're connecting with all of them and they understand that there's a strata of ensembles and... That, you know, part of what we pursue is excellence. I think that's important to kind of establish with our students. I think we do that strategically through the audition process but like it you know we don't explicitly say that... You know, we're, we're, we're, our ensembles are amazing. But, but just by having levels, I think it's inferred by students you know and and people see the importance of... You know, they see that we're pursuing excellence is so that's as far as recruiting goes for our ensembles that's the main... Vein that we use because, you know, we get it with a lottery, we get the students that we get so... So yeah, we reached out to them. We do auditions and then during the audition time we... We try to connect with the parents and you know we make a point to schedule the auditions at a space where we can talk with the students and see about their questions about the music program, but also... Connect with the parents and they see that... You know, we're invested in their child before they're even a student here so... So yeah, I mean that's that's the main strategy we have because said we get students that we get... And I would say most students that participate... I don't, I certainly don't have a percentage, but most students that participate in music in middle school at least do one year here... And then they they get a sense of what the program is and then our retention's pretty good after that, but probably

Brittney: You said...

Milton: About... Sorry, go ahead.

Brittney: No, Yeah, finish your thought.

Milton: Yeah, so our retention, like from your nine to 10 and 10 to 11 is probably about the same as as an average high school so

Brittney Kempfer: You said you reach out to the students. Can you describe how you reach out to them.

Milton: Yeah, sure. So we just send an email.... Giving them a little bit of background about our program and then explaining when our audition date is what the audition material is.

Brittney Kempfer: School email address or you have you get their, their contact information.

Milton: So the parents would be their personal. I think we do have school email addresses, but I think we use for that email. We use personal addresses because... Our school internal email, you can only email... Students from an internal email address. So just for the purposes of making sure that they can return our email and and all those things we use personal... student emails.

Brittney Kempfer: On which methods do you find to be well you said you there's really only one way, but do you, is there a way that you find that's successful for recruiting culturally diverse students

Milton: Um... I wouldn't say that we have a specific way to recruit that the students, no.

Brittney Kempfer: Do you believe that you are given the skills necessary to teach the courses that you teach, aside from band. Were you given the skills to teach. For example, your music technology during your pre service training.

Milton: No. Not at all. Yeah, I think that's probably we talked about obstacles, I probably should have talked about that i mean i **i had no experience in music production, music engineering, music mixing. Everything I've learned has been on my own.** So I did take one class for my doctorate... That was focused a little bit on it. It was just a one week class, though... So actually that's not true. I took two classes forgot. So I but that's not I guess pre service, as it were, you know, I chose those are academic or those are electives I chose in my graduate degree. So I wouldn't describe those pre service training. Nonetheless, I mean, I probably learned more outside of those two classes than I did in those classes anyways... And I mean that, like, that was my topic of my dissertation was on sort of these types of issues like how can we, how can we train... Teachers to to do this, especially if they're not oriented to... To listen to create a work. I think it's a particular challenge. So yeah, I guess I should have talked about that with obstacles. I was

thinking more about external obstacles, rather than internal obstacles, but there were certainly... Yeah, there were certainly... Things that I struggled with. And I still, I mean, I'm still learning every day, and I learned a lot from the students too off. Often they know more about some of these things than I do so. And it also is really valuable, like I said, having those different levels. Because the students can help each other and they learn how to do things, you know, slightly differently, which is which is good. So

Brittney Kempfer: So you said you you learned most of your skills outside of pre service. Can you give me an example of how. Was it through maybe workshops or just how did you do that.

Milton: Yeah. I mean, attending some some some conference presentations, you know, here and there were somewhat helpful. I, I watch a lot of YouTube videos.... Honestly. I and and just trial and error and... Yeah, but I've probably learned the most over time through listening to YouTube videos and... Just inquiring. I visited a couple studios... To to just talk talk through things with with people in the, in the, in the, you know, in the industry... Because I'm not, I certainly didn't consider myself part of the industry. I mean, I played trumpet my major instrument so... Yeah, I would say, those were the main... Main ways. I mean, I, yeah, I guess workshops and YouTube videos would be a short, short answer.

Brittney Kempfer: For you. Were you doing this because you knew you were getting ready to teach it or because you just started to become interested in it in general.

Milton: Yeah, No, I. This was after I started teaching it. Yeah, as far as when I first taught the class I was teaching you know 100% from my musical theory background and the technical aspects where I was learning, you know, maybe a slight bit ahead of the students. I did, I forgot I purchased one book... When I first started. That book was very helpful.

Brittney: Do you remember what that book was called?

Milton: Yeah, I think I have it. Yeah. Yeah, it's making music with Garage Band and mix craft by Robin Hodson and I had attended his session at I was teaching in Maryland, at the time, his session at that Maryland Music Educators Association conference was where I first sort of heard of music technology. This, This book's probably outdated at this point, but... Yeah, that's where I started. Yeah.

Brittney Kempfer: Is there anything else as we finish up. Anything else you'd like to add for the record.

Milton: Um... I don't think so. I think your questions kind of encapsulated... how I generally feel about the whole... Topic. Yeah.

Brittney Kempfer: Great.

Lucy Transcript

Brittney Kempfer: So just a reminder that by signing the consent form that I emailed you you are agreeing to allow me to use your interview data for the study. You have any questions regarding the consent form?

Lucy: No

Brittney Kempfer: Do you still wish to participate?

Lucy: Yes.

Brittney Kempfer: Great. The purpose of this interview is to learn how schools determine their course offerings and the relevancy those courses have for culturally diverse students. So please respond as openly and honestly as you can. All identifying information will be kept confidential to protect yourself and your school. So any questions before we begin?

Lucy: No.

Brittney Kempfer: Great, so can you please tell me what your current teaching position is and your responsibilities.

Lucy: Sure. Um, I teach at a six through 12, School of choice. It's an art school it. I am the vocal teacher. I am not a choir teacher. I'm a vocal teacher. I teach... in addition I teach general music. That also it's a general sixth grade general music and key boarding slash digital citizenship class. I am a piano lab teacher so I teach high school. It's like an elective piano lab. And I also teach a music theatre class.

Brittney Kempfer: Can you explain why you specified that you're a vocal teacher not choir teacher.

Lucy: Yeah, you want to go there already?

Brittney Kempfer: I'm just want to make sure that I'm understanding before we really

Lucy: Right. Um, Because I mean that's why I'm so interested in your study. I strongly believe that we are missing... that that that the band, Choir, Orchestra model is... does not meet the needs of... Many, many students. And so by having a vocal... the school... The school that I teach at we... The kids are also broken, I should say that kids are also broken up into majors. So there is a vocal MAJOR. WE HAVE A contemporary music major, we have a classical music major, we have a dance major, An arts major - Visual Arts - and a theater major. and then as far as my program is I think we all, we all feel this way that that we want our programs to be more inclusive. And that the band choir and orchestra model is not inclusive of kids who are not interested in that. So, so, for example, I teach... we do we, when we sing together I we call it an ensemble. But we also but the kids also do... They, they do contemporary music as solos, and in small ensembles and and then we'll like for example

we will do solo or ensemble... Next month so they'll learn classical solos also

Brittney: Okay, great. Can you... and we'll get further into all that stuff a little bit later, too. But can you describe the other courses that are offered in your music program.

Lucy: Of the general music program so that things that I teach?

Brittney Kempfer: For the entire music program. I'm curious about the entire music program.

Lucy: For sure. Sure, so the the classical portion. Um, I guess, Brittany I should also say that we audition. And so we audition, the kids to get into our schools. So the... Let me... so the classical and the contemporary... The contemporary they it is sort of, it's really a creative or of a creative program... They tend to focus on... contemporary music and jazz. And they do a quite a bit of songwriting. The classical then kind of covers those instrumentalists that come into our school... who don't really fit into my program and they don't fit into the contemporary. So it does end up being... More of a what we would think of as a traditional string program. But it also... So there's strings, but we have... one or two clarinets, we have... I'm trying to think, what else we have we have four or five pianist who are actually there as pianists on who... The woman who does the classical fits in... So they'll end up doing, maybe some chamber music... Or else when they're working as a bigger ensemble, the Pianist will come in and fill in whatever instrument she doesn't have. That good?

Brittney: Yes.

Lucy: Okay, I'm losing you just a little bit.

Lucy: Oh, that's okay. And I've got my sound turned up all the way.

Lucy: Yep. Totally losing you

Brittney Kempfer: Hello.

Lucy: There we go.

Brittney Kempfer: Okay. Maybe I just had you buried in my pillow. Um... out of curiosity, you said that your students are auditioned to get into the school. Do most of them go on to get music degrees.

Lucy: No, no, no. I'm going to say that... I'm in Northwest State and having kids go on in general is an issue. Um,.. I i think that... Maybe, maybe, like, five to 10% go on to do music, but the rest of them go on to... we actually encourage them to find... To go to do a major in an area, other than music and that **the music ends up being a lifelong... what we want it... We want it to be a lifelong... Skill. A lifelong interaction versus pushing kids into... Music education or or going into music professionally.** I wouldn't say we prepare them for that level.

Brittney Kempfer: I understand. Um...What...

Lucy: Hold on a second. My husband is crawling into the house. I don't know why... because oh cuz he has muddy feet because he's been outside it's snowing now, and my dog is going bonkers, excuse me, I'm so sorry. Isn't it nice having your Child in bed.

Lucy: Okay, sorry.

Brittney Kempfer: No that's alright. I was just saying, what factors influenced your decision to implement or continue teaching non traditional courses.

Lucy: I did my thesis. Um, I did my thesis, with the hope of exploring it at a deeper level than I think... I ended up doing. More like at the level that you're doing, um,... I feel very fortunate. My... there are 200 kids in my school at this point in time grades six through 12... And they all want to be there. If I were really going to push for change... I would be at a, at a regular public school and offering a different program. I really love the program that I'm in so I will stay here until I retire.

Brittney Kempfer: How did you, how did you determine that what you offer the courses that you offer. How did you determine that they were necessary or... The proper choices, I guess

Lucy: Our school is six years old. This is our sixth year. I came in kind of late to the hiring process, So by the time that I started there, they had already set up a classical program... A contemporary program... and a vocal program. And I guess I want to tell you that the program continues to evolve... Um... I still **I still feel that it's really, really important to... Give my students an opportunity... To explore, for example, contemporary music... And practice contemporary music and perform it. But I'm finding that that the ensemble singing and music making... Has really important so.. social social... Implications... That when they're working together, they're building bonds and they're building self confidence and... So it's still evolving.**

Does that answer your question sort of

Brittney Kempfer: I think so. Could you maybe describe kind of how its evolved since you got there?

Lucy: I was given carte blanche. This... my school district... Took over this building, and it had been a private music school... Where the focus was pretty much jazz and it was... It was super unstructured. Super unstructured. So when I got there. We had a lot of holdover students from the private school. So I wanted to honor... I wanted to honor their experiences. But I also felt like there needed to be some structure. Um... So for example, I do a lot of, I do a lot with sight reading and and I'm trying, I'm really trying to incorporate theory into what I'm doing. I'm trying to also incorporate - I want you know I'm also trying to incorporate vocal production. How does being how to, you know how to... That's it, That's also a really important part of the program... Um... So, I guess I'm still trying to figure out the balance of what... What I want

these kids to have when they leave the school. I am preparing, I do.... I do think i'm i'm trying to prepare them for a college audition. Or what they might have what they might expect, which I don't think that a choral program does. Um, but, but... I don't think I figured out the balance yet of... and it really changes. So this year, I have a lot of new inexperienced kids. And as far as vocal technique is concerned and theory, I'm having to start, and sight reading, I'm clear back the very, very beginning. So it seems to evolve with each year.

Brittney Kempfer: Okay. Could you describe um... Can you describe some issues that you have faced developing kind of how you how your curriculum works. Maybe scheduling funding support. I mean, you're in a unique situation because you are like a magnet music school but... Were there any issues that you faced with developing your curriculum.

Lucy: There's an issue that we continue to face, and that is, um... And I think most states have this, we have the Northwest State high school activities Association. And so we are not allowed because we're an audition school. We are not allowed, My kids are not allowed to participate in the district... You know, like we have a District three.. Choral Festival. And they're not allowed to participate in that at all. And as far as solo and ensemble is concerned, my kids can perform... And they can be adjudicated. But they cannot go on to the state level.

And. And that, for me, is more of an issue because if I want to prepare them... For a... To perform solo repertoire at a high level. They cannot go out and compete or hear at a high level, what other students are doing.

Brittney: So that's at the state level?

Lucy: Yes.

Brittney Kempfer: Wow, I've never heard of that happening before, honestly.

Lucy: Yeah.

Brittney Kempfer: Is, are there any issues that you have on more of a local or school level.

Lucy: In the district... My colleagues... I try really hard. I go and I attend the, the, as many of the meetings as I can. Our schedule is different than my colleagues, all the other schools our our schedule is different, but I attend as many of the... Collaborative meeting meetings that my colleagues have both at the middle school in the high school level. My colleagues... Don't... they feel they feel that our school.. Takes the best students. Which is not at all the case. Not at all. Their programs you know they have in their choirs 200 kids. Or more. And I get per grade level I get five at each grade at each grade level. And this issue of us not being able to participate, I've gone to our district level meetings and said, can we just, can we just come and participate in solo or ensemble and and I'm I hear that buses are an issue. No, we can't give up the buses, the buses are an issue and... So that pushback is frustrating. The other thing which is it's not frustrating, but it will be

an issue is the district is building us a new building, we we're going to, we will expand to about twice, our size and I know my colleagues well... It's a, it's an issue. It's a contentious issue.

Brittney Kempfer: So you feel it sounds like you're like you're saying that you you feel kind of alienated by your the rest of your district.

Lucy: Yes, my colleagues in my district, particularly at the high school level.

Brittney Kempfer: Do you have any suggestions for other educators who may be in that same situation?

Lucy: The only, the only thing that I continue to try to do as much as I possibly can, is to attend... The meetings. Go to conferences. I probably don't go to as many conferences as I should. But to go to conferences like for at ACDA I participate in ACDA. I sing. I continue to sing professionally in... Local ensembles. So I'm singing with my colleagues and trying. I try to work with them as much as I can.

Brittney Kempfer: Great. So shifting gears a little bit. Can you describe what you believe makes your music program successful

Lucy: I am fortunate... I I push my kids to a super, super high level. And again, I'm going to say... I have the most success with that when we are singing as an ensemble and and I have been able to do some really high level... Music. And perform at a really, really high level, um...I think the other thing that I've really I've been told by the woman that is our district coordinator for arts and for the gifted and talented program. She says, you know, your school is... You've got a significant number... Of gifted and talented students... And so I'm able to do musicianship skills at a really, really high level. And the fact that we can explore repertoire... And genres that other students at other schools don't get to do. I'm really proud of that.

Brittney Kempfer: What kind of genres do you get to explore? Um, can you give some examples.

Lucy: Yeah, so, um, last year was it was a really was a it was a it was a great year. My high school kids. We'll put together two or three contemporary evenings contemporary music that they that they... Perform either solo on their own instruments or in an en...small ensembles, small groups. I was able to do a contemporary songwriting unit that everybody wrote songs and perform them. We also for the first time last year we tackled because I was not trained in jazz. We did vocal jazz and we went to our local the... [Local] Jazz Festival last year and we we won an award there. And then, and then also doing a standard what you would, what I would consider standard... Choral repertoire at a... we just, we just pack it all in. We just just cover as much ground as we possibly can.

Brittney Kempfer: Right.

Lucy: Wait, Brittney, what's your instrument.

Brittney Kempfer: I mainly a vocalist, but I'm also piano and French horn.

Lucy: Okay, so see now that's that's what I'm talking about. And so you have this rich background of music and... I'm a pianist... And a choral person. I taught piano for years. I played I was an accompanist for years. I played in dance classes. I've played in in... Studios and been a studio musician. And I just don't feel like like again, I'm going to go back and I don't want to be bashing, **but I don't feel that the band, Choir, Orchestra model prepares kids to do whatever it is that they might want to do.** I feel like it's just a really small... It's just... It doesn't... anyway. Sorry.

Brittney Kempfer: No, that's all right, that's important to know... To what extent do you consider the culture of your students when you're developing your curriculum.

Lucy: That's my biggest frustration, um... When I when I when I was doing my masters, I had this kid in my mind. His name was Jose. And Jose was not involved in any music programs at all but loves, loved music he loved music... And I wanted, I wanted... I wanted those kids to be served. Somehow. I, so I live in Northwest State. We have a gigantic LDS... Community. The demographics of my school are that... At least 90% are white probably closer to 93 or maybe even 95%. So if I were teaching any I promise, I promise. I promise you if I were teaching in a more diverse school... I would be picking the brains of my students and trying to... Do more diverse music. That being said... I always program multicultural music. But that's only because I feel like my very white kids who live in Northwest State and often don't leave... Their state. I want them to be exposed to as much multicultural music as I possibly can.

Brittney Kempfer: Similar to that. Can you describe how your curriculum is or is not relevant to your entire student population.

Lucy: I yes yes I... **I'm trying to prepare them... To be lifelong... Lovers and performers. Or or people who have music in their life.** And I want them to have as diverse... And Rich of an understanding... So not all of my students are I have as far as socio economic I we are a little more diverse. I will say. And so some kids come in and they have no background in choral music. And that's, and so... I that's I feel that again doing... A variety of music is really is is speaking to all those kids. If they're if... **whether we're doing contemporary music, whether we're doing multi... contemporary music as individuals and as ensembles. Or if we're doing multicultural music. And certainly learning musical skills. I feel like that's that that's meeting the needs, it's feeding all of them.**

Brittney Kempfer: Can you describe some recruitment strategies that you use and find to be successful.

Lucy: I don't... **I don't have to recruit very much** um... Because of the... uncomfortableness - don't use that, quote - but but because that I that... I I'm still trying to I, we were accused of stealing students from the big schools. I'm still, six years later, I'm still trying to build my

relationship with my with my colleagues, so... We may do some run out programs at some of the elementary's, but I don't even go to my middle schools because the high schools do so much recruiting there. I don't, At this point, I don't want to be accused of trying to steal students from them.

Brittney Kempfer: You... so in in terms of the more non traditional curriculum. Do you believe that you were given the skills necessary to teach those courses during your pre service training or your undergraduate training.

Lucy: No. No, I don't.

Brittney Kempfer: So where did you, how did you pick these skills up. Where did you learn them.

Lucy: I i I've only been teaching for six years... So when I graduated, Many years ago, I mean, I've had a full I had, I decided to not teach. I thought I was going to teach right out of college and then I didn't want to do it. And so, but I wanted to make music so.. I took any job that I could get whether I was singing, whether I was playing. Whether I was playing in a vocal studio (guy. Can you hold on a second, please.) If I was playing in a dance studio. If I was playing as an accompanist I got as much experience... I got some great experience in vocals studios. I've done with a lot of really good conductors. The dance studio was a great... I was not very good. But, but you have to improvise in a dance studio and which I had never done. that was great experience. Those kind of things.

Brittney Kempfer: You really learn a lot of stuff from freelancing?

Lucy: Yeah... on the job training.

Brittney Kempfer: So those were all the questions.

Mark Transcript

Brittney Kempfer: Just so you know i'm i'm not going to use any of the video is I'm just going to use the audio.

Mark Martin II: OK. OK.

Brittney Kempfer: So... I'll go through all my stuff. Just a reminder that by signing the consent form that I emailed you you are agreeing to allow me to use your interview data for the study. Do you have any questions regarding the consent form.

Brittney Kempfer: I'm sorry, can you repeat that.

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00:00:53.820 --> 00:00:54.960

Mark Martin II: No maam.

Brittney Kempfer: Okay, Just want to be clear. Do you still wish to participate.

Mark Martin II: Yes, I do.

Brittney Kempfer: Okay. The purpose of this interview is to learn how schools determine their course offerings and the relevancy that those courses have for culturally diverse students. So please respond as openly and honestly as you can. All identifying information will be kept confidential to protect yourself and your school. So let's begin. Can you tell me what what your current teaching position is and what your responsibilities are.

Mark Martin II: Okay, I am the head band director... I'm responsible... For all the bands at my school. As well as Coordinating with all the schools in the district. I'm the Senior band director in the in the district. So I coordinate with the other high schools... The middle schools. and I wrote the curriculum for the district on this summer.

Brittney Kempfer: Awesome. Can you please describe the courses that are currently offered in your music program.

Mark Martin II: In my music program currently. Um, we have... Four levels of bands in a state of Southwest. So we offer those four. And is this just about band or is this about choir and... Orchestra and everything else?

Brittney Kempfer: About everything, including the non traditional courses.

Mark Martin II: Okay, so we offer... we offer band 1, 2, 3, and four. we offer... Choir, same thing, one, two, three, and four... And we offer orchestra at our at our campus.

Mark Martin II: The... The course titles may vary... The state has course titles and each individual school is able to name their, their title... Their courses. So, if I wanted to name it concert band, and symphonic band, so on and so forth. Out state... So you'll have like concert one, two, three, four. Symphonic one, two, three, four based on the grade level of the student. Those classes also... Mix. So some paths that we might have concert two, three and four, because we have 10th, 11th, and 12th graders in that class.

Brittney Kempfer: It says on your survey that you offer a rock band.

Mark Martin II: Yes, the way our band is... Is set up, we... Some people would call a show band. So we are... We deal with all... genres of music... In our performance. For instance... If we are performing... We had a performance for a retired... for a retired volunteers group. In that case, in that case we played... Like old... Like 60s and 70s rock for that performance. So I had to teach that genre of music for that performance. Another performance we may have a, you know... Another venue, they may be requesting more popular music saved like... Rap r&b... Say for another performance we may have jazz. So our particular band is kind of unique in that we are expected to perform at... all over the community, all over the state. And even we performed in different states as well. But we're expected to play for the venue. So with each change in venue, of course, we have to... We have to teach, whatever... Skill is required for that moment.

Brittney Kempfer: So what's the instrumentation. Is that a regular concert band.

Mark Martin II: No. it can have, we have we have... Our situation is also kind of unique because because we are because the way our district is setup... We have one band and that band functions... As the Concert and jazz... Pep, marching, etc etc. It functions in all those capacities.

Brittney Kempfer: Okay.

Mark Martin II: So we, we do, we do have like cert... at certain times... like say for the jazz band we'll pull the instrumentation for the jazz band... everybody wouldn't perform that. We'll pull for that. Or we'll pull, if we have like the performance I described earlier, we couldn't take the whole group. So we had to have auditions for that group. So whatever the need is we we actually are a very flexible organization, flexible ensemble. We do this all maintaining the traditional concerts, marching band and all that as well.

Brittney Kempfer: Okay. So what factors influenced your decision to implement this sort of course

Mark Martin II: Partly it was necessity... We are... Trying to rebuild the the program after... we just consolidated two high schools, those high school bands were struggling at the time of consolidation. So out of necessity and based on our demographic - **We have a saying if you don't remember your audience, you won't have one.** So based on our

demographic, Yes, we like to do the concert band, And we've been successful. Our last year was the first year and... Maybe 15 years 15 plus years that our schools have received superior rating at concert band. But while we're practicing for that concert band, We still have performances in New Orleans for Mardi Gras. So we don't we don't ever get to focus on one thing at a time. Let's, let's say that. So out of necessity, To keep the to keep the kids interested... Because our kids are not... They were not exposed to the concert band side and and our community doesn't appreciate the concert band side as much as a... Other communities would... So... We find ourselves trying to balance our state competitions, like the concert or sight Reading competition, or our, IUL marching competition with our needs to be relevant in our community.

Brittney Kempfer: Great. Um, can you describe the process and maybe some experiences that you had when you were creating... kind of... how this - I call it a course, but understanding that it's like one band within your entire program. So can you describe the process of of creating that

Mark Martin II: Well, um... First of all... List... I have a... when I was hired for the job, Two years ago... I was hired with the understanding that I had the reputation of a growing band and building band programs and they wanted a successful band. They wanted the band because the band's prior to me coming were only 20 and 30 piece bands... We are 6A school, which is the biggest designation in Southwest State. So naturally, when we're playing a football game and you have 20 or 30 people and other band has 300, 400... Administration is not happy... But a lot of times a... well the numbers have been dropping for a lot of different factors, but one of the main factors is the students were not interested in being in the band program, especially with the focus always being... Concert Band and let's say solo ensemble. And stuff like all reading competitions. our community does not necessarily value those things as a top priority. But of course the district and administration, though, when you get the superior ratings and all these other things. It makes the district look good so... I had to figure out a way to do both, you know, do... satisfy all sides. And... Our kids. I call it... The microwave generation, you know, they want stuff quick, quick, quick. they want to be active. They want to keep performing and the nature of most bands is, a you know you work for the... Fall semester you work for marching contest. So you work on all your drill tunes... Those three or four that you're going to play and you play the same drill you do the same thing, the whole time. And then in time for spring semester, Concert band season you work on those four or five tunes and maybe you have some pep tunes here and then sprinkle there but you spend much of the time working on one event that does not keep our students interested... They are more rapid fire, they want they want to be active. They want to... They want to showcase their talents. and the, they're... demographic. they call it. Well, we will be considered what people call a show or traditional band. So we have... A higher level of expectation when it comes to entertaining the common crowd the lay crowd. So I had to appease the students and the community as well as appeasing the the... The administration naturally. So, the solution is... Taking as many gigs as we can, while at the same time... playing music that's challenging enough to, you know, grow and develop the students. also the students that we have usually go to a

predominantly black college, HBCU... So they must also be prepared to do those kind of things. Because most of our school is... We are what's called title... The title one school. So most of our population is below the poverty level... They don't, they may have the grades but they might they might not be able to pay for college. So for instance, last year we had 15 seniors audition for college and all of them got scholarships. we had... \$750,000 worth of scholarships offered because the HBCU bands offer higher scholarships. We have... I'm talking about over the course of four years, \$50 and \$60,000... To play for those bands, because of course we're not Auburn and our team is not in the national championship every year. So the band is the most important thing at the school... So we have to, we have to prepare them for the those activities and of course HBCU bands, for the most part are more of a, you know, show style band experience... Always performing always doing these things. So we had to prepare them... For both... We have to prepare them to be ready to do those things and be able to perform different genres of music at the drop of the hat... At the same time, when they are auditioning for these schools is much like any other audition. They have to play etudes, scales, solos, and sight read. So, and that's where the UIL... And the concert kind of helps with that. So we plan our events accordingly, with football season, solo and ensemble competition marching contest and concert and sight Reading... So we have to kind of do all that in order to stay successful. in doing that, we have to practice... we practice monday through thursday every week... For the entire year... For about two hours a day... That's in addition to... that's in addition to class time... This and this and this or that. So, for instance, next week we have we have... Five performances next weekend... We have... a couple of exhibition... Stand jamboree's. We have a couple of field show competitions in honor of Martin Luther King weekend. So that's one thing that we do so much in that place will be playing more r&b hip hop... Type, type music for those events. At the same time this weekend we had kids... Doing area auditions for the state competition. So we are we're doing all these things concurrently so we have to set the class up to where we can teach these skills in class and practice for the different performances...

Brittney: Can you describe any issues that you faced while developing the program this way? maybe, including scheduling funding support...

Mark: Scheduling is the number one... Issue... Being that we are a Title one school and being at a lot of our students are under performing and we have to wrestle with... You know classes, whether it be AP classes for some students... But our double blacks in math or science reading for other students. So, naturally we're trying to work the master schedule, and it's getting better every year. a program's not going... To be that deficient without having scheduling problems... Like even now.

Brittney Kempfer: Kind of lost a little bit. The internet was unstable. Could you repeat it. You said naturally what

Mark Martin II: Oh, naturally, a program doesn't get that deficient, with all the 20 or 30 students in a 6A school without having schedule problems. For instance, right now, everybody is not scheduled for band... That's the reason why we have to practice so much. Our students... We have about 30 or 40 of them that are not in band class, and we have to kind of

hope that they show up for after school rehearsal... Not because they don't want to be in Band class just because scheduling is not... they haven't... our district hasn't figured out yet that... We need to put the, the small classes in for the small activities, you know. They do Well with football, they do well with basketball. This is Southwest State... But when it comes to band they, we don't get scheduled until after everything is put in. So all our students... We have a mixed bag of classes, like I said, we might have... Band two, three and four in one class. I might have beginners and seniors in the same class. I don't have any class any, class period that has a whole ensemble... My, my top class which is my fifth period class... It should be all the top students in band, we have no percussionist in that class, but the instance. So I'm trying to... put all this together with with inadequate scheduling is always a, it's always an issue. now it is getting better as I'm educating them on how it needs to be done. What changes need to be better, but those changes are slow... Slow moving... I told you I mentioned earlier that I had to rewrite the whole curriculum and based on rewriting the curriculums and aligning it with the... we have [S]EKS, Southwest essential knowledge and skills... As I'm aligning these... The curriculum to the the objectives and as prescribed by the state of Southwest, they started to realize that a we're going to have to do something about this scheduling if we want to... Be successful. if they want the big bang and they want, you know, we're gonna have to do these things. I'm doing my best to educate them on scheduling. I sit in the scheduling... Every, every year... Since I've been here. I've been here for three years. They consolidated the schools in my second year and I became the head band director... But since I've been here over the three years I've been kind of educating the counselors, we sit down in, in the springtime and try to get some of these things... Put in place. Also, educating the middle schools. because in our district, The middle school campuses input the ninth grade students and I have to go to each campus. I haven't been successful at this point in getting to each campus and working with their counselors... Which is about five or six middle school campuses that I have to go to a try to educate all. I'm trying to educate the whole the whole district on how to schedule. We have... it's better than it was when I got here. It's way better than when I got here and we're working towards having the top band... Class, and the second band class and the third class. separating the jazz band for this class and separating the advanced theory. But right now, like for instance, we might have... It going on and same band has the same band room, we might have choir, band... And orchestra going on. the orchestra will be in my my office because that's a smaller class. The band will be in the large band Hall and the choir in the small band hall... We also... because we also suffered a storm as well. So half our school is out of commission. So, but even before that, even before the storm... It was kind of like that. It was kinda like that when we had all these classes meeting in the same area because our population with the consolidation in the schools... There's no room for classes. So they took the old choir room and made it into a classroom. Now the ensemble rooms are meeting rooms, then... Everybody's in the band Hall at the same time. So I have to coordinate those schedules as well. So we don't... So the choir can actually hear themselves PLAYING, um, SINGING while the band is doing these things... And we've we've actually recently split our school into 10 through 12 and 9th grade because of the storm. So we had to house them at another campus. So I'm coordinating these campuses too. scheduling is a... because of bad

schedule and patches in the past and on on top of that with the natural disaster... It's a challenge to, to say the least. But we're working towards getting it getting these expectations and processes written out and documented... And also adhered to... Because they haven't been adhered to for so long, it's easy for the Councilors to, you know, well, I'll just put them here and the band directors can handle it and the choir directors can handle it... So it's hard to have a successful program, but we are we are making a lot of progress and we are finding a lot of success in a way that... We're doing it, which is a double edged sword, because if we more success we find the least, the less urgent they they see the problem. Well, Mr Martin, you're doing it. So why do I need to change what was going on... and my answer is, oh yes, I'm always doing I am doing it, but I might have a stroke before... And... Then what we going to do. So just working with the Councilors, this is the most challenging thing. And then the second challenging thing is getting the students, like I said... Getting the students to a mindset where they value everything. they loved the performances with...

With... r&b music, popular music they love that. they'll play that in their sleep. They love imitating the HBCU bands... The style and these things... But they haven't had success in UIL in so long for so long. They don't, they don't value it. last year... Last year when we finally had success. We got the superior ratings in concert and sight reading contest. They, uh... They didn't know how to feel. they were so surprised because and we end and also in our area of Southwest State... I have to be candid about the situation. we have had a problem with with racism, with a being judged before we even enter a contest. And now we've been we've been addressing these issues... On the on the higher levels in the UIL bracket. We've been working with our region to address some of those issues, whether it be judging and all these... Whether it be judging or just understanding for instance why we don't march the corp style. So a lot of the judges in our region and our area... They have a disdain for the traditional show style bands... Because of the music that we play because the different things that we do. So educating them, as well as educating the... UIL System, as well as the value of what we do... Has also been... A great challenge that we are overcoming and they are working with us as well... Because and what what... And it's kind of catch 22. we have to we can't forsake our community and we have to do these things, but we also have to do UIL. So, when we, when we started having success at the concert band level and we started having success in like solo and ensemble and the region contest the state... Getting students in the in the region band, the area bands and the state bands. When we started having success doing that, then... It clicked to UIL, well maybe these kids do know how to play and maybe it's just a different style. So they started to kind of listen to us... But that that's a challenge in itself because getting the kids to buy into it. The UIL director came down to one of our rehearsal and he admitted to our students that Yes, we have had a problem with racism in our district. But We were trying to work... To solve this problem. and the kids kind of have this idea in their head that were black and Hispanic so they already have an idea about who we are. So they're not going to treat us fairly anyway so why go. so you're fighting all these things at the same time... But the philosophy behind the thing is our students need an education that first of all is reflective of the, their cultural identity. We have to have a cultural authentic culturally authentic pedagogy... Meaning there's some bands that are playing, you know, popular music. But

is very refined, and as you know r&b and hip hop is very raw rough, and it has an edgy sound. Do you ever hear somebody with a loud speakers in the trunk... Our tubas imitate that when they are playing the music. It doesn't sound like boom boom boom. It's RAN, RAN, RAN... Rattly sound and we imitate that sound and we're doing it purposely. It's not that we can't play with the characteristic tone of the instrument... That's not that that characteristic tone is not giving me the culturally authentic sound. so I have to play in a different kind of sound... But of course, when you go into the contest. When you're playing like that in that mode, all the time. It's hard to switch over to the more dark rounder sound.

So convincing the kids that we need to do this in order to get the recognition that we need in order to to show people that we can do both. We just choose to do this. That's a challenge to buy in. because our kids just they don't feel that I have that they feel like no matter what we do... Nobody likes us Anyway, and nobody is going to listen to us because, I mean, because in our area, CNN did a special a couple of years back, and our areas considered the... Southeast [part of Southwest state] is considered the most racist area of the country. So we have to deal with certain things. [If you've heard of James Byrd Jasper Texas when they, when they drug him in 98 we have,] we still deal with a... With... A lot of hate crimes... Towards the black and brown communities... There's still a disparity in funding, a disparity in education. We a... matter of fact, our city, our city split down the middle. most of the white kids go to the other high school... And most of the black kids go to this high school and its split by highway. If you live on this side of the highway, you go to this and if you live on this side of the highway, You go to this school. So our kids you know after being treated like that, always look down on they don't... feel the need to to... To play someone else's style. They say it like that... But it is valuable to to be exposed to that. and even going to HBCU's I have to tell them that you're not going to get the scholarships, unless you know how to play scales, unless you have a good tone... I went to [Southwest] Southern University for my undergraduate degree. I went to [other] university, which is a predominantly white institution for my graduate degree... But at both campuses I had to play scales, etudes and stuff to get up to, in order to get the highest scholarship. I was awarded \$64,000 to play my instrument. So our... Students don't they get one side, but they don't get the other side A lot of time because they're resistant their parents are resistant. I've been accused by... By UIL to being too far outside the box. And I've been accused by my own kids of being too white. So, it's a thin line that I have to kind of navigate. And I'm being very candid, because I want you to have all the information... Is it's a thin line that we have to navigate... With our students... if you don't Remember your audience, you won't have one

Brittny Kempfer: Can you tell me what UIL means? sorry.

Mark Martin II: UIL is a universal interscholastic league. This is the basically we have two government providers in music... for all activities in the state of Southwest. UIL which governs football... band, choir, athletics everything, even when it comes down to our testing, it governs. then we have a...kind of a Separate institution called [S]MEA. Southwest music education association which governs things like solo and

ensemble. So, but UIL, UIL governs Marching competition and concert and sight reading competition... [S]MEA which is Southwest Music Educators Association governs... Solo and ensemble and state and region area and state level band. So we have two different systems that we, that we have to accommodate and these systems where we get... UIL is the person, the people that determine... Everything from... schedules for football games scales of classifications, as far as population is concerned, funding. they decide all those things. So of course we want to... Give our best impression for UIL, but at the same time our kids don't exactly value that system. So we have to also... Accommodate the community as well... As far as funding is concerned... We don't get much funding. For instance, the last time our district bought instruments for our high school was... Maybe... Early 2000s so we're playing on instruments 20 years old... a mixed bag of instruments. Things like that. And if we want to go, when we do these competitions, like... So say, for instance, we're going to New Orleans to perform in the Mardi Gras parade, We have to raise the money ourselves... With help from the community. Band parents and stuff like that. we raise upwards anywhere from 10,000 to \$50,000 a year. And that's to kind of supplements things like... Bus travel, food, hotel accommodations and all those other things. we don't get money directly from the district for those things. So we have basically built... A self sustaining program where we bring in our performances... when we get to... say for instance, the New Orleans trip is going to cost us about... \$6,000 like \$4,000 to put together with buses and hotel rooms, not to mention food and everything else. Those are a separate costs. but the New Orleans, the parades are paying like... Let's say... \$6,000 for the parade. So we kind of navigate those costs... To put together our banquets and stuff like that. So we kind of fund ourselves in that way. Now, the district does... This district has the benefit we have, we do have good facilities, we have a nice band halls, we have nice we have... bus transportation for the most part, not out of state, but for the most part. So where, for instance when we do a parade in Southwest town they might pay us \$1000 to march parade... Which is donated to our band parent organization who takes care of food and stuff like that. But our district will provide bus transportation to that parade... So that we can get those funds. the more funds that we can raise on our own, Of course, the happier the district is because they don't have to pay for these things and and... Based on doing those things we get more money to buy... sometimes we might buy instruments we might buy do these things. And once we... as the program gets successful then the district contributes more to the program. So since we started finding success in UIL and stuff, The district has started to kind of give us instruments. like we get, we just got \$25,000 for instruments, which was not which is not a lot, but that's unheard of, you know, in our, in our district... We were starting to do the things like that. And as we... it's kinda like we kind of nobody wants to buy an old car, you know, they want something that's running well but you can't... the car can't ran well without money. So we do these gigs in the community and get the money so that we can... present ourselves in a in a good light. Then once we do that, then we can get money and hopefully we will progress. And I've grown programs in the same way, not only in Southwest town. I was brought here to to do this to implement this program, but also I worked for [school]. I did the same thing there. When I was in Southwest city at city high school I did the same thing there. So this system that I've developed helps under... you know underserved

populations to kind of... I don't want to say this but pull ourselves up by our bootstraps. It's, it's hard to do, but we uh when we, when we invest in our own selves... People start to invest in us... like a local grocery store... Started to invest in our program because we've done performances for them or the local Walmart might invest, because we do performances for them and we kind of grow our program that and as I program because more and more... Valuable and more valuable, Of course, we come bigger PR for our school and in our school starts repaying us in funding and scheduling and things like that. So this is the system that I... and I found success with the system over the years that I've been teaching. and this is my second year, I we're finding success, although it is a it is a hard road. It is a hard road.

Brittney Kempfer: To what extent do you consider the culture of your students when you're developing your courses or your curriculum.

Mark Martin II: That is my... That is my number one priority. culturally relevant pedagogy. I actually did some research on it. Students learn better when... When they... When they can see themselves in their curriculum. So they have a lot of decision making on... a lot of decision making power on the events that we do, other things that we do, and I tailor the lessons. So for instance... Whether I'm learning... whether I'm in a method book playing hot cross buns or... Mary had a little lamb or whether I'm playing... Drake's new song on the radio, I can teach quarter notes, I can teach eighth notes, I can teach dynamic contrast. I can teach you know I can teach within what I'm doing. So I try to do that. I try to... Take the curriculum and teach eighth notes through this popular tune... teach them, for instance, we were planning this event we're doing next week we're playing Tina Marie's Out on a limb, and man... as far as the chord changes, the dynamic changes of that song are Awesome. and we imitate that... I have to do that because We don't have a budget at all. So I have to arrange all this music so I arrange all this music based on what my students need... They need more dynamic training or training in articulation... say they need... For this piece we're playing for concert band, They need to understand accent. So I'll pull out the music that is heavy on the accents, and I'll arrange it as such... And we teach through... we teach the curriculum through the music that they, they, like, do the things that they want to do... And that's how we find success. That's how our students have actually started to outperform their, their white counterparts across the school across the, across town, we actually for the first time ever, are having better scores than our... Counterparts across town. and myself and the band director from cross, neither one of us is from this city. So we don't... We kind of don't buy it, he's white and black. We don't kind of really kind of don't buy into the stereotype because we're not from here... So we actually work together pretty well. he clinics my band I clinic his band. people think that's just the wildest... that's just the craziest thing they ever... that has ever happened. So whenever his and his... His student... of course there's always a comparison. It used to be the comparison to where his students would perform good at UIL and concert, but their shows weren't as entertaining as our shows. So they want to do what we're doing. And of course, we want to do what they're doing, because that's what... The money and all that other stuff comes from. So we've been playing performances where I'll go over there and teach arrangements of popular arrangements

and popular tunes and we'll perform them together... Especially like at the game. the rivalry game we'll perform all together... A couple, couple tunes together and then he'll come over help with the concert band side and I'll come over help them with his concert band... And we kind of teach through the curriculum that way. **it doesn't matter what song you play, all music has value...** All Music has... Can teach... all music has skills. on that arrangement of Tina Marie's out on a limb, that we're playing... we ended with a... I do a made a major scale progression down with pentatonic scales, a minor pentatonic scales on the on the third and... So we're learning a pentatonic scales. We're learning this and and we end on the picardi third. It's a minor piece but we end on the third. I'm teaching about minor/Major tonality. about all those through the music that they like to play. Through the music that their mother listens to, their grandmother listens to you know... I'm able to teach these skills and we found a great deal of success on the musical side improving their talent and the skills doing so

Brittney Kempfer: Can you describe um some recruitment strategies that you use, and which ones you find to be the most successful

Mark Martin II: **The best recruitment is a good performance.** I've found. So **we try to go to the middle schools.** Well, first of all, I try and make myself available... To the middle schools. that hasn't always been able, I have not been able to do that. this year I was able to... Because of our situation... I've used whatever situation we found, to my advantage. So because we have an orchestra program, but this is not very big... And we all in the same room I use... I've brought orchestra directors under the under the band... Under the band umbrella. So he teaches one or two classes to orchestra. But then he comes help with the band and I've convinced the district to give him the stipend to work with both. so with him having this type and working with... With both I, that frees my time up **so I can visit the middle schools, and I can work with these schools so they see me. I get I build a relationship with them...** Maybe a little guilt because if if you now I'm working with you during, during school year, and I'm gonna expect you to come... And be a part of our band and we grow the band program like that. **Also we recruit students that that are already in the high school... That kind of like the band, but they never played an instrument. So we have beginners in high school** we we we perform at elementary schools we perform at the local grocery store. we perform at all... Susan G. Komen is big in our city. The biggest Breast cancer... Awareness group. advocacy group in the country. One of those and it's called the Susan G. Komen foundation so we perform at that. then business partners and people see us and they want their kids to be a part because they see what we're doing... So **just being available with good performances.** also a **also i guarantee scholarships.** I guarantee 100% guarantee scholarships and of course our demographic there is perks to that... they go "money okay". if if you, **I guarantee that if a student performs in my band, and he does everything that we asked them to do over the course of four years. I guarantee them they will get a scholarship to the band...** And I have not let them down yet. We have 100% success rate, 100% of the people who auditioned for college scholarships for band, earned college scholarships for band... So **this gives these kids an opportunity they may not have had otherwise.** So, needless to say, we work pretty hard to make sure we can fulfill those promises because you don't

want somebody to come and sue you because you guarantee a scholarship and now their baby hasn't gotten it... So I make the bold guarantee that we will get your kid a scholarship if you stay there. So we use whatever means necessary. And of course travel... When we're going to play.. when we're going to New Orleans, our kids pay zero dollars. they pay no money. You don't have to worry about food and we don't have to worry about lodging. we raise money, we, we do what we have to... We we wash cars we sell popcorn... Chocolate all kinds of things. We even put on our own events. A battle of the bands and stuff like that to raise money. So that we can we can get these things done. And their kids are able to go to other states other cities, stay overnight. We performed a college football games we performed at a professional... professional basketball game. we we... all kind of things. And these kids wouldn't have the opportunity to do this otherwise. So they stick with me, they'll go places. What I like to tell them... So we use whatever tools necessary. and of course we... now we're getting a different demographic of the students because now because we found success with the UIL side... Now students don't do the run to the other side of town, now they want, I can, I can play my favorite tune and get good scores. I want to be there like you know... So we we we kind of do whatever it takes to recruit. This takes a great deal of work. I feel like... I have three kids, I have two kids and one on the way. And sometimes I do feel like... Well, I don't feel like, I know that I spend more time with my band students that do my own children and my own wife. So we invest a lot of time with the students. and also just on a personal level, if there's a need that needs to be met... some of our kids don't have, you know, their water maybe cut off... You know, they may be living with, you know, they don't call it homeless anymore, but they're living with grandma or staying on their aunties couch... We had one student whose mother died last year. And we were able to help with the funeral costs and stuff like that. of course with the storms that we we have we we clean each other's houses we we try to build a relationship. And when people see that they have, they're safe... Can come to us and for a safe... I guess they call them safe Home... I don't like those terminology... I did like look, you know, they, they get loved that they wouldn't find otherwise. me being a male black male at that, they don't see too many strong role models... So, a lot of them don't have fathers. So a lot of times they do it because they don't want to disappoint me. because I'm the only father figure they know, excuse me, I'm getting a little bit emotional talking about it.

Because we we we... We bill the band as a family. That's what we try we try and sell the band as. And when I... I don't want to... sell is the only word I can use... it's not... I'm not trying to sell them... that's a genuine. I genuinely love my students and they know that if anything happens, they can they can come to me and we're going to find a way to... To help you with whatever it is. on campus off campus. Whether you need shoes or whether... Your mother needs a job, maybe we're trying to find...we're trying to work with community partners to do such things... They know that they know that we love them. People don't care what you know until they know that you care. and we try to show them that we really care about them. So all these things as far as my recruitment plan just being available. all the things are a part of my recruiting plan just being available to a to the student and in whatever way i can... Just these are the things we do we and much... these are the things we do, and much more.

Brittney Kempfer: So switching it up a little bit. The last question, do you believe that you were given the necessary skills to teach this kind of music during your pre service training.

Mark Martin II: Can you elaborate a little bit more on pre service training. Are you talking about in college, in courses, college courses or are you talking about like district training.

Brittney Kempfer: So your, your undergraduate... Program and, more specifically, I mean like the non traditional type of music that you're that you work with.

Mark Martin II: Um, I do. Because coming from Southwest Southern University... Which is a historically black college... We understand the needs of our community. So we're kind of trained... yes we learn... We learn theory and technique and all these other things. But we also have classes that focus on psychology and dealing with... our demographic, whether it be a... socio economic challenges, whether it be a cultural challenges we're in tune to our community. However, I do say that I am aware that most people don't have this this kind of training. We cycle through a lot of band directors in our district because they come not... they're not trained for this, they're not they're not... I mean this, think of all the things that I told you that we have to do with scheduling and you know the the community versus the actual curriculum. The needs for that... The anger that that that that that they feel because of the racism that they experience. We have and we have a broader, it's not just black teachers and our... In our... In our cluster or band cluster. As a matter of fact, our band directors are predominantly white and they all they do find... And they, they just trying to keep the morale up in my, in my thing. They all they all say the same thing... we were not trained for this, we didn't, we didn't... We were not able to... and what is... so I was I was aware of the, the problems that we face before I got there, however... The system that I've come up with is a is actually just a trial and error thing because you can't... You can't plan for the things that we experience. There's no way to... To prepare for that. Now, I do have professors that I can call on for help, even to this day. I can call on hey this is the situation, what would you do in this situation or... And we had classes at Southwest Southern where like, some of our pedagogy classes where they would explain that this is not when you know you they will say, [Professor], who is the founder of our of our marching band at our school. He's one of my professors. He say, I know, I know you think... You just gonna go and teach band and it's going to teach music... and You have students that just want to come in and want to learn, and I hope that I hope you're right but I'm pretty sure you're wrong. So this is what you're going to need to do. this is what you're going to really face. so they kind of tell us... What we need to face... [Professor], one of my professors told us that we were going to be have... we were going to have to be able to say the same thing five ways... The same thing, five times in a row the same way. Right. But we're going to also have to say that same thing five different ways because all the different people that learn in different ways, because of the different communities that we were going to go into... Because we would we would go into low and low income areas and these and fight these challenges. we're gonna have to be able to teach

a different way. So they gave us different strategies for different kinds of learners, you know. of course you know the different like, you know, we have the Kodaly, that Suzuki's and all the other things but also... The [Professor] style of teaching... The which is who is the founder of the [university Marching band], So the [other Professor] method which is not a famous method. This is just things that they were telling us from their experience because they came, our professors... Some of our professors came from the same background that we come from. some of our professors are from the same demographic that we come from. so they already had experience In these areas, so they they told us the hard truth about what we can expect if we were going to do the show... and most of and honestly speaking, if you find a... Low income area or predominantly black or Hispanic area in our state, Most often than not they're going to have the show style band. They're going to want to be like HBCUs. They're going to want to be like the Southwest Southern's, the Prairie Views, the... The, the southern universities, who do you have... Auburn is in Alabama right

Brittney: Correct. I'm having a hard time hearing you.

Mark Martin II: I Say is Auburn in Alabama right?

Brittney: It is

Mark Martin II: So they're going to want to be like the Alabama states. The, the Alabama a&m University. They gonna want to do those things in our, in our according, you know, with our demographic so... And of course, while doing those things, They are not valued... They're not valued as much in... Like in the concert atmosphere or the corp style atmosphere which we always the minority in that so... They always kind of made us aware of those challenges where our students were going to want to be like the HBCU's, but that style was not going to necessarily be accepted in the state competitions... You were... but that's a unique experience because I'm also going to [PWI University], the students there, they kind of marvel at what we're doing. even the band directors marvel at what we're doing, because... They know that, that people are not trained for this. They know that they're not that that they they wouldn't want to be in the situation like that. As a matter of fact, they kind of flee those situations.

And and me, for instance, I never wanted to teach in an affluent district. I always want to go back to the, the kind of environment that I grew up in. I grew up in the next city over. I didn't grow up in [this city]... But I grew up in the next city over which is actually smaller than [this city]. Of course it's Southwest State, which has the same challenges. we consolidated at our schools When I was a high school. and we went from being a majority... White district. We had two predominant white high schools and one black high school because segregation is still an issue down here. But we went from that when they consolidate the high schools and became a majority black district over the summer... Big white flight happened. In the area where we were kind of forgotten or left behind and we struggled a lot to compete with the other schools around because we live because of because of the white... White population left which which which we lost something when it happened. We lost exposure to different things. So for a while I know it's important for the concert

band, but I also understand my community and the anger that they feel towards these things and the perceptions. and we were we were we were... Taught that at the HBCU I attended, but that was not the focus at the predominantly white institution that I went to that I attended... So while I'm thankful for my experience I know that my experience is not the... It's not the norm. most of time, you wouldn't be prepared for a situation like that, and because of my band directors who come from predominately white institutions, whether they are black or white, most of them come from a predominantly white institutions... They're not prepared so it's hard to even keep them. We, I just replaced a middle school director in the middle of the year... He said he just wasn't coming back. He couldn't, he was not trained for this environment, in his words. He was not trained it, he's not, he's not cut... He felt like he was not cut out to do what they were asking him to do... To be successful in that environment. So he would rather... and he's not even working. He just didn't come back. He just decided that I'll wait to the end of the school year, rather than keep being unsuccessful... Because he didn't feel like he was reaching the students. He didn't feel like he can... Do all that what was required to to navigate both of those worlds. He didn't feel like he was trained to do that. So he decided not to return and this particular school has went through four directors in the last two years. So consistency is always a problem because they're not trained to do it. now that I'm here to better help them... Because I'd be I'd become the leading band director in the district, I'm able to have more authority and help them now. before that, they were just kind of floundering where they were, they were kind of floundering in, you know, in the situation they were not thoroughly prepared for this situation.

Brittney Kempfer: Okay. Um, well, is there anything you would like to add before we, before I stop the recording.

Mark Martin II: Um, first of all I would like to...Thank you. I appreciate you for for even, you know, putting this study together because **a lot of times our voices are not heard. Our stories are not told... Because we just don't have the exposure.** We're not one of the biggest schools. We're not one of the most successful programs. So a lot of times we a... while we are finding success now... our story is not told. and a lot of times outside looking in People don't understand the challenges that we face on a day to day basis. So I really appreciate you for putting this study together and and... And getting my take on it. at the same time, I will... **I also like to say that these students are no different than any other students. We've proven through our success on both sides that these students can learn and learn at a high level. It's very hard to go from a jazz gig... As a trumpet player... then to go and play some dark classical music with a different mouth piece because it takes a different skill, you know, as you know...** You usually want to stick to one genre at a time. But if I were training Winton Marcellus... a lot, a lot of you know who can play a... Carnival of Venice and then go and play a jazz lick right behind and then go play, you know, purple carnival march. we we were... **Our Kids are so talented in that they can navigate both of those, those ramps.** So even though they don't find the success... As other students. They usually, when they move on to college bands, I have kids, I have kids at University of Southwest, have kids at Southwest A&M. We

have... I have kids at Auburn. my cousin is actually y'all running back. Camron Martin that's my cousin is my younger cousin.

Yeah, that's my little cousin. So, but, uh, but he was in the band when he was here. we have kids that excel... Everywhere you know... And... And they, they usually as far as music is concerned, like I said seven... last year we had \$750,000 worth the scholarship offer to my students... And this year we're shooting for over a million, you know, they, they are... they are in high demand for scholarships and stuff because they can play. They just play differently than a... Traditional style band.

Brittney Kempfer: Well, thank you so much.

Marie Transcript

Brittney Kempfer: So thank you so much for volunteering your time to contribute to the study, it is greatly appreciated.

Just reminder that by signing the consent form that I emailed you you're agreeing to allow me to use your interview data for this study. Do you have any questions regarding the consent form?

Marie: No, I'm good.

Brittney: And do you still wish to participate?

Marie: Yes.

Brittney Kempfer: Great. So the purpose of this interview is to learn how schools determine their course offerings and the relevancy those courses have for culturally diverse students

Please respond as openly and honestly as you can. All identifying information will be kept confidential to protect yourself and your school.

So could you please just tell me what you are currently teaching and what your responses, what you're teaching responsibilities are.

Marie: Sure, yeah. So I currently teach in the Upper Midwest Public Schools. I teach K-8 general music. Which may change. They are... we sort of had a bunch of master schedule re-hauls, revamps over the just this year like this semester. And it's actually my first year in the Upper Midwest Public Schools. I just, this is my seventh year teaching, but I recently moved back up to Upper Midwest State. I'm from Upper Midwest State originally.

I'm teaching... I see my kids I have, I see most of the sections of k-5 and then I see them once a week for 50 minutes and then I don't see any sixth graders and I don't see any seventh graders and then I have a class of eighth graders, That just like were randomly assigned to me it was like, not an elective um so when I took the interview for this specific position, um my principal has said he really wants to performance choir, which I agree with, I think that'd be really cool to have a performance choir, but I also um had told him like that needs to be an elective I can't just have a random group of kids who didn't elect to sing like especially with eighth graders. That's not going to work.

So it may change second semester where it's an elective choir for middle school aged kids and then um K five general music. But for now, we're, it's K-8 general music.

Brittney Kempfer: So the eighth grade is the only, um it's the only grade that you see that would be considered secondary

Marie: yeah.

Brittney Kempfer: Ok, Because I called middle school and high school...

Marie: Oh yeah, yeah, yeah. Definitely. Um, I've taught secondary in the past. I will say that I've kind of bounced around a lot. Um, Because, so I was teaching and we just moved up from Southern City. And the situation in Southern City is like school is kind of unstable. I guess I would say. And so I've sort of bounced around. So last year I taught all secondary general music, which is sort of where I'm drawing my eighth grade stuff from.

Brittney Kempfer: Okay, so your current eighth grade, um you said with them, you're only doing a performance choir?

Marie: So right now it's general music. It's mostly songwriting based. Lot of like collaborative learning projects, lots of sort of social learning projects. Um, I'd like it to be a performance choir, but because the kids didn't get to pick, I knew that that was just going to be an uphill battle. Um, especially like being a newcomer into the neighborhood. Like I didn't feel like I could come in to the school and just...You know...Try to make kids sing that didn't get to pick in the first place. Like that's not gonna work.

Brittney Kempfer: I'm so can you... Are you the only music teacher in your school?

Marie: I am. Yes.

Brittney Kempfer: Ok. Um, can you... well so this second question might actually be irrelevant. But can you please describe the courses that are currently offered in your music program. Well, you pretty much just did that because you are the music program.

Marie: I am the music program. Yeah, we have 1000 kids in my building and I am the only music teacher. What it should be, honestly, is it should be that there's one person for k five and there's one person for middle school, but because of sort of the history in Upper Midwest Public schools being taken over by the state and just going bankrupt and like all of that, um, At this point, like my building is lucky to have a music teacher in the first place. And so school would be to advocate for having like a middle school person and then I would be the elementary school person but Yeah, I'm the only one. I am the music program right now.

Brittney Kempfer: Okay. So, thinking about the eighth grade curriculum that you have what factors influenced your decision to implement this, um the non traditional aspect of this course. Meaning the songwriting.

Marie: Yeah. Um, so I really believe that kids learn music best when they're making music. Um, but I also know that me coming into a new neighborhood that coming into our middle school class, It seems and feels inappropriate for me to come in and sort of as the white lady at the front of the classroom tell kids about music. Our kids, Regardless of where they are, have deep connections to music outside of the classroom and have rich

musical soundscapes in their lives. And I really want to honor that and celebrate that. Versus me, you know, um, enforcing sort of my experiences and music on um, my kids. And so with songwriting, it's a really good way to organically differentiate instruction, not just like with where kids are with their audiation or instrumental skills or computer skills, but it's also a really good way to differentiate culturally. Um, my school is really, really diverse. In Southern City I was teaching... before I moved up to Upper Midwest... I was teaching a primarily African American population and I did songwriting with my kids there as well, because I know that my culture is different than my kids, you know, being a white lady from the north is completely different than my kids who are living in, you know, Southern City in the South, it's just completely different. And again, I didn't want to like enforced what...um myself on my kids musically. Um, and so what I found is I've carried that through to my work in the Upper Midwest Public Schools this year, where my student population is 75% Hispanic and 10% Arabic and 5% African American and 5% white. And what I found that it works even... even better, I would say in such a, you know, to organically differentiate like that culturally. Um, it really works well I guess I would say.

Brittney Kempfer: Wow. Yeah, that's great. Um, so Can you describe a little bit of the process of and your experiences of creating this non traditional music class. So like... Well, I think you kind of just answered that. But maybe from maybe also from some of your previous experience. What was the process of creating it like?

Marie: Um, how do you mean?

Brittney Kempfer: Um, so what were some factors. Well, you talked about your, your factors that influence your decision to create it, or your decision to to go with songwriting. But, um, I guess I'm wondering like how was the process as far as like steps that you actually took to develop the curriculum.

Marie: Okay, yeah, that makes sense. Um, so when I first started teaching songwriting um I it wasn't super organized. And so, but what I did, um, ss I developed a series of projects that work on different skills required to create a song and with the thought that, like if I say to kids like "Write a song. Ready, go." Like there are too many things that need to be done in that. There's too many things to process. Like how do I write lyrics. What's the form. What, like, how am I going to create a background track like what a, you know, there's just so many plates that are spinning when it comes to writing a song that I felt like it was I needed to break it down. But I wasn't going to break it down in a way where I was lecturing "This is how you do it." I really wanted to give kids a hands on interactive experience with creating so that they're practicing all of those skills with the end goal of being able to create an entire song.

Over the years, it sort of evolved. I actually.. so I'm working on... I'm in a summer master's program at Upper Midwest State University and as one of my

projects this year I sort of did writing on, um, sort of that process of like what a songwriting curriculum should look like. And what I ended up after a lot of reading, I'm sure you know you're, you're working on doctorate, so I know you know. I settled on, um, sort of a four steps cycle in a songwriting projects, uh or in a songwriting curriculum that is. The first step is that you, the teacher teaches the concept, um, the second step, and you kind of alternate between the two of these, is that the kids get an opportunity to work on the project and then do what I call practice performances, so for revisions and feedback and then you do a final performance at the end, then the cycle repeats all over again with a different skill to really push kids into creating more meaningful, creating more musically, fulfilling final products.

That has looked different sort of everywhere that I've been because I was kind of, I like to adjust to what my kids... where my kids skills are. But that's sort of how to sort of think about those four steps sort of repeating is sort of what my curriculum looks like.

Brittney Kempfer: Awesome, so you you do those four steps for every project that you have essentially

Marie: For the most part, yes.

Brittney Kempfer: Okay, great. Um, and just out of curiosity, do your students. Um, do you teach them to read music is that a requirement or are they...

Marie: yes. So my, um, my elementary kids that I'm seeing, you know, k five, they get much more traditional, um, like music education. Where you know we do work on mostly, you know, I'm very much sound before site. And so, you know, my priority is getting kids' audiation on track, before I ever really, you know, expect them to read with meaning and understanding. But, they are exposed to notation and, you know, by the end of by the end of the year, kids do have, you know, notation skills. With my eighth graders, I... like my secondary songwriting kids... I tend to go more towards like contemporary notational styles. So we use digital audio workstation. I've taught ukulele before, and we use chords and tablature or I don't do a lot of notation, with the secondary kids in like a general music setting because I found that that... It's faster and **less alienating to use other forms of notation**, if that makes sense.

Brittney: Yes. That makes great sense. Um... I like the word alienation. Good choice.

Marie: Thanks.

Brittney Kempfer: So can you describe any issues that you faced while developing this course or in the past courses, possibly including maybe scheduling or funding or support.

Marie: Yeah, I think there's so there's a couple of different thing. And it's kind of dependent on where I've been. Funding is always hard. I mean, no matter where you are, what you're teaching that's always hard. I have a fairly active Donors Choose presence, which, like in my mind, Donors Choose for me as sort of a double edged sword because I feel like... It... Like it's great because we can get stuff for our classrooms, but it also like administrators see that you're getting stuff for your classrooms on Donors Choose and it, it feels like absolution for wanting to provide for your program. So like, I'm very cautious about Donors Choose but I do have a Donors Choose presence. I'm trying to think, what else. I... So some administrators really like inherently get, you know, kids, working in groups. And, you know, sort of the chaos that comes along with that, like controlled chaos, but like, it's you know, it's...Chaotic well you know when kids are working in groups. And I always like to tell people that like when I'm teaching songwriting, when I'm teaching you know group projects like I.. my role as a teacher changes. So I'm not necessarily like the sage on the stage, right. I am you know I'm more of a facilitator. I was like, when I was in college, I waited tables. And so as I was sort of was like developing the whole process like I really thought of myself as waiting tables from group to group right. Like every group needs something different, and my job is to be facilitating what everybody needs. So I'm doing a lot of different thing, you know, printing off lyrics, helping kids come up with a lyric, reminding of our ukulele cord, trying to figure out how you know a digital audio workstation loop can be moved over here like so, like I'm doing a lot of different things and working with groups, one on one in sort of that, like waiting tables style. And some administrators like don't get that. I worked with an administrator that said, because I was not standing up front in front of the classroom and lecturing the class that wasn't teaching. I said, and like to me like I think being able to give every group what they need in a 45 minute time period is way harder than standing up and just lecturing at the children. But like there is a resistance to sort of non traditional teaching styles out there and that makes me sad because I really don't think that our kids need a teacher to just lecture at them. And I don't think that that resonates with kids.

Brittany Kempfer: I would agree with you on that one. So, um, excuse me. Um, you know, funding, obviously, that's... you mentioned that's always an issue. And you use Donors Choose. Can you give an example of some of the types of equipment or some of the things that you use in your classroom for your song writing class.

Marie: Yeah, so, um, I have done it a couple of different ways. I have gotten, um, gotten through my school's class set of ukuleles. I really like ukulele is because they're pretty easy to pick up and that sort of like it gives the kids an accompanimental instrument to work with but like the instrument doesn't get in their way, usually, which is nice. Right now I don't have any instruments, but I do have like a district provide, well school building provided mac books. And so we and I worked, I worked at a building previously that had like a set of laptops that I would check out. And so we use we use like digital audio workstation kind of stuff. Right now we're using Band Lab, which is really cool because there's an education, there's like an education like part of that website

that's like got a learning management system integrated into their like online like it's like using Garage Band, but there's like a learning management, like what it looks like, it looks like Facebook basically. Like and I can post assignments on there and kids can submit assignments through that. And it's free, which is great.

I've used Soundation before but that Band lab is proving to be way better because of that learning management, um, component.

But in terms of like so like thinking about technology and songwriting I've funded or I've written projects and gotten them funded for headphones for the kids. I gotten um like these headphones splitters where you can plug in five different pairs of headphones to one headphone jack. So like groups can work on one computer, and everybody can hear what's going on, which is really cool because it kind of like mitigates the chaos, a little bit.

Um, I didn't go through Donors Choose on this, but I did buy - this sounds really silly - but I bought these like really cheap um, MP3 players off of Amazon and loaded like went on YouTube and downloaded a bunch of like backing tracks, and downloaded them onto the MP3 players and use the headphones on the splitters and plug them into the MP3 players and kids did project writing lyrics to a pre existing backing track of their choosing. And I did the MP3 players like very much on purpose because they don't like hook up to the internet and they're not distracting. So I've done that. That could have been a Donors Choose project, but it just wasn't

Brittney Kempfer: And do all of these things stay in the classroom or do you allow your students to check any of them out.

Marie: Oh, good question. Um, they do have to stay in the classroom. I'm typically I have like one class set and then you know 30 classes. So every class uses them.

Brittney Kempfer: So what would you, are there any suggestions that you would maybe have for other educators that could help them maybe get past some of the issues with support or funding and - you kind of answered this, but...

Marie: Yeah, I think the kids are our best advocates. Um, because our kids, especially now, um, like our kids are very empowered and they speak their mind. And if they like what's going on in a classroom, they're going to let you know. If they don't like what's going on in the classroom, they're also going to let you know. And I would say even, you know, I've been teaching for this is my seventh year like that's changed a lot. Even from when I like first started teaching like kids are way more empowered. I think it's really, you know, to let kids sort of guide that and to really listen to our students. Um, that... that's where I think you know the support comes from, with some of our kids. Because at the end of the day, like administrators want their kids to be happy and parents want their kids to be happy and... learning. They learn better when they're happy.

Brittney Kempfer: So, um, could you describe what you believe, like just all in one nutshell what you believe makes your program successful

Marie: Um... I think... My... Well, I would say just flexibility. Um, like, musically, curricularly. Um, I think flexibility. Off, off the top of my head, that would be the thing that stands out the most

Brittney Kempfer: Do you believe that, you mentioned curriculum, do you believe that it's important to be able to work to write your own curriculum based off of all of that.

Marie: Absolutely. Absolutely! Especially in something like music, where, you know, there's so much... Like there's not really a culture that goes along with mathematics, right. But like music is so cultural and we have to be culturally relevant in order for us to teach our kids in a way that is going to be fundamentally successful.

Brittney Kempfer: So can you, to what extent do you, do you - and you kind of just mentioned this - to what extent do you consider the culture of your students when you're developing your curriculum and your courses.

Marie: That honestly is one of the things that I start with, um, because I know that, like if I don't start with that kids are not going to buy in.

Brittney Kempfer: Can you describe... and again, a lot of these questions you you kind of already answered, but, can you describe how your current curriculum is or is not relevant to your entire student population.

Marie: That's fair. Yeah, so I, I'm still really learning my student population, um... I would say the one thing that I'm still really learning about, um, is how my Muslim students interact with me.

I know that there is a like, a religious component to like how my Muslim students interact with music. But I like don't fully understand it yet. And I feel like I'm... Like as I'm still learning. Like, I probably am not serving my Muslim students in the best way that I possibly can. And like, I'm really, really pushing to, like, make sure that I am, um, serving them in a culturally relevant way and in a respectful way.

It's really a process though. I guess I would say... I like wish I had better...

Brittney Kempfer: No, no, that's, that's, uh, totally fine. Um, honesty is what I'm looking for. Yeah. Um, can you... well first of all let me, let me just ask, I believe you said that your class is it's not an elective. So does that mean you see all eighth grade students

Marie: So I have one class of eighth grade. And so like the kids travel as a homeroom to their elective. Um, well, I say electives but

they're not actually electives. They were just defined. Um, so I see a class of eighth grade four times a week for 50 minutes

Brittney Kempfer: Okay, and that's required for them.

Marie: That's required for them.

Brittney Kempfer: Okay, so this question might be irrelevant for you then because it's about recruitment.

Marie: Oh, yeah.

Brittney Kempfer: Yeah, so. Do you have any recruitment strategies, maybe that you've used in the past.

Marie: Um... Not really. I so I've not been in... I don't think I've really been in a situation where kids have been allowed to pick their class. Which like I don't know why that is. I could take a guess. But I don't, I don't know why that is about urban public schools. But like, I've not worked in a building where like the administration has let kids pick what they want to do.

Brittney Kempfer: You say urban public schools is that where pretty much where all of your teaching experience is?

Marie: Yes. So I have two years I spent two years teaching in a rural area and then I taught for four years in Southern City, like in the Southern County Public Schools. And some of that was public and some of that was charter during that time. And now I'm working in Upper Midwest Public Schools, which is another large urban district.

Brittney Kempfer: So this last question is kind of a big one.

Marie: Okay.

Brittney Kempfer: Do you believe you are given the skills necessary to teach these courses during your pre service training.

Marie: I do, actually. Um, I think... So I went to Upper Midwest State University um, for my undergrad, as well as my masters and we had a secondary general um, class, and it was we you know we talked about like music appreciation style, the traditional style curriculum. But we also did a lot of songwriting and arranging and sort of more contemporary takes on music education. Um, and there's really, I felt like in my pre service training... Like... The undergrads are treated like they are up and coming professionals, rather than students, if that makes sense. So like we even as undergrads like looked at a lot of research. Um, there was, and there was sort of this like culture of innovation in that program. So I did really feel like I was prepared like at least on a curricular level to go out into the world. I will say that the program that I was in is very white, and my students are not white. And that was, I was not prepared like day one walking into a classroom in the Southern County Public Schools to be the only white person in a classroom and like that was a big learning experience for me. And it was an experience that I wish I had had

earlier in my life. Um, and I don't know that that's something that would have necessarily been addressed by a teacher preparation program. But, um, I think like I learned a lot about my own privilege that first year that I didn't learn in my teacher preparation program.

Brittney Kempfer: So do you. So it sounds like you had a really, really good undergrad program. Aside from your pre service training where are some other places that maybe you picked up some skills in the non traditional areas.

Marie: That's a good question. Um, so, there is in the state of Upper Midwest State, the Upper Midwest State music conference every year, which is like, uh, you know, the state conference, basically. And there's a lot of really innovative practices that are going on there. Um, just sort of in like my own musiking, I really I'm interested in songwriting and I play guitar and like so like I think I'm almost like musically predisposed to want to teach this way, if that makes sense. Um, because I feel more fulfilled when I'm being creative. Um. I'm trying to think, you know, weird like random professional development sort of workshops and that kind of stuff, I would say.

Brittney Kempfer: Neat, Well that's all the questions that I have for you.

Rachel Transcript

Brittney Kempfer: Okay. Um, so I'll just jump right into it then. So the first, thank you so much for volunteering your time to contribute to the study I really appreciated. I'm just a reminder that by signing the consent forms that I emailed you you are agreeing to allow me to use your interview data for the study. Um, do you have any questions regarding the consent forms...

Rachel: No

Brittney: and do you still wish to participate.

Rachel: Yes.

Brittney Kempfer: Great. So the purpose of this interview is to learn how schools determine their course offerings and the relevancy those courses have... For culturally diverse students, so please respond as openly and honestly as you can and all identifying information will be kept confidential to protect yourself and your school

Rachel: Well, thank you. That was a question.

Brittney Kempfer: Absolutely. So I will refer to everything. So you can you can say, say, a lot of... say things. And I'll just refer to them by like geographical region.

Rachel: Okay, great.

Brittney Kempfer: Um, so could you. Let's start with. Could you tell me what your current teaching position is and your responsibilities.

Rachel: Okay, I teach middle school and high school choral directing. Um in those classes I teach theory, composition... historical significance. So we cover a lot of genres and a lot of different musical styles and I try to make sure that everyone who is in choir can connect to at least two of the five or six songs

Brittney Kempfer: Great. Can you please describe the courses that are offered in the entire music program.

Rachel: Or just the ones that I teach

Brittney Kempfer: All of them. So, the ones that the other music teachers teach with within your school

Rachel: Okay, well, we have K through five general music. we have recorder in grade four. in grade five they begin with instrumental instruction. CHORUS BEGINS like actual chorus studies, it starts in sixth grade and runs through 12th grade. So they have band five through 12 and chorus six through 12. The middle school band is a five day program which practices the last period of each day. Choir, however, is in every other

day thing. And so I'll have sixth grade choir on day 1-3-5 and then middle school Choir is 2-4-6. This is a year long program. So once they start. They're in it for the for the whole year. at the high school It is pretty much the same, except that we meet before school starts. So we are... Choir is from 6:55 am Until 740 on days one, three and five and then high school concert band is 2-4-6 before school starts. after school We have a number of different performance groups. I have a select... vocal ensemble, which is like jazz and madrigal singing. we cover a lot of a lot of genres and we also have a group that meets one day a week one day per month called freedom singers and they do the national anthem for sporting events. The high school band has jazz rock ensemble and they also do an indoor percussion group and they have field band in the fall, which goes to all the football games and performs a halftime show. As far as electives go at the high school. There's theory 1, theory 2, music through American history, Music appreciation, vocal methods, brass methods, woodwind methods, percussion methods. And he is actually a cellist he just started with our school this year and he is trying to establish an orchestra. Northeast School has not had an orchestra program... Ever. And so he's going to try to establish that with one of our elementary band teachers who plays the violin. So it's like ground up starting from the very basic so... Some theater courses that I teach -theater 1 is an intro class. Theater 2 is view from the stage. It's all about acting, and theater 3 is called behind the scenes and it's makeup costume design and set design.

Brittney Kempfer: Wow

Rachel: Yeah, and I just started a new course this year called sound recording foundations and it's all about studio recording. I wanted to get on the STEAM wagon, because our hallway is like all steam. Arts and laser technology and woodworking and all that. So I, I wanted to make sure that the Music Department created the recording. The sound recording technologies so that we could still be a part of, you know, the cutting edge. So it's been a real slow process. like it's been real hard, but the kids have been very, very patient. Some of the kids know more than I do. But it's okay. My son went to college to become a studio engineer. And so he's been helping mom in the background. Or so it seems. like who's teaching this class anyway but but yeah that's what we offer the Northeast school students

Brittney Kempfer: So the majority of this interview, then I would like to concentrate on those non traditional aspects, so that.. Theater or production class and then the non traditional things that you do within your choral class.

Rachel: Okay,

Brittney: so can you maybe describe what factors influence your decision to implement or to implement the course or the the curriculum that you use the non traditional curriculum.

Rachel: Um, I definitely want to make connections to my students. this is a very rural area. The majority are white Christian, you know, and so... Recently, our population has been growing. more businesses are

coming in. And so we do have some other faiths that are coming. And so I I have tried to incorporate some some Hanukkah songs. Some more cultural diverse songs you know from other countries and... I definitely present them in a fun way. Starting with kind of an icebreaker activity on your chairs there's a post it note and there's a symbol. Does anybody know what those symbols are and, you know, just kind of like background to the music or background to that culture and then... I put as much enthusiasm - and you can imagine at 655 in the morning, like they do, They call me the Energizer Bunny. It's like, do you ever sleep and it's, You know, I have to be their energy or what would I get accomplished singing classical music that you know and so I do try to make it fun, but I do... I should also let you know that I teach for Northeast University, which is a small College in Northeast State. And so I've been doing that for 20 years and it's all about strategies to connect and engage students to whatever core that they're whatever class they're in. so it's a K through 12 every subject. You know, every.. Every so I have. It's been very helpful to know how to, what strategies to use to make sure they're engaged to make sure that they are you know feeling connected because I find it if they are just like, I don't get this song. It doesn't affect me. Why would I want to sing a song that's Jewish I'm not Jewish, but I definitely build in the background story and connect it with a hook or, you know, a picture or, you know. and so that that creates kind of the mystery of who I want to hear more, tell me more. You know,

Brittney Kempfer: Can you describe the process and experiences of creating that the non traditional music class. So the... The music production class.

Rachel: Yeah, um, I found that of our 11 students that are in the course only three of them are choir students. So all the other students are just your normal, if I sing I sing in church, or I sing to the radio. And so... I used like popular songs to bring those in... I did a lot of research on like PBS and they have a lot of YouTube videos like SOUND What is sound. How do we incorporate sound. I did some training at um... Trying to think it's it's a very small little Academy in [Northeast city], but it's all about performance. Performance based. And so they actually had a workshop which they talked about the history of microphones and things like that. So I had pictures of microphones and the history of sound and the history of sound recording, so I had visuals, which, you know, helped. And then, of course, I... Our theme this year is called empower and so I let... I give the students like a little worm on a fish hook and then I'm like, go. go fishing, you find... You research. you dig deeper and see what you can find. And so that really helped with a new course because I don't know everything. What can you add to my learning and I'll add to your learning. And so it's it worked out fairly well.

Brittney Kempfer: Do they... did you find that the product or the... I don't know if that's the right word, but it

Rachel: It is it is

Brittney Kempfer: Yeah, okay. So, do you find that that doing the the fish hook as you called it. Does that, does that have a good end product for the students.

Rachel: It does. I think because the learning is their own and I did have a couple of learning support students who needed a little more, you know, here's three websites that I found. you can go ahead and look at those and decide which one you like the best.

Brittney Kempfer: Mm hmm. Okay. Can you describe any issues that you faced while developing this course, maybe, including some scheduling issues funding or support.

Rachel: Um, as far as funding goes, I wrote two or three grants. So we had the supplies. Um, what I did not have was the tech support. And that is because tomorrow we start one to one. So 900 students at our school will be getting an iPad. If I had waited to teach the sound recording foundations course next semester, Everyone would have had garage band at their fingertips and um all we had was a big iMac and one of the recording studio rooms. It was a rehearsal room turned into a studio... We could not, we could not upload the interface. Therefore, we were not able - in the 17 weeks of the class - able to record any live music... Everything had to be uploaded. Stems. melody lines. Songs that they could like we had keyboards that could connect to their iPhones and then they could, you know, oh, here's my melody will build on that. But I would say of the \$4,000 of equipment we were only able to use \$400 of equipment.

Brittney Kempfer: That's rough

Rachel: It is rough and I apologize, you know, many, many times. But really, there were only two or three students who were even at the level to understand what the equipment was... So it was definitely a foundations class and I believe and from the feedback that I got from them today was our last day tomorrow or finals and so most of them still enjoyed it. But the rigor was not where I wanted it to be.

Brittney Kempfer: Do you have any issues with scheduling.

Rachel: No.

Brittney Kempfer: That's great. How... can you explain why that's not an issue.

Rachel: Because we have a great administration who when there's a new course that would be popular, and he limited only 12 kids in this course. Because we only have one live room and one sound ROOM AND WE DIDN'T HAVE THE iPADS yet. And so I was like, we only have four sets of headphones. We only have this we only have that. So I said, please limit it. And so they were very happy to schedule it and it worked into my schedule perfectly. I didn't have to give up any class time it just worked right in

Brittney Kempfer: Do you have any suggestions for other educators who maybe have these issues.

Rachel: Um, I would definitely get the parents behind you, get like the booster clubs behind you, because as far as traditional versus non traditional like we need to keep building our programs and and giving the students knowledge and opportunity in in new things like technology, recording... So that we're literally not "Well, I don't need that I'm old. I don't need to teach that". This is my 34th year of teaching and here I am designing this new course. you know going out and I could have gone out quietly... I could have just retired and just done my, you know, happy little electives but... I don't want to be remembered for that. I want to be remembered as "wow she was learning until the last day she was teaching". So, so **I would just encourage teachers to just stay on the cutting edge just be there for your students and you know know how important it is to... Give them new opportunities to learn and perform and better themselves** so

Brittney Kempfer: Can you describe what you believe makes your overall music program successful

Rachel: Well, that's really good. Um... Well, I have told this to a lot of people, but I believe God made me a music teacher. And then I met my husband and I had three children. They're all wonderful adults now... But like only recently did I go, wow, I've been a music teacher all my life, you know, like, that was a real priority for me. I just, and so it's a passion and if you are doing what you were created to do... It's easy. Do you know what I mean. It's just easy and so... You know I love my grandchildren now and I'm actually to the point where I'm like, Okay, I think that I don't have to be a music teacher anymore. I think that I can be something new. You know, so I feel like... **Even though I've given 34 years to this profession, Um, I've done it with a passion every single day. I've tried to find new songs, new ways new strategies.** Especially when you think about it, 655 in the morning, every other day, you know, to find new ways to get them on their feet and to connect to the music and feel the music. It's, it's just awesome. The one, the one time, um, I actually had kids in groups, and we have a fairly small organization. I had up to 100 at one time. And as low as 60 so we're right now at 65 members. and a couple of years ago, I put them in little groups, And I'm like, there are 900 pieces of music In the Music Library, along the shelves along the shelves. I'm like, I want you to send somebody out, find a piece of music, pull it off the shelf. And let's see what we can do. Let's see if we can add it to the spring curriculum spring repertoire. And so the one girl... pulled something off the shelf and she's like, "this has really interesting words". Well, it was an Edgar - Edward - Elgar who did pomp and circumstance. that composer. and it was just one of his like, I don't know, just out there songs. It wasn't the snow because I love that one... And I said, Wow, this could be a really great song. So they were like, I don't understand the word so so then I... I gave everybody a copy of music and a sheet of paper and I said, you get this phrase you get this phrase you get this phrase draw what you think that phrase means... Draw a picture. I don't want to see any words just draw a picture of what you think it means. And so then... We had kind of like a gallery walk, we

looked at the pictures and come to find out it was a love song about these two young people who fell in love. They one evening they just spent the whole day together they watch the stars come up the sun came up in the morning, like a blazing fire... And then if there's a key change and then they're talking about... I've, I still will love you, even though in the cold ground you lay. And so it was such an emotional like what, what is a song about like, and it was written in like 1920. And it was like the impact that that song had on these young 20th, 21st century singers. It was amazing and, I was amazed myself because I was like I had never heard the song before. so we learned about it together. We delved, we went into it together deeper and let them express... Visually and artistically what they thought it meant. And then when we unveiled with the song really was about... They perform that song. There wasn't a dry eye in the house, like, you know, it was just so amazing and I figured if I could do that, like, one time A year or one time a performance for the Christmas or the spring performance that is just going to teach them how to go deeper, you know, like, **don't just read the article, but like, who wrote the article. Why did they write the article, you know, and just like dig deeper. Because I just feel we're all so shallow right now we... Get on our phones. Google it, there's our answer.** Well, really, is that the answer is there an underlying issue like, you know, so... Am I answering the question, sometimes I feel like I'm going like way overboard

Brittney Kempfer: No, that's all right. Um, I think. So the question was how you what you believe makes your overall music program successful but I mean it sounds like what you're saying is just... Like the energy that you bring to it. The, the pride. The, you know, all of that. It sounds like your students kind of feed off of that.

Rachel: Yes, the word for, like I said, this year it's empower. if I can give them the tools. And the mystery and that like here, help me solve this, let's you know let's find the answer together. That's kind of that's kind of the secret I think because **if it's just come in, sing a song, warm up, goodbye... You're going to get on the track and it's going to be a rut and and i don't want life to be a rut for them.** I want it to be like... Do something different... Today we're going to stand up. Today we're going to mix up seats. look on your seat for a post it. I mean, it's a ton of work, but it's so worth it because then they never know what to expect, it's always different.

Brittney Kempfer: So to what extent do you consider the culture of your students when you're developing your curriculum.

Rachel: Um, I always try to create variety. I think variety is the answer. I'm just trying to make those connections and providing you know... Like I said, providing the mystery to providing new problems to solve. And not just making it about here's our little world, you know, here's what we're doing and... Oh, you have a little problem. Let's fix your little problem because this is what it's all about. I try to set their eyes on like, hey, how can we help... The Veterans, how can we help [the] Army hospital. Can we send them cards. Can we go Christmas caroling

or, you know, because we're an hour away from [Northeast city]. So, like, what can we do, how can we, you know, think outside this little box. So I just try to give them that.

Brittney Kempfer: Okay. Can you describe how your current curriculum is or is not relevant to your entire student population.

Rachel: Um... I think that the current population, I'm just going to say my singers. They want to sing what's on the radio. They want to sing what's popular what's familiar to them. And so, weekly, if not monthly, It is a challenge to get the classic music in their hands. You know, as far as my elective courses, my, my vocal methods like we studied different genres. their favorite song Was a foreign song Caro mio ben. I mean seriously, that's like singing class 101, right, am I right college 101. And so here are these freshmen these ninth graders who had to learn the song, they had to perform it. They had to understand what the words were, what time period was it written during. Why was it written. And just making those... unveiling the behind the scenes, kind of thing. It's like... It's in the pudding. You know what I mean, like they were to pick three songs for their final project, their final recital, and they are all they all picked Caro mio ben. like they're all going to sing that because it meant so much to them. And I'm like it's Caro mio ben... You know, but because we took the time and developed an understanding for something that's so outdated. I mean, it's... I love what you're doing. I think that your dissertation or your paper is is really needed. like **teachers need to go, What am I doing to develop a more culturally... Widened curriculum** or what you know what you're doing. You're doing a good thing.

Brittney Kempfer: That's a good way to put it, culturally widened. I like that.

Rachel: Okay, you can use that

Brittney Kempfer: Um, can you describe some recruitment strategies that you use.

Rachel: Um...definitely with young hormones, You know, we're like... Oh, do you have a girlfriend, does she sing. oh, you have a boyfriend, Does he sing. um, you know, that always works. Because I teach at the middle school... in sixth grade they have to take band or choir... Band or choir like not everyone's going to take an instrument. So guess what... Right? and so I do everything I can to like invite them to join in seventh and eighth grade. And so for a while. The numbers were way, way down and this year... Out of 600 or 700 students I have 136. well that's total. So it's 224 per grade level and I have 136 in sixth grade choir. so it's it's half... And there was not enough room for us, like we had to buy more risers and everything. so like I can't take credit for that, but I can

take credit for the ones that... Have come over to seventh and eighth grade. And so I I try to make it fun. I keep it light. we we sing. I mean, that's why you sign up for chorus. we sing. And so we have fun. I have fun... warm ups. we you know we do challenges. Oh, all kinds of fun things, um... I think it's a personal connection. you have a friend, your friend likes to sing invite them to choir, you know, um... And I've had a lot of students who don't have any friends, except their choir family. like they're just very, you know, isolated and they just want to be left alone, but they sing, so it's it's been good. It's been good.

Brittney Kempfer: How do you recruit for the non singing classes. I know you said you teach theatre classes. And then, of course, that sound production class, how do you recruit for those

Rachel: Well, I didn't have to recruit for the sound production because they had to limit that number, but because of our steam classes because there's a an audio digital class, there's a record TV and... I don't know, like they make commercials and things for different things. So... This was just like, oh, now we're getting into the to formalizing the sound a little better. So that wasn't hard to recruit for because just the steam teachers talked about it. You know, so I had other faculty members. when it comes to theater. I have middle school teachers who are like you are so dramatic. You should try drama in high school. And then when the administration gets the individual... because it's our administration at the middle school and high school who talks to all of this eighth graders before they go into ninth grade. And they're like, Oh, you're in chorus. Well, you probably want to take vocal methods because when you take vocal methods You don't have to get pulled from your core classes to go down and work on chorus music, you know,

Rachel: You're going to hear the announcements... Let's see if it's softer in my office. Sorry.

Brittney Kempfer: So we're actually almost done. And... Do you believe that you are given the skills necessary to teach these courses. So all of your courses during your pre service.

Rachel: Um... When I graduated from [Northeast] university, which I loved. I love... I went to my first junior high assignment and... There was no curriculum. There were textbooks on a wall. And I realized that I had never taken a Wilks course either. So this was prior to me, becoming a strategies teacher... I just realized that the ball was in my hands. I could do whatever I wanted In my court, and I, I realized that very first year that I needed to make these classes engaging... Participatory. no one was going to be left just sitting learning about facts from history class, you know, like when we had the you know history of medieval, history of Baroque all this stuff and... When I was in high school. The most exciting part of general music was when you volunteered to turn the film strip projector... And so although I loved my my high school band teacher, very much. He is the reason why I went into music education so that I could do it better. Because it was so lame. I was

like, there's... this will never happen in my classes, you know, people are going to be on their feet. People are going to be doing... Activities, you're going to be moving are going to be creating you're going to be participating. And so the doing is what makes it so, so, so, so important.

Brittney Kempfer: So, because I know you said you've been teaching you said 34 years, right?

Rachel: Yes

Brittney Kempfer: You've seen a lot of a lot of changes throughout that time, I know that music education is has been doing some changing. So, more recently, and where have you, Where have you learned the skills. Especially when you're looking on the technology side of things, you kind of, you kind of talked about your son, but... Like, how are you learning the skills to teach

Rachel: Well, I'm attending conferences. Our school district allows us to take graduate courses. So I have taken some Eduspire. Have you ever heard of that? edu-spire is a company that teaches teachers and in the... In the price of the course of the three credit course, you'll get a free piece of Digital Tool, you'll get. So there was a GoPro class, there was an iPad class iPads in education. I just finished - now this is so crazy - last spring, It was like 12 weeks from April to the end of May, beginning of June. I took a Chromebook class because they're so valuable and I had heard the... rumor that we might be going to Chromebooks. So I thought, this is great. I'm going to know all about Chromebooks. The very last day of school was May 30 or may 31 and they were like, we're happy to say we're going to iPads one to one. Like you don't understand! I'm not technologically understanding. like I've just spent you know 12 weeks, learning about Chromebooks!... But the cool thing is I now have all these examples of digital, you know, understanding and... I don't know, old dog new tricks. I'm like, I'm learning right along, you know. but these kids some of these kids have had, you know, iPad, since they were four and five. So it's like... How do I do this again show me how to do it, so it's it's really interesting. but I would say, you know, get the training. Don't be afraid, get out there and learn how so that you can keep up with all the changes. Yeah.

Brittney Kempfer: Is there anything you'd like to add before we stop.

Rachel: Oh no, it's been a real pleasure I was, I completely wasn't even sure like what did I sign up for I know I'm helping, but I'm not sure what this was about. But then when you said about... Culturally diverse and stuff. I thought, oh yeah, we don't really. And I think I even mentioned that in the email, we really don't have a culturally diverse... You know,

Brittney Kempfer: No, but I'm trying to represent multiple... Cultures through to the people that I interview. So understanding that,

you know, even though your school may be predominantly white I'm interviewing other people who their school is predominantly Hispanic or predominantly African American so... I think it's important to see All sides of it.

Rachel: Right and and knowing that you know some of us are... Very concerned and want to make sure that our students get a well balanced education. because you go off to college and there's going to be all kinds of kids in your class, you know, so I hope that's what I've been doing. Excellent. Well, good luck to you.

Brittney Kempfer: Thank you so much. And thank you so much for taking the time. I really appreciate it.