

Electronic Thesis and Dissertation Repository

---

3-14-2022 10:45 AM

## Secondary Instrumental Ensemble: A Shift Towards Non-Normative Learning Practices

Kristine Musgrove, *The University of Western Ontario*

Supervisor: Benedict, Cathy, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music

© Kristine Musgrove 2022

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>

---

### Recommended Citation

Musgrove, Kristine, "Secondary Instrumental Ensemble: A Shift Towards Non-Normative Learning Practices" (2022). *Electronic Thesis and Dissertation Repository*. 8495.  
<https://ir.lib.uwo.ca/etd/8495>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact [wlsadmin@uwo.ca](mailto:wlsadmin@uwo.ca).

## Abstract

The reproduction of traditional repertoire has been at the forefront of secondary instrumental ensembles and instrumental teacher education programs since their inception (Allsup, 2016; Apfelstadt, 2000; Hopkins, 2013; Reynolds, 2000; Talbot & Mantie, 2015). Although there are instances of non-normative learning practices and wide-ranging, diverse musics being included in secondary instrumental ensembles and instrumental teacher education programs often they are not a core curricular component. When wide-ranging, diverse musics, are included, generally, they are approached through performance from Western standard musical notation. Although musics outside the Western classical tradition may be included, students are not experiencing those musics through the informal pedagogies which are idiomatic to those genres (Folkestad, 2006; Woody, 2007). The Western classical tradition has dominated secondary and tertiary music education since its fruition and only in recent years has incremental change occurred in these spaces (Talbot & Mantie, 2015; Kaschub & Smith, 2014). The influence of the National Association of Schools of Music (NASM) Handbook (2020) and Sarath, Myers, & Campbell (2016) are addressed, particularly, how ambiguous language and lack of specific suggestions makes it difficult for schools of music to approach curriculum restructuring. Stakeholders (music education professors) and graduates from three universities were interviewed to learn how curricular changes were experienced. Curricular change through the experiences of stakeholders (music education professors) details difficulties faced while navigating other music faculty who oppose restructuring curriculum to include a wider breadth of musics. Graduates experienced difficulty transferring knowledge from courses which emphasized non-normative learning practices and wide-ranging, diverse musics to their current classroom practices. When graduates include other musics into their classroom, activities are

fragmented, siloed which mirrors the way in which the coursework was presented within the restructured undergraduate music education curriculum.

This study suggests a need for undergraduate music education programs to continue to work to restructure curriculum where non-normative learning practices and wide-ranging, diverse musics are weaved through the curriculum. A restructuring of this matter is challenging due to lack of models available along with other music faculty who prefer tertiary music to remain within the Western classical tradition.

### **Keywords**

secondary music ensemble, instrumental teacher education, concert band, orchestra, curriculum, informal pedagogies, popular music learning, creative, diversity, integration

## Summary for Lay Audience

Secondary and university instrumental music ensembles typically perform music from the Western classical tradition on string, brass, woodwind, and percussion instruments. There have been instances of university music education programs restructuring curriculum to include wide-ranging, diverse musics, such as, popular musics or world music, but change has been incremental. In order to implement curricular changes schools of music needs approval from the National Association of Schools of Music (NASM). While the NASM Handbook (2020) provides information regarding accreditation, there are instances of unclear language making it difficult for schools of music to approach a curricular restructuring process. The College Music Society appointed members to The Task Force for the Undergraduate Music Major (TFUMM), where a document called “*Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*” was created. Sarath, Myers, and Campbell (2016) recommended undergraduate music programs utilize creativity, diversity, and integration pillars for curriculum restructuring. Even though NASM and Sarath, Myers, and Campbell (2016) have provided information regarding curricular restructuring, neither have concrete information on how to operationalize change.

In this study, music education professors from three different institutions, who were instrumental in making curricular change to include wide-ranging, diverse musics and teaching practices which accompany said music were interviewed to learn about their experiences. Difficulty arose during the curriculum restructuring process, particularly from other music faculty who were not interested in change. Nevertheless, music education professors were eventually permitted to make changes, but the changes consisted of add-on courses which did not impact other music coursework. Graduates from these institutions, who are currently teaching

secondary instrumental music, were interviewed to learn how music education coursework which emphasizes wide-ranging, diverse musics has impacted their teaching practices. In most cases, graduates are including wide-ranging, diverse musics, but as add-on activities which are not at the core of their curriculum. Based on the findings, there is a need for university music education programs to continue working with other music faculty to restructure curriculum in order for wide-ranging, diverse musics to be included throughout the curriculum. This would broaden all university music students' musical knowledges and experiences and aid in breaking a cycle of secondary and university instrumental music ensembles being primarily based on the Western classical tradition.

*Dedication:*  
*To Elizabeth A. Colgan (my Aunt Bunny)*  
*Thank you for your unconditional love, kindness, and support*  
*I am forever grateful for your presence in my life, you are missed dearly*

## ACKNOWLEDGEMENTS

This dissertation would not have been possible without the encouragement and support from several key individuals. Thank you to Cathy Benedict, my supervisor, for her continued guidance throughout my graduate studies and the dissertation process to question and interrogate my own thinking. I will continue to think through the decisions I make as an educator and scholar, to reflect in (and out of) the moment the purpose and assumptions of my actions. Thank you to Patrick Schmidt, my second reader and advisor, for his support throughout my graduate studies and feedback during the dissertation process. To the music education graduate faculty, thank you for sharing your knowledge and insight along with your feedback, guidance, and support during my time at Western.

I want to acknowledge friends who provided encouragement and support during this Ph.D. journey. In particular, thank you to Kelly and Elizabeth for your friendship and the many study halls providing much needed motivation. Thank you to my family for their confidence in me to pursue this degree. To my nephew, Hudson, who provided stress relief through pictures, videos, and FaceTime.

Most importantly, thank you to my best friend and partner, Dhrumil Shah and our two pups, Chandler and Dusty. Earning this degree would not have been possible without your relentless, unconditional love and support.

## Table of Contents

Abstract .....	ii
Keywords .....	iii
Summary for Lay Audience .....	iv
Acknowledgements .....	vii
List of Appendices .....	xii
CHAPTER I: INTRODUCTION.....	1
Statement of the Problem.....	3
Purpose of the Study .....	5
Research Questions .....	6
Significance of the Study .....	6
CHAPTER II: REVIEW OF LITERATURE .....	8
The Military Band and the Instrumental Secondary Ensemble .....	8
Instrument Manufacturers Role in the Contest Movement.....	10
Problematics of Contest Driven Instruction.....	11
Efficiency and Control in the Instrumental Secondary Ensemble.....	12
Educational Change within Music Education .....	14
Pedagogy.....	14
Curriculum at the Secondary and Tertiary Level.....	16
Task Force on the Undergraduate Music Major .....	17
Embracing Non-Normative Learning Practices .....	21
Summary of the Literature Review .....	23
CHAPTER III: METHODOLOGY .....	26
Purpose of the Study .....	26
Research Questions .....	26
Design of the Study.....	27
Case Study .....	28
Cross-Case Analysis .....	29
Data Collection .....	31
Qualitative Document Analysis .....	33
Interview .....	33
Data Analysis .....	35
Coding.....	36
Reflexivity.....	37
Validity .....	39
Limitations of the Study.....	41
Ethical Considerations .....	42
CHAPTER IV: FINDINGS .....	43
Qualitative Document Analysis .....	43
Creativity.....	44



Diversity.....	47
Integration and Technology .....	49
Semi-Structured Interviews .....	51
University of Sylvan Grove Overview .....	52
USG – School of Music .....	52
Curriculum Change through Creativity .....	53
Fluidity of the Music Education Curriculum .....	56
Curriculum Change through Diversity.....	58
Curriculum Change through Integration.....	60
iPad Band.....	60
Little Kids Rock.....	61
Music Faculty Reactions to Curriculum Change .....	63
Music Education Students’ Reaction to Change.....	64
Conclusion .....	65
USG Graduate Findings.....	66
McCartney Overview.....	66
Jasper Overview.....	66
Garry Overview .....	67
Views on Music Coursework.....	67
Music Education Courses .....	69
World Music Coursework.....	74
Social Justice.....	75
Important Experiences .....	76
Secondary Instrumental Student Experience versus Music Education	
Undergraduate Experience.....	78
Music Education Coursework versus University Large Instrumental Ensemble	
.....	80
Current Teaching Practices .....	81
Repertoire and Ensembles.....	81
Composition and Technology .....	85
Social Justice.....	91
Conclusion .....	91
Bunker Hill University Overview .....	92
BHU – School of Music.....	92
Curriculum Change and the Four Core Principles .....	93
Fluidity of the Music Education Curriculum .....	95
Curriculum Change through Diversity.....	97
Curriculum Change through Integration.....	99
Music Faculty Reactions to Curriculum Change .....	100
Music Education Students’ Reaction to Change.....	103
Conclusion .....	105
BHU Graduate Findings.....	105
Bustos Overview.....	106
Moriarty Overview.....	106
Todd Overview .....	107
Views on Music Coursework.....	107

Digital Integration Lab.....	110
Important Experiences .....	113
Secondary Instrumental Student Experience versus Music Education	
Undergraduate Experience.....	115
Music Education Coursework versus University Large Instrumental Ensemble	
.....	117
Current Teaching Practices.....	119
Conclusion .....	129
University of South Berkeley Overview.....	130
USB – School of Music .....	131
Curriculum Change through Creativity .....	132
Specific Music Education Course Curriculum Changes.....	134
Curriculum Change through Integration.....	136
Music Faculty Reactions to Curriculum Change .....	138
Music Education Students’ Reaction to Change.....	143
Including Diversity within the Audition Process and Coursework .....	145
Conclusion .....	149
USB Graduate Findings.....	149
Register Overview .....	150
Wilson Overview .....	150
Edward Overview .....	151
Views on General Music Coursework .....	151
Modern Music Education and Modern Chamber Ensemble	
.....	153
Important Experiences .....	158
Secondary Instrumental Student Experience versus Music Education	
Undergraduate Experience.....	161
Music Education Coursework versus University Large Instrumental Ensemble	
.....	164
Current Teaching Practices.....	168
Concert Band .....	168
Other Music Courses.....	173
Conclusion .....	180
CHAPTER V: DISCUSSION .....	182
Organizational Influence on Curricular Change .....	183
Bachelor Degree in Music Education .....	190
Undergraduate Music Education Curricular Changes .....	194
USG Findings Summation .....	195
BHU Findings Summation.....	197
USB Findings Summation .....	198
Cross-Over Themes and Challenges .....	200
Incremental Change .....	200
Change Subordinate to Traditional Coursework.....	201
Opposition to Change .....	202
Curricular Change Through the Inclusion of Other Musics and Pedagogies .....	205
Curricular Changes Impact on Graduates .....	206

Current Teaching Practices .....	207
Repertoire and Ensembles.....	208
Other Musics and Non-Normative Learning Practices .....	210
Practicum Experiences .....	213
Instrumental Techniques Courses .....	215
Lack of Real-World Application .....	218
Inclusion of Popular Musics through Collaborative Composition .....	222
Future Research .....	227
Looking Forward .....	228
REFERENCES .....	231
APPENDICES .....	245
Curriculum Vitae – Kristine A. Musgrove .....	255

## LIST OF APPENDICES

Appendix A: Letter of Information and Consent – Stakeholders .....	245
Appendix B: Letter of Information and Consent – Graduates .....	248
Appendix C: Email Script for Stakeholders.....	251
Appendix D: Email Script for Graduates .....	252
Appendix E: Interview Questions for Stakeholders.....	253
Appendix F: Interview Questions for Graduates .....	254

# CHAPTER I

## INTRODUCTION

In the United States, teaching and learning within the secondary instrumental ensemble and instrumental teacher education programs are primarily focused on a master-apprentice model where a music educator delivers information and students are to absorb the information provided. Underlying this master-apprentice model is the educational aim of reproducing traditional repertoire (Allsup, 2016; Apfelstadt, 2000; Hopkins, 2013; Reynolds, 2000; Talbot & Mantie, 2015), musics which derive from the Western classical canon. Although there are instances of instrumental music programs incorporating non-normative learning practices<sup>1</sup>, practices which signify approaches which lie outside of the formal pedagogies or normative pedagogies, formal pedagogies are largely at the core of teaching and learning. Formal pedagogies and traditional musics, common within the current model, have been heavily influenced by the military band tradition, which placed importance on traditional musics and contests (Birge, 1937; Holz, 1960; Holz, 1962; Humphreys, 1989; Keene, 2009; Maddy, 1957). The present large ensemble standard, embracing traditional musics and contests, was introduced to public school music when military band leaders from World War I returned home and took on roles of secondary instrumental ensemble directors (Birge, 1937, p. 206). It is this militaristic foundation established by former military band leaders that has led to a competition culture emphasizing the need for instrumental large ensembles to perform traditional repertoire. This pressure and desire to earn

---

<sup>1</sup> For the purpose of this study, non-normative learning practices will signify approaches which lie outside of the formal pedagogies or normative pedagogies often associated with the secondary and tertiary instrumental ensemble and traditional musics (such as, improvisation, arranging, composition, and music technology). Non-normative learning practices, in general, will be akin to informal learning practices which are often associated with popular musics and wide-ranging, diverse musics.

accolades has too often trapped secondary ensemble directors into maintaining the dominant model of continuing traditions of standard repertoire reproduction.

Public school musics' militaristic foundation is reflected within music teacher education programs through the traditional musics and standard orchestral repertoire reproduction widely emphasized in current curriculum and pedagogical approaches. However, in recent years instrumental music teacher education programs have restructured curriculum to incorporate non-normative learning practices and wide-ranging, diverse musics (Heuser, 2014; Kladder, 2017; Williams, 2014). Restructuring curriculum to include non-normative learning practices and wide-ranging, diverse musics presents preservice music teachers with coursework which allows for the discussion and implementation of a wider breadth of pedagogies and musics and demonstrates a shift to placing instrumental music education in greater alignment with forward-looking educational practices that are concerned with equity, diversity, and access (Benedict et al., 2015; Bennington, 2021; Tremblay-Beaton, 2017). Music teacher education programs may provide various pedagogical avenues permitting preservice teachers to gain applicable experiences which can be tailored to a broader music curriculum specific to their classroom.

The initiative employed by select music teacher education programs to modify curriculum has created a disjuncture between newly incorporated non-normative learning practices and traditional education norms often experienced in public school music programs. Difficulty may arise when implementing non-normative learning practices due to their potential contrast with instructional methods common to traditional public school practices. Some research suggests that challenging beliefs and incorporating non-normative learning practices within teacher education programs may not be transferring into classroom practices (Cochran-Smith, 1991; Richardson, 2003). There is, however, limited research regarding music teacher education programs that have

restructured curriculum to incorporate non-normative learning practices and wide-ranging, diverse musics. Further research is needed to understand the impact of restructured music teacher education programs on their graduates' pedagogical and curricular choices (Kladder, 2017; Williams, 2014).

### **Statement of the Problem**

University wind ensembles and orchestras wield much influence over secondary instrumental directors' classroom practices. The above mentioned model is stagnant and does not allow much space for non-normative learning practices and wide-ranging, diverse musics. As preservice music education students are members of said ensembles, they become accustomed to the values and standards implied by the conductor's repertoire selection. Repertoire selected by a conductor may convey messages such as "I think this is a good piece of music' or 'I approve of this music,' and on a deeper level, 'this is how good music educators run their programs'" (Mertz, 2018, p. 2). University wind ensembles and orchestras have influenced the secondary instrumental ensemble by placing focus towards a 'repertoire as the curriculum' model (Battisti, 1972; Bauer, 1996; Cramer, 1997; Crochet, 2006; Gaines, 1998; Howard, 2001; Mark & Gary, 2007; Menghini, 1999; Mertz, 2018; Reynolds, 2000). Moreover, journal articles, educational materials, and methods books support the tradition of prioritizing the 'repertoire as the curriculum' model and the performance of high quality repertoire (Del Borgo, 1988; Mertz, 2018). According to Battisti (1972), "the primary concern of all directors of student ensembles should be to provide the members with opportunities to play and become acquainted with music literature of the highest quality" (Battisti, 1972, p. 30). High quality literature is often signified by traditional repertoire rooted in the Western classical canon (Budiansky & Foley, 2005; Del Borgo, 1988). Repertoire composed within and/or influenced by the Western classical canon is

regarded as intellectual and influential in shaping Western high culture. The musical structure typically follows formalized chord progressions and musical forms developed during the Classical Period (1750-1820). In order for performers to reproduce the composer's exact musical intentions, Western classical music is heavily reliant on standard notation.

The influence of traditional, often Western-centric, music designed to be reproduced with fidelity, continues to heavily influence music teacher preparation programs (Jones, 2017, p. 244). The 'repertoire as the curriculum' model, emphasizing the Western classical canon, is widely present within middle and high schools where directors are modeling approaches set forth by university wind ensemble and orchestra conductors. The importance placed on repertoire selection and quality is demonstrated by several dissertations evaluating compositions for the "wind band based on specific criteria of serious artistic merit" (Ostling, 1978; Gilbert, 1993; Rhea, 1999; Towner, 2011). Repertoire quality of music composed specifically for the secondary instrumental ensemble, referred to as educational music, is viewed as another issue. Educational music is often regarded as,

formulaic, emotionally superficial, monotonously alike, dull, and didactic; ... fail[ing] to inspire students; and that by being removed from any genuine living musical tradition, classical or popular, it fails to provide students with a true musical education or the basis for further independent exploration of music, either as a performer or a listener.

(Budiansky & Foley, 2005, p. 17)

Instrumental directors argue that educational music is needed to ensure students are engaged and able to develop sequential technical abilities at similar rates, regardless of instrument.

Transcriptions of orchestral works or wind band music regarded as high quality do not meet the repertoire needs of novice student musicians who are newly acquainted with their instruments.



Within the secondary instrumental ensemble setting, repertoire typically consists of music for social events, such as parades or sporting events, or band music within the Western classical canon (Jones, 2008). Popular music typically used for social events or as an incentive has, in the past, been viewed as lower quality, offering “little in the way of artistic development” (Menghini, 1999, pp. 28-29) and being “trite, contrived and calculated to make the band ‘sound good’” (Battisti, 2002, p. 230). Though popular music arrangements include musics with which students have familiarity, traditional repertoire is given priority within the secondary instrumental ensemble. Instruction within secondary instrumental ensembles too often focus on fitting students into an established ‘repertoire as the curriculum’ model instead of including wide-ranging, diverse musics which can speak to students’ experiences and broaden musical viewpoints (Mertz, 2018).

### **Purpose of the Study**

Despite the many occurrences of music educators proposing change to public school music education and the ways progression could be implemented<sup>2</sup>, music education still, in many respects, remains pervaded by musics and pedagogies connected to the Western classical canon (Jones, 2017; Sarath, Myers, & Campbell, 2016). The purpose of this study is to gain insight into music teacher preparation programs that have restructured their undergraduate curriculum towards non-normative learning practices and wide-ranging, diverse musics. In order to accomplish this, an examination of three selected music teacher preparation programs was undertaken so as to understand in what ways changes occurred and how those changes were

---

<sup>2</sup> The Young Composers Project (1959-1962), The Yale Seminar (1962), the Contemporary Music Project (1963-1973), the Manhattanville Music Curriculum Project (1966-1970), the Tanglewood Symposium (1967), Comprehensive Musicianship Project (1965-1971), the Music in General Studies-A Wingspread Conference (1981), the Multicultural Music Education Symposium (1990), the National Standards for the Arts-Music (1994), and the National Core Music Standards (2014)

executed. Qualitative document analysis (QDA) was used in order to gain more understanding concerning the execution and impact of above-mentioned curricula from these specified programs. Also, key stakeholders and secondary instrumental ensemble directors who graduated from these specified programs were interviewed so as to help understand their experiences surrounding restructured undergraduate music education curriculum.

### **Research Question**

The following research questions guided this study:

- 1) In what ways have select music teacher preparation programs restructured their curriculum toward non-normative learning practices and wide-ranging, diverse musics?
  - a. Why were these changes made and how were they executed?
- 2) In what ways have the secondary instrumental ensemble classroom practices of graduates of these selected programs been impacted?

### **Significance of the Study**

In the United States, public school music education programs and music teacher preparation programs are, in some instances, moving toward incorporating non-normative learning practices and wide-ranging, diverse musics. Due to the fact that restructuring music teacher education programs in this manner is a recent development, research investigating the impact of these changes at the university level is sparse. This may be influenced by recent social movements including such as, Black Lives Matter and Indigenous Land Rights, as well as music educators beginning to recognize the importance of decolonizing the curriculum. Conducting research which investigates the ways in which these programs implemented restructuring and how these changes influenced recent graduates will aid in understanding the impact of the

selected music teacher education programs and potential impact on practice and program changes in secondary instrumental education.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

This section investigates literature surrounding the circumstances leading to the current dominant secondary music education model, particularly in the United States. The following sections situate the ways in which the current dominant model is maintained and the ways music education is shifting to include a broader array of musics and pedagogies. First, the influence of the military band and the contest movement on current instrumental secondary ensemble is examined; particularly, the ways in which instrument manufacturers, role in the competitive contest movement led to repertoire standardized and contest driven instruction leading toward efficiency and control in the instrumental secondary ensemble. Next, the notion of educational change within music education is considered through pedagogical and curricular shifts to included non-normative learning practices and wide-ranging, diverse musics. For instance, some music educators have made shifting from a master-apprenticeship model to a student driven model and its impact on pedagogical practices (Burnard, 2007; Lebler, 2008; Wise, Greenwood, & Davis, 2011). This is followed by an examination of curriculum that embraces non-normative learning practices and wide-ranging, diverse musics leading to pedagogical change in university coursework and possibly in preservice music teachers' future classrooms (Heuser, 2014; Kladder, 2017; Williams, 2014).

#### **The Military Band and the Instrumental Secondary Ensemble**

In the United States, the presence of military bands during the first World War established a direct relationship between school band music and the military. Upon returning home from World War I, former military band leaders “became instrumental directors in the public schools, and they brought to their task a knowledge of organization and teaching skill of

the utmost practical value” (Birge, 1937, p. 206). With public attitude viewing military bands favorably, a model for music education surfaced where band, with strong militaristic undertones, became rapidly assimilated into high schools (Holz, 1960). As a result of the rise in public school band participation, students started to gain access to an activity which often filled them with a sense of pride through a “means of culture ... discipline” (Birge, 1937, p. 206) and competition (Holz, 1962, p. 4).

The cultural view of band’s influence on the outcome of World War I, paired with the demands placed on the school system, formed what we know today as the public school band. Urban areas were the first spaces where youth bands and orchestras, formerly part of community organizations, moved into public schools. This move of community-organized youth bands and orchestras into the school system, along with military band leaders returning home, also furthered a tradition of music programs’ involvement in “annual state and regional band contests” (Birge, 1937, p. 208). Incorporating competitive contests into the secondary instrumental ensemble led to the standardization of school music by organizational regulation of instrumentation, repertoire, and performance criteria. Music educators’ pedagogical intent geared toward preparing student musicians to perform traditional repertoire shifted towards contest preparation so as to assure their programs were able to achieve the parameters set forth by the developing competitive contest culture. It is important to note that from the outset, however, music educators questioned the integrity and educational purpose of these competitively focused events (Birge, 1937). Concerns may have originated from an unclear understanding of the end goal, intention, and motivation of contests. Nevertheless, despite criticism from music educators, the band contest movement continued to develop throughout the 20<sup>th</sup> century.

The influence of the orchestra is also an important facet which profoundly impacted the secondary instrumental ensemble. As the band movement grew from community based organizations focused on providing entertainment for the public to becoming viewed as an important component of secondary and tertiary educational institutions, band started heavily incorporating orchestral transcriptions (Holz, 1962). Unlike community bands, orchestras performed repertoire from the Western classical canon which had secured legitimacy as academically significant. Music educators thus concluded that if bands performed repertoire from the Western classical canon, band could be viewed similarly to the orchestra and solidify itself as essential within public schools. Once the performance of orchestral transcriptions became the norm, band directors started to express the need to develop repertoire unique to band. Band directors wanted band to be considered an ensemble which could stand on its own without the aid or influence of the orchestra (Budiansky & Foley, 2005; Mantie, 2012).

### ***Instrument Manufacturers Role in the Contest Movement***

With the purpose of promoting the music industry, the National Bureau for the Advancement of Music (NBAM) was founded which aided instrument manufacturers in increasing their revenue (Holz, 1962; Maddy, 1957). Instrument manufacturers worked with the NBAM to develop and preserve the contest movement. The instrument manufactures/NBAM partnership occurred in order for instrument manufacturers to finance contest based events (Battisti, 2002). For example, by allowing instrument manufacturers to aid in the funding of the contests, they were able to capitalize on the contest band movement by selling school instruments, repertoire, and supplies. Instrumental manufacturers controlled the access to educational material required by educational contests and competitions with the regulation of repertoire and accompanying educational materials, such as method books, within contests

requirements. Therefore, the agreement between NBAM and instrument manufacturers played a role in the standardization of repertoire, with an emphasis towards competitive contest preparation.

In 1924, the Music Education National Conference (MENC) on Instrumental Affairs developed the first band contest bulletin in collaboration with the NBAM. This bulletin included repertoire suggestions, guidelines for judging contests, and instructions on the distribution of awards. The repertoire lists established for band contests consisted of transcriptions from orchestral repertoire lists. This allowed the growing band movement, which needed higher quality repertoire, to draw from already established orchestral repertoire when developing band repertoire list (Holz, 1962, p. 10). A consequence of the contest movement, then, was a regulation of repertoire in the secondary instrumental ensemble, causing directors to move down a path in which the concert or contest repertoire became the primary focus of classroom instruction.

### ***Problematics of Contest Driven Instruction***

There are multiple issues associated with viewing curricular and pedagogical objectives of secondary instrumental ensembles through contest rubrics and the desired acquisition of accolades. When the secondary instrumental ensemble focus is narrowed to contest rubrics and accolades students may not gain much exposure to musics which lie outside standard repertoire reproduction. Restricting the secondary instrumental ensemble classroom to a traditional large ensemble model through the performance of standard repertoire on traditional instruments leaves little to no room for student voice in their own music education. Such restrictions curtail time from other areas of music education associated with non-normative learning practices and wide-ranging, diverse musics which may deter students who do not fit into the public school model.

Another concern, often present within contest driven secondary instrumental ensemble programs, is the exclusion of students who are unable to participate due to financial resources. Students who are involved with public school musics, particularly the secondary instrumental ensemble, are often from families with high socioeconomic status (Elpus & Abril, 2011). Public schools “underserve students of lower socioeconomic status” through the requirement of purchasing traditional band or string instruments, “transportation to rehearsals and concerts that occur outside of the school day, and private instruction” (p. 139). Public school programs which include non-normative learning practices and wide-ranging, diverse musical practices shift some focus away from financial obligations and allocate ensemble space for student driven learning which does not necessarily place as much importance on purchasing specific instruments or private lessons. Considering that the secondary instrumental model present in most public schools does not provide much space to non-normative learning practices and wide-ranging, diverse musics, students may be guided into the belief that standard repertoire and traditional pedagogies have greater intrinsic value and are worth studying, whereas other musical forms and alternative practices are considered of lesser value (Allsup, 2003; Allsup, 2016; Byo, 2018; Isbell, 2007).

### ***Efficiency and Control in the Instrumental Secondary Ensemble***

The early emphasis on competition performance has shaped a common present-day pattern of ensemble directors that are driven to reproduce traditional literature in a very specific manner (Apfelstadt, 2000; Hopkins, 2013; Reynolds, 2000). Secondary instrumental ensemble classrooms are generally based on a fixed model which places intention on the efficiency of repertoire reproduction and does not commonly consider students’ own voice and musical interests. The dominant ideology in the secondary music ensemble classroom is one of efficiency



and is reflective of military ideals; concentrating on the organization of time with the bulk dedicated on rehearsal of repertoire. Indeed, Allsup and Benedict (2008) have even gone so far as to say that in the concert band setting, “you cannot help but visualize a conveyor belt of highly effective instructional content and a measured and rational process of learning that is safe, predictable, and above all confusion free” (p. 157).

An example of efficiency driven classroom practices can be found in Manfredo’s (2006) article titled *Effective Time Management in Ensemble Rehearsals*, where he states that “each rehearsal must be planned meticulously” (p. 43) and discusses specifics, down to the second, on how to achieve a well-organized, efficient, repertoire driven music ensemble classroom. Additionally, textbook series such as *Teaching Music Through Performance* contribute to a systematic approach by outlining repertoire-driven instruction where publishers work jointly with secondary music ensemble directors to homogenize the pedagogy of public school music (Blocher, Miles, & Corporon, 2007).

Similarly, music education publications, such as “The Quantum Conductor,” perpetuate efficiency and repertoire-driven instruction. In the introduction of the chapter “The Quantum Conductor,” Corporon and Miles (1997) articulate the significance of “learning as a process, not a product” (p. 11). This sentiment is perplexing, considering the overall purpose of the chapter is placed on examining ways the conductor can pace and quantify classroom time to reach the end goal of performance. These examples, demonstrate how repertoire driven secondary ensembles fail to recognize their indoctrination of militaristic ideals within public school musics. Unfortunately, the standardization of public school musics has led to a model where students learn from the same group of methods books and repertoire, thus neglecting to address music through the lens of the student’s own experiences.

## **Educational Change within Music Education**

Recently, there have been signs of pedagogical and curriculum shifts inside music classrooms and music teacher preparation programs which have led to the inclusion of non-normative learning practices and wide-ranging, diverse musics.<sup>3</sup> The increased presence of non-formal and informal activities allows students to explore and perform wide-ranging, diverse musics through approaches common to the specified genre. Even though non-normative learning practices and curriculum are becoming more prominent, overall practices within secondary instrumental ensemble classrooms and higher education remain generally within traditional norms. The following sections address pedagogical and curriculum shifts and the impact of approaching learning practices from student interest and prior knowledges.

### ***Pedagogy***

Music education pedagogical approaches can loosely be divided within formal and informal categories (Folkestad, 2006; Mak, 2006; Veblen, 2018). These above-mentioned categories focus on addressing “who controls the learning process - the teacher, the student or both - and, to a lesser extent, with the question of what kind of environment the learning takes place - outside or within the conservatoire” (Mak, 2006, p. 2). It is important to note, formal and informal groupings are not always clearly distinct considering that in certain instances elements of both approaches could be present (Veblen, 2018, Folkestad, 2006). Formal pedagogical approaches are associated “with schools and training institutions, from lower primary schools to the upper reaches of university” (Mak, 2006, p. 2). In settings which emphasize formal learning, activities are often hierarchical and controlled by the educator (Folkestad, 2006; Mak, 2006, Veblen, 2018). Whereas, informal approaches, are connected with non-sequenced, unstructured

---

<sup>3</sup> Modern Band, Mariachi, and iPad ensembles are examples of the inclusion of non-normative learning practices and wide-ranging, diverse musics.

learning occurring independently from educational institutions (Folkestad, 2006). Learning is driven by the individual in regards to “what to learn, how to learn and for how long” (Mak, 2006, p. 6).

Peer learning, student feedback, and self-assessment are important to the non-normative learning practices associated with popular and wide-ranging, diverse musics (Lebler, 2008). Affording classroom time for students to engage in peer learning, student feedback, and self-assessment is vital to changing approaches to better mirror learning students’ desire. Within non-normative learning practice models, students’ individual interests and experiences help to dictate musical learning. Non-normative learning practices contradict the current prominent model in which formal, normative practices are utilized for the learning of repertoire preselected by the director. Furthermore, implementing non-normative learning practices through performance, composition, and/or music technology paired with reflection, discussion, and feedback cultivates learning environments where students are able to drive the learning process.

Non-normative learning practices, often associated with popular and wide-ranging, diverse musics are becoming more prominent within music education literature (Burnard, 2007; Lebler, 2008; Wise, Greenwood, & Davis, 2011). Secondary instrumental ensemble classrooms where directors allow for students to interact musically through both normative and non-normative approaches will aid in creating broader understandings regarding the performing and creation of music. For instance, when students are permitted space to arrange and compose in collaborative groups students within those groups bring their own musical knowledges which can be combined to rehearse and perform music. The use of non-normative learning practices permits student-driven musical selections which can range from traditional to popular musics, promotes the development of subjective (e.g. musicality, creativity) and objective musical skills (e.g.

technical proficiency, reading standard notation). Informal learning practices favor subjective, creative activities where students have autonomy over the process and product; while, formal classroom activities are largely focused on teacher-directed tasks built around performing standard repertoire.

In the following section, curriculum in the secondary instrumental ensemble classroom and tertiary level is discussed. Matters concerning curriculum stagnation and revision are addressed to provide a backdrop for the ways in which curriculum influences classroom practices.

### *Curriculum at the Secondary and Tertiary Level*

Little curricular change has transpired within the field of music education, particularly in the secondary instrumental ensemble (Jones, 2008; Sarath, Myers, & Campbell, 2016; Randles & Williams, 2017). Although new coursework has been added towards innovation, “change has been confined largely to surface adjustments—what might be best characterized as ‘curricular tinkering’—at the expense of the systemic, foundational overhaul necessary for today’s and tomorrow’s worlds” (Sarath, Myers, & Campbell, 2016, p. 15). Certainly, the addition of ensembles and coursework (e.g. jazz, rock, world music performance, music technology) have worked to add breadth to the field of music education. Nevertheless, the primary model of the secondary instrumental ensemble has largely been unaffected by movements towards change.

Curricular norms are strongly influenced by tradition, classroom practices, and music teacher preparation programs. Williams (2011) explains the current dominant secondary model is where “most in-service and preservice teachers not only participated but also excelled” (p. 53). Those who pursue the role of a secondary instrumental ensemble director are well-versed in perpetuating the dominant secondary model through their experiences in a secondary

instrumental ensemble and through music teacher preparation coursework. The upholding of traditional wind band values has produced a ‘repertoire as the curriculum model’ which continues to permeate music teacher preparation coursework and the secondary instrumental ensemble creating a continuous cycle which rarely breaks away from curricular norms. Moreover, curricula across music programs has remained in large part static due to faculty members’ educational experiences derived from traditional Western classical canon norms. Unfortunately, an educational experience based solely on the Western classical canon leads to faculty making curricular decisions which emphasize “the culture of the classical music conservatory—overrid[ing] accreditation standards and supersed[ing] institutional prerogatives” (Jones, 2017, p. 244). In general, music education programs comprise of coursework which can be divided into four categories that were established by the mid-20<sup>th</sup> century and have remained the standard curriculum model within music education preparation programs:

- 1) music classes required by all music majors (ex. music theory, ear training, music history, private lessons, large ensembles)
- 2) music education courses (ex. instrumental and vocal methods, student teaching)
- 3) general education courses (ex. foundations of education, social/psychology conditional learning, educational psychology)
- 4) general courses required for all university students (Randles & Williams, 2017)

**Task Force on the Undergraduate Music Major.** In 2013, the president of The College Music Society (CMS) appointed a task force to address the current state of undergraduate music programs with the goal of creating a new music major model. The task force developed a document entitled *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors* which outlines core deficiencies

within the present model and recommends a reframing through creativity, diversity, and integration. Throughout this document, Sarath, Myers, and Campbell (2016) posit if change is not made to reframe curriculum,

traditional music departments, schools and conservatories may face declining enrollments as sophisticated high school students seek music career development outside the often rarefied environments and curricula that have been characteristic since music first became a major in America's colleges and universities. (p. 2)

According to TFUMM, the three primary core deficiencies within present-day university music program curriculum models is the focus placed on the reproduction of traditional repertoire at the expense of composing new musical creations, ethnocentrism, and the compartmentalization of coursework. University music students are not presented with many opportunities to engage with creativity through improvisation and composition through music classes required by all music majors. The TFUMM recommends a reframing of university music programs through creativity, diversity, and integration pillars. Thus, the TFUMM recommends improvisation and composition are utilized as a key component of coursework and not siloed as an add-on course. Improvisation skills which aid university music students in “their capacity to enhance conventional interpretive performance skills, cannot be overstated in terms of their ramifications for both conventional, interpretive performance and contemporary musical explorations” (p. 18). Moreover, composition can be applied to generate links between the Western classical canon, wide-ranging, diverse musics, and jazz. Employing a creativity pillar creates an improvisation and composition foundation that is weaved through the music programs curriculum connecting various genres and approaches providing students with music knowledge pertinent in a broad range of contextual situations. Secondly, the diversity pillar aims to provide university music students space to

collaborate with community musicians for the purpose of becoming familiar with “surrounding multicultural communities” (p. 19) through musical interactions. The creativity pillar is present within the diversity pillar to incorporate improvisation and compositional elements while university music students and community musicians collaborate. Lastly, the purpose of the integration pillar is to move away from fragmented, siloed coursework towards a curriculum where the elements from the creativity pillar and diversity pillar are evident throughout the music program. The goal of TFUMM is to provide a reframed curriculum based upon the three above mentioned pillars which do not “privilege any given area but ... illuminate[s] inherent capacities in all genres—including European classical music and many folk, popular, and classical traditions from other parts of the world—to emerge as gateways to the broader musical landscape” (p. 39).

At the tertiary level, music education organizations such as the National Association for Music Education (NAfME), the Society for Music Teacher Education (SMTE), and the National Association for Schools of Music (NASM) hold control over decisions regarding teacher certification (Talbot & Mantie, 2015). In a study conducted by Talbot and Mantie (2015), a comparison of Boston University’s preservice program curriculum in 1929 and 2012 showed little change had taken place. Moreover, a more recent evaluation of “various institutions” showed that “programs of study were remarkably similar in terms of music teacher education coursework” (p. 164). When music education teacher preparation programs do attempt to implement curriculum changes, they often “are limited to minor course re-visioning or occasional course addition to accommodating requirements imposed by accrediting bodies or legislators” (Kaschub & Smith, 2014, p. 17).

Music education programs are gradually acknowledging the need to rethink curriculum holistically. For example, some collegiate music schools have worked to challenge dominant music education curriculum norms to incorporate wide-ranging, diverse musics and informal pedagogies (Kladder, 2017; Williams, 2014). University of California, Los Angeles initiated the application of a curricular approach which “juxtaposes informal and formal music learning experiences as well as conventional music education methods courses with newly created counterparts from world music” (Heuser, 2014, p. 109). Secondly, the University of South Florida has reworked their curriculum to replace some traditional coursework with methods courses and ensembles that integrate informal pedagogies, popular musics, and wide-ranging, diverse musics (Williams, 2014). Additionally, the Frost School of Music at the University of Miami has worked to restructure their entire music programs theory and musicianship courses to involve “innovative experiential course work [which] removes you from large theory and lectures and places you into small ensemble classrooms where you will build accompaniments, compose, improvise on the spot, create and perform together” (Frost School of Music - University of Miami, 2018). Similarly, Harvard University’s Department of Music has restructured the music program to move away from traditional theory and music history sequences towards coursework where students can explore areas which lie outside of Western classical norms (Robin, n.d.).

In summation, recognizing the need for change and then instituting changes which restructures the curriculum is a trying process, requiring the efforts of the entire music faculty to agree upon a route that can and will modify the established curricular model. However, programs such as University of California, Los Angeles and University of South Florida have shown it is



possible to restructure university music education with proper research and preparation (Heuser, 2014; Williams, 2014).

### **Embracing Non-Normative Learning Practices**

With ever-increasing access to programs focused on popular musics and informal pedagogies, such as Musical Futures<sup>4</sup> and Little Kids Rock<sup>5</sup>, music educators are gaining a wider array of resources. A common theme through these programs is to engage students in performance activities from the viewpoint of their musical interests. Where music teacher preparation programs may fall short, these programs are able to provide instruments and online tools that educators can utilize to bring wide-ranging, diverse musics into their classrooms. The freedom for students to engage in informal learning strategies established by Lucy Green (2006) opens up learning to be tailored to students, instead of students learning music that might not reflect their own experiences.

Bringing the idea of an updated version of band (i.e. modern band ensemble) into the secondary instrumental ensemble setting provides music educators with additional curricular options which could potentially reach more of the student population. Unfortunately, incorporating modern band into traditional curricula might present a challenge since it is contradictory to the dominant public-school model where learning is often teacher-directed (Smith, 2015). Within a modern band context, the educator's role shifts to a facilitator who intervenes when appropriate, which may be a pedagogical approach that is new and perhaps difficult for a secondary instrumental ensemble director. Nevertheless, informal practices and

---

<sup>4</sup> Musical Futures is “characterized by learning that is student-driven, by encouraging students to play music that reflects their interests, with an emphasis on learning through immersion in music making. Musical Futures consists of complementary approaches arising from out-of-school music contexts, including those of popular musicians and community musicians (Wilson, 2018, p. 193).

<sup>5</sup> Little Kids Rock “is a non-profit charitable organization founded by public school music teacher David Wish. Little Kids Rock have developed a Modern Band curriculum, consisting of guitar, keyboard, bass, drums, vocals, composition, and technology” (Powell et al., 2015, pp. 9-10).

popular musics should be given noteworthy time so as to open up creative spaces for their musical interests. There seems, however, to be a culture to maintain the current status of the secondary instrumental ensemble, continuously creating a wider gap between students' musical interests and traditional repertoire (Hallam et al., 2017). Musical concepts can be taught through many different avenues. Instead of focusing mainly on repertoire that is more often than not disconnected from our students, the secondary instrumental ensemble classroom can become a place where there is a merging of informal and formal music practices.

Classroom activities that are loosely structured, often those surrounding informal pedagogies and popular musics, can seem chaotic and unproductive at times. Students working in the context of popular musics activities can appear quite different from a traditional ensemble rehearsal. When secondary instrumental ensemble parameters are strictly set, directors might be deterred from engaging in activities that are rooted in informal practices. The desire for learning to occur within the normative views set forth by public school musics and teacher education programs has led directors to uphold the current standard literature (Legette, 2003). Although informal activities may not be as regulated, they have the potential to provide students the opportunity to learn and create with popular musics in ways which relate to their own experiences and learning styles (Green, 2006). By embracing informal pedagogies, students gain the “freedom to make one’s own connections ... which coincides with one’s own interest and needs” (Small, 2011, p. 187). The forming of musical connection, through informal popular music activities, may not be apparent to others, but they correspond with students’ personal learning pathways. When musical concepts and knowledge are needed in order for students to explore, learn, and perform popular musics, this is when information becomes pertinent to their context. Students seek the information on their terms instead of when a teacher feels they are

ready for a particular lesson or concept. Looking forward, music education, particularly the secondary instrumental ensemble, needs to reassess in what ways curriculum, pedagogy, and performance expectations can be broadly restructured to merge the musical traditions of the past with the ever-evolving musics of the present.

### **Summary of the Literature Review**

Across the United States throughout public schools and university music programs, curriculum is primarily taught through the lens of Western classical music and formal pedagogies (Talbot & Mantie, 2015). Teaching and learning within this stance constructs music classrooms and instrumental ensembles that have a narrow focus, where there is little to no space for wide-ranging, diverse musics. Music teacher education programs and current music educators are starting to recognize and work towards curriculum modifications which are necessary for moving music education forward towards broader musical understandings. However, there are limited public schools and universities music programs which model the merging of formal, non-formal, and informal pedagogies and the musics in which they are associated. Smith (2015) explains, “in the United States...the situation appears to be changing, albeit gradually and only at the margins of the mainstream” (p. 186). Nevertheless, the current state of the secondary ensemble instrumental classroom reflects a system which was constructed toward the beginning of the 20th century through the influence of the public school system and music educators of that time. The military influences of the past are still evident in the ways in which the secondary instrumental classroom is frequently structured. Due to this, the roots of public school musics, the secondary instrumental ensemble is rarely a space where students are regularly able to make decisions regarding their own musical learning.

When developing curriculum, the default is to “rely on the Western classical canon of works” (Hess, 2017a, p. 175) rather than student interest, background, and cultures. In most cases, tradition has influenced school music to remain classically-based; therefore, music programs are not placing value on the learning of informal pedagogies, non-formal pedagogies, and wide-ranging, diverse musics. The route music educators can take to shift from classical-based towards a well-rounded awareness of musics is for “teachers (to) push beyond the Western ensemble paradigm of music education by intentionally including a broad range of musics and ways of engaging in musicking” (p. 176). Of course, this might be considered a challenging task if an educator does not have much experience outside of Western classical musics. However, including musics outside of Western classical music, taught in ways established in those traditions, allocates space for students to come to know music differently than they might strictly through a classical approach. Music educators are frequently guilty of teaching in the same ways in which we were taught, not questioning the status quo, and defending the tradition because it is what we know (Richardson, 2003). Unfortunately, music educators often hold on to the current educational model due to its familiarity.

In summation, there is a lack of literature investigating university teacher preparation programs that have restructured their curriculum to embrace non-normative learning practices and wide-ranging, diverse musics. Moreover, since the restructuring of music education curriculum is fairly new, a study of how curriculum changes which incorporate non-normative learning practices and wide-ranging, diverse musics impact graduates’ classroom practices could be beneficial. The findings from this type of research could help identify what ways, if any, change is occurring in recent graduates’ own secondary instrumental ensembles. Further

investigation will provide opportunities to understand if the restructuring of music education curriculum is generating an impact in the music education field.

## **CHAPTER III**

### **METHODOLOGY**

#### **Purpose of the Study**

Despite the many occurrences of music educators proposing change to public school music education and the ways progression could be implemented<sup>6</sup>, music education continues to be pervaded by musics and pedagogy connected to the Western classical canon (Jones, 2017; Sarath, Myers, & Campbell, 2016). The purpose of this study was to gain insight into music teacher preparation programs that have restructured their undergraduate curriculum toward non-normative learning practices and wide-ranging, diverse musics. In order to accomplish this, an examination of three selected music teacher preparation programs was undertaken so as to understand in what ways changes occurred and how those changes were executed. Qualitative document analysis (QDA) was used in order to learn about the execution and impact of above-mentioned curricula from these specified programs. Also, key stakeholders and secondary instrumental ensemble directors who graduated from these specified programs were interviewed so as to help understand their experiences surrounding restructured undergraduate music education curriculum.

#### **Research Questions**

The following research questions guided this study:

- 1) In what ways have select music teacher preparation programs restructured their curriculum toward non-normative learning practices and wide-ranging, diverse musics?

---

<sup>6</sup> The Young Composers Project (1959-1962), The Yale Seminar (1962), the Contemporary Music Project (1963-1973), the Manhattanville Music Curriculum Project (1966-1970), the Tanglewood Symposium (1967), Comprehensive Musicianship Project (1965-1971), the Music in General Studies-A Wingspread Conference (1981), the Multicultural Music Education Symposium (1990), the National Standards for the Arts-Music (1994), and the National Core Music Standards (2014).

- a. Why were these changes made and how were they executed?
- 2) In what ways have the secondary instrumental ensemble classroom practices of graduates of these selected programs been impacted?

### **Design of the Study**

Qualitative research design comprises an adaptable plan for guiding approaches to “collecting and analyzing evidence that will make it possible for the investigator to answer whatever questions he or she has posed.” (Ragin, 1994, p. 191). Research occurs within a natural, real world setting and designed to be easily modified according to research findings; therefore, the process is never viewed as fixed, but rather is in a continuous state of reexamination (Creswell & Poth, 2018; Ritchie & Lewis, 2003). Moreover, the research design should work to seamlessly create clearly outlined connections between “theoretical frameworks, questions, research, generalization, and presentational goals with the methods used and resources available under the focus of goal achievement” (Flick, 2014, p. 133).

This study utilized a qualitative approach with a focus on cross-case analysis in order to gain insight into music teacher preparation programs that have restructured their curriculum to incorporate non-normative learning practices and wide-ranging, diverse musics. Cross-case analysis was applied to look across three cases to ascertain commonalities and differences (Khan & VanWynsberghe, 2008). The first phase of this study entails an investigation of curricular documents from each selected music teacher education program. The three selected programs, University of South Berkeley (USB), Bunker Hill University (BHU), and University of Sylvan Grove (USG), follow a purposive sample that aimed to draw from established but recent changes in programs (Guarte & Barrios, 2006). They are geographically and institutionally diverse, and provide an appropriate and representative view of programs that have espoused a non-

traditionalist view of teacher education curricula. Each institution's curricular documents were examined to better understand and detail the ways in which curricular changes were developed and implemented, as well as how non-normative learning practices and wide-ranging, diverse musics were incorporated into these music education programs. Additionally, the information acquired from each music education program's curricular documents was examined through qualitative document analysis (QDA) (Altheide, Coyle, DeVriese, & Schneider, 2008). Coding through the QDA process was used to ascertain themes from curricular documents. Once qualitative documents were analyzed, key stakeholders within the selected institutions took part in semi-structured interviews to gain further insight into the ways in which curricular change was accomplished. In the following sections, I address the way in which case study and cross-case analysis are informing the research design.

### *Case Study*

Case study research design was used in this study in order to “guide ... in the process of collecting, analyzing, and interpreting observations” (Nachmias & Nachmias, 1992, p. 77). Case study is defined as “a qualitative approach in which the investigators explore a bounded system (a case) or multiple bounded systems (cases) over time through detailed, in-depth data collection” (Creswell, 2013, p. 97). Researchers apply a case study approach to “investigate a contemporary phenomenon (the ‘case’) within its real-life context, especially when the boundaries between phenomenon and context may not be clearly evident” (Yin, 2014, p 16). Case studies comprise of either a single case or multiple cases (Merriam & Tisdell, 2016). A case study allows for multiple perspectives to be collected in order to investigate either persons, social communities, organizations, or institutions (Baxter & Jack, 2008; Flick, 2014; Ritchie & Lewis, 2003).



A common difficulty during the case study process is determining the case(s) that may address the study's research questions (Baxter & Jack, 2008; Flick, 2014). Once the case choice is solidified, the researcher should bind the case to "ensure that [the] study remains reasonable in scope" (Baxter & Jack, 2008, p. 547). This is achieved by clearly defining the focus of the case, as well as what does not lie within the scope of the study. If the topic has too much breadth, data collection and analysis become daunting to accomplish. The following are recommendations to bind a case: by time and place (Creswell, 2009), by time and activity (Stake, 1995), and by definition and context (Miles & Huberman, 1994). In the context of this proposal, I chose my cases based upon the following criteria: 1) the music teacher education program had restructured curriculum to incorporate non-normative learning practices and wide-ranging, diverse musics; 2) changes have been done recently, within the last decade; 3) that these programs are geographically distributed; and 4) they are well established nationally, thus carrying with them representativeness.

### ***Cross-Case Analysis***

Cross-case analysis allows for "the comparison of commonalities and difference in the events, activities, and processes that are the units of analyses in case studies" (Khan & VanWynsberghe, 2008, p. 2). When a single case does not appear to provide adequate data, or a study could benefit from a broader scope, cross-case analysis can be implemented. The researcher is then able to compare and contrast each case to find overall themes and examine in what ways cases are similar or dissimilar; then, a rationale can be developed to make sense of the findings (Cousins & Bourgeois, 2014; Khan & VanWynsberghe, 2008). In the context of this research the following concerns were considered:

1. preserving the essence of the cases,

2. reducing or stripping the case of context, and

3. selecting appropriate cases to compare (Khan & VanWynsberghe, 2008, p. 10).

Maintaining the essence of each individual case can be difficult during the extensive process of data collection and analysis. In order to maintain the essence of each case, the researcher should clearly explore and distinguish the components of the selected cases. In a similar vein, when the researcher is working to consolidate information to find common themes it is important to set aside information which makes a case unique to its specific context. Although, commonalities are being explored across cases in this study each case has its own idiosyncrasies which were investigated in order to also uncover the differences between cases. Understanding the similarities and differences between cases provides the researcher an in-depth understanding of the ways in which the cases relate to each other. Lastly, selecting appropriate cases to compare can present a challenge since the researcher is not fully aware of particular units of analysis until they have entered the field. In order to select appropriate cases, the researcher should examine potential cases prior to the start of the study to decide if selected preliminary potential cases are suitable for the research purpose. Decisions about specific cases to compare require ample background information in order to avoid incompatibility. For this study, case selections were informed by literature that described and investigated particular music teacher preparation programs, which have restructured curriculum to include non-normative learning practices and wide-ranging, diverse musics (Heuser, 2014; Kladder, 2017; Williams, 2014) and by a preliminary analysis via public documents of the programs themselves.

This study utilized cross-case analysis and qualitative document analysis (QDA) to compare and contrast selected music teacher education program curricula. Specifically, cross-case analysis was utilized to compare the “commonalities and differences” (Khan &

VanWynsberghe, 2008, p. 2) between the selected music teacher preparation programs. Whereas, qualitative document analysis was applied within the cross-case analysis process to aid in learning how and why programs restructured their music education programs goals and objectives to incorporate non-normative learning practices and wide-ranging, diverse musics.

### **Data Collection**

In the first phase of the cross-case analysis process data were collected through analysis of curricular documents. Qualitative document analysis (QDA), through open and selective coding, was used to explore the following predetermined themes, creativity, diversity, and integration, recommended by Sarath, Myers, and Campbell (2016). Additionally, emergent themes from curriculum documents and interview transcriptions were ascertained (Altheide, Coyle, DeVriese, & Schneider, 2008). Along with the evaluation of documents, semi-structured interviews of key stakeholders who were active in creating change within the selected music teacher education programs were conducted.

Data collected through predetermined themes and emergent themes determined during the QDA process provided a better sense of each institution's particular approach towards the inclusion of wide-ranging, diverse musics and non-normative learning practices and helped inform the interview protocol. Subsequently, the key stakeholder semi-structured interviews allowed the researcher to ask specific questions regarding what led to changes occurring and in what ways they were executed. The following persons were identified as interviewees due to the role they played at their accompanying institutions to change curricula to include wide-ranging, diverse musics and non-normative learning practices:

<b>Stakeholder</b>	<b>Institution</b>
Paul Murray <sup>7</sup>	University of South Berkeley
Julie Johnson	Bunker Hill University
Leigh Blackford	University of Sylvan Grove

The University of South Berkeley (USB) was selected as a result of the music teacher education program curricular changes which shorten traditional multi-semester coursework requirements (ex. music history, music theory, traditional large ensemble) with methods courses and ensembles emphasizing informal pedagogies, popular musics, and wide-ranging, diverse musics (Williams, 2014). Similarly, Bunker Hill University (BHU) was chosen because of the program intention to prepare music teacher preparation students to be leaders within the music education field by offering coursework which includes “contemporary digital music learning and teaching” and “traditional and contemporary classes in music theory, history, and musicianship” (BHU School of Music, n.d.). The decision to require music education coursework which incorporates contemporary classes alongside traditional ones demonstrates a move towards the inclusion of non-normative learning practices and wide-ranging, diverse musics. Thirdly, the University of Sylvan Grove (USG) was selected since the program prepares students to become “teachers who capably navigate diverse school settings and who can construct instructional approaches that incorporate multiple traditional and innovative teaching methodologies to address the unique needs of their students” (USG School of Music, n.d.). This particular aim indicates change to allow for traditional and innovative teaching to be utilized for the purpose of including informal pedagogies and wide-ranging, diverse musics.

---

<sup>7</sup> All names, university names, websites, courses, and any other identifiable material was anonymized in order to protect the privacy of the participants.

### ***Qualitative Document Analysis***

Qualitative document analysis (QDA) was used in this study to examine the selected institutions' curriculum documents. QDA refers to “systematic procedure for reviewing or evaluating documents – both printed and electronic (computer-based Internet-transmitted material)” (Bowen, 2009, p. 27). Coding, discussed further in a subsequent section, was applied during the QDA process to find patterns, themes, or concepts within the selected institutions' curriculum documents (Cohen, Manion, & Morrison, 2018; Gläser & Laudel, 2013; Glesne, 2011; Richie, 2004). Employing QDA allows the researcher to explore predetermined themes developed from the review of literature (ex. creativity, diversity, and integration) while also exploring emergent themes (Altheide, Coyle, DeVriese, & Schneider, 2008). Program curriculum documents were evaluated to learn how goals and aims are related to current secondary instrumental ensemble classroom practices and the dominant model of music teacher preparation programs (Caulley, 1983). Once the QDA process had been applied to the curriculum documents of each case, the researcher looked across cases to ascertain similarities and differences regarding music teacher programs overall curriculum. QDA provided the researcher with “background and context, additional questioned to be asked, supplementary data, [and] a means of tracking change and developments” (Bowen, 2009, p. 31). Engaging in QDA prior to the interview process also aided in understanding each selected institutions' curriculum content and helped shape the semi-structured interview by providing data regarding predetermined and emergent themes.

### ***Interviewing***

Qualitative in-depth interviewing of stakeholders and graduates from the three selected institutions were employed during the first and second phase of this study. During the first phase,

stakeholders took part in semi-structured interviews in order for the researcher to gain knowledge concerning their institution's music education curriculum changes and implementation. Whereas, during the second phase, semi-structured interviews of secondary instrumental music education graduates were conducted to learn in what ways curriculum changes have impacted classroom practices.

A semi-structured interview was designed to interrogate predetermined specific topics and permit the interviewer to probe the interviewee to clarify or acquire information that pertained to the study (Merriam & Tisdell, 2016; Ritchie, 2003; Seidman, 2013). Interviewing provided data that helped look deeply into stakeholders' and graduates' perceptions, viewpoints, and feelings (Ritchie, 2003; Edwards & Holland, 2013; Warren, 2002). Qualitative researchers are prone to using a semi-structured interviewing method since it allows for probes to be used during the interview process. The purpose of employing probes was to fully understand program stakeholders' and graduates' particular perceptions (Ritchie, 2003). Moreover, the interviewer was required to engage in thorough, detailed listening in order to utilize probing during a semi-structured interview. Listening is an important aspect of the interview and probing process to permit the stakeholders and graduates to share their experiences (Edwards & Holland, 2013; Seidman, 2013). During the interview process, listening and probing was vital in order "to hear the meaning of what the participant is saying, understanding where there is a subtext that needs to be explored, and hearing the nuances in the participant's account" (Ritchie, 2003, p. 156). Additionally, taking notes allowed for limited interruption to the interviewee. When notes were used the interviewer kept track of topics of interest and addressed those topics, if pertinent to the study, at a later time.

## **Data Analysis**

The data analysis process was formed around the study purpose which is why “there is no one single or correct way to analyze and present qualitative data” (Cohen, Manion, & Morrison, 2018, p. 643). Data analysis was approached by determining data segments which possibly relate to the study and could be applied to address the research questions. The process of data analysis can be described as the “peeling back the layers of an onion” to “mov[e] deeper and deeper into understanding and ... interpret[ing] ... the larger meaning of the data” (Creswell, 2009, p. 183). Moreover, the presentation of qualitative data through the interpretation of the researcher and study participants was vital in shaping the data analysis process (Merriam, 2009). Predetermined themes, creativity, diversity, and integration proposed by Sarath, Myers, and Campbell (2016), and emergent themes deriving from the researcher and study participants interpretations significantly influence the course of the study. Data collection and data analysis occurred concurrently to allow for the research design to be adjusted in response to emerging themes (Cohen, Manion, & Morrison, 2018; Glesne, 2011; Merriam, 2009; Glesne, 2011). In order to make sense of the data, the researcher organized and interpreted the curriculum documents along with conducted semi-structured interviews to become familiar with the participants as well as their own perspectives (Cohen, Manion, & Morrison, 2018; Merriam, 2009).

This study used open coding and selective coding during the qualitative document analysis (QDA) as a means of forming patterns, themes, or concepts from the data during the data collection and data analysis process (Cohen, Manion, & Morrison, 2018; Gläser & Laudel, 2013; Glesne, 2011; Richie, 2004). Coding is “assigning some sort of shorthand designation to various aspects of your data ... [it] can be single words, letters, numbers, phrases, colors, or combinations of these” (Merriam, 2009, p. 173) in order to formulate themes. In particular, open

coding and selective coding allowed the researcher to explore the predetermined themes, creativity, diversity, and integration, proposed by Sarath, Myers, and Campbell (2016), as well as emergent themes. Employing open coding and selective coding permitted the researcher to make use of shorthand designation to organize and make sense of the data. Furthermore, as the principal research instrument, the researcher was responsible for engaging in inward and outward reflexivity to assure awareness regarding how their own experiences may impact the shaping and interpretation of data (Brown, 1996; Cohen, Manion, & Morrison, 2018). The qualitative analysis process was complex for the reason that there is no one recognized formal approach and the task of making sense of mass amount of data (Patton, 2015). This study made use of QDA, coding, open and selective, and well as reflexivity to guide data analysis.

### ***Coding***

In qualitative research, coding indicates developing and applying codes such as keywords, phrases, mnemonics, or numbers to either words and/or short phrases signifying overall ideas or themes found throughout the data (Merriam, 2009; Gläser & Laudel, 2013; Saldaña, 2015). The overall purpose of coding is to organize data in order to develop a theory which addresses the study's research questions (Flick, 2014). During the data collection and analysis process, curriculum documents, and interview transcriptions were coded to discover patterns which align with predetermined themes (ex. creativity, diversity, and integration) and emergent themes (Altheide, Coyle, DeVriese, & Schneider, 2008). Coding took place during the QDA process to explore the following predetermined themes, creativity, diversity, and integration, suggested by Sarath, Myers, and Campbell (2016) as well as ascertain emergent themes from the above mentioned data sources (Altheide, Coyle, DeVriese, & Schneider, 2008). Next, the key stakeholders interview transcriptions were coded in order to compare and contrast



predetermined themes and emergent themes with those which were evident during the QDA process. Once the selected graduates' interviews were completed they were coded in order to compare and contrast across curriculum documents and key stakeholders' semi-structured interview transcriptions.

Data analysis involved the following two types of coding with the intention of determining themes: open coding and selective coding. Initially, the coding process began with codes which have emerged from the literature and with open coding where the “researcher goes through all texts and indexes them, i.e. adds codes to text segments that signify the existence of important information in this segment” (Gläser & Laudel, 2013, p. 20). The open coding process was employed to look beyond description in order to analyze data. Open coding fits within this study design because it allowed the researcher to use the data collected to determine themes. Moreover, during the open coding process text from the interviews were explored to determine examples of certain themes which are prominent. Upon the completion of open coding, selective coding occurred by “breaking down, conceptualizing, and putting data back together in new ways” (Flick, 2014, p. 306). Selective coding involved isolation of identified themes which are then compared and interweaved to generate a general picture of the research findings.

### ***Reflexivity***

Reflexivity was present throughout the qualitative research process in order to situate the researcher's positionality in relation to the study. Awareness of the researcher's positionality allowed the researcher to continuously interrogate their own world view in relations to participants in addition to aiding readers in making sense of the way in which the research is being viewed and approached. Positionality describes the researcher's background by means of identifiers such as race, religion, sexual orientation, socioeconomic status, and education

(Berger, 2015). A researcher's life experiences shape their world view and influence data interpretation (Berger, 2015; Cutcliffe, 2003; Guillemin & Gillam, 2004). The aim of reflexivity is to focus on "the kind of knowledge produced from research and how that knowledge is generated" (Guillemin & Gillam, 2004, p. 274). By actively engaging in reflexivity throughout the study process, the researcher examined and inquired about how their own perceptions impact data collection and analysis.

Reflexivity is the continual process of interrogating inwardly and outwardly how the researcher's positionality is reflected within the study process (Brown, 1996). Inward reflexivity is the ability to know one's own self and clearly articulate one's own perceptions, biases, and viewpoints. The researcher engaged with inward reflexivity to be aware of one's own positionality and to track throughout the study how perceptions, biases, and viewpoints may or may not change. Outward reflexivity refers to how the researcher's positionality affects the study participants. For example, if the researcher and participants' backgrounds are dissimilar, it could take time to build a rapport for each group to feel comfortable during data collection and analysis.

For this study the research engaged in inward and outward reflexivity, addressing their own positionality which "recognizes the limitations of the knowledge that is produced, thus leading to more rigorous research" (Guillemin & Gillam, 2004, p. 275). Reflexivity sets parameters through the understandings of the researcher's positionality by divulging the researcher's perceptions, biases, and viewpoints. When the researcher's positionality is continually addressed the reader understands the lens through which the study is conducted. However, the researcher's awareness of their positionality may bring forth similarities and differences between themselves and the study participants which may lead the researcher to more

richly consider participants' positionalities in relation to their own, creating richer data collection and analysis.

During the study process, the researcher continuously engaged in reflexivity by examining how their own positionality impacts the way data is collected and analyzed. The following specific strategies took place: "prolonged engagement during interviews, members checking, triangulation, and keeping a diary or research journal for 'self-supervision'" (Berger, 2015, p. 222). Engaging in reflexivity was beneficial in providing thorough, in-depth data analysis by extensively considering the positionality of the participants.

### ***Validity***

There are two ways in which the researcher increased the validity or trustworthiness within the qualitative study. First, the study is comprised of a detailed research design that "(carries) out internal checks on the quality of the data and its interpretation" (Ritchie, 2003, p. 272). Second, the final report consisted of methodological information in order for the reader to be aware of how research was conducted. In the research process, the application of validity and reliability are vital in cultivating research in which "the results are trustworthy" (Merriam & Tisdell, 2016, p. 260). Thinking through this research process "as if someone were always looking over your shoulder" (Yin, 2017, p. 48) placed additional attention towards constructing reliable research practices.

Within this study the following tests common to qualitative research, particularly case study, were employed to ensure the accuracy of the research findings: construct validity, internal validity, and external validity (Yin, 2017). Construct validity took place during the research design process to make sure data collection and data analysis aligned with the study purpose. This study employed the following recommended strategies to ensure construct validity: "the use

of multiple sources of data, establishing a chain of events, and having key informants review the draft case study report” (p. 45). Multiple sources of data included the use of QDA to study curricular documents, semi-structured interviews of key stakeholders were utilized to ascertain the ways in which curriculum change transpired, and member checks occurred to verify the accuracy of study findings based upon data collected and analyzed. Internal validity investigates the connection between the findings and in what ways findings answer the research questions. Triangulation through comparing findings from various sources (QDA, semi structured interviews) was utilized to determine consistency of the research findings (Merriam & Tisdell, 2016; Yin, 2017). Although the findings may address a specific research question, I considered alternative reasoning to why an issue or concept occurred. Internal validity determines connections between emerging themes which are to be the result of each theme’s interaction with the other. When findings are consistent throughout different data sources, the validity of the study is strengthened. In circumstances where findings are not consistent, the researcher investigates further to uncover why differences occurred. The data collected was viewed as a part of a “puzzle, with each piece contributing to the researcher’s understanding of the whole phenomenon” (Baxter & Jack, 2008, p. 554). The integration of various data sources in the analysis allowed for several different perspectives to become part of the findings. This was valuable in constructing a complete picture of the case being investigated. External validity was utilized to ascertain if the sample used could potentially be applied to programs which lie outside of the group being studied (Merriam & Tisdell, 2016).

Furthermore, I acknowledge that my personal experiences, ideologies, and background as a music educator has an impact on the ways in which data is collected and analyzed. As a music educator, I have worked in private, charter, and public schools teaching concert band, marching

band, string ensemble, chorus, guitar ensemble, various percussion ensembles, and private lessons. Each context in which I have taught, expectations varied widely. For example, in a private collegiate preparatory high school setting, the focus was on providing a traditional secondary ensemble music education where students reproduced solo, small ensemble, and large ensemble standard repertoire at a high level to earn superior ratings. Whereas, the charter high school for the arts allowed the music director to make curricular and pedagogical decisions. While working at charter high school for the arts, I was able to incorporate informal pedagogies and wide-ranging, diverse musics due to the autonomy permitted by administration. The different settings and expectations have shaped the ways in which I view the field of music education. My particular viewpoint influenced the ways in which I view interviewing responses; therefore, it is vital I engaged in reflexivity throughout the research process in order to maintain the study's validity (Brown, 1996; Guillemin & Gillam, 2004).

### **Limitations of the Study**

The decision to collect data by interviewing key stakeholders and graduates of the selected music teacher education programs limit information to the select participants' perceptions. Given that there are only three cases, the study is only representative of the selected music teacher preparation programs and graduates. The study may not accurately represent other music teacher preparation programs who have implemented changes to their curriculum to incorporate non-normative learning practices and wide-ranging, diverse musics. Additionally, the data collection outlined for this research process, qualitative document analysis, and semi-structured interviews, did not allow for the researcher to conduct observations of the selected music teacher education programs and graduates' classrooms to determine if the participants' perceptions align their current classroom practices.

## **Ethical Considerations**

I sought approval from Western University's non-medical Research Ethics Board for this research study. Once approval was received from Western's REB, approval was obtained from the university of each selected music teacher education programs. Additionally, consent was attained from key stakeholders and program graduates who choose to participate in the study. Throughout the research process, data collection and data analysis, participants were reminded they reserve the right to discontinue their role in the study. Key stakeholders and program graduates were assigned pseudonyms in order to protect anonymity.

## CHAPTER IV

### FINDINGS

The following is the presentation of findings from a qualitative document analysis (QDA) of curriculum documents as well as semi-structured interviews with stakeholders (i.e. music education professors) and music education graduates from the University of Los Angeles (USG), Bunker Hill University (BHU), and University of South Berkeley (USB). The first section outlines how themes of creativity, diversity, and/or integration suggested by Sarath, Myers, and Campbell (2016) and the emergent theme of technology are present within curriculum documents from each university; whereas, the second section presents the above-mentioned themes within the context of semi-structured interviews.

#### **Qualitative Document Analysis**

Curriculum documents from the University of South Berkeley (USB), Bunker Hill University (BHU), and University of Sylvan Grove (USG) were utilized during qualitative document analysis (QDA). The following themes proposed creativity, diversity, and/or integration proposed by Sarath, Myers, & Campbell (2016), were explored through their respective university course titles and descriptions. In addition to the predetermined themes of creativity, diversity, and/or integration the researcher discovered technology as an emergent theme from the course descriptions (Altheide, Coyle, DeVriese, & Schneider, 2008). Given the framework of terms being utilized, it is important to note that there is often overlap where courses address both predetermined and emergent themes. Moreover, this qualitative document analysis is only addressing the language directly within the course title and description; the stakeholders may include aspects of the predetermined themes (i.e. creativity, diversity, and/or integration) and the emergent theme (i.e. technology) when teaching the coursework discussed.

For reference, below is a chart outlining the coursework analyzed for the purposes of this section:

<p style="text-align: center;"><u>University of Sylvan Grove (USG)</u></p> <p style="text-align: center;"><u>Creativity:</u> Learning Approaches in Music Education Musicality and Creativity in Childhood Jazz and Technology Pedagogy</p> <p style="text-align: center;"><u>Diversity:</u> Musicality and Creativity in Childhood Comparative Study of Choral Music Education Western and World Percussion Comparative Study of Instrumental Education</p> <p style="text-align: center;"><u>Integration and Technology:</u> Jazz and Technology Pedagogy</p>
<p style="text-align: center;"><u>Bunker Hill University (BHU)</u></p> <p style="text-align: center;"><u>Creativity:</u> Digital Integration Lab Music Theory: 20<sup>th</sup> Century</p> <p style="text-align: center;"><u>Diversity:</u> Sounds and Culture Instrumental Ensembles</p> <p style="text-align: center;"><u>Integration and Technology:</u> Digital Integration Lab</p>
<p style="text-align: center;"><u>University of Berkeley (USB)</u></p> <p style="text-align: center;"><u>Creativity:</u> Modern Chamber Ensemble Modern Music Education Methods 1 Modern Music Education Methods 2</p> <p style="text-align: center;"><u>Diversity:</u> The History of Blues and Rock Folk and Traditional Music of World Cultures General Music Methods</p>

### *Creativity*

The first theme, creativity, is framed by Sarath, Myers, and Campbell (2016) as the inclusion of improvisation and composition within coursework. Throughout various courses and course descriptions from each university, creativity is addressed both implicitly and explicitly, included within course descriptions where topics include non-normative learning pedagogies, technology, informal learning, and innovation. The following three courses in USB's music



education curriculum include creativity, *Modern Chamber Ensemble* (2 credit hours – 1+1), *Modern Music Education Music Education Methods 1* (3 credit hours), *Modern Music Education Methods 2* (3 credit hours). The *Modern Chamber Ensemble* course aims to “provide students opportunities to apply concepts of informal learning, gained through various course work, in a non-traditional, student directed, music education performance setting (USB Bachelor of Science in Music Education, 2012). *Modern Music Education Methods* courses, which accompany the above-mentioned ensemble, afford music education students the opportunity to explore methods which lie outside the traditional large ensemble classroom. The *Modern Chamber Ensemble* and *Modern Music Education Methods* could be viewed as unique to the music education curriculum due to its concentration on creativity and informal learning which may not be considered typical in the secondary large ensemble music classroom. Within the BHU music education course descriptions, creativity is included through technology with a *Digital Integration Lab* course (2 credit hour) course. The purpose of this course is for music education students to have space where they can think critically and creatively regarding the "innovative applications of technology and digital media based upon contemporary curricular, theoretical and pedagogical frameworks (BHU Music Education Major Map, 2019).

USG’s course catalogue description has three courses which incorporate creativity in their titles and course descriptions: *Learning Approaches in Music Education* (4 credit hours), *Musicality and Creativity in Childhood* (4 credit hours), *Jazz Technology Lab* (3 credit hours). Each of the mentioned USG courses utilizes three modes of educational engagement, lecture, activity, and outside study allowing for students to engage in coursework through various settings. *Learning Approaches in Music Education* is an introductory music education course where preservice music teachers “contextualize concepts by engaging in non-notational modes of

music learning, including systematic aural transmission and informal learning” (USG Music Lower-Division Courses, 2018). Despite the absence of the word creativity within the course description, creativity is apparently present through the relationships between informal learning activities and creativity. The *Musicality and Creativity in Childhood* course directly mentions creativity within its title and course description. This particular course allows for a “focus on practice of student-centered curriculum where students are active learners and teachers are facilitators to become proficient in providing children with music learning environment that is conducive to optimal growth in their musicality and creativity” (USG Music Lower-Division Courses, 2018). The *Musicality and Creativity in Childhood* course addresses creativity in the classroom with an emphasis towards teaching preschool and elementary ages. Whereas, through “improvisation and the creation of multimedia presentations using tablet (iPad) technology” the *Jazz Technology Lab* contains elements of creativity within its course. This required music education course provides preservice music educators knowledge of “rehearsal techniques, improvisation, and uses of technology in jazz education” (USG Music Lower-Division Courses, 2018). On the other hand, there appears to be a lack of coursework concentrating on musicality and creativity within a secondary instrumental setting.

Each university has established coursework which integrates creativity in some capacity. However, the course descriptions often do not overtly state in what way creativity is going to be approached pedagogically. Considering many music education students graduate “with little to no experience, let alone significant grounding, in the essential creative processes of improvisation and composition” (Sarath, Myers, & Campbell, 2016, p. 17) it is reassuring the specified programs are making an effort to include creativity (as improvisation and composition) within its music education coursework.

## *Diversity*

The second theme, diversity, is addressed by Sarath, Myers, and Campbell (2016) as the following: “through the study and direct participation, music of diverse cultures, generations, and social contexts, and that the primary locus for cultivation of a genuine, cross-cultural musical and social awareness” (p. 3). Through the QDA process, the researcher found the inclusion of diversity present through music classes required by all music majors and music education courses from each of the above-mentioned university music programs. At USB, *The History of Blues and Rock* (3 credit hours), *Folk and Traditional Music of World Cultures* (3 credit hours), and *General Music Methods* (3 credit hours) are music classes where diversity is present through the study of varied musical cultures and genres that lie outside of the Western classical canon. *General Music Methods* is required for all music education majors while *History of Blues and Rock and Folk and Traditional Music of World Cultures* are music history courses that can be selected to fulfil the music history credit requirement. The *History of Blues and Rock* course examines the history of rock and blues music through “its roots, regions and countries of origin, evolution, styles, influences, social/cultural context” (USB Bachelor of Science in Music Education, 2012). *Folk and Traditional Music of World Cultures*, examines “the stylistic traits and functions of folk and traditional music, both sacred and secular, of diverse Western and non-Western cultures” (USB Bachelor of Science in Music Education, 2012). Lastly, the approaches and methodologies utilized in the *General Music Methods* provides music education students with diverse pedagogical practices deriving from the United States and worldwide.

BHU has two courses which touch upon the topic of diversity, *Sounds and Culture* (3 credit hours) and *Instrumental Ensembles* (1 credit hour). The *Sounds and Culture* course description states the following: “[the course] introduces a range of practical and intellectual

challenges presented by encounters with various kinds of music” (BHU Music Education Major Map, 2019). The mention of various kinds of music suggests that the course is exploring wide, ranging and diverse musics. In the same vein, *The Instrumental Ensemble* course descriptions articulates how students will “enhance musical diversity and artistic depth by participating in numerous ensembles as well as other artistic and educational projects” (BHU Music Education Major Map, 2019). *Instrumental Ensembles* are also student-driven at BHU and catered to individual career aspirations allowing for the musical learning outcomes of each project to match the students’ needs.

USG’s course catalogue has four courses addressing diversity through the study of diverse cultures, world musics, and music instruction in nontraditional settings: *Musicality and Creativity in Childhood* (4 credit hours), *Comparative Study of Choral Music Education* (4 credit hours), *Comparative Study of Instrumental Education* (4 credit hours), and *Western and World Percussion Pedagogy* (3 credit hours). *Musicality and Creativity in Childhood* aims to prepare music education students with the tools to facilitate student-driven learning in elementary context. The course focuses on the “understanding of developmental characteristics, diverse cultures, and learning needs of children and design of effective instructional strategies that are age-appropriate and responsive to children’s background” (USG Music Lower-Division Courses, 2018). Next, the course *Comparative Study of Choral Music Education*, has a similar focus as the *Musicality and Creativity in Childhood* course; however, the instructional strategies are geared towards the middle school and high school choral large ensemble classroom. Whereas, *Comparative Study of Instrumental Education*, the counterpart of the previously mentioned course, is geared towards the “critical study and analysis of philosophy, history, organization, curriculum, and literature of music programs for elementary and secondary instrumental music

instruction in traditional and nontraditional settings” (USG Music Lower-Division Courses, 2018). Lastly, the percussion techniques course for music education majors, *Western and World Percussion Pedagogy*, explores a wide range of percussion techniques from traditional Western classical instruments, drum set, and world percussion. Knowledge of various percussion techniques is imperative due to the complexity associated with performing on many different types of percussion instruments, many of which are present in current standard instrumental large ensemble literature.

Each university program in this study included diversity through coursework in elementary music education, large music ensembles, percussion methods, and music history. However, Sarath, Myers, and Campbell (2016) stressed the idea that music students should partake in direct participation with music within the community for the purpose of connecting with diverse groups. The purpose of community musical engagement is for music students to learn about cultures and musics from individuals with whom they may not typically engage (Sarath, Myers, & Campbell, 2016). None of the universities included in this study appear to be involved directly in community engagement within the required coursework.

### ***Integration and Technology***

The third theme, integration, can be utilized to incorporate improvisation and composition along with traditional coursework (ex. performance, music theory, music history) with the intention to facilitate “critical thinking, self-sufficiency, community music linkages, entrepreneurship, and understanding of the relationship of music to broader issues of the world” (Sarath, Myers, & Campbell, 2016, p. 22). The integration of the above-mentioned themes (ex. creativity, diversity, technology), as well as Sarath, Myers, and Campbell (2016) vision for improvisational and compositional presence within coursework, is present within each

university's curriculum mentioned above. For example, BHU and USG each have a course which integrates both creativity and technology. BHU offers *Digital Integration Lab* (2 credit hours) which,

provides a foundation for integrating a range of technologies and digital media in music teaching and learning. Encourages critical and creative thinking while considering the possibilities for innovative applications of technology and digital media based upon contemporary curricular, theoretical and pedagogical frameworks. Students demonstrate skills and understanding related to using technology and digital media in the context of musicianship, music teaching and learning. (BHU Music Education Major Map, 2019)

USG offers a *Jazz Technology Lab* (3 credit hours) course which merges curriculum, rehearsal techniques, improvisation, and technology through the lens of jazz education. The course uses technology in order for students to learn sequencing and composition as well as to include technology such as an iPad within an ensemble performance (USG Music Lower-Division Courses, 2018).

Sarath, Myers, and Campbell (2016) articulated the need for university music coursework to weave concepts such as creativity, diversity, technology, improvisation, community engagement and composition throughout the curriculum. The music education coursework at USB, BHU, and USG mentions many of these concepts within course descriptions but, appear to be siloed with little to no connection from course to course. When particular concepts are siloed and connected to specific coursework music education students may have difficulty bridging those concepts to other areas of music education. For instance, creativity is frequently linked to elementary music, jazz pedagogy, and technology courses; while coursework which directly discusses creativity within the secondary ensemble classroom is not included in the music

education curriculum. Although each school has made strides on updating curriculum to include non-normative learning practices and wide-ranging, diverse musics, there is a reliance on creating add-on courses and a lack of embedding and weaving ideas and concepts throughout the curriculum.

### **Semi-Structured Interviews**

Four music education professors were asked to discuss their roles in the processes (philosophical and practical) to restructure their programs towards including non-normative learning practices and wide-ranging, diverse musics. Whereas, when interviewed, music education graduates addressed their experiences as music education students in those programs and how those experiences have impacted and/or continue to impact their current classroom practices. In addition to the issues that were raised during the interviews, the following predetermined themes were used to organize the interview questions and discussion, specifically creativity, diversity, and integration. These predetermined themes were recommended for the purpose of “advancing the undergraduate preparation of music majors” (Sarath, Myers, & Campbell, 2016, p. 1). Integral to the CMS vision of moving schools of music into the future was a deeper focus and commitment to the three themes, which they refer to as the three pillars: creativity, diversity, and integration. Sarath, Myers, and Campbell (2016) “considered the role of musicians in public life and the ways in which the curriculum might better reflect relevant needs, qualities, knowledge, and skills” (p. 1) and thus determined that these themes would be beneficial toward restructuring an undergraduate music program. The goal then, for the CMS taskforce members, was to guide schools of music towards utilizing these pillars in order to broaden teaching musicianship skills solely through Western classical music. Thus, offering a curriculum which allows space for wide-ranging, diverse musics and the inclusion of non-

normative teaching practices so that students are provided access to a variety of musical experiences and pedagogical approaches guided their recommendations. The following is an overview of the findings which emerged during each stakeholder interview as well as music education graduate interviews.

### **University of Sylvan Grove (USG) Overview**

University of Sylvan Grove (USG) is a public research university located on the west coast of the United States and one of the highest ranking public universities in the US.<sup>8</sup> Fall of 2019 data shows that USG has an overall 12% admittance rate with the bulk of enrollment coming from in-state students (Profile of Admitted Freshman Fall 2019).<sup>9</sup> Individuals who are admitted hold a GPA well above a 4.0 and more than half receive financial assistance in some compacity (Facts & Figures, 2018). Additionally, the USG incoming 2019 freshman class comprised of a heterogeneous group of individuals from various ethnic backgrounds and geographic locations through the county and around the world. Accompanying this diverse freshman class are students who have varied first languages. Incoming freshman students had the following first languages: English only (45%), English and another (36%), and another language only (19%). Though USG demonstrates diversity within its incoming 2019 freshman class, it is unclear how this impacts the demographics within the school of music.

### ***USG – School of Music***

The school of music was formally established in 2007 and is the only school of music in the University of Sylvan Grove (USG) system. Currently, at the time of this writing, there are 135 faculty members and 428 students generating a 4:1 student to faculty ratio. Originally part of

---

<sup>8</sup> This information was found via *US News Best Colleges* (2020).

<sup>9</sup> All names, university names, websites, courses, and any other identifiable material was anonymized in order to protect the privacy of the participants.



the School of the Arts and Architecture, the school of music became independent in 2016. Included within the school of music are programs in Ethnomusicology, Global Jazz Studies, Music, Music Industry, and Musicology (Our History, 2019; Hampton, 2015; About Our School, 2019). The Music Education degree is offered alongside other undergraduate degrees in the areas of Music Performance, Ethnomusicology, Global Jazz Studies, Music Composition, and Musicology (School of Music – Music, 2019). Currently, the Area Head for Music Education is Dr. Leigh Blackford. Blackford's background prior to university teaching was spent as an instrumental teacher in southern California. Aside from his experience as a USG music education professor, Blackford has taught courses at several other Californian universities and colleges. He is still an active adjudicator, clinician, and low brass instructor (Leigh Blackford, 2019).

When USG's music education department was encouraged to make changes to their curriculum, Blackford took sole responsibility as he was the only member of the faculty of music education during that time. Prior to the changes, the music education program at USG generally mirrored traditional music teacher preparation programs which places focus on musics and pedagogies associated with Western classical music (L. Blackford, personal communication, August 16, 2019).

**Curriculum Change through Creativity.** At USG, curriculum changes were encouraged by administrative pressure from the Dean of the music school who at the time also served as the head of the ethnomusicology department. Previous to the administrative push for reform, the ethnomusicology and musicology departments had already been providing students with a curriculum with which music education students were able to engage with popular musics. Thus, this inclusion of wide-ranging, diverse musics within the school of music along with administrative pressure from the Dean of the music school provided an opportunity and the

impetus for the music education department to restructure their curriculum. Since the music education curriculum was already moving in a direction where more space was being given to the inclusion of popular musics and non-Western ensembles, the push for official curriculum change aided in permitting more opportunities for music education students to engage with creativity through an improviser-composer-performer model typical to these types of ensembles (Leigh Blackford, personal communication, August 16, 2019).

While restructuring the curriculum, Blackford faced several challenges that informed his decision making process, among them: students' needs, the administration questioning the purpose of the secondary music ensemble, and the strong position from some music faculty against deviations from the already established undergraduate music education curriculum. Blackford addressed the challenge of restructuring the music education curriculum while keeping in mind the type of public school music education teaching jobs that are available to graduating students.

We still want to provide students with the preparation to do the kind of jobs that are listed; literally all the jobs listed are for a band director, choir director, orchestra director, or a general music teacher in K-6. I have seen in the last 5 or 6 years, maybe two mariachi jobs listed.<sup>10</sup>

Additionally, Blackford explained his thoughts regarding the future needs of music education students:

I really kept looking at what [the USG music education department] is doing and wondering if it was really meeting the needs of the students. Not so much for the jobs

---

<sup>10</sup> Quotes are from a personal communication with Leigh Blackford on August 16<sup>th</sup>, 2019.

they go into the moment they graduate, but what they will do in the future if things change.

Although Blackford was thinking through in what ways the USG music education department was meeting student need, he also mentioned an overall movement within music education “towards diverse programs in schools.” He spoke about how classroom culture is shifting, in some instances, towards including musics from various cultural backgrounds in addition to the music students have been listening to regularly outside of school. The difficult in changing the curriculum is balancing creative spaces where music education students are engaging with popular musics and non-Western ensembles through non-normative teaching practices which often accompany these types of musics and still honoring the public school tradition of musics associated with Western classical tradition.

Blackford addressed his concern about the need to protect the already established music teacher preparation program while incorporating changes to the curriculum. This concern was inextricably linked to the messages he was receiving from the administration who had expressed clear doubts about the sustainability of the secondary music ensemble classroom model. Administration, “the uppers,” were working towards change through creativity by engaging with popular musics and non-western ensembles and the secondary music ensemble classroom model was often felt to be lacking in this realm. Blackford explains:

There were people questioning, the uppers, the viability of the band, orchestra, choir model; even though they had no idea what was going on in [public] school. I felt someone needed to actually maintain the program.

The following section discusses how other music faculty reacted to the music education curriculum changes. Even though administration was pushing for curriculum change for the undergraduate music education program, other faculty had conflicting views.

**Fluidity of the Music Education Curriculum.** Blackford has always worked with other faculty to bring in wide-ranging, diverse musics in the curriculum. He explains, “That’s how change happens, no classes are stagnant. I mean, you began to make, get ideas, and put new things in all the time.” Even though learning and teaching practices were consistently evolving, those changes were not always directly evident in official curricular documents. Blackford provided various examples, past and present, of how this occurred.

I was already doing the changes I wanted in the Introduction to Music Learning Class, I started doing it a long time before I even began to rewrite a curriculum. And, at the time, I was teaching both woodwind and the brass class, and I put the repertoire [varied repertoire] in that I wanted. Also, the string teacher we had did a lot of world music, mariachi, etc., within the structure of that class.

More recently, the new music education professor immediately put in world music, extensively in the elementary methods class, and includes as much as she can in the choral music class. So, that is in full force right now.

Furthermore, Blackford also changed the way music education students submitted assignments including technology. By changing the way assignments were submitted, music education students were provided space to think through and finish assignments on their own timetable instead of within the confines of a traditional written exam, teaching practicum, or playing test.

I no longer do any playing exams on anything; it’s all done by video. They create videos, they submit them. Final exams are projects, a lot of them wind up being video

compilations of how do you teach an instrument or how might you include mariachi in a brass class. None of this is written into the curriculum, it's all evolved as you go through it and do things.

While the changes to the music education program were strongly encouraged by the ethnomusicology and musicology programs there continued to be internal strife that prevented a fully diversified program.

The discussions have moved forward, but the politics have not allowed those discussions that were actually quite fruitful to move forward. We had a theory professor willing to do some changes and then the person in charge of scheduling the meetings just shut them all down. That is done simply by not calling meetings. It wasn't anything overt it was just, well there's not time for a meeting this quarter, so the momentum died. The musicologist professor that just retired, basically will never forgive the person for doing that. We had actually developed a theory program which had the entire first quarter system to be aural. I mean, that was major.

He (the musicologist professor) had come around to that. If you knew him, you would say that really was major. It was just left as is and I know I will retire out without there being any change. I'm not going to worry about it at this point, you do what you can do.

As shown in the above interview transcription, the intricacies involved in bringing about change were complex at USG and required much persistence and compromise.

Another issue Blackford contemplated was how those who are promoting change in undergraduate music education curricula may not have a strong connection to what is occurring in the current public school music classroom.

There's a deeper question of as you make changes, what is the long term knowledge that is left? What are the cognitive structures that students gain from this? If you can't answer that, you probably shouldn't be teaching. So, there's all kinds of real questions. A lot of the people advocating change probably don't spend as much time in a classroom as my colleague and I do.

Overall, perusing change within an undergraduate music education curriculum is multifaceted and problematic given that the end goal is ambiguous.

**Curriculum Change through Diversity.** Blackford acknowledged the challenge of shifting towards including diverse musics into an established curriculum widely influenced by the public school traditional large ensemble model. He understood the importance of making these changes while “still providing students with the preparation” to obtain and thrive at music education positions upon graduation. The influence of the musicology and ethnomusicology departments on the music education department provided students exposure to a variety of musics within coursework and large ensemble situations which potentially aided in bridging tradition with popular and diverse musics; in turn, preparing these music education graduates for their roles in the public school system.

[USG has] the world's largest ethnomusicology department and many of our students are interested in alternative music. Also, our musicology program is very interested in popular musics, so our students have a lot of exposure to other alternative forms of music making [and]our music education students are interested [in these].

Though it was made clear in our interview that music education students were experiencing diversity of musics and music making through the USG music education curriculum, there were some music faculty who did not agree with change giving space to non-traditional musics. Those

music faculty members believed the musicology and ethnomusicology departments had created a music education department that had shifted too much focus towards musics that lay outside of Western classical tradition. Here is Blackford speaking of this:

There's a resentment in our music department over the musicology program which very much includes the studying of popular music and different genres and so on. One of the comments made to me was "Is this becoming the ethnomusicology education program? ... and all I did was add aspect of world music into three courses.

Blackford discussed how the importance of diversity within music education curriculum allows for graduates to use their knowledge regarding traditional public school music in conjunction with non-normative learning practice and wide-ranging musics. "[Music education graduates] have to be competitive with what other teachers are doing in order to establish reputations but, once they establish a reputation no one questions what diverse things they do." Due to the vision in the School of Education at USG, where a foundation of a social justice oriented curriculum was first developed, the concept of diversity is prevalent in various capacities throughout the music education specified curriculum. This already established foundation provided Blackford a catalyst to extend social justice as a theme throughout the music education coursework. One motivation for this theme was to provide students with a music education curriculum which "meet[s] the needs of schools in the local area." However, Blackford mentioned disagreement among the faculty as to the kinds of experiences the pre-service teachers would need that would meet the needs of the students living in the greater urban area surrounding the school. Some faculty felt that placing students in "outlining areas where there are additional [music] programs" would be of greater worth than placing students in the local public schools. Blackford argued against this, as he felt this would not reflect their experience in their first job.

Another way in which diversity was embraced was through the hiring of new music faculty. Blackford explained how the addition of a new music education faculty member and string faculty member created a catalyst for change towards opening up the learning space. The new choral hire “immediately put in world music extensively in the elementary methods class.” Additionally, a string faculty member, teaching string techniques, “does a lot of world music, mariachi, etcetera.” Hiring faculty who also were interested in incorporating diversity in the music education curriculum aided in continuing the change Blackford had already put into place through the Introduction to Music Learning Class, Woodwind Techniques and Brass Techniques where he was including varied repertoire as part of the curriculum.

**Curriculum Change through Integration.** The inclusion of diverse ensembles as well as the allowance for students to gain credit in taking part in these ensembles helped to integrate the curriculum beyond the Western Classical norm. Beyond the world music classes students were involved in teaching an iPad ensemble and experienced Little Kids Rock which expanded the music making capacities of pre-service music education students.

Despite the other music faculty constantly “pushing back,” the music education faculty worked to provide students a curriculum that better fits their both individual needs and the needs of their future students.

***iPad Band.*** One way the USG music education department curriculum integrates technology is through an iPad ensemble. USG music education student teachers are slated to take part in an “iPad band sequence” as part of the curriculum they will be teaching at their assigned practicum.



We are going to be adding an iPad band sequence, we are getting some of that into the student teaching. The first quarter of student teaching we want to experiment with the iPad ensemble for fourth graders. It is going to be a really interesting experiment.

Blackford expressed the need to integrate more technology within the music education program and thought that this could be addressed while students were enrolled in school of education classes. These courses take place during the 4<sup>th</sup> year of the program while music education students are taking courses with education students from all other parts of the university. During this time, an iPad sequence was added, so music education students are able to integrate technology and experiment with the ways this technology will best engage 4<sup>th</sup> grade students with musical composition and performance.

***Little Kids Rock.*** Blackford addressed the desire the music education faculty had to integrate other musics more heavily into their curriculum. Another music education faculty member had recently attended a Little Kids Rock seminar in order to learn more about how to bring these learning practices into the music classroom. “We would both like to be more involved with more popular music in the curriculum. She [a music education faculty member] just went to the Little Kids Rock seminar.” This initiative to partake in Little Kids Rock professional development was one more step towards the continuous movement USG’s music education faculty towards integrating diverse musics in the music education curriculum.

In a similar vein, students are permitted to take a non-Western classical ensemble in the place of a traditional large instrumental or vocal ensemble. Unfortunately, this is not always viewed positively by other music faculty.

Sometimes we have [music education] students substitute an ethnic ensemble available in the ethnomusicology department for some of the required band, orchestra, or choir ensembles. Every time we do that we get push back.

At the time of this interview, USG had one music education student enrolled in the Bulgarian ensemble instead of a vocal ensemble. Since the music education student's area of concentration is elementary music, the music education faculty were able to argue that she had enough traditional vocal ensemble experience to confidently teach elementary music. Furthermore, as a member of the Bulgarian ensemble, she is able to gain experience and skills that can be brought into the elementary classroom which may not be present in a traditional vocal ensemble.

We have [student] right now who is doing Bulgarian ensemble. The question was [from other music faculty] doesn't she need choir? She's going to be an elementary teacher, she's had enough choir that she can teach elementary just fine. The kind of musicianship skills she's going to have with the Bulgarian ensemble are going to bring a lot to her eventual [elementary] music teaching.

Another music education student had a strong interest in jazz and Blackford worked to make sure he had a balanced schedule which allowed him to pursue this interest. In this instance, again, Blackford articulated a "push back" from the instrumental ensemble conductors when advocating for this music education student to be allowed to have schedule that included Jazz courses.

There's always push back. We have another one who is very interested in Jazz and we're trying to balance things for him. One of the big problems at USG is the nature of the department is incredibly siloed. It's really interesting to be at a cutting edge university supposedly where everything remains very much in its realm and no one feels comfortable

moving outside of that. Or, allowing students to move outside of that but, we handle that case by case. We fight each one as we can.

Blackford and music education faculty continue pushing the school of music towards allowing music education students to integrate diverse ensembles into their curriculum. However, this seems to be accomplished on an individual basis for specific music education students where the support of the music education faculty is needed to convince other music faculty to approve these situations.

**Music Faculty Reactions to Curriculum Change.** Although the ethnomusicology and musicology department programs had established curriculum which provided a wide breadth of musics, some music faculty expressed their opposition to changing the music teacher preparation curriculum beyond the realm of Western classical music. While negativity towards the music education curricular changes towards adding diverse musics into its music education courses mostly came from the instrumental and voice faculty, some string faculty were encouraging of the change creativity though an improviser-composer-performer model acknowledging that string music is becoming more inclusive and varied. Blackford articulates,

The band people were incredibly negative however, a couple of the string faculty, were incredibly positive. They [some of the string faculty] recognized that string music is diversifying. The opera [voice] faculty were not too happy but, the opera faculty aren't happy with anything that isn't opera.

Blackford also addressed how the large ensemble faculty, instrumental and choir conductors, viewed the changes. "With these curricular changes some people are going to be very much opposed, particularly the large ensemble people." Despite the conflicting views from administration and other music faculty, Blackford noticed that faculty overall began to accept

change. This acceptance transpired due to the fact that administration was requiring change; therefore, despite opposing views from music faculty, change was inevitable: “They [other music faculty] eventually just let me go my own way. I think that they began to realize that something was going to change.” In the next section, Blackford explains the fluidity of the music education coursework, restating curriculum was already in a constant state of change.

**Music Education Students’ Reaction to Change.** Blackford also addressed how music education students reacted to the music education curriculum changes overall and how USG’s music education graduates feel prepared when entering into their own classroom. “Most [music education students] react pretty positively. The [music education] graduates know they’re well prepared. There’s always opportunity for our undergraduates to interact with people who have found jobs.” These feelings of preparation seem to stem from coursework that provides a blended approach of the traditional large ensemble model with non-normative learning practices and wide-ranging, diverse musics.

They [the students] become very curious, they want to look for alternative ways to do things. They question their own past and yet they know when they are going to enter a world in which they have to survive in the traditional settings until they have established themselves. Whether we like it or not, they have to be competitive ... with what other teachers are doing in order to establish reputations. But once they establish a reputation no one questions what diverse things they do.

Blackford provided the following anecdote regarding a particular USG music education graduate who is currently teaching secondary instrumental music. This particular narrative demonstrates the pedagogical impact the program had on the student.

It's fascinating to watch what they do when they get out. I had a kid who was drum major of the marching band who when he first encountered the concept of comprehensive musicianship, bluntly said "this isn't how we teach music." But this is his sixth year out and ... each day a different student will find a piece of music then share and discuss it with the rest of their peers. Also, each instrumental class sings in solfege.

Blackford explained how the incorporation of comprehensive musicianship has impacted this particular graduate's teaching practices.

He produces great ensembles. But, his [overall] goal for students is to walk out of the classes with a love of music and the ability to think about it and discuss it. That's the kind of changes I see happening.

The above narrative speaks to how the blended approach of USG's music education curriculum can aid in preparing music education students to compete within the curriculum public school job market while still preparing them to create change once they enter the field.

### ***Conclusion***

Blackford was able to encourage curriculum change through providing students with a music education program which reaches outside the musics and pedagogies of a traditional music education program. Administrative influence ultimately provided a path for Blackford to restructure the curriculum while still maintaining coursework to preserve and to prepare preservice teachers to engage with the traditional large ensemble model. Due to these curricular changes, USG music education graduates are provided a curriculum where they learn foundational aspects of traditional public school music making and also gain experience with non-normative learning practice and wide-ranging musics. Next, an overview of the interview USG graduates is provided along with the findings that arose.

## **USG Graduate Findings**

Three music educators participated in this section of the research. They presently teach either middle school or high school instrumental music on the west coast of the United States. Two of the music educators have recently begun their music education career and one is a seasoned music educator with well over a decade's experience. Each USG graduate was part of a semi-structured interview where their undergraduate music education experiences were discussed along with how those experiences currently impact their teaching practices. The following are the findings that emerged from the USG graduate interviews.

### ***McCartney Overview***

Morganne McCartney (she/her) is a first-year music teacher at Inwood High School, located in her hometown, on the west coast. McCartney's current course load consists of Band, Orchestra, Jazz Band, and Marching Band. While attending USG, she double majored in Percussion Performance and Music Education earning both of her bachelor's degrees in 2019. Additionally, McCartney was a transfer student who came to USG in her sophomore year which made for a unique experience; she was tasked with fitting "their hybrid four-year program into 3 years."<sup>11</sup>

### ***Jasper Overview***

Currently, Jillian Jasper (she/her) is a second-year band teacher in the Darksville School District where she is an itinerant music educator amongst various K-8 schools. During her first year of teaching, she was the elementary school (i.e. 5<sup>th</sup> grade and 6<sup>th</sup> grade) and middle school (7<sup>th</sup> grade and 8<sup>th</sup> grade) band director at four different schools. She is presently spread between

---

<sup>11</sup> Quotes are from a personal communication with Morganne McCartney on February 26<sup>th</sup>, 2020.

five different schools. Jasper is a percussionist and graduated from USG in 2018 with bachelor's degrees in Percussion Performance and Music Education.

### ***Garry Overview***

Kevin Garry (he/his) is currently the Band and Orchestra Director at Gerrardstown Middle located on the west coast. Garry was the band director at his first school for 12 years and has been at his current appointment since 2018. Over his 14 year career, Garry has exclusively taught Band and Orchestra. Though he initially attended another university, Garry went on to earn his Bachelor's in French Horn Performance as well as his teaching credentials from USG in 2006.

**Views on Music Coursework.** Each graduate was asked to discuss the overall music courses taken while attending USG. Music Theory and Music History were mentioned by each graduate in terms of how the course was taught and how often it meets. McCartney stated that music students are required to take “two years of theory and one year of history.” Additionally, Jasper explained “music theory and music history are for all music majors regardless if they are Jazz, education, ethnomusicology, or performance.”<sup>12</sup> Since Garry transferred to USG, he explained that “for theory you could test into different levels. So, when I got to USG, I didn't start from the very beginning level theory. I only had to take one year of theory at USG.”<sup>13</sup> Additionally, according to McCartney, “everyone has to take musicianship classes too; sight singing that incorporates a little bit of basic piano techniques.”

Both McCartney and Garry mentioned that the Music History and Music Theory courses were mainly taught in a lecture-style. Garry spoke in detail regarding the Music History course, he recollected, “the music history teachers ran their classes like they were telling a story, so,

---

<sup>12</sup> Quotes are from a personal communication with Jillian Jasper on March 24<sup>th</sup>, 2020.

<sup>13</sup> Quotes are from a personal communication with Kevin Garry on May 4<sup>th</sup>, 2020.

there was a narrative running through the content.” Although, Garry explained further, “it was 13 years ago. But, I remember it being really good because the way they were telling the story really got you into whatever they were talking about.” The Music History and Music Theory courses covered “from antiquity to present day and they all covered different eras. So, it was listening and analysis and open-ended questions.” In both courses, there were discussions surrounding “music of a certain time period, how to listen to music, and how to analysis music based on the current time period.” For Music Theory, ear training was incorporated and some exams included the professor playing chord progression and students “would have to write it down.” To prepare for these chord progression exams, each class the professor would play “a different chord progression and students would just have to practice writing it down and analyzing it.” Plus, the music theory courses included “sight singing, analyzing different pieces of music, and some composition.”

Jasper mentioned specifics regarding the Music Theory meeting schedule and structure. Music Theory, she explained, would consist of a “lecture twice a week” which were taught by professors to “bigger classes, around 40 students.” Although the course required a textbook, the professor “usually just create their own lectures that was similar.” The music theory course, also, included a “discussion portion taught by a TA.” There were approximately 10 students in the discussion portion where the Music Theory textbook would be utilized as well as sight singing and keyboarding. Jasper recalled the teaching assistants “made sure they knew your name and they were really concerned with how you were doing. They’d maintain a lot of contact.”

Regarding the music courses taken by all music majors (ex. Music Theory, Music History), she expressed to me that “they spend a little bit too long on the theory and the history courses for music education majors.” Even though Jasper felt those courses are important, “they could be



taught quicker.” Since music education students are required to take more coursework than other music majors, she “wished in my time there that they had gone faster. So, that I could spend more time on the music education work rather than being super stressed.” Explaining the extensive schedule in more detail, Jasper recollected,

I’m pretty sure I took the 4 instruments at the same time as also taking cello and bass, so it’s 6 instruments in 1 quarter. As well as, 9 AM to 11 AM theory or 9 AM to 11 AM history, 11 AM to 1 PM Music Theory, and 1 PM to 3 PM is your music education class. Whether it’s a methods class or a learning approaches in music education. Then, right after that, bam 3 PM to 6 PM ensembles. Then, okay, go eat. The classes that were geared towards everybody go so slow. I wish that they had music education specific class for Music Theory and Music History, so that it wouldn’t go as slow.

***Music Education Courses.*** McCartney and Garry mentioned the music education courses were more hands-on compared to the music courses required by all music majors. McCartney explained “all the music education classes were very little lecturing. You’re literally playing an instrument or teaching, very hands-on.” Whereas, Jasper recalled, “music education [courses] were always just a lecture. For the discussion we would post it online, but it wouldn’t be a discussion meeting.” The reason the discussion portion consisted of “posting in a forum,” according to Jasper “was because there wasn’t enough time in the day with all the long blocks of time dedicated to Music History and Music Theory.”

Jasper explained that music education majors took certain courses “during the first two years. You do all the basic pedagogy and methods and also take the very basic foundational learning approaches in music education and learning approaches in choral.” During the third year, “the practicum classes expand and you start moving to doing sample lessons.” During the

various music education courses Garry remembered discussing “different learning theories, how people learn, and backwards planning” as well as “enduring understandings, learning objectives, and breaking down the standards.” McCartney addressed the learning approaches in choral courses stating, “the choral classes also included more piano pedagogy for accompanying for a choir.” The Jazz Technology Lab course, which McCartney also recalled, “didn’t have a lot of structure to it with the curriculum. It seems like a class was used as an afterthought.” Alongside learning to play the drumset, the guitar was covered in the Jazz Technology Pedagogy course “in order to learn how to play more chords.” Since McCartney is a percussionist, she taught a drumset lesson during the course regarding “how to set up the drumset, a basic beat, and how to use all 4 limbs at once.” Also, “a couple times a guest speaker was brought in to talk about improv and chord progressions.” The Jazz Technology Pedagogy course “didn’t have as much structure” and was more hands-on allowing students to “freely collaborate on SoundTrap, freely practice guitar, or freely practice with the circuitry device.” McCartney recollected, “not too many positives to say about that class and nothing super memorable which is a disappointment.” Next, she recalled,

We did do a lot of improv. There were times we were given a basic backtracking sample and we’d have a couple of the vocalist do a 2-bar or a 1-bar little vocal lick. Then, everyone else would have to copy or figure out the pitch on their instrument. Sometimes, I’d play vibraphone. We got to make our own solos. We got to collaborate a little bit on playing with the backtracking. Doing our own chord progressions and having other people solo on top of it. That was another one of this big group effort things.

In regards to the music education faculty, Jasper stated “the faculty’s very limited for most of my time there were only 2 [faculty members].” McCartney echoed Jasper’s statement,

stating music education courses were taught by the “same music education professors that were recurring through the 4 years;” although guest speakers were brought in occasionally. Similar to the Jazz Technology Pedagogy course, McCartney recalled that the choral music education courses had “a lot of guest speakers talking about different cultures.” For example, Scandinavian culture and Jewish culture were among some of the cultures discussed by guest speakers. In another music education choral class, she remembers the course being co-taught; one professor was a non-choral music education “mostly the piano side of it” and the other was “a teacher from a high school that came in to do the choral stuff” who was also a mentor teacher for USG student teachers. Concerning the music education faculty’s relationship to music education students, Jasper mentioned they were interested in providing support in order for students to succeed. For instance,

If they [music education professors] know that you might not do very well or you might not pass. They are on you. They are on you all the time. ‘Make sure you do this. Make sure you do this. Practice this you need to get better. Send us extra assignments.’ They are just really super invested in your success. Definitely, music education is taught in a way more personable manner.

Each graduate mentioned the instruments methods courses where music education majors would learn how to play brass, woodwinds, string, and percussion instruments. McCartney explained, “starting when you are a freshman, you would start taking the methods classes to learn how to play all the instruments.” According to Garry, “there were specific classes for high brass, low brass, woodwinds, and another class for high strings as well as low strings.” There were also sections which covered guitar and percussion, McCartney recalled. The instrument methods course curriculum “moved fast,” Jasper remembered. “We [music education students]

had ten weeks to learn flute, saxophone, bassoon, and oboe. I think a lot of the reason is because the scheduling. Courses are packed in there super tight.” Garry also mentioned the instrument methods courses curriculum moved “very fast... you would pick an instrument and spend maybe one or two weeks on that instrument. Then you’d be tested and have to play a scale or demonstrate some sort of proficiency on that instrument.” Garry recollected, during the instrument methods courses sometimes the class played “together as an ensemble” as well as discussed how to teach certain topics within an ensemble setting, how to utilize various teaching materials, and “different method books.” Garry reflected on the experience recalling that “it was a lot of practical information. I remember from then to now and realize how the classes were valuable. But, at the same time, you don’t understand it until you’re in the trenches what you really need to know.”

During the Musicality and Creativity in Childhood course music education students are required to complete practicums in a kindergarten classroom. Jasper shared that “it was just our first time getting out in front of a group of students that we didn’t know, or in front of young students, not in front of our classmates. That’s how they dip your toes in the water student teaching. They take you to this elementary school.” McCartney found the experience of teaching kindergarten “challenging,” since students were given a “debriefing on the kindergarten practicum and then told to go teach.” Whereas, Jasper stated, “it was awesome. I loved it. The little kids, they’re so fun.” She continued,

I feel a lot of people would be scared to teach kindergarten the first time out. And, we were super scared too. Once we got there, we realized that’s the perfect age to teach and to experiment teaching super simple concepts, such as, high versus low or fast versus slow. Those really basic things and it was really good for us to be able to teach at a young

level. It made sure we were explaining everything. The concepts were so simple that there was no fear of us freaking out, panicking, and messing up the pedagogy for whatever reason. I thought it was a great experience and most people agreed that it was lots of fun.

Contrarily, McCartney stated that the kindergarten practicum “kind of negatively impact us because we did not have a lot of preparation beforehand.” Clarifying further, she said that in a “couple of the classes some ideas for fun activities and topics” were discussed as possible activities to complete with the kindergarten students, including “the difference in high and low pitch, the difference in timbre, the difference in tempo for happy music or sad music.” Music education students were not given straightforward direction regarding what and how to teach the kindergarten lesson. McCartney remarked,

It pushed us a lot to really bring out our creative sides because it was kind of do your own thing. There’s not much you can research online. What’s a great lesson plan for whatever? It’s you have to hold your own weight in that sense.

Each person in McCartney’s music education cohort was required to teach “two lesson that were separated by at least a couple of weeks and were 30-minute lessons.” Also, the lessons each music student taught would be recorded so that they could “reflect on it later.” In addition to the kindergarten practicum, music education students were required to teach either guitar or violin to a 4<sup>th</sup> grade class as part of the Approaches in Music Education course. Garry recalled, “the lesson plans were already premade and it was a one-week deal where the students were exposed to violin. So, all the kids had violins and you had to video tape yourself giving the violin lesson.” McCartney compared the kindergarten practicum to the 4<sup>th</sup> grade practicum, teaching kindergarten was intense because it was alone.” She continued,

When we [music education students] did the 4<sup>th</sup> grade teaching you were either teaching violin or guitar. All the other teachers that weren't teaching got to help out and do a little bit of classroom management. Make your life easier for whoever's teaching. But, for kindergarten, everyone was on their own, on their own shift.

***World Music Coursework.*** Garry and McCartney discussed their participation in ensembles outside of wind ensemble and orchestra. While he was growing up, Garry remembered “playing in Mariachi’s” with another “French horn player” and they would both “play the trumpet parts.” When Garry came to USG he continued to utilize this skill by performing once a week in the Mariachi ensemble playing the trumpet parts on French horn. McCartney was a member of the Tabla class which was taught by “an adjunct professor who was a Tabla specialist.” When asked how the Tabla class was taught, McCartney explained, “he taught it mostly sounding out the vowels you’d use to sing.” She continued, “the part you play with your hands lines up to a word or words that could be spoken.” In order to teach the repertoire, the Tabla professor “would write the words on the board then define how to play each word.” Tabla class students would “take notes by writing down their designated patterns into a notebook then at the end of the semester or the quarter, for a test, we were required to perform our part from memory in front of the whole class.” Overall, the Tabla class “was very hands-on,” McCartney remarked. In response to being asked if the Tabla class was counted as a large ensemble credit, she commented,

No, I had to still enroll in ensemble class because a lot of the teachers there said, ‘you will be a part of a main ensemble class, you’ll be part of symphony orchestra, you’ll be part of wind ensemble.’ If you didn’t provide them with a very valid excuse as to why you couldn’t do a large ensemble that semester, it was a no go.

When discussing the Western and World Percussion Pedagogy course, McCartney mentioned that “I was not allowed to take it and I wanted to take it because I thought, this is perfect. I could be a TA. I could get experience in teaching at this level and teaching world percussion.” Also, around the same time she was interested in enrolling in the Western and World Percussion Pedagogy course McCartney’s percussion professor was replaced. Her initial professor “was also very experienced in world percussion” and the new professor was “not a fan of world percussion.” This change in percussion professor, she explained, “limited what I got for my resources in my lessons.” McCartney wanted to perform repertoire on djembe and drumset, but the new percussion professor was “was very hands-off” and commented, “I don’t want to help you with it. I don’t want to teach you that kind of stuff because I don’t know how to do it.” McCartney’s response to that was, “wouldn’t it be nice to have this world percussion pedagogy class and have a teacher who was very experienced in it?” Also, she mentioned that USG has a Chinese music ensemble, Gamelan, Mariachi, Jazz bands as well as FLUX class which was “very abstract, very weird pieces, nothing that’s ever traditional.”

***Social Justice.*** Garry and McCartney both addressed the ways in which the topic of social justice within education coursework was addressed. Garry explained that in order to obtain your teaching credential “there were some social justice classes that were offered through the Teaching Education Program (TEP) as well as classes that were offered through the music department.” The Teaching Education Program (TEP) courses included “all the students who were majoring in some type of education field.” She clarified further, “I was in classes with people who were majoring in science education or math education.” McCartney further explained the social justice aspect of the music education courses as well as the Teaching Education Program (TEP) courses. “That [social justice theme] was not even from my music

education people,” she responded. The courses which addressed social justice were through the Teaching Education Program (TEP). “The social justice courses talked about working with English learner students or people with special needs that was part of the graduate school,” McCartney commented. “The social justice topic was weaved in through the graduate courses. I think there were about six courses in the last year. It wasn’t a theme at all within the music education courses.” Conversely, when Garry was asked about the social justice theme in relation to his USG coursework, he stated, “It was both. There was a class that was titled Social Justice and it was delivered by a music person. That was the only music class that was like that though. All the other courses that had that social justice slant were from the TEP.”

**Important Experiences.** When graduates were asked to reflect on their most important experiences as a USG music education major, each graduate connected these experiences to their current teaching practices. McCartney shared that the social justice theme “opened my eyes to how classes function or how education functions in a variety of different student cultures of students who have disabilities, students who are English learners, etc., etc..” Since she teaches “at a Title I school with students who are primarily Hispanic and primarily African American having that [social justice] knowledge in my back pocket or just being aware of that is a big plus.” Additionally, as an important experience, the topic of classroom management was addressed by McCartney. At USG, she gained “a lot of experience working in different grade levels” through the kindergarten general music practicum, the 4<sup>th</sup> grade violin/guitar practicum, and “working at a middle school” during the upper-division music education coursework. These different environments provided “a broad experience in teaching multiple grade levels” and aided the facilitation of pacing of lessons plans. “I was not used to going off of lesson plans. I



was not used to committing to my lessons plans and the priorities I needed to focus on,” McCartney commented.

Jasper explained how the wind instrument pedagogy courses were “super important because I’m a percussionist and learning how to use air was completely foreign to me.” Before taking the wind instrument pedagogy, brass and woodwinds, she “had no idea” how to “use air.” Although “it seems trivial to most other people because they know how to do that already,” Jasper “learned how to use air and how to breathe in college.” The experience of learning how to play wind instruments during the instrument pedagogy is “something that’s stuck [with her]” while teaching band students. “The first thing that I default to is remembering, ‘oh, it’s probably the air.’” She utilized resources from those wind instrument pedagogy courses during the first year of teaching, using air “was super hammered in the [course] notes. I’m glad that I had those resources still after graduating to go back to that.” She then stated “knowing how to sing and knowing how to use your voice” was another important experience. “Being a choral educator translates to being a universal music educator,” she continued. The music education coursework required “two different types of choral classes. One that was vocal pedagogy and the other was choral music teaching approaches.” She noted, “learning how to teach someone to sing translates so innately to teaching them how to make music with some other vessel, whether it’s wind instruments or strings.”

For Garry, “the most valuable experiences were the ones that simulate what you’re really going to experience.” Student teaching during the last year “was the most valuable” since he gained experience “on the podium in front of real students, real middle school students.” Although he has been teaching for 14 years, “even now, I still get anxious at times. But, the more experience you get in front of the students the more comfortable you get.” When given music

practicum experience music education students are “faced with the reality” of teaching and “trying to put the pieces together.” During this time, teachers need to “make sure you’re organized, you have a plan, and you have every step along the way planned out. So, you know what to do when you’re up there. You don’t waste any time.” Allowing for music education students to teach in “front of a group and letting them fail, so that way they understand and can start putting the pieces together themselves,” was an important aspect of the program.

### **Secondary Instrumental Student Experience versus Music Education**

**Undergraduate Experience.** When asked to compare her high school experience and music education undergraduate experience, McCartney remarked they were “very different worlds.” She was not interested in becoming a music educator while in high school and “was very academic based.” McCartney commented on her band teacher, “I loved a lot of things about him and didn’t like a lot of things about him.” The course work between the high school and music education undergraduate program “wasn’t comparable because I just took classes that were just ensemble,” she commented. Explaining further, McCartney noted, “I didn’t do music theory or history in high school.”

Jasper’s high school experience comprised of a “big music program” with approximately “140 students, including the marching band students, the concert band students, and the Jazz specific students.” The band director was a seasoned music educator with 30 years’ experience whose “teaching was amazing.” Although, the band director “didn’t really invest in the importance of a specific instrumental coaches, especially for percussion.” Jasper believed an instrument coach for percussion was important since the band director “was not a percussionist and sometimes we [percussionists] would get forgotten.” Due to the lack of specific instrumental coaches, Jasper and her fellow percussionists spent a lot time “in high school figuring it out on

our own and doing our own research.” Percussionists would share with each other what they had found while researching online and “teach each other.” For example, she told her colleagues, “I saw online that you could do this, this, and this, with your mallets. You could hold them this way or you can hold them that way.” Jasper explained, “it ended up working out and it wasn’t ever a bad experience. I never felt I wasn’t learning. But, it was just a lot of, if you want to be better you need to go and find the resources to figure it out.” At USG, she experienced “almost a culture shock because every question I had could be answered by someone.” There was more information available since USG is a “university that has higher access to those resources that you need to become a better musician, a better teacher, whatever it is that you’re looking to improve.”

Garry’s high school band director was a USG alumnus who “had a very unorthodox way of teaching.” During marching band, students “were singing solfeggio” and using a variation of the “Guidonian hand method to teach whole steps and half steps.” Additionally, Garry was “exposed to music history in high school a lot” and the curriculum he learned in high school overlapped some with the USG music curriculum. “I think that was part of the reason why I went into teaching and a lot of his students went into teaching was because he was very charismatic,” he explained. The band director “was very passionate about what he was teaching,” which Garry feels “gave his students a lot of tools to continue learning.” The high school experience and music education undergraduate experience was different because in high school the focus is on “performing and creating,” whereas “in college, you’re reflecting and you’re analyzing, as well as, performing, creating, and interpreting. So, there was more reflection and more analysis,” Garry commented.

### **Music Education Coursework versus University Large Instrumental Ensemble.**

When asked to compare the music education coursework to performing in university large instrumental ensembles, McCartney spoke about the relationship between the conducting classes required by music education majors and both the symphonic band and the wind ensemble. The knowledge acquired during conducting classes allowed her to become “more hyper sensitive to what was going on during the rehearsals and each conductor’s nuances.” Also, there were graduate student teaching assistants “who would run a couple pieces” and the conductors “would give them notes in real time in rehearsals.” Observing this process allowed McCartney to see connections between the one-on-one instruction given by the conducting professor in undergraduate conducting courses and the graduate student conductors. In particular, she noted,

There were times where I struggled a lot with figuring out how to accurately chunk a piece. What to chunk? The rhythm or just the melody? Being able to see my teachers in those ensembles do the same, to see how they have learned how to chunk any kind of piece in general [was helpful].

For Jasper, the music education coursework and university large instrumental ensembles were similar because they created a collaborative environment. Percussionists had to work together to coordinate equipment because “the instruments were never in the right places and you can’t move it on your own.” Percussionists had to work together to organize the equipment in order for every member to have the proper instruments needed for chamber ensemble, large ensembles, and sectionals. Jasper felt the collaborative environment in the percussion studio experience “paralleled the experience of the music education cohort.” Once the music education cohort entered 4<sup>th</sup> year, she explained, “we had six students left and we were so close.” In both the percussion studio and music education cohort, students would work together. For example, in

the percussion studio they would make “musical changes by discussing together” the possible options and in the music education cohort, students would “bounce [ideas] off of each other related to teaching.” Jasper commented, “I feel there was a lot of that collaboration, as a percussionist in a large ensemble and as a member of the music education cohort. It was definitely pretty similar for me, at least in my experience.” In contrast, when asked to compare his experiences Garry remarked, “it’s night and day.” In the large ensembles “you’re just performing,” whereas, during “the music education courses you’re more analyzing, reflecting, and trying to understand how teaching and learning works.” He continued, “you definitely have to be good at your instrument to be able to teach, but I think it’s just a part of it.” When reflecting on teaching French horn versus woodwind instruments, he said, “I’m probably a better woodwind teacher because I’m closer to a beginner.” When teaching concepts on French horn, “I really have to think about how I got there. I’m still thinking about that stuff all the time.”

**Current Teaching Practices.** Graduates mentioned methods books and the repertoire they include in their current teaching practices as well as aspects of composition, Garry discussed incorporating a Mariachi and guitar class, and McCartney and Jasper note how they utilize small group work for students to arrange and compose and Garry has implemented activities where students create 4 to 8-measure melodies. Additionally, McCartney continues the conversation regarding how the social justice theme during the education coursework has impacted her teaching practices.

**Repertoire and Ensembles.** For McCartney, at the start of each year, the concert band and orchestra ensemble students “mostly focus on the classical repertoire and the latter half of the semester we’ll start focusing on the holiday pieces.” She discussed the repertoire performed during the winter concert as “some holiday tunes, but it’s not all Christmas.” McCartney chose to

focus on classical repertoire first because “those pieces tend to be a little more challenging, so they need more time.” During the second semester, McCartney “starts incorporating more pop tunes” with the goal of students performing a “pop themed concert.” However, an issue with incorporating more pop tunes, she explained, is “the lack of money to buy all new pop tunes for every single course.” The Jazz band has more experience performing popular music “because there’s a couple tunes that are really significant to that category.” The orchestra has performed Disney pieces as well as some 80’s popular music, McCartney recounted, even though the music is “extremely outdated, I guess that counts in a sense, but not relevant to them.” Additionally, if a particular piece is “from a movie” or an “actually pop song,” she will show students the movie scene or play the original popular song. Students are shown the pieces movie origins in order “for them just to see the nuances that it has.” However, the movie scene or musical recording is only played once because McCartney wants students “to make their own choices on creativity and musicality” and avoid copying the recording. Also, when rehearsing with the concert band, orchestra, and Jazz band, repertoire is rotated to avoid “burnt out from working on the same difficult piece every single day.”

McCartney and Garry both mentioned allowing students some choice in the repertoire. McCartney had students “vote on pieces” including popular music, “so they get to be a part of the decision process [as] it’s more engaging for them.” Garry selects most repertoire, but does give students a survey, “so, they can have some say in what they play.” But, he has found that “usually in middle school a lot of them don’t really have strong opinions about what they would like to play. Sometimes they’ll just say I don’t know.” Specifically, “once per concert or once per semester,” Garry will give students “an option between three choices, so they have a better chance of picking out something and feeling like they have a voice.” He tries to find “agreement,

between the music that you think is valuable for them to learn and connect it together with the music which is familiar to students.” In order to connect music familiar to the students, Garry will find pieces that can be played with “the first five notes” of a scale; such as, “the first four measures of the imperial theme” from Stars Wars. Learning how to perform familiar music, according to Garry “motivates students to want to learn.” Then, the teacher can place “focus on the technique of making good sound or holding the instrument properly.” When selecting repertoire, there needs to be an awareness regarding the difficulty of the piece because “if you pick something that’s too challenging for them, they may be willing to make the leap to learn it” Garry has found that,

Students like the music that I picked out for them that isn’t popular music better than the popular music itself because some of that stuff is challenging. Selection is key. You want to have a good mixture, so you can expose your students to a lot of different genres and styles.

Jasper prefers to start all “beginners regardless of age” from the Sound Innovations for Concert Band Method Book and the supplementary materials geared toward the students’ age group. Jasper uses the video series which accompanies the method book class via a projector and prefers to “jump around to what I think is important.” The middle school band students are in classes mixed with beginner players and experienced players who also use the method book “for their fundamentals.” Similar to the elementary band students, Jasper has provided the middle school students with supplemental material, “simple long tone exercises and simple articulation exercises,” that can be performed by the beginner and experienced students simultaneously. In regards to concert repertoire, the selection is limited since the middle school is relatively new and houses the music library for its feeder elementary schools, all schools in which Jasper

teaches. Due to a limited budget, *Do You Want To Build A Snowman?* which was performed at this year's Winter Concert was the only piece purchased this past year. Currently, there are about 20 pieces in the music library on rotation which mostly match the elementary and middle school concert bands playing levels. Garry includes "pop music, contemporary music, and film music and tries to incorporate a lot of different styles of music" within the concert band and orchestra repertoire. Moreover, he addressed the use of notation in classical music, "traditionally there's a way that classical music is taught. We can teach classical music through notation, we can teach it by ear, or we can do a combination of both." When teaching, Garry incorporates a "combination of both [notation and by ear which] respects different ways people learn and learning styles." Moreover, singing is utilized so students are able to engage in "verbal coding because it's really helpful if you're teaching syncopated rhythms."

Garry's music program has "40 guitars and a few mariachi instruments" which were acquired by the school's previous band and orchestra director. Once the music program grows, Mariachi may begin to be included after school. When Garry was growing up he would perform in Mariachis, "was a part of the high school Mariachi and during college." However, he considers his "experience limited" and has "have friends who are actually Mariachi." Specifically, Garry stated, "I'm a classical musician who knows how to play Mariachi." In order to become more familiar with Mariachi, he purchased the Mariachi Mastery method book. He explained, "I've been looking at that [Mariachi Mastery] and I've been learning. Teaching myself the armonia parts which is what I don't know. I know violin. I know trumpet, but I don't know about the armonia parts." Also, Garry has been utilizing YouTube "trying to learn it [Mariachi] on my own." Furthermore, he planned on attending a conference which emphasized Mariachi, but it was canceled due to COVID - 19.



The idea of including a modern rock band ensemble in the music program has also been explored by Garry. Originally, the plan was to attend a *Little Kids Rock* workshop with another teacher “who might be more passionate about teaching guitar” because “if you go to the classes, they’ll give you guitars.” Garry wanted to attend a Little Kids Rock workshop to “learn the curriculum [in order to] team teach with [another teacher until] they can do it themselves.” He continued, “I wouldn’t have to be there or worry about it. I can just come in as needed.” Several of the surrounding schools have modern rock band ensembles including “one of the feeder elementary schools.” Garry clarified further regarding the inclusion of a modern rock band ensemble.

It’s something that I would like to think about doing. If I ever had an opportunity, I’d definitely give it a shot. The problem at our school, right now, is that we have declining enrollment. There’s always the threat of losing teachers. It’s not a stable environment. That definitely makes it challenging to plan long term or to have a program continue.

***Composition and Technology.*** McCartney and Jasper discussed chamber projects where students work in small groups selecting music to arrange and perform. McCartney does “chamber projects where kids get into groups and they’re allowed to pick any piece that they want to play.” Since Jasper teaches elementary and middle school, the chamber projects are catered to those particular groups. For example, the elementary band, students are playing “very short melodies” which were modified to match their playing ability. For instance, elementary band students decided to play a Wiz Khalifa song, “just the chorus that they liked,” and performed it in “a little chamber group.” Jasper chooses to include music “familiar to students’ ears” to prevent “falling into the trap of [primarily playing from] the method book.” Similarly, McCartney commented, “I feel I steer away from the classical side more often than not. I like to

play more exciting pieces that are just really different that they wouldn't be able to have normally." Garry does some composition activities where students individually will create and perform a short 4-measure rhythm. A composition activity where students "come up with the rhythms, really helps out when students are learning how to read rhythms," he mentioned. Students are required to notate the rhythms which demonstrates that they understand musical symbols, "how a measure works, and how many beats are in a measure." Garry recalled,

I've had them compose in the past melodies. you just have to give students a lot of boundaries, so that they don't get overwhelmed. You give them five notes. You tell them to compose something where they have to write it out. I want to do more of that.

McCartney mentioned prior to discussing the chamber project details, "I mostly teach from sheet music, but there's been a lot of times where we've been creative in our own composition area." She was introduced to the chamber project idea during her student teaching experience. There are no limitations regarding genre or who can participate in each chamber project group, but there is a limit to how many students are allowed in each chamber project group and the length of the piece. Students are required to have the musical notation for the piece even though typical students will start learning by ear until they are able to acquire the music. "I want them [the students] to be able to read music because a lot of my kids struggle with just reading rhythms, just reading basic melodies. I wanted to make sure they had something that was a little bit more concrete," she explained. Students are allowed "ample time to rehearse in class with each other, but they are also instructed to rehearse at home too." The chamber project is an ongoing project "as long as they [students] have some kind of sheet music for it and it's [the music selected] in the time limit." When asked what type of groups students selected, McCartney stated,

They do mix a lot. Sometimes they want to be a brass quartet or they want to be just a string quartet. But, I've had my percussionist want to band together. I had one girl play marimba, another girl play flute, and another girl play clarinet in this one group. It depends on who you are friends with. I think the next time, I'll make sure to add in a rule that says you have to have at least one different instrument type in your group. For instance, if you're all brass you have to include one woodwind or one percussionist.

Most chamber project groups choose to arrange and perform popular music "because it was easier for them to hear the melody and know what direction it's going in." Overall, there was an array of music arranged and performed by students. For example, a beginner band group chose to play *Ode to Joy*, another group "played a song by Billy Eilish," and the rhythm section from the Jazz band selected "a heavy metal song that they had sheet music and tabs for." A factor that may have impacted chamber project groups' music selection was "not being able to find what they were looking for online" which may have led some groups to choose from "duet books or trio books" readily available in the band room. At the end of the second semester, the chamber group projects are performed at the school theatre in front of their peers and the performance is worth half of their final grade. "The rest of the class will sit in the audience and the groups that are going up have the stage to perform with the spotlights and the red curtain. It's a big deal to them," McCartney remarked. The other half of the final grade is from the "actual concert at the end of the year."

When Jasper was asked how elementary and middle school band students reacted to being able to select their own music for the chamber projects, she recalled, "they were so excited. They were so hyped for it." According to Jasper, one band student responded by stating, "oh, my gosh, you mean we can play the theme song from our favorite show?" The chamber

projects for the middle school band students “was more of a test on how to be collaborative citizens and work together” since many of the students are able to “play whatever they see;” whereas, for the elementary band students “it was truly supplemental to them experiencing music and everything.” Additionally, band students had the option to either perform music out of available classroom materials, such as, an Essential Elements method book which has “movie favorites” excerpts or find music through MuseScore, Google search, or YouTube. If the music was found on YouTube, students were required “to write it [music] down,” so there is written musical notation available. Once music has been ascertained, students are required to “pick eight to sixteen measures that they want to play” and then to create “small arrangements of the melody.” The elementary band students’ chamber projects typically were “30 seconds or less with super simple melodies.” Whereas, the middle school band students, “didn’t really have a time limit. They could go for one minute or two minutes and they could play full portions of tunes.” Jasper recalled a middle school chamber project group performing a two-minute arrangement of “the entire ballad portion for Bohemian Rhapsody.” A research portion to the chamber projects was being added for the middle school band students. The research portion included a poster which would be displayed during the spring concert; the posters would include the following pertaining to the “different challenges” associated with the chamber project:

- showing chunks of the music that were hard to figure it out,
- challenges working as a group,
- counting of difficult rhythms,
- and other concepts that were worked on together.

Through working on the chamber projects elementary band students exposed to certain rhythms in which had not been covered. For instance, Jasper explained,

We hadn't gotten to dotted half notes yet for the elementary beginners and that's super common [in popular music]. They would see them and say, 'what does that mean?' I responded, 'oh, this is a time for you to learn this.' ... They could relate it to the song that they had heard before. It clicked a lot quicker for them.

Also, she mentioned the chamber projects overall were "beneficial and enjoyable" for band students "even if I had to sacrifice my full group teaching time." The chamber projects were considered a positive activity because band students were "were still playing" and learned how to "play more confidently with a little bit more, a little bit more air, and a little bit more mind to it." Chamber projects were incorporated into the curriculum by alternating the band schedule between "full group days" where there were full ensemble rehearsals of standard concert band repertoire and "chamber project days," when the small chamber projects groups meet to arrange and rehearse their selected music. A Chamber Music Concert was scheduled for March where each group was going to perform their arrangements. Jasper remarked, "the district usually expects to see is a Winter Concert and a Spring Concert. The Chamber Concert is my own addition."

When asked if she had experienced chamber projects while in high school, Jasper responded, "there probably was the opportunity to, if we wanted to. It was never a structured thing." During high school student could participate in solo & ensemble festivals, but "there was never a push towards popular music." In regards to chamber projects at USG, she recalled,

Even though we didn't get a full class that was dedicated to the production of popular music in music education, it was known throughout the whole four years of students that popular music is so important. It's key to the students' hearts and making sure that we integrate that whatever ways that we can.

In response to being asked about the end goal of the chamber projects, Jasper stated, “the main goal of it was to allow students to experience the process of performing and creating familiar and popular music.” Also, she utilized the chamber projects as a way to learn about student’s “learning pathways” when working with music in which “they had prior background knowledge” in comparison with learning concepts with provided band repertoire. She clarified further,

Seeing how I can take pieces from each area of study and use them to complement each other and expedite their learning process overall. It was almost like an experiment. I just wanted to see what they would do while they are enjoying what they do.

McCartney addressed using technology in order to play musical games, display videos, and incorporate composition into the Band, Orchestra, Jazz Band, and Marching Band curriculum. For example, there is a “TV that’s set up to a computer” which is used to “play Kahoot games or different types of quizzes and display videos on Jazz instrumentalists or types of improv.” She also expressed an interest in “non-formal composition techniques,” specifically, SoundTrap was mentioned. McCartney defined SoundTrap as a “modernized composition” which allows for “looping and developing your own beats, inserting things, and changing the levels.” Since “not everyone has a cellphone” which can be used with SoundTrap, she is working to obtain Chromebooks next year for each student. McCartney has gained some familiarity with SoundTrap through the Jazz Technology and Pedagogy course and described the program as “quite confusing because there are a lot of controls.” Next year, when incorporating SoundTrap, McCartney plans to “take it step by step” by utilizing online tutorials. Additionally, students will have time to “have fun with it” and explore the program on their own. Once students become familiar with SoundTrap, the program may be utilized for students to “collaborate with others to create a composition project.”

**Social Justice.** When asked how the social justice coursework within the Teaching Education Program (TEP) at USG impacts her current teaching practice, McCartney responded, “something that stuck a lot was the focus on equality versus equity. That’s something I think about on the daily.” Particularly, she negotiates “equality versus equity” when various musical opportunities arise. “Do I give them the same opportunity or do I make it equitable for everybody? It’s just trying to find that balance,” McCartney remarked. Also, during rehearsals, she recollected, there are times when certain students need more clarification regarding concepts, but there “also times where I feel we’re okay to be equal in this moment. It is an ever-flowing changing reality.” During another course within in the Teacher Education Program (TEP) there was a focus on race, McCartney remarked,

Working primarily at a school that has Hispanic or African American students has been really eye-opening to see; [specifically], how students are treated, based on examples that my teacher could provide.

### ***Conclusion***

Overall, there appears to be a discrepancy in how the music education courses were structured at the tertiary level, with a dichotomy between lecture style and a hands-on approach. Additionally, graduates gave detailed accounts of their experiences participating in World Music ensembles, such as, Mariachi and Tabla. The theme of social justice through the TEP (teacher education program) also was discussed by graduates as well as its impact on current teaching practices. Lastly, the balance between small group chamber projects groups where band students were allowed some autonomy over their musical selection and director led traditional repertoire rehearsals were addressed.

## **Bunker Hill University (BHU) Overview**

Bunker Hill University (BHU) is ranked as a top university in the categories of *Most Innovative Schools* and *Best Undergraduate Teaching*.<sup>14</sup> Internationally, it has been recognized as a high ranking school regarding teaching, research, and knowledge transfer (Georges, 2018). In the fall of 2019, BHU had the most first year students on record and an overall admission rate of 85% which reflects one of the university objectives of providing educational access. Financial assistance is received by approximately 85% of the undergraduates and over two thirds of students who were admitted for their first-year had a GPA of 3.38 or higher. Furthermore, the BHU incoming 2019 freshman class consisted of the most diverse class in the university's history with 46% of the student population belonging to minority backgrounds. The overall student population has a 27% rate of first-generation college students (Facts and Figures, 2020). This overall information demonstrates how the university is working towards becoming more diverse. However, there is not a distinct correlation between the overall university population and that of the school of music.

### ***BHU – School of Music***

The BHU School of Music was established during the late 1800s when Bunker Hill University (BHU) was named the Territorial Normal School. Nationally, the School of Music is ranked as one of the top schools of music in the U.S. Presently, the BHU School of Music has 800 students enrolled pursuing music degrees at the bachelor, master, and doctoral level (History, 2020).<sup>15</sup> In addition to Music Teaching and Learning, degrees are offered at the

---

<sup>14</sup> This information was found via *US News Best Colleges* (2020).

<sup>15</sup> All names, university names, websites, courses, and any other identifiable material was anonymized in order to protect the privacy of the participants.



undergraduate level in Music and Culture, Popular Music, Music Therapy, Performance, and Composition (Undergraduate Degrees, 2020).

At the time of this writing, Dr. Julie Johnson serves as the associate dean for academic personnel and a music education professor at the BHU where she teaches undergraduate and graduate coursework. Johnson is well known nationally and internationally for her individual publications as well as collaborating with community music groups, educators, and musicians to author works focusing on various topics within music education, such as students composing music, music listening, general music education, and music teacher preparation. Prior to her tenure at BHU, she taught public school general music, choral music, and instrumental music.

When the BHU music department was mandated to shift all degree programs to 120 credits, Johnson, who was the area coordinator and most senior music education faculty member at the time, took the lead by facilitating dialogue and drafting the proposal for the music education faculty. Although the music education faculty had been discussing making changes to the program, the requirement to shift to a 120 credit music education degree forced faculty to restructure the entire program instead of making small incremental changes.

**Curriculum Change and the Four Core Principles.** The curriculum changes that occurred at BHU took place as a result of the university wide decision to reduce all undergraduate degree programs to 120 credit hours. However, Johnson stated that the music education faculty had already been discussing curriculum changes prior to the university's decision. Johnson explains:

I want to emphasize that 120 credits [per degree program] was a catalyst. It was not the reason [changes were made] because we had already been talking about changing things for quite a while.<sup>16</sup>

Instead of placing the focus simply on cutting back coursework and credit hours to reach the 120 credit hour requirement, discussions were based on the qualities music education students should acquire while in the program. Johnson was clear as to how BHU's music education faculty's approach to curriculum change differs from the norm and led to the development of the four core principles.

Those four core principles, they did not come from thinking about content or courses or credits. It came from [the notion] if we have a really great program, who would these [music education students] be when they leave. That is a really different way of thinking about curriculum or about doing some sort of curriculum revision.

The following were a few of the questions that framed music education faculty discussions during curriculum change meetings:

1. How did we, the music education faculty, imagine the music education students being in the world after they graduate?
2. What were the qualities that we thought should be represented?
3. How do music educators thrive?
4. How do music educators lead?
5. If the music education world is changing and we want to open that up, what do we do?
6. Who are the music educators thought leaders?
7. Who are the great music educators out there who are making changes?

---

<sup>16</sup> Quotes in this section are from a personal communication with Julie Johnson on August 28<sup>th</sup>, 2019.

Changing the curriculum to align with the four core principles (flexible musicians, innovative practitioners, inquisitive thinkers, and community leaders) caused a shift away from the expertise model. In particular, the flexible musician principle places value on the ability to be adaptable in various musical situations, not simply in the context of classical music; although, “a flexible musician has to have expertise” in order to adapt to various musical situations. The expertise model, Johnson explained, is when large ensembles within schools of music “want an expert trombone player who is going to go make us more expert trombone players” and focused on “other expert high school band kids who are going to come here and be the next expert kids in our ensembles.”

The following are some of the music education curriculum changes that were proposed. The first two mentioned below were easily accepted and the third eventually passed.

- The renaming of coursework from methods courses (ex. elementary methods) to only include either the age group being taught (ex. Teaching Children in All Contexts) or the specific ensemble (ex. Teaching Beginning Instrumentalist in All Contexts, Teaching Choral Musicians in All Contexts),
- Labs taking the place of single instrument pedagogy courses.
- A push for music education students to have more options outside of the traditional large instrumental and vocal ensembles which was ultimately not approved.

**Fluidity of the Music Education Curriculum.** Johnson also underscored the importance of distributed learning for music education students. Learning and teaching practices are not siloed into particular courses, but rather are addressed continuously throughout the music education program. For example, a music education student does not “learn how to play the flute on one day and that is the end of learning how to play the flute. You are going to learn how to

play the flute multiple times.” She further explains, “if you are really wanting to have a career in instrumental music, you are going to learn that over and over and over and over again.”

Johnson continued to address the idea of change being continuous, not a process that occurred because the university has implemented new requirements.

We’ve [music education faculty] been talking about this [curriculum change] up to the point where we finally made the proposal. Change like that is an ongoing thing, it’s not like all of a sudden you propose a new curriculum, and it changes.

Johnson further clarified, “change continues to happen daily and weekly and monthly inside the content of all of our courses and in how we do things together.” This notion of continual change is represented within the methods courses which were renamed by using the phrase *Teaching in All Contexts* in place of methods. The “content of the course is changing over time” by the course instructor utilizing the four core principles as well as themes that are interwoven throughout the music education department. The four core principles represent the music education faculty making a “commitment to each other” towards utilizing the principles while continuing to evolve the curriculum.

The current curriculum allows for music education students to choose three out of the five available. The *Teaching in All Contexts* courses before student teaching takes place. Who teaches the particular course depends on the expertise within the faculty as well as the available teaching assistants. Prior to the curriculum changes, it was primarily teaching assistants from the music performance faculty who were teaching the instrument techniques courses. Presently, the instrument lab classes, formally, instrument techniques courses, are taught by teaching assistants from the music performance *and* music education faculties; sometimes, the courses are taught in

partnership as well. When the instrument lab classes are taught in partnership, the music education teaching assistant coordinates the lab due to their teaching experience.

Overall, the music education faculty and graduate students are working to drive curriculum change since many graduate students are the teaching assistants. The idea is for faculty to keep graduate students “informed about . . . ideas [regarding] . . . curriculum and how we are trying to be progressive and how we are trying to change it.” However, it is important to note, according to Johnson, that change is a slow and difficult process and must be continuously worked on “because you are trying to change culture around you while you are changing it.”

**Curriculum Change through Diversity.** The renaming of music education courses aided in breaking away from a focus solely on public school music to include diverse music learners from varied contexts. According to Johnson, the word “methods” was removed because it,

implies recipe. So, none of our courses are methods. We also threw out school names, so the course that I teach is called Teaching Children Music in All Contexts, It is named for the people we teach, and the content.

Johnson, explained further that children are taught in a variety of contexts, such as schools, community centers, churches, and camps and the course is “about teaching children, it is not about elementary school.” This approach to thinking about curriculum development regarding who is being taught instead of a public school music applies to other courses as well. *Teaching Beginning Instrumentalist in All Contexts* follows the same ideology as *Teaching Children Music in All Contexts*. For example,

Beginning instrumentals could be the four year old next door who is learning Suzuki violin or it could be a senior citizen. And it could be anything in between. So, we took

away the idea that teaching and learning is about schools, it's not about schools, it's about people. A beginning instrumentalist could be 9, they could be 15, they could be 22, they could be 85, a beginner is a beginner.

Similarly, *Teaching Choral Musicians in All Contexts* considers the many types of choirs and where they may occur beyond school, including church, community, children, youth, and adult choirs. The focus, for Johnson, is placed on “choral music making in general. So, the idea was we got rid of methods and we got rid of school-based titles because we are not teaching by recipe, we are inquisitive thinkers.” Johnson noted, the music education faculty are not “teaching by recipe and we are not about school music only... we cannot afford the world to only just be thinking about Western white European music traditions.”

The changing of course titles along with music teaching and learning from a Flexible Musician standpoint did not mean the music education faculty expected the students to be well versed in everything. The goal is to cultivate a space where students are open to the idea of interacting with music outside of the Western classical tradition while acknowledging that their musical flexibility may be coming from a Western classical standpoint. According to Johnson, music education students potentially may use this Western classical standpoint or other musical knowledges and experiences as an entry point to think through the following:

- How can you be a flexible musician?
- How can you collaborate with other musicians?
- How can you be thoughtful about them (other musicians)?
- How can you listen?
- How can you integrate?
- How can you open other pathways?

The bottom line for Johnson, is that, in order to be a Flexible Musician “your musicianship itself keeps evolving [and] expertise in one [area] is not going to be enough.”

**Curriculum Change through Integration.** Integration at BHU occurs as the music education faculty strives to continuously work to incorporate various teaching and learning approaches within their classes. For example, the BHU curriculum integrates technology through the addition of a Digital Integration Lab course which allows for teaching and learning to be approached through various avenues depending on student need. The integration of technology is achieved as the music education department continues to think forward by frequently experimenting with graduate level coursework and then adapting it for the undergraduate level. Johnson stated, “[we are] thinking about adding a popular music lab”; this is in part due to the music education department already offering this as a summer course for graduate students. If this course is added to the undergraduate curriculum, it has the potential to integrate technology and popular musics; thus, providing students with another course which integrates technology.

The ability to integrate various teaching and learning approaches comes from the music education faculty’s’ view on curriculum development.

We keep changing how we are doing things inside the curriculum, inside all those courses. So, there is the curriculum as it is on a piece of paper, but there is also the curriculum as ... we do it.

Additionally, “experimenting with how classes are held by combining classes” and “offering certain classes on rotation” allows for the music education faculty to figure out new ways to integrate courses with each other and within the curriculum. According to Johnson,

We just keep experimenting with all kinds of things to see how we can make a difference. How we can do it better. It is not good to teach the same course the same way every time,

that would be a mistake. So, the curriculum on a piece of paper is not the same as the curriculum as we live it.

Another way in which integration occurred was through undergraduate music education students engaging musically within the community. The push for community involvement derived from one of the four core principles, Community Leadership. The need for community integration resulted from the music education faculty realizing there was a lack of engagement between music students and members of the community. Johnson explains,

We do things with people. We don't want to do things to people or for people.

Community is not [about] going out and singing a recital at the senior citizen's home.

You are doing that to people or for them, but you are not doing it with them. Even if you ask them to sing along at the end, it is not a 'with' thing.

The conversations surrounding integrating into the community led to the school of music hiring a community engagement coordinator and a requirement where all music students have to complete a community engagement project.

**Music Faculty Reactions to Curriculum Change.** When the music education curriculum restructuring was taking place, there was one music education faculty member who chose not to be part of the restructuring. This music education faculty member did not agree with the changes being made and stated this during a faculty meeting. Additionally, the conducting faculty expressed concerns. The conducting faculty believed that potentially high performing applicants may not choose to come to BHU.

They [conducting faculty] were concerned [and made comments, such as] 'If you do this no trombone player from Texas will ever come here again. If you do this, you are going



to wreck our ensembles.’ I am not sure, however, how making our curriculum more flexible would wreck their ensembles.

The music theory and music history coursework were not impacted by the changes in the music education curriculum. However, this was due to the music theory and music history faculty not accepting the changes requested by the music education faculty. For example, “there is a four semester theory requirement and we had hoped to get some changes to the theory requirement to make it more flexible for music education students but we were not successful with that.” But, according to Johnson, at this time of this writing, the music history faculty is no longer taking a centuries approach to curriculum development; a common method of teaching music history where the course is taught chronologically, and the music theory program is discussing making changes to their curriculum.

The studio faculty reaction to the proposed music education curriculum changes was mixed. Some of the studio faculty who were uncertain as to why the changes were being proposed had been teaching for a very long time.

They are remembering 20, 30, 40, or 50 years ago. So, they did not necessarily see the need for the change, and we had brought in a lot of information from local school districts and where people were getting jobs. And they still did not see the need for change.

Whereas other members of the studio faculty took more of a passive approach where they were not necessarily showing support, they did however state, “it is their curriculum and they are the experts, let them do what they want.” Interestingly, once the music education curriculum had passed, an issue arose with a music faculty member removing her child from a school music program with an BHU graduate as the music educator. Johnson explained, the music faculty

member “sort of blamed that on us (BHU music education faculty)” and stated had we had made this person a good teacher this would not have happened. However, in Johnson’s assessment “this person *is* a good teacher.”

A positive outcome of the music education curriculum restructuring was the way in which the core principle of Flexible Musician permeated throughout the rest of the school of music. Johnson explained that the music education department “started talking about flexible musicians a lot and all of the sudden all over the school of music everybody was talking about flexible musicians like it was everybody’s idea.” Conversation around the flexible musician principle were included in faculty meetings and the younger music faculty in particular, seemed to understand its importance. Johnson explained that overall, the school of music “has sort of bought into the idea that hearing more kinds of music around the school is okay. So, I think that whole conversation about flexible musicianship kind of opened things up in the school of music.” Concern over the proposed changes was ultimately founded in how the proposed changes would shift away from preserving the traditional large ensemble model. However, the music education faculty never explicitly stated this model would not be a part of the curriculum. Despite the conducting faculty members’ concerns, they were successful in reworking to rename and restructure the conducting course as well as to continue to evolve the course. The conducting course is now entitled *Gesture and Sound* and includes aspects of musical leadership which aids in acquiring the skills desired when learning how to conduct.

In terms of the formal processes for the curriculum changes, the BHU music education faculty first had to draft a proposal that was submitted to the university wide curriculum committee. Once the curriculum committee approved the proposal, it was presented to the overall music faculty for their approval. Following the approval of the music faculty, and official

approval from the university, there was a period of several years where upper year students were still taking courses within the old curriculum and new students were enrolled in the new curriculum. However, Johnson emphasized,

Change itself happens more slowly and over time. Just the idea not to use the word methods in our courses. People will still come in and say, what are your methods courses? So, that is a change you have to reinforce every single day, change is not a once and done thing, it happens over and over and over again, it is iterative.

Additionally, Johnson mentioned the music education curriculum was able to scale back to 120 credits partly due to students no longer being required to have lessons or large ensembles as part of their schedule during the student teaching semester. Another example of change within the curriculum is use of project based learning prominent in the *Digital Integration Lab* course. There are also instances of specific themes being presented throughout the music education coursework. For instance, the theme of water has been utilized the past two years by Johnson during the course *Teaching Children in All Contexts* which ultimately led to discussions about social justice. Johnson explains further, “by looking at water as an environmental concern and how that played out in the neighborhoods” music education students could relate and come to better understand “the students where their teaching internships” took place. This coming year the theme of equity will potentially be utilized throughout the undergraduate and graduate music education curriculum.

**Music Education Students’ Reaction to Change.** Music education students had mixed reactions to the curriculum changes; older students were either opposed to the changes or indifferent, whereas new students demonstrated excitement. Older students were concerned about the rigor of the new curriculum and one of the chief complaints was the replacement of

instrument techniques classes with lab class. Johnson stated that these students and community members argued that the new curriculum would not properly prepare music education students to become “an expert on every single instrument.” According to Johnson, however, “they [music education students] were not experts before when they had those classes,” and “some of the challenges were from some of the older students, some from alumni, and community members who thought we were ruining everything. But we are not, and it’s all good.”

Prospective students viewed the changes in a positive light which was made evident during the audition process. Following their performance audition music education applicants are interviewed by music education faculty and prompted to speak about other instruments or musical endeavors in which they are involved.

We interview them and say, ‘What else do you play?’, we would have to actually say to them, ‘It’s really okay, it’s safe for you to tell us you play guitar in a garage or you play in a rock band.’

And they would say, ‘Okay really, I want to tell you that I do DJing on the weekends or I play jazz bassoon.’

We started to get people to talk to us about that. That was exciting for the new students coming in. It was exciting also for them to think that we were thinking differently about their musical worlds. So, the prospective students, I think it was great for them and we started to see a change in the students too.

Johnson went on to speak about how the audition process unfortunately does not place importance on prospective student musical experience which lay outside a traditional collegiate music school audition. This created tension with the musical flexibility principle since the audition is rooted in the notion that “you [prospective students] have to come in and be an expert

on a single instrument and ... how well you play that single instrument is the most important thing.”

### ***Conclusion***

There were several challenges throughout the curriculum change process primarily due to "music faculty who went through traditional music education programs," who view public school music as Western Classical music, and believe the role of the music education department is to maintain what has traditionally be considered public school music. Nevertheless, music education faculty, led by Julie Johnson, were able to make curriculum changes, influence other music faculty to make curriculum change, and continue to create change. Even though curriculum change is “still a work in progress,” the changes which have already taken place and continue to occur have aided in providing music students with curriculum that includes non-normative learning practice and wide-ranging musics. Subsequently, an overview of each BHU graduate is provided along with the finding that arose from their interviews.

### **BHU Graduate Findings**

Three music educators participated in this section of the research. They teach high school band in the southwest region of the United States. Two of the music educators have been teaching for less than 5 years and one is a music education doctoral student who has taught for 5 years. Each BHU graduate was part of a semi-structured interview where their undergraduate music education experiences were discussed along with how those experiences currently impact their teaching practices. The following are the findings revealed during each BHU graduate’s interview.

### ***Bustos Overview***

Jamie Bustos (he/his) is currently the Band Director at Pikeside High Prep (charter school) located in the southwest. Bustos has taught for approximately 5 years and at this time is teaching Band, Choir, and General Music. He earned his Bachelor's in Music Education and Master's in Music Education from BHU. Presently, Bustos is attending BHU earning a Ph.D. in Music Education with research interests in the areas of music technology and music pedagogy. As a Ph.D. student, he has been a graduate teaching assistant for Digital Integration Lab, Contemporary Musicianship, and Children and Music. Because Bustos attended BHU for all three of his degrees he was able to observe the entirety of the curricular change process of the music education curriculum. As an undergraduate he was there while the music education faculty were engaged in discussion regarding the curriculum change process. As he earned his master's degree the changes were being implemented and now, as a doctoral student, he has been able to observe and teach the programmatic changes. He explained, "I got to experience all three stages of them changing the curriculum, the before, the during, and the after. That was interesting."<sup>17</sup>

### ***Moriarty Overview***

Anthony Moriarty (he/his) is the Band Director at Ridgeway High School located in the southwest. Moriarty is a second-year teacher. Presently, his program includes the following ensembles: Marching Band, Concert Band, Choir, Drumline, Color Guard, Winter Color Guard. He is a trombone and tuba player who earned his Bachelor's in Music Education at USB in 2018. As a transfer student, Moriarty's experiences as a non-traditional student afford him a unique perspective of the music program at BHU.

---

<sup>17</sup> Quotes are from a personal communication with Jamie Bustos on November 22<sup>nd</sup>, 2019.

### *Todd Overview*

Ronald Todd (he/his) is the Director of Bands at Glengary High School located in the southwest. Todd has taught for four years and has been at his current position for the entirety of that time. Marching Band, Jazz Band, Concert Band (2 Levels), Winter Guard, and Winter Drumline Program are the ensembles that make up the Mesquite High School Band Program. He has a strong Marching Band background with experience as a member of the Arizona Academy<sup>18</sup> and the Blue Devils Drum Corps<sup>19</sup>. Todd, both a trombone and euphonium player, graduated from BHU with a Bachelor's in Music Education in 2015.

**Views on Music Coursework.** When asked to discuss the general music courses they took as a part of the BHU Music Education degree program both Bustos and Moriarty chose to address the pedagogy in the music theory coursework, a course required by all music majors. Moriarty believed “the music theory classes were very traditional”<sup>20</sup> and Bustos shared that the “pedagogy in music theory was lecture-based.” Regarding courses specific to music education majors, both Todd and Moriarty addressed the instrument lab courses in their interviews. Todd recalled the structure of the instrumental lab course was “three semesters of different instrument options that you could select from and there were a ton of different options to pick from.”<sup>21</sup> Todd was referring to curriculum requirements where music education students can select coursework from certain groupings, such as, the *Teaching Music in All Contexts* courses and Lab courses. Music education students are required to take three out of the five *Teaching Music in All Contexts* courses and four out of the nine Lab Courses; however, Digital Integration Lab is

---

<sup>18</sup> Arizona Academy, established in 2004, is a Division II Drum and Bugle Corps based out of Tempe, Arizona (Drum Corps International: The Academy Corp, 2020).

<sup>19</sup> Blue Devils Drum Corps, established in 1970, is a Division I Drum and Bugle Corps based out of Concord, California and “holds the record for the most Drum Corps International World Championship titles (Drum Corps International: Blue Devils Corp, 2020).”

<sup>20</sup> Quotes are from a personal communication with Anthony Moriarty on May 16<sup>th</sup>, 2020.

<sup>21</sup> Quotes are from a personal communication with Ronald Todd on January 20<sup>th</sup>, 2020.

required as part of the four selected Lab Courses. This allows students to select coursework which aligns with their area of focus and overall interests. When I asked Moriarty to describe what the *Teaching Music in All Contexts* music education<sup>22</sup> courses covered he replied that they were, “how to teach and methods [concerning the] best teaching strategy, whether it be band, orchestra, or choir.” He thought the *Teaching Music in All Contexts* music education courses were “overall good classes.” However, Moriarty “felt some of the textbooks, or the readings we had to write modules on, were not realistic situations because you have to think about public education and demographics and what part of the country where you will eventually be teaching.”

When asked why he selected the coursework he chose, Todd explained how and why based on his own background.

I selected woodwinds since I’m a brass player. I also selected a voice unit, contemporary music, and percussion. I thought those would be the most beneficial to kind of offset some of my stronger areas. It was nice that they had that option and that you had the ability to kind of pick. The contemporary music was a great opportunity to learn about these different programs that you can write music with, the different kinds of instruments, and all kinds of midi technology. There’s a whole different way to go about music-making and that was really helpful. If anything, I wish it could have been more extensive. Moriarty, a tuba player, recalled his similar decision to take brass lab.

I play tuba, so it’s preferred that you don’t take a brass lab class. But I never knew how to play French horn and I’ve barely played at trumpet. So, I went ahead against the grain and took brass lab anyway.

---

<sup>22</sup> *Teaching Music in All Contexts* is the terminology used at BHU to describe the music education methods courses.



He, also, recollected that the woodwind lab and brass lab courses would meet weekly both separately and together. This schedule allowed for music education students to gain experience playing on certain instruments (ex. brass, winds, strings, percussion) as well as in an ensemble setting. However, when he first arrived at BHU the woodwind lab and brass lab courses only met separately. Moriarty recalled that when “they started implementing that [new model] I thought it was really good to do that.” Overall, Moriarty ended up taking strings lab, woodwind lab, and Jazz lab. Jazz lab turned out to be one of his “favorite classes ever, because we discussed how to play Jazz, different aspects of putting a Jazz band together, music selection, and improvisation.” The Jazz lab was set up as “an open forum where we would just have a discussion, but the second half of that semester we would choose an instrument that’s not our primary and work out of a beginner level Jazz exercise book.” Playing out of the Jazz exercise book allowed for music education students to “see what the struggles are, how an entry-level Jazz band would start out, and how would you teach that.” Moriarty noted that he was excited to apply the information learned in the Jazz lab course to the Jazz Ensemble which is scheduled to start next school year.

Moriarty shared some concerns regarding the introductory first-year conducting course entitled, *Gesture and Sound*. “I felt my conducting class was too big,” he said and, “we literally would have no more than 6 minutes to conduct [the ensemble].” Classes sizes were approximately 20 students but were “split up into two mini ensembles ... and each person would get a turn to conduct and work with the professor or TA one on one.” He stated,

The class was so big and there wasn’t enough time. I won’t say I have conducting experience, but I’d say it came more natural to me to do it even though I was never a drum major. I still would have loved to have more one on one.

To that end Moriarty shared that “within the next five years” he wants to go back to school to earn a Master’s in Conducting, he explained,

I’m all music educated out. I’m tapped out on music education. I’m done. So, I want to just get straight to the music, conducting, studying the scores. I really want to get better at studying the score. We did our theory with Mozart and Wagner. I want to get better at that, and I want to really hone in and dive in on my conducting skills.

I asked Bustos to reflect on his music education bachelor’s degree experience “before the (curriculum) change happened.” He shared that the music classes, before the music education curriculum changes were made, were primarily “lecture-based.” While there were some “student projects,” according to Bustos, “we didn’t really get into project-based learning.” But, after the music education curriculum changes occurred, there was “a lot of problem-based learning and a lot more scenarios of teaching.” The pedagogy within the music education classes became “geared towards getting ready for real-life situations that are happening at the schools in the Arizona valley.” Bustos also stated that in his more recent experiences as a music education teaching assistant “pedagogy has been student-centered.” Class typically started with the professor lecturing “because students know how that works.” Students “are just used to that” because of the “public school system” Therefore, professors or teaching assistants would initially lecture “then move over to a more student-centered approach, where students have more control in what they want to learn.”

***Digital Integration Lab.*** Each BHU graduate addressed their experience with the Digital Integration Lab course. When asked to reflect on the trajectory of the course Bustos recalled that “the Digital Integration Lab has changed drastically.” Initially, Digital Integration Lab “was more of a contemporary idea of how music technology can be incorporated into the general

music class;” whereas, the curriculum focus is now towards addressing “how technology and digital music can be incorporated into instrumental ensembles.” Bustos said it has “been fun to help students understand” the more recent curriculum focuses because many of the music education students believe “music education is band - not choir, not strings, just band.” Overall, he has “noticed with the change in pedagogy” the Digital Integration Lab course has moved from “lecture based to a more student centered, project/problem-based learning.” Todd recollected Digital Integration Lab was “more hands-on. Every single day we would be in a program writing music or making an adjustment;” while, in “the more traditional methods courses [instrumental lab courses]” instructors would provide students the instruments, and “the fingerings and then students [would have to figure out] their own way through it.” He explained further, the Digital Integration Lab course “was a lot more engaging in that you didn’t need all this prerequisite knowledge to talk about the programs. You just got in [there] and learned how to use it in your own way as you went.” He described the Digital Integration Lab course as being structured on “two different levels.” The individual level consisted of shorter projects where “everyone is kind of learning about the different features themselves” within specified programs assigned by the instructor. The second level, group projects, allowed students to explore “big arching ideas” discussed throughout “the whole semester.” Todd explained further, “when we would come together for groups there would be some time for collaboration.” Group members could ask each other what they learned or their perspective about a particular program as well as “how to use the technology.”

In contrast to Bustos and Todd, Moriarty stated that he “hated” Digital Integration Lab. “I’m not going to lie. I hated that class. Absolutely, hated it. I hate Ableton live. I still hate it today and I haven’t touched it since that class.” He explained that his negative view of the course

may have been due to being a transfer student from a junior college and “an older undergraduate” who did not have much familiarity with the technology.

Bustos also discussed how he viewed Digital Integration Lab from a TA’s prospective. Even though there were occurrences of “direct instruction, there weren’t a lot of direct instruction moments.” He noticed, “students did a lot of research of their own. For instance, students investigated the curriculum using professional learning networks and other information databases that they could find on their own.” The Digital Integration Lab curriculum mostly consisted of “sequenced learning” which means once a student completes a unit, the next unit becomes unlocked. The curriculum included sequenced learning which emphasized “how to do research ... in particular, on how to do research after you graduate from the university and students don’t have the resources they have now.” Bustos also recalled that during the Digital Integration Lab course, the professor met with each student to discuss “where they are halfway through the semester and if they are getting all the resources they need to be successful.” Furthermore, the professor asked students, “what do you plan to do with all this information that you’re learning” from the Digital Integration Lab course and your other music education classes? Plus, how will this information be used in “your future teaching context?” Bustos explained that there are times where students would “just answer the question to cater to the professor.” However, some students did provide “thoughtfully presented” answers that demonstrated that they are “maybe understanding what this class is about and what these classes for.” He further clarified, the Digital Integration Lab courses “are about building the skills [research skills], but it’s also about the student building skills to build your own skills.” Reflecting on his overall TA experiences for various music education courses, Bustos “noticed that there’s just a lot of student ownership of what they need to get done and it’s personal for each student.”

**Important Experiences.** Each BHU graduate has differing perspectives on what was most important to them during the studies at BHU. Bustos discussed how his views on music education changed from an undergraduate to a graduate. Todd discussed how the woodwind lab course and practicums are important to his current teaching practices and Moriarty believed the music education coursework help him in gaining responsibility and maturity. Plus, Moriarty and Todd both recollected on their experience playing in university ensembles.

Bustos recalled that, “in my bachelor’s degree, I was 100% band. I was of that mindset; band is music education.” Then when he was a music education master’s student, the music education program was transitioning to the new curriculum. During the transition, Bustos stated the curriculum focus was placed on “other ways to engage with music in your instrumental ensembles and I was definitely on board with that. I wanted to learn how to do that.” He explained further,

They [Music Education Professors] introduced me to the ideas of creativity. The idea of flow and how to access it with the help of technology and how to incorporate technology into the classroom. I thought that was just really amazing. So, my big take away was how you plan for something. For example, if your students will be working on Beethoven’s fifth, how else can you interact with it? How else can you have students be more interactive?

Bustos further commented on the current dominant model of the large instrumental ensemble classroom, “what’s the difference between us putting a CD into a CD player and the instrumentalist playing the exact same thing? We are, basically, just a CD player then.” The BHU music education graduate curriculum emphasized the notion of “how can we create music to be more humanistic and ... how can we have the students become more humanistic.”

Bustos felt the aim of the music education undergraduate program curriculum was to “make sure we have [developed our musical] skills” through ear training and building technical proficiency on principal instruments. “It’s good to improve our skills as instrumentalists and vocalists,” said Bustos, “but we, also, have to not be machines.” He then questioned, “how do we become more musical, be more artistic?” In order to achieve a “more musical or more artistic” engagement with music, students should “really just engage with it. Try to maybe create music and maybe have a reaction to the creation of music.” The BHU music education graduate program curriculum was addressing “a lot of different ideas” such as “incorporating technology” and how to engage with music creatively within the secondary large ensemble classroom. These ideas were first tested in the “graduate program” according to Bustos, then later the “[undergraduate] curriculum was changed.” He also mentioned many of his colleagues from the graduate program “have switched over to incorporating technology and then incorporating the idea of thinking beyond the concert festivals and competitions.” Classroom practices are “more about, how can we have students create more while we still incorporate learning the skills?” In particular Bustos stated, “I’ve noticed with my class we have been working on negotiating what we work on specifically, skills or creation. Some [students] have gone creation only and some have gone skills mostly.”

Todd recollected how the woodwind lab course was an important experience because he uses “those skills just about every day as a high school band director.” Prior to taking the woodwind lab course, “woodwind was just an area I never really thought of as an undergrad.” He also mentioned the practicums, which were included in the music education curriculum, were beneficial. The practicums were helpful because “we [music education students] would put together mock lesson plans and present them, work with our classmates on them.” Furthermore,

the opportunity to get “in front of a group of your peers and led to some really good discussions about how to approach different kinds of things,” for example, different ways to approach lesson planning. Now, as a professional, I’ve used a lot of those lessons.” In addition to the practicum, performing in the trombone choir was an important experience for Todd. “Experiencing and playing music on a really high level helped [with teaching] because it just gave me so much perspective on how to approach a warm-up and how to approach performances.” Even though it is “not specific to the [music education coursework that was something that has really impacted my day-to-day teaching.” Similar to Todd, Moriarty discussed his experience performing in a university ensemble. As a tuba player in the wind ensemble, he was able to “premiere a piece about the first bombings in England by Robert Mitchum.” The piece, according to Moriarty, “was probably the hardest tuba part I’ve ever seen in my life, and I remember at the end of the piece it was so moving.” Once the piece had concluded “the audience was silent. They didn’t really know to clap or not and it was just this eerie quietness. But it was really effective.” In addition to performing, Moriarty spoke about how throughout his time at BHU he had to work “during the weekends and attend school during the week.” He continued, “some days were tougher than others. There were nights I was at school in a practice room trying to practice oboe or flute until 1 or 2 in the morning.” Or I would have to finish “a project for our tuba studio and I was at school until 4 or 5 in the morning.” Taking the music education courses while having to work part-time taught “responsibility, professionalism, and maturity.”

### **Secondary Instrumental Student Experience versus Music Education**

**Undergraduate Experience.** Each BHU graduate had different experiences when comparing their high school music education programs to BHU’s undergraduate music education program. Bustos explained that his high school music program was taught by a “teacher that didn’t know

much about music. She only knew one scale and she taught that one scale to us. Also, she only knew about rock and roll, so we learned rock and roll which was interesting.” In the high school program, there was no emphasis on “how to read music. So, I had to actually go to Scottsdale Community College before I transferred over to BHU because I had to learn how music worked.” While in high school “it was definitely rote before note at that school;” however, at BHU “it was note before rote and we dabble in *feels like, sounds like, look like.*” Similar to Bustos’s experience with community college, Moriarty stated, “it wasn’t until I moved to Arizona, and I was at that community college that I really had an understanding of music theory and worked at it.” Moriarty attended a small high school which had a small music program. His band director recognized that Moriarty wanted “to continue with music as a profession,” so they meet outside of class to learn theory skills such as transposition. Black explained further, my band director “told me what I needed to know theory wise before going into college during my junior and senior year.” Todd recollected on how “in high school, the focus was on product and playing repertoire better. It was just a constant refinement process;” whereas, at BHU there was “a whole lot more focus on the process.” In his BHU experience, the music education curriculum “wasn’t necessarily focused on output. There was a lot of intense focus on how to go about solving different kinds of problems with these case studies.” While discussing case studies Todd explained, “there’s not really a right answer. For example, different students would go about reasoning and having justifications” for how they would approach problem solving in regards to the case study being addressed. Overall, Todd believed “the biggest difference” between his high school and Music Education Undergraduate Experience was the shift from “focus on the product or output of how well you were performing the music to the focus on the process a lot more.”



### **Music Education Coursework versus University Large Instrumental Ensemble.**

Moriarty believed the music education coursework and large ensembles “go hand and hand because in our music education courses, the *Teaching Music in All Contexts* courses” there would be discussions regarding “how do you teach and what are certain methods that you would use to teach. Then, you might be in wind ensemble rehearsal, and something might just click from the morning class that you had.” Even though the *Teaching Music in All Contexts* courses, according to Moriarty, would address “teaching elementary, middle school, or high school, the concept of how to teach still kind of stays the same.” The information discussed in the *Teaching Music in All Contexts* courses could be applied to his university large ensemble experience. He explained in more detail, “you could say the jargon is different because it’s a higher level. But the concept of how to play a note in tune is still going to be the same whether it be middle school, high school, or college. In tune is in tune and 440 is 440.”

As the interview progressed Todd continued to address the notion of product versus process. In his view, the university large ensembles “were very product-focused and emphasized rehearsing and refining the music.” However, there were instance where during ensemble rehearsals “where the professor [ensemble conductor] would stop for a second and talk about how they’re approaching it [a particular musical passage] or different graduate students would present some of the history of pieces they were conducting.” In addition to the conductor and graduate students discussing the teaching approach and history of a particular piece, according to Todd, there were a couple of times “where the actual composer would come out and talk about their composition.” During those occurrences, “there was certainly some depth” to the rehearsals and “it wasn’t just repetition and performance and then do it again” whereas the music education courses “were very focused on the process, on the education side of it.” During the music

education courses, the process of “how to identify [particular pedagogical] approaches to a piece of music” and in what ways could the music teacher could “reflect with the students regarding their performances” was discussed. Todd would apply the information addressed in the music education courses in his large ensemble experience by observing the conductor when his section “wasn’t being worked with or not focused on” during rehearsals. For example, Todd would “think about why the conductor” was rehearsing a passage or section a certain way. Additionally, if he heard a section or instrument performing in a way which was not characteristic to the piece or instrument, Todd would observe how the conductor addressed that particular issue.

Previous to the undergraduate curriculum changes Bustos recalled that each student had to take each instrument individually per semester. “The big issue at the time in my bachelor’s was that we were focusing a lot on individual instruments in our preparation work. We had a semester on bassoon, a semester on oboe, a semester on all the instruments and it took a long time to graduate.” Even though this was time consuming, this aided Bustos as an ensemble member by helping him become “more aware as a musician of what sounds, tendency, and difficulties are associated with certain instruments.” Simultaneously being a large instrumental ensemble member and taking each instrument individually per semester, helped him to learn all the instruments "so I can help teach my students” and “helped in mastering my own instrument." After the curriculum changes occurred, each instrument was taught during the instrument labs courses: brass lab, woodwind lab, string lab, and percussion lab. However, Bustos also pointed out that there are instrument lab courses which are outside the traditional orchestral instrument, such as, guitar lab and digital integration lab where midi controllers and midi instruments are explored. As music education students are required to select a designated amount of instrument

lab courses, Bustos explained, students “don’t necessarily have to enroll in all of them. You don’t have to enroll in one and usually [students decide to not select] guitar.”

He continued to address what he felt to be issues in the instrument lab classes after the curriculum changes and the impact this could have on music education students once they enter their own classrooms.

It’s troubling because what if they get to a situation where they don’t know how to teach an instrument. Let’s say, they don’t want to do guitar which means they don’t have the chance for their students to experience mariachi music or maybe Jazz guitar. Students that are graduating don’t feel comfortable doing certain ensembles that their school population would enjoy.

**Current Teaching Practices.** Each BHU graduate spoke about different aspects of their current teaching practice. Moriarty addressed navigating a new position at a school with a young music program. Todd discussed the struggles of balancing process versus product during ensemble rehearsals as well as attempting to introduce new music courses and Bustos described in detail how the incorporation Soundtrap into his band program fosters creativity through composition.

Moriarty mentioned Marching Band, Concert Band, Jazz Band, and Choir when addressing his current teaching practice. In Marching Band, Moriarty explained, “we play more contemporary or pop music. I strongly believe you can learn a lot of musicality through pop music if it’s arranged correctly and if it’s arranged well. I became a better player by playing more Bruno Mars when I was at BHU.” He expanded on the topic of repertoire further by stating, in “Marching Band you kind of play anything, we played “Fantasmic!” last year and Disney music.” When asked how students reacted to performing popular music in Marching

Band, Moriarty said, “I think it makes them more engaged in rehearsals because they are playing music that they know.” Then he commented, “that’s kind of where the split is between Marching Band and Concert Band.” During fall Marching Band, the music “depends on what your theme is for your show” and “pop charts” are performed in the stands during football games. The spring is “more traditional” where rehearsal focus is towards developing “a real traditional wind band sound.”

Moriarty stated that his concert band students are “not at that level where we are playing grade 4 and 5 pieces.”<sup>23</sup> They’re a young group and if I were to give them “1<sup>st</sup> Suite” by Holst, they’d probably cry. Then, I’d cry because it wouldn’t sound like Holst. I couldn’t do that.” He had found difficulty in

getting them to their grade level as far as repertoire. A grade 3 piece is a stretch for them right now. We’re dancing anywhere between 2, 2 ½, and grade 3, but at the high school level you should be playing grade 3 to 6.

At the school where Moriarty student taught the concert band program “played a grade 6 piece” which was a Pasodoble March also known as a Spanish march named “Amparito Roca.” He stated, “that’s the level” of repertoire his current concert band should be playing since they are a high school group as well. There are three middle schools which feed into the high school and according to Moriarty, “all three collectively, it’s push, push, push for their concerts at the end of the semester. I don’t know how much actual teaching is going on at the middle schools.” When entering high school band there are “certain things that you should know.” If he asks students to

---

<sup>23</sup> Grade 4 and 5 refers to the difficulty of the piece. The grading system varies from state to state, but typically the system ranges from 1 (easy) to 5 (difficult).

play repertoire “outside of a concert Bb, it’s kind of dicey.” To improve the students perceived playing deficiencies they “worked out of this method book [Moriarty] used when he was in high school.” The method book schedule consisted of “every week, a new key” where the concert band students would “just grind [each scale] out and then be tested at the end of the week.” Moriarty told the concert band students “you are going to learn all these keys. I don’t care. You’re in high school. Step your game up or take your horn home and practice.”

When choosing concert band repertoire Moriarty said, “sometimes I’ll find a song and post it on the music program’s Instagram page and have the students choose yah or nah on it.” He does this because it not fair to say “I played this in high school, so you’re going to play this. You can’t just do that all the time.” Although there are times where he does say, “Hey, we’re going to learn this. You don’t have a choice.” Beyond the discussion of repertoire selection, he spoke about how the band is set up during a typical concert band rehearsal. “I have my flutes and clarinets upfront. My middle voices are in the middle, for example, my saxophones. My low brass either center or to the right or left and my trumpets on the opposite end.” In order to warm-up, the band would perform “some technical, essential exercises” followed by tuning led by the top players. Once the top players have tuned, “everybody kind of fills in and makes sure we are all on the same pitch.” The rehearsal schedule will already be placed on the board in order for students to know what will be worked on during that particular day. Regarding the rehearsal schedule having to be placed on the board, Moriarty said, “I noticed anytime that I’m not prepared or not having something written on the board, rehearsal is never as productive as if I had something written down on the board.” The rehearsal schedule also will involve either practicing a particular section or “just playing a piece all the way through, depending on how far we are on that piece.”

Moriarty also teaches choir, even though he is “not really trained for choir.” He explained, “I figured [choir] out. It forces me to have my piano chops at least halfway decent.” In terms of repertoire, Moriarty explained, “I want them to be well rounded as far as musical selections. I never want to just say, ‘Hey, we only sing this kind of stuff.’” For the spring concert, the choir repertoire consisted of songs from movies, such as, “‘Sky Fall’, a song from ‘Frozen,’ and a song from ‘The Greatest Showman.’” Unfortunately, due to low numbers, the principal was “threatening to cut choir.” So as to promote the choir program and get more students interested, Moriarty “wants to take the choir to go to the middle school and sing.” But certain restraints are in place such as, transportation and arranging performance times with the middle school administration. Presently, the principal has not yet eliminated the choir program, but has stated the following to Moriarty, “You’re on notice. You better get those numbers up.”

Next school year, the music department will be adding a Jazz Band. When asked about what he was envisioning for the Jazz Band, Moriarty stated, “Well, I want to know who’s going to be in the class.” When checking in with the guidance counselor regarding his rosters for next year, he found out a few “incoming freshmen wanted to sign up for Jazz band.” The guidance counselor decided to deny those students and place them in marching band instead because he felt that students “should be in marching band at least once or being in marching band before they decide they want to do Jazz band first.” Moriarty agreed to the guidance counselor’s decisions and explained, an incoming student would “have to be a stud. They have to have private lessons for X amount of years for them to come in as a freshman and be in Jazz band. I think that’s fair.” Regarding the students who have already signed up for the course, he stated, “One of my kids, her mom bought her an electric drumset. So, she’s invested in her to learn how to play drums. I’m pretty sure she’s going to be my drumset player.” Also, “I got a bass player.

He's kind of told me he's been reading music and learning." The next step is to "figure out the horns section" then to "find what method book or what warm-ups we're going to use to teach them how to play Jazz." Initially, students are going to spend "the first couple months learning how to articulate and how to play a Jazz style, really understanding how to swing 8<sup>th</sup> notes." Moriarty explained, when students have only played in concert band, they "don't really know how to play that style [Jazz]; how to articulate those notes. It's so different. That's a learning curve."

Lastly, when asked about including chamber work or group projects into the ensemble courses, Moriarty replied, "Yeah, I'd love to do that ... have a brass quartet or quintet or a woodwind quartet." This issue in including chamber work or group projects is "getting the kids to want to go that extra mile and be that motivated with wanting to do music." Oftentimes, when students enroll in activities eventually "they'll just quit, and their parents let them quit." Moriarty further explained, students "lack motivation and I don't think it's instilled at home to want to finish something through. That's not just with the music program. That's in the athletics as well." Regarding the incorporation of compositional activities, he stated, "we're not there yet." However, if the school allowed for AP Music Theory then compositional projects would "go hand and hand" with that type of coursework.

Todd initially addressed the ensembles in which he teaches and his role within the specified coursework. During the fall, marching band takes place and "Jazz Band takes the place of [marching band] in the spring, so there not happening at the same time." Additionally, there are two different concert bands and a percussion ensemble, both occurring throughout the school year and winter guard and winter drumline take place during second semester. Throughout winter guard and winter drumline, there are specified instructors who teach those groups of

students and Todd, “administrates them. Making sure they have buses, all the things they need, and a budget to work with.” Again, similar to other conversations we had, he discussed the notion of process versus product within the context of current teaching practices. The notion of process versus product, according to Todd, has “been something I’ve been learning since graduating.” Learning how to balance process versus product during rehearsals “and how to keep kids focused on improving on their instruments” as well as “making music that’s important to them and making music that’s meaningful to the community. But, also doing something that’s a worthwhile investment of their time and something that they’re enjoying.” He is still working “to find the right balance” between process versus product during rehearsals. For example, following the winter concert he “was hoping to have some real discussion” regarding their performance, “but it was tough to get them [the students] to really talk about what they felt they could do better.”

Todd, also, discussed a music curriculum “geared towards kids with special needs” called *United Sound* which he wanted to include within the current course offerings. He had some experience with the program from student teaching and “thought that it would be great for this school because there was a big special needs population.” Unfortunately, the program “never got off the ground. We never got administrative support and the special needs team on the same page.” He continued further by discussing difficulty in bringing in new courses due to students’ lack of interest. For instance, an electric guitar class, an AP Music course, a general guitar class have all been offered, but the courses never have enough students sign up. In particular, he mentioned how he would like to offer digital music because “it would meet [the student population] well” since “students have shown an interest in technology.” The reason a digital music course has not been offered is because “none of our arts department has really the



experience to fully run that.” Even though Todd took the Digital Integration Lab course he only feels comfortable enough to answer student questions regarding technology, but “as far as putting together a whole curriculum or putting together a course,” he remarked,

I wouldn’t be able to do that and no other school in our district has tried it before. So, there’s not really a precedent or set curriculum for that. We would be doing that from scratch. We haven’t really had the potential at this school to get something like that off the ground. Even though I think the student population would take to well.

At his first teaching position, Bustos incorporated composition projects in the curriculum. He recollected, “I had 82 members in that band. So, we split up into groups, 10 members per group. They had to compromise and everything.” In particular, the members of the beginning ensemble “were doing creative projects where we were working on the song ‘Clouds.’” As an entire ensemble, they discussed “what other clouds are there besides the ones that are mentioned in the piece” and students mentioned, “there’s strata and cirrus.” Then, Bustos prompted students to compose music in their group based on the piece “Clouds” and their general knowledge regarding clouds. He stated, “I wanted them to perform at the concert. The only reason that I didn’t is because the head band director at the time said that this doesn’t look like music education.” But he did keep a record of the compositional activities and “co-presented at a conference with another band director that had been doing the same thing.”

In order to facilitate composition with the choir, band, and orchestra students Bustos currently utilizes the program SoundTrap. He explained, “SoundTrap is a digital audio workstation, similar to GarageBand, but it’s more advanced, available online, and it’s free.” His dissertation pertains to “removing barriers” in regarding technology in the classroom and “one of the big barriers is money.” In order to remove that particular barrier, Bustos has worked to “find

ways to incorporate free things,” in the classroom. For example, smart phone applications have been utilized so students can “create music.” A project choir, band, and orchestra students recently finished was “a soundtrack of the season which was October.” Although some students used Vivaldi’s “Four Seasons” as inspiration the idea was for students to compose with themes surrounding Halloween or cold weather. The main requirement for the composition project was to “find a way to incorporate their instrument while also creating music through a digital audio workstation [SoundTrap].” The purpose of composition project was to prepare students for the final where “they use their instruments, other instruments, and other music that they can legally find (they have to follow copyright rules) to write music to movie clips.” Since Bustos’ school is a “college prep school and a career prep school” the composition projects apply to “music career readiness” because students are being “exposed to writing music.” If students are interested in writing music as a career path there are several schools in the area which offer programs “working with movies and music film music.”

When asked how students react to using SoundTrap, Bustos stated “they’re doing great with it. I have, let’s say 30/70, 30% of students don’t like it and 70% of students like it.” He is currently working to figure out why the students in the 30% groups do not like SoundTrap. Some students in the 30% groups have said, “it is just too complicated, the system is too complicated.” Bustos responded by stating, “it might also be you haven’t really worked with it that much. You haven’t practiced with it.” Additionally, when the composition projects started some students “were all excited they didn’t have to play or move their instruments,” others were willing to “see what it’s [SoundTrap] about but would rather play their instrument.” There were a few students who preferred SoundTrap to their own instrument and made statements, such as, “I love this. Can we just do this?” This led Bustos to reply, “maybe we can create a class for it.” Even though the

SoundTrap compositional projects “take away from concert preparation” he continues to incorporate it into the ensemble curriculum because “they’re learning how to read music and how to write music.” He recognizes that SoundTrap utilizes “different notation because digital audio workstations (DAW) don’t use standard, Western notation.” However, there are some similarities between the notation used in SoundTrap and standard notation. For example, the “DAW splits every beat down to 4 beats per measure or 8 beats per measure” and the program uses a type of “piano rote notation which helps them understand piano notation, how to possibly play it, and understand how the piano’s set up.” The similarities with notation have been helpful for some students while confusing others. “Some students are still a little confused, they’re having trouble switching back and forth.” Additionally, Bustos recollected how certain students excelled with “aural perception” while working with SoundTrap, “They’re great with finding a melody and then reproducing that melody or twisting that melody to their own idea. It’s quite interesting to see that. Especially, in those students who are not comfortable on their instrument.” There were also students who were “not comfortable on their instrument and after working with SoundTrap feel better about playing their instrument.” They mentioned that this occurred because they made connections between performing on their instrument and “how we did it [notation] in SoundTrap.”

When asked to discuss how SoundTrap is introduced to the ensemble students, Bustos stated, “I took it slow [SoundTrap]. When I try to introduce something, I always have them explore it first and have them ask questions.” Prompts were employed to introduce certain aspects of the SoundTrap program. Certain “SoundTrap lingo” was discussed, such as, “the hub and how to enter the studio to get to the creating platform” before ensemble students were given an opportunity to explore. Bustos explained further, during subsequent classes, ensemble

students watch videos which explain certain concepts within SoundTrap. Once ensemble students have watched the assigned video, they explore the concept with SoundTrap while Bustos “walks around the room checking out what they’re doing.” This allows him to facilitate learning through observing the students exploring the program and then guiding them “to start messing around with different instruments and different loops.” He then tries to figure out why students “haven’t touched it yet” or have not spent much time with while using SoundTrap and covers those topics in subsequent classes. He clarified further how topics are reviewed and addressed,

I first go through and clarify [by stating], ‘I know some of you have already found this out, but I just want to make sure everyone has this. And I introduce, this is how you insert notes, this is how you change instruments, this is how you insert beats and loops, and how they work.’

Particular topics, which had to be specifically covered, were “the finesse parts of the program which were automation, sound effects, volume, and filters.” Even though some ensemble students “were messing around with them [automation, sound effects, volume, and filters] they didn’t really understand what each did.” This prompted Bustos to “create a lesson plan on how to use automation, how to use different loops in automation and panning and also filters.” The lesson plan provided ensemble students with the tools to utilize the “finesse parts of the program” in order “to enhance their own creations.” Since covering the above-mentioned topics in class, some ensemble students are utilizing the information learned and others “don’t want to use it at all.” But ensemble students are required to use some of these concepts during certain SoundTrap compositional assignments. In order to “check that box” for the assignment

requirements, ensemble students will add a “delay, echo, or panning in and out of different parts.”

When asked how ensemble students navigate recording themselves playing their principal instrument for their SoundTrap projects Bustos first described the layout of the music room to provide context. “I’ll give you a picture of the room that I have right now. It’s an art room that transitions into a band room. We have to move tables out of the way and the floor is concrete, so it’s great for acoustics.” There are a couple of different ways ensemble students accomplish the task of recording themselves playing. Ensemble students can record as soon as they come into the band room since “sometimes it’s quiet enough in that room to record [since] everybody else is trying to figure out their project.” Another option is for “students to go outside. There are these benches that they can go to and they do it out there, but the problem is if it gets too windy that affects the sound quality.” Choosing to record outside, despite its challenges, allows for ensemble students to record in a quieter environment because some groups use headphones while working and others do not. “So, the music [SoundTrap compositional project] is either blaring out their speakers or not.” There is, also, “an equipment room that is kind of more of a glorified janitor closet” where groups are able to record. Even though the equipment room is small, it is mostly soundproof and it also provides a bit of an echo. Bustos encourages ensemble students to utilize the equipment room “if you’re planning on having an echo on your project.” Ensemble students are allowed to “record at home if they have time then they bring the recording” to class to incorporate as part of the project.

### ***Conclusion***

Graduates mentioned the *Teaching Music in All Contexts* courses, particularly how they selected their courses based on their own musical experience and what areas in which

improvement was needed. Digital Integration Lab, a required course, was addressed in detail and there were contradictory views expressed. Music education students were expected to complete projects in Digital Integration Lab at their own pace, making the course student-led unlike the other music courses which were mainly teacher-led. Bustos, in particular, utilized the knowledge acquired during his time as a Digital Integration Lab and interweaved the SoundTrap program into each school in which he has worked to allow for students to create musical compositions; in contrast, Todd and Moriarty have not applied technological composition projects into their band programs.

### **University of South Berkeley (USB) Overview**

University of South Berkeley (USB) is a public research university with multiple campuses situated in the southern part of the United States within a diverse, urban area.<sup>24</sup> According to the U.S. News and World's Report's list, USB is considered one of the fastest-rising public or private universities within the United States. USB also funds many areas of research, including the arts, which provide the financial resources for university to be at the cutting-edge of global research (About USB, 2020). During the fall of 2019, USB incoming freshman had an average SAT score of 1286 and a high school GPA of 4.13. Regarding diversity, 42% of the USB student body are either African American, American Indian, Asian, Hispanic, Native Hawaiian or other Pacific Islander, or multiracial and represent 141 different countries. USB has been recognized as one of the top schools in the nation due to their work to “eliminate the completion gap for Latino student success” (About USB, 2020; America's Fastest-Rising University, 2019). Though the university has data establishing that USB is an overall

---

<sup>24</sup> This information was found via *US News Best Colleges* (University of South Berkeley, 2020).

diverse campus, there is not clear evidence if this same diversity is occurring within the school of music.

### ***USB – School of Music***

The USB School of Music is located in a southern cosmopolitan area where there are many local and national musical events and a variety of performance opportunities on and off campus. Undergraduates often continue their musical careers attending prominent graduate schools, performing in professional ensembles, and/or fulfilling roles in the field of music education (Make Your Music With Us, 2020).<sup>25</sup> USB provides the foundation for graduates to pursue various music career though offering the following undergraduate degrees: Bachelor of Science in Music Education, Bachelor of Music, and Bachelor of Arts in Music Studies (Undergraduate Degree Programs, 2020).

Presently, Dr. Paul Murray is the Associate Director and Associate Professor of Music Education for the USB School of Music. He primarily teaches music education courses within the areas of instrumental music education and technology. Murray is known globally for his presentations, research, and publications which focus on various areas such as musical meaning, collaboration, technology, and learner-centered and informal learning pedagogies (Murray, 2015; Murray, 2020).

The curriculum changes made to the music education program were spearheaded by Murray with the aid of Dr. Michael Doig, former Assistant Professor of Music Education at USB School of Music (D. A. Williams, personal communication, August 29, 2019; M. Doig, personal communication, October 16, 2019). Currently, Doig is an Associate Professor of Music Education at a university located in the Midwest. He is known within North American as well as

---

<sup>25</sup> All names, university names, websites, courses, and any other identifiable material was anonymized in order to protect the privacy of the participants.

internationally for his publications in the areas of popular music and culture, music education, musical development and cognition, and popular music and culture (Michael Doig, 2020).

**Curriculum Change through Creativity.** The music education curriculum changes at USB were ignited by the music education faculty who felt changes needed to be made in order to provide students with a broader understandings of music education. However, according to Doig, within the music education faculty there was one member who was against the curriculum changes and was not involved in the change process. This individual ended up leaving the university shortly after the changes passed.

Murray explained further the decision made by the music education faculty to make changes to the curriculum,

Ten years ago, there was a consensus among music education faculty [where] we felt strongly that the profession needs to change. But I think maybe broaden is the correct word. There's a great need within our profession to broaden what it is we do.<sup>26</sup>

Before moving forward regarding what changes should occur, the music education faculty discussed what Murray described as “the chicken and the egg dilemma.” This dilemma referred to what the best approach would be to creating change within the music education profession.

Murray went on to elaborate:

I talk about the music education profession as a big umbrella that covers a lot of stuff and under that umbrella are things that are generally true. It's generally true that we do these sorts of things [traditional public school music education]. But, also imbedded in there [are music teachers who] are doing something different.

---

<sup>26</sup> Quotes are from a personal communication with Paul Murray on August 29<sup>th</sup>, 2019 and Michael Doig on October 16<sup>th</sup>, 2019. Quotes will be labeled regarding which individual in which they belong.



Murray underscored that when music education is addressed “as a whole, when we talk about the profession, we cannot leave out” those music teachers who are doing something differently. With this in mind, the USB music education faculty considered that change could be addressed either at the university level, in-service training, or with current classroom teachers. Ultimately, the decision was made to approach change at the university level with a focus on the undergraduate music education curriculum with the goal to prepare future teachers to enter the classroom with a broader prospective of music education.

When I asked Doig why he felt change was necessary, he responded by addressing two issues. The first was linked to the ways in which the overall collegiate level music curricula has been stagnant over 50 years and the second connected to how many of his “colleagues before [he] came to USB had been teaching the same classes for their entire 20, to 30, to 40 year careers.” As he succinctly stated, “people and society move on, and we also have to do that.” He also spoke about how Murray’s and his background contributed to their decision to push for change in the music education curriculum. Doig explained, “I was a general music person” and “Murray was a band director who had his own frustrations with sectionals, pieces, festivals, and batons.” Their varied music education backgrounds led to discussions where they agreed that action needed to occur in order for them to “keep [music education] viable.”

Though the curriculum restructuring was a team effort from the music education faculty Murray and Doig took on certain key roles during the process. According to Doig, “[Murray] was more of the frustrated determining spirit” and he was “more of a curriculum specialist. So, [Doig] actually started digging into the courses [and] was more of the nuts and bolts.” Murray said the overall process for the curriculum changes took place over a two year period during which the music education faculty thought through the following questions:

- 1) What should change?
- 2) How should it change?
- 3) Why it should change?
- 4) What is the philosophy behind the change?

These questions were the ones discussed and debated over the two year period of time because the music education faculty knew they were “going to have to convince a lot of people” in order for the “curricular changes to be approved by ... the entire school of music faculty.” The music education faculty worked together to produce thoughtful, creative solutions so as to include popular musics and pedagogies into a music education curriculum which, till that point, had predominantly highlighted Western classical music. Consequently, music education curriculum changes were made to include coursework which permits students to be creative through engaging with pedagogies, performances, composition influenced by popular music practices. Thus, the courses that eventually made their way into the curriculum were Modern Chamber Ensemble, Modern Music Education Methods 1, Modern Music Education Methods 2.

**Specific Music Education Course Curriculum Changes.** The specific changes to the music education curriculum involved “reducing or removing some classes and then adding some classes,” as stated by Murray.<sup>27</sup> Specifically, the traditional course, Introduction to Music Education, was changed to “a foundation [Foundation of Music Education] course [which] really became an introduction to learner-centered pedagogy.” The Foundation of Music Education course “introduced learner-centered pedagogical techniques to students because they already had the teacher-centered model – the large ensemble model” in performance ensembles and methods classes. By adding a learner-centered approach course, music education students now have both

---

<sup>27</sup> Quotes are from a personal communication with Paul Murray on August 29<sup>th</sup>, 2019.

approaches covered within the curriculum. The Foundation of Music Education, which emphasizes learning-centered pedagogical practices, is the prerequisite course to the two-semester sequence entitled Modern Music Education Methods and an ensemble class that called Modern Chamber Ensemble (MCE). The above mentioned courses are taken “concurrently ... for two semesters,” the Modern Music Education Methods courses provides music education students a “full year of looking at, thinking about, and understanding learner-centered pedagogy in music;” the MCE courses is where the students are able to place application to the learner-centered pedagogy model. The original curriculum proposal had Modern Music Education Methods as a 4 semester sequence and this was achieved by dropping “3 semesters of ensemble and 3 semesters of applied [private lessons].” However, as one of the concessions that were made in order for the curriculum to be passed by the faculty, this was brought down to the current two-semester Modern Music Education Methods and MCE sequence.

Murray explained the tactic used while navigating the music education curriculum change proposal process,

You can make proposals wisely or not. Maybe, we [music education faculty] knew that 3 semesters were not going to fly [for the Modern Music Education Methods and Modern Chamber Ensemble sequence]. Maybe we knew we were not going to possibly get 4 semesters of this new class and maybe we really only wanted 2 to start. So, the compromise may have been what we wanted all along. We would have loved to have had 4 semesters of Modern Music Education Methods and the MCE Ensemble sequence, but 2 is pretty good.

The sequence entails 2 courses meeting twice a week; therefore, when including the Foundation of Music Education course, there are 5 courses which are “devoted to learner centered

pedagogy”. The approved music education curriculum proposal allowed the addition of these courses by reducing “the number of applied semesters and ensembles by one” and by cutting down the required trinalational 4-semester music theory sequence for music education students to 3 semesters of music theory.

**Curriculum Change through Integration.** USB music education curriculum also made changes to their class keyboard rotation for music education majors by placing greater focus on the integration of creativity, such as singing and performing original works. According to Murray, prior to the curriculum changes “all music majors took 4 semesters of class keyboard” with the exception of those who already came into the school of music with piano skills; those students were able to “test out.”<sup>28</sup> However, music students who completed their 4 semesters of class keyboard, Murray explained,

Didn’t seem to have any keyboard skills when it was over. So, we’ve created our own music education keyboard sequence. Now, it’s only two semesters but, all our music education kids take it. And, they don’t take the traditional keyboard skills class at all. Although, music education students, who are taking two semester piano classes, are developing “some technique on the instrument,” the purpose of the class is geared towards “creative music making” where students are utilizing the piano to “create original music.” Instruction is primarily focused on helping music education students develop “chording skills, so they can accompany by playing chords, but they also can write their own original music and sing and play at the same time.” They are also singing throughout the 2-semester piano class sequence. Murray sees this as,

---

<sup>28</sup> Quotes in this section, Curriculum Change through Integration, are from personal communications with Paul Murray on August 29<sup>th</sup>, 2019.

Another piece of the progressive thing. So, it's about learner centered pedagogy but, it's also about creativity. So, they do a lot of original creative work, they work in small groups and create music a lot. And they sing. They all have to sing, so they all sing and play instruments.

Addressing the utilization of the piano class to integrate learner centered pedagogy led Murray to comment on how the siloing of performing ensembles in public school music does not often allow for students to combine singing with instruments. Public school education has specific rooms which are either dedicated to instrumental music or choral music and "very seldom do they get together." Murray continues,

But, in our culture, if you listen to the top ten iTunes songs today and how many of them have instruments and singing at the same time. Or, some vocalization, rapping or whatever, all of them, so we combined all that.

The music education restructuring is based on developing a curriculum which is "more performance and creative based." This restructuring would permit music "students in music history and music theory and history class ... to bring their instruments and they would be playing." The new music history and music theory courses would mimic the Modern Chamber Ensemble course where students would be playing and "creat[ing] in small groups."

Furthermore, the integration that took place in the music education curriculum also influenced the music theory and music history faculty to restructure their curriculum.

Currently, the USB music education department is also working with a local state college in their area to present a proposal to USB and the USB school of music. This proposal would allow an integration of graduates of the state college recording arts program into the USB music education department in order to take 2 years of coursework which would ultimately allow them

to graduate with a music education degree. The proposal came about as the current director of the recording arts program is a graduate of the USB music education Ph.D. program who shared that “every year he’s got kids that come to him and say they want to be teachers. But they can’t get a certificate there because it’s just a two year school.” Unsurprisingly, one hurdle that is currently preventing the recording arts program students from being a part of the program is their inability to audition on traditional Western classical instruments. However, Murray sees the strengths in these students.

They are not the traditional music students. They are rockers. They are popular music kind of people who have the kinds of musical skills that we identify as being really exciting. So, I would love to bring some of those kids in as music education majors. The way in which coursework would work for those coming from the recording arts program was briefly discussed. They “would not have ensemble because what they do musically tends to be individual stuff in studios and they don’t really work in groups. So, they would not have ensemble but, some of the coursework that they do there we would count as their applied.”

**Music Faculty Reactions to Curriculum Change.** A primary issue when restructuring the music education curriculum was navigating the concerns of other music faculty. As any curricular change had to be approved through a voting process by the entire music faculty, the music education faculty realized the rest of the music faculty would be concerned about how changes would impact their specific departments. Murray explains,

The music education people cannot get together and say here is what we are going to do and they go do it. We have to get the approval of the performance faculty, the history faculty, and the conductors. We knew there would be great push back. We knew that

there would be people who thought we were trying to ruin the school or we were trying to replace them.<sup>29</sup>

The music education faculty, according to Murray, prepared the curriculum change document by addressing the “philosophy behind” the curriculum changes, “what the problem was” with the current curriculum at that time, and “then identify how we [the music education faculty] could produce a solution.” Approximately three town hall meeting were also held so that dialogue could occur between music education faculty and other music faculty regarding the proposed changes. These town hall meetings were highly attended because other music faculty, as Murray stated, “did not trust us from the get go. So, the word on the street was that [the music education faculty are] trying to do something;” this led to the other music faculty “circling their wagons to protect themselves.” Murray went on to explain that these town hall meetings had a higher attendance than the regularly held faculty meetings because the other music faculty “really wanted to know what in the world was going on.” By having a large amount of faculty in attendance, the music education faculty were better able to explain the changes they were trying to make.

Doig discussed the challenge of changing the curriculum enough to “enact some change,” but not too drastically so that no changes would be approved. Additionally, Doig stated,

It is very hard to feel like you’ve accomplished anything given the complexity of the policies and procedures involved. I think the hardest part was proposing changes to our more traditionally minded colleagues and having it be okay. Not really thinking about how can we change this methods class so, that we can include popular music skills and

---

<sup>29</sup> Quotes in this section, Other Music Faculty Reactions to Curriculum Change, are from personal communications with Paul Murray on August 29<sup>th</sup>, 2019 and Michael Doig on October 16<sup>th</sup>, 2019.

understanding in it, it was more how can we convince our colleagues that this is okay to do and actually that we should do it.

Murray and Doig both went into great detail during their interviews discussing the specifics regarding how the voting process was approached. They realized that the other music faculty fell into three distinct groups: those who would vote yes, those who would vote no, and those who were undecided or "the question mark people." Thus, focus was placed on creating opportunities for discussion with those in the undecided category to see if they could potentially be swayed into the yes categories. Murray explained,

We ignored the first two groups. We did special things with just the question mark people. For example, we invited one or two of them at a time to come to music education meetings and to sit down and talk with us. We would try to explain things to them and we would meet some of them socially.

Doig clarified further by describing how the other music faculty were "divided into ... quadrants." The first group were the music faculty who "will never go along with us ... were placed in the lower left quadrant." Then there were those who were "on the fence" as well as those who most likely will not attend the meeting and will "see how the current is going" in order to determine their vote. The goal was to move those who were "on the fence" to "the final quadrant on the upper right" which was the quadrant for those who agreed with the changes and would vote yes. By swaying the "on the fence group" the vote would be able to pass by gaining a "3 quarters sized majority." Also, Doig, confirming Murray's statement, explained how in order to accomplish the goal of convincing the "one on the fence" member to vote yes for the curriculum change the music education faculty, "We would go to lunch with them and talk with them about why we wanted to do what we were doing. [Additionally, we would] show up at their



concerts to try to be supportive colleagues.” The overall resistance to curriculum changes was discussed by Doig, who stated,

It is not about who we are and what we are fighting for. It is not about popular music. What it is about is their [other music education faculty] feelings about what people will think about once the changes are made. It is not really about new ideas and new curriculum. They are afraid of losing prominence and stature and authority and knowledge and expertise because what they have is no longer in the foreground. It is sharing the foreground with other things that they do not know anything about.

When discussing the changes with the other music faculty Doig pointed out that changes were going to occur regardless if they wanted them to or not; and, if the school of music wants to “continue to want to attract a diverse population of students, they have to diversify [the] curriculum.”

As stated by Murray, when the music education curriculum proposal was formally brought to the faculty meeting the document was presented in three different sections. The first outlined the issues with the current curriculum as well as proposed solutions, the second section addressed the philosophy behind the changes, “and then the final couple pages were the curriculum proposal.” The proposal outlined the specifics of which courses would be added and which needed to be removed because “there [was] no room to just add, we had to take something away in order to add.” Regardless of the thoroughness of the curriculum proposal, it was clear that the primary concern of other music faculty was how the potential curriculum change impacted their specific area of study. Murray explained how the proposal impacted other music faculty’s votes,

If what we were proposing did not affect them, they did not care. They would vote yes on anything. If it affected them in a way that was negative then ... they did not like it. So, all the philosophy that we talked about, all of the problems we were trying to solve, no one cared.

One performance faculty's particularly negative reaction to the music education curriculum changes were described by Murray,

He was so mad that the veins in his neck literally were sticking out. He looked like he was going to explode at some point to the point where I thought maybe I should move.

Maybe, I should not stand right in front of him. I should come over here, move over here a little bit. It was fascinating.

Murray clarified that the curriculum changes did not remove any of the traditional band, choir, orchestra performance ensembles. The changes only "broadened the concept of what music education" can be in order to counter the monopoly the traditional large ensemble had within the music education curriculum. By including the Modern Chamber Ensemble, Modern Music Education Music Education Methods 1, and Modern Music Education Methods 2 courses "there was a new player that was introduced" which was an area with which the traditional performance faculty did not have much familiarity. Performance faculty viewed these changes "as a threat" and therefore, did not want the changes to occur. This may be why the initial music education curriculum changes did not pass because they "did not achieve a majority" vote which led to the music education faculty drafting "a compromised position" which eventually went on to pass.

As mentioned by Murray, the performance faculty consensus against the music education curriculum changes caused their large performance faculty (consisting of all the conductors and studio faculty) to meet together; a rare occurrence, according to Murray. Although, they were

meeting together over their opposition to the potential new music education curriculum changes, these performance faculty meetings were a positive reaction in the sense that it “communication lines opened up.” Murray recalled another instance where a performance faculty member directly told him that he was “trying to get us [performance faculty] fired.” At the time of this interview, 8 years since the initial music education curriculum approvals were implemented had passed and, according to Murray,

A lot has calmed down. I think the vast majority of faculty have realized that they did not lose their jobs. That we did not really alleviate what they do. We still value what they do. Our students are still involved in what they do, and they still do that and maybe it’s okay they’re doing this other thing too.

Doig explained how the USB’s music schools’ access to “a brand new building, a 60 million dollar building which has huge resources for the music education area” along with having music education as “focal point of the graduate program,” where they are “the only department that has a Ph.D., and therefore all the presidential fellowships and all the funding go right into music education,” aided in the music education faculty’s ability for these curriculum changes to occur.

**Music Education Students’ Reaction to Change.** Murray and Doig explained the varied reaction of music education students to the music education curriculum changes. Firstly, Murray discussed the influence studio teachers have on their private lesson students. The reasoning for this influence he felt is due to the close relationship cultivated through the many lesson hours spent together. A pattern was noticed by Murray where,

The same words came out of the students’ mouths that were coming of the faculty’s mouth. You could just tell the faculty who were totally against what we were doing and thought it was terrible. Their students were totally against what we were doing and

thought it was terrible. The students who were in faculty studios who were okay with it, the students seem okay with it too. It was funny. I could watch a student talk and in my mind. I could picture their faculty mentor's face talking to me. Because they were saying the exact same things.<sup>30</sup>

Doig also provided thoughts on how the past musical experiences of the music education students may have led to a negative view on the curriculum changes. For example, "some [music] students have been waiting all their lives to study with their chamber music applied instructor." Certain music education students may be attending an undergraduate program to "get away from popular music that's permeating throughout the world." Those students have become knowledgeable in the Western European common practice and may be pursuing a music education degree which build on these already learned practices. Doig clarified further, "you can even go to other countries and be in an ensemble and not have to have a lot of explanation; you're just doing what you do in that Western European common practice." Varied reactions to the music education curriculum changes, according to Doig, were perhaps partly due to many students not having composing, improving, and arranging skills prior to being enrolled in the program. Doig felt this may have led to students thinking the following:

- Wow, college is worth more than I thought it was worth.
- Why am I doing this?
- I have gotten this far without doing this so why do I have to do this. It is because it's for his class, so we have to do it.

Murray also addressed the difficulty that the music education faculty faced during the first couple years after the curriculum changes had taken place. Students had negative reactions

---

<sup>30</sup> Quotes in this section, Music Education Students Reactions to Curriculum Change, are from personal communications with Paul Murray on August 29<sup>th</sup>, 2019 and Michael Doig on October 16<sup>th</sup>, 2019.

making comments such as, “(1) this is not right, (2) this is not why I went into music, (3) this is not what I want to teach, and (4) this is all wrong.” However, eight years after the fact most students are reacting positively to the current curriculum with only a few students taking issue with the coursework. Murray clarified further, the distinction between music students’ reactions and how the faculty has impacted those reactions,

[There are] different levels of reactions. But there are rarely only 1 or 2 students that are still holding back. They are so in the minority you hardly ever notice them anymore. But that also parallels the change that has happened in the faculty attitudes since the vast majority of the performance faculty are now going, ‘Okay, I guess it’s alright.’ Now the students are ... alright. How ‘bout that? Go figure.

Another aspect addressed were the ramifications for the potential new students who apply to be a part of the USB music education program. Murray has noticed a change in how these potential students reacted during the audition process. During the audition process, the music education faculty conduct individual interviews as well as conduct a meeting with all students along with their parents in order to “talk about the program.” In recent years, Murray has noticed overall attitudes from potential students and parents shifting regarding the music education program, including coursework that focuses on musics and pedagogies which highlight popular musics. For example, Murray stated that when discussing the program last year, the overall “atmosphere in the room was, ‘wow, that is awesome.’”

**Including Diversity within the Audition Process and Coursework.** In order to audition into the USB School of Music, prospective students are required to perform Western classical repertoire on traditional instruments for corresponding studio faculty. The music faculty has little say regarding which prospective students are accepted; however, in recent years the music

education faculty has become more involved and influential in guiding studio faculty to accept students who show promise as a future educator. Murray explains, the music education faculty “started 4 years ago attending audition days and we hold interviews with all the students that say they want to be music education.”<sup>31</sup> Potential students are interviewed one-on-one by a music education faculty member. During the interview the following is required:

- 1) Come prepared to tell a joke,
- 2) Sing a song or a rap in a popular genre,
- 3) Speak about any musical activities you are involved in beyond your principal instrument.

By prompting potential students to tell a joke, Murray is able to “predict with ... a very high level of accuracy who is going to be a good teacher and who is not.” He continued, “often I can tell you that kid is going to be a great teacher and I can look at another kid and go man, they are going to have to work hard if they want to be a teacher.” Regarding performing a song or a rap in a popular style, Murray discussed the outcome of these performances,

They have to sing a song and it has to be a popular or a rap. And, by the way, we’ve had more rappers as we’ve done this. So that’s cool, because these are closet rappers. These are clarinet players who are into rap, but they don’t tell their teacher they’re into rap. But here they are. They got faculty here saying, ‘hey, rap something for us.’ And they go, ‘really?’ ... And they do and boy some of them are good.

Also, they are asked to speak about their musical experience and knowledge outside of the traditional instrument in which they performed during the audition.

---

<sup>31</sup> Quotes in this section, Including Diversity within the Audition Process and Coursework, are from personal communications with Paul Murray on August 29<sup>th</sup>, 2019.

Lastly, prospective students are asked to answer one of the following two questions: “1) What would you do in the case of a zombie apocalypse? 2) If you were a high school principal what would keep you up at night?” According to Murray, the purpose of answering these questions is for the music education faculty to gauge the personality of the potential students to see if they would make a good fit as a music educator. Murray explains further,

What we’re looking for is personality, I think more than anything else, and teacher-ness. Do they look at me and talk? And are they excited or do they do this [Murray speaking slowing, unenergetically] ‘Umm, well, if I was in a zombie apocalypse, I don’t, I guess I would just die.’ I don’t think that’s a good indication of a teacher.

Murray recalled an answer to the question regarding the zombie apocalypse which he deemed “the best answer I’ve heard” and how he sees this as an indication the potential student has a personality associated with a “good teacher.”

This kid said ... ‘I would stand in the middle of a whole bunch of treadmills that were running on their highest speed.’ What a great answer because those zombies wouldn’t be able to get in. They’d step on the treadmill then fly back. Zombies aren’t real smart, at least movies say.

Once all the one-on-one interviews have been completed the music education faculty meet to discuss the potential students who “are on the two extremes;” the ones they are “super excited about as potential music education majors” and those who they do not think should be permitted into the music education department. Next, the music education faculty speak with the applied faculty to inquire about which potential students are going to be admitted into the school of music. The music education faculty has been able to influence the studio faculty to accept those potential students (based on their music education interview) who may have been denied

admission solely based on their primary instrument auditions. However, there are some studio faculty who do not take the music education faculty recommendation into consideration. Murray discussed a recent example of a studio faculty member accepting the music education faculty recommendation: “Just recently, we identified a kid to our trumpet teacher that we thought was great. And he said, ‘I wasn’t going to take him but, I will if you want him that bad.’” However, there is still faculty who do not listen. We will identify this kid and say, Man, we were super excited and, they’ll go ‘Oh no, we’re not going to let him in.’”

In terms of music history coursework, music education students are required to take a history of blues and rock. Murray spoke about how the music professor for the history of blues and rock approached the course.

It’s a music history class [history of blues and rock] but, it’s not traditional European Western music history. It starts way back; the teacher is just awesome. He’s not a music education guy. He’s a composer but, he starts way, way back. In fact, most popular music kind of history classes starts in 1950 and go forward. Well, by the last week of class, that’s when he gets to 1950, he does all the history of blues, before it. That leads up to where rock and roll came from.

Currently, the music education faculty is in the beginning stages of proposing a world music pedagogy class that will focus on teaching and learning practices “not from our culture [Western classical music].” This potential course addition is the result of the “university restructuring the general education [requirements].” Due to this restructuring the music education faculty now has the opportunity to add a world music pedagogy class which, Murray explained, is “something we have been wanting to include, something with more world music.” Additionally, music education faculty have discussed adding a theatre/acting class in the future for the purpose of “getting



music education students out of their shell and having them move and interact in acting situations.” Murray continued to clarify,

The reason was just to try to get people out of their body a little bit. The only movement things we historically do is this [Murray mimicking instrumentalist sitting during rehearsals and performances). .... the idea is to just try to get kids outside of their body and feel comfortable moving around and interacting with other human beings.

In a similar vein, Murray stated, that recently a movement expert who “works with, popular music groups and helps them move” Skypes into one of the courses he teaches to aid students in moving more comfortably.

### ***Conclusion***

The USB music education departments implemented curriculum changes which, challenges and prepares future educators to not only embrace the traditions of music education, but also to incorporate new potentials that can reach additional populations of students interested in making music using alternative methods (Undergraduate Degree Programs, 2020).

These changes were accomplished through the leadership of Murray and Doig who worked together to navigate the concerns of the music faculty in order to pass the curricular changes. The approved changes provide music education students with coursework and learning experiences which covers a wider array of musics and pedagogies. Next, an overview of each USB graduate is provided along with the findings that arose from their interviews.

### **USB Graduate Findings**

Three music educators participated in this section of the research. They teach either middle school or high school band in the southern part of the United States. Two music

educators have been teaching for less than a year and other is a music educator in their 2nd year. Each USB graduate was part of a semi-structured interview where their undergraduate music education experiences were discussed along with how those experiences currently impact their teaching practices. The following are the findings ascertained during each USB graduate's interview.

### ***Register Overview***

Richard Register (he/his) is currently the Director of Bands and Colorguard at Cherry Run High School in the south. Register is a first year music educator whose course load consists of Jazz Band, Percussion, Guitar (Guitar/Rock Band), and Band (2 periods). Additionally, Register is working on expanding a winter colorguard program that is currently offered outside of the school day. Register graduated from USB with a Bachelor of Science in Music Education in 2017 and a Master's in Instrumental Conducting and Music Performance (Percussion) in 2019.

### ***Wilson Overview***

Caroline Wilson (she/her) is the Director of Bands at Meadowbranch Middle School, a Title I School<sup>32</sup>, in the south. During her first year, with the exception of two sections of chorus, her course load consisted of all band classes. Wilson's second year teaching schedule subsequently broadened and consisted of chorus, band, and a newly added exploring music performance course; a class similar to general music. This past year, her third year, not enough students signed up for chorus for it to be offered and consequently she taught only band and exploring music performance. Wilson, a clarinetist, graduated from USB with a Bachelor of Science in Music Education in 2017.

---

<sup>32</sup> In the United States, Title 1 refers to "financial assistance provided to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards (Title I, Part A Program, 2018)."

### *Edward Overview*

Hudson Edward (he/his) is the Instrumental Band Director at Backcreek Middle School located in south. Edward is a first year teacher who teaches the following courses: Beginner Band (2 periods), Advanced Band, and Music Appreciation (3 periods). He graduated in 2019 from USB with a Bachelor of Science in Music education and plays bassoon, saxophone, and guitar.

**Views on General Music Coursework.** Each of the USB graduates discussed the experiences they had while taking the required general coursework for all music majors (ex. music theory, music history, aural theory). Register viewed the coursework for all music majors as “super important and beneficial.”<sup>33</sup> In particular, he spoke about how the aural training course aided him in improving his singing skills as he was not primarily a singer. Register explained

how aural theory also helped him both within the ensemble context and his skills as a music educator.

My aural theory/singing skills at the time were horrific. So being in a class where we were singing all the time ... that was super important. Especially when I got into ensemble settings, wind ensemble; we actually sang a lot in those settings. For me going from that to here has been vastly helpful because I now have my students singing all the time and that helps them a lot.

Wilson and Edward spoke about how the general coursework for all music majors was typically taught. Wilson stated, “for my music theory courses and music history, it seemed very textbook.”<sup>34</sup> She expanded by discussing how in music theory class, the class would “read a passage, go over key signatures, or read treble and bass clef.” In the music history courses

---

<sup>33</sup> Quotes are from a personal communication with Richard Register on November 18<sup>th</sup>, 2019.

<sup>34</sup> Quotes are from a personal communication with Caroline Wilson on December 7<sup>th</sup>, 2019.

students would “view slides then talk about them or listen to a piece of music and then talk about it.” Edward felt students “were not able to branch out” during the music history, aural theory, and music theory classes and those courses were “teacher-centered and lecture-based.”<sup>35</sup>

In contrast to the general coursework for all music majors, each graduate spoke about the specific music education coursework they were all required to take. Wilson shared that, “some [courses] were more traditional; conducting [courses] are the ones that come to mind.” She went on to explain in more depth the professor’s teaching approaches for different music education courses,

It depends on the class, we were just really trying to focus on what it meant to teach the individual student. So, for the conducting courses, it was, how are we going to convey certain gestures or expressions to the student. And then, for the more Modern Music Education Methods classes, it was how can we relate to the students as far as technology and what can we do instead of just using traditional instruments to get more kids interested in music today.

Edward also addressed the teaching approaches of different professors within the music education coursework. He spoke about how in some music education courses there was “more focus around non-traditional pedagogies ... that were more student centered.” He explained further that those courses which brought in non-traditional pedagogies were “kind of teacher centered at the beginning of each week.” The rest of the week students “had to figure it out for ourselves and develop our own pedagogies.” Although students were expected to “figure out” what the professor was leading them towards, the aim was for students to think “outside of the box” and “develop their own answers.”

---

<sup>35</sup> Quotes are from a personal communication with Hudson Edward on January 22<sup>nd</sup>, 2020.

*Modern Music Education Methods and Modern Chamber Ensemble.* The Modern Music Education Methods and Modern Chamber Ensemble (MCE) was discussed in detail by all three USB graduates. The Modern Music Education Methods and MCE were relatively new when Register and Wilson were enrolled. Register recalled that his freshman year “was the first year they had implemented the class [Modern Music Education Methods and MCE].” He explained, “I didn’t take it until junior year. So, essentially there was about two years they had it off the ground before I got to it.” According to Register, right around the time the Modern Music Education Methods and MCE courses became part of the music education curriculum, there were changes to the instrumental technique courses as well. During his first year the instrumental technique courses met two days a week, but then this shifted:

So, [my first year] I’d have two days a week of string technique. Then, the year after that they restructured. The techniques classes were only once a week on a Friday which to me just didn’t make sense. It was a 3 hour course on a Friday morning, 7:00 AM. I felt those were such important classes; in my brain I’m like, ‘Oh, why is that, that doesn’t make sense to me.’

Register found this to be interesting because this change occurred “at the same time they came out with the Modern Music Education methods and Modern Chamber Ensemble.” With an area of focus on band, he thought it was odd to have the Modern Music Education Methods and MCE courses “4 days a week for a whole year.” Register expanded, “In my brain it just didn’t make much sense. I thought about it in the context of ‘Okay, if I’m going to be a band director, which is more important?’” He continued to clarify by stating that it was “a little odd to have one semester brass technique class, a one semester woodwind technique class, one semester of choral and then one semester of percussion.” Register explained the importance he felt about the

instrument techniques classes. He remarked the techniques classes should be studied in depth since most music education students only have experience on their principal instrument. He shared his experience: “as a percussionist, I didn’t touch brass that much before. So, in my brain that’s going to be really important to hit.” Overall, Register felt the Modern Music Education Methods and MCE courses were not directly beneficial to him given his interest as a band director. He stated, “I just know at the end of the day, I left, and I was, like, did I waste my money, or did it help me?” However, he believes the “brass tech, woodwind tech, music theory, and aural theory courses” were helpful due to the fact that those courses “transferred over really well.”

Wilson recalled her initial reaction to the Modern Music Education Methods and MCE courses. “I was super excited about it. We were going to cover some more of what you would call real world things instead of the old way, the more traditional way. So, I was really gung-ho about it.” Wilson spoke in particular about the conflict she felt between “more modern stuff” (ex. Modern Music Education Methods, MCE courses) and the traditional music education classes (ex. instrumental methods, secondary methods). Wilson described her experience this way, “I’d be taking Modern Music Education Methods at the same time [I was enrolled in] Instrumental Methods or a Secondary Methods course.” Philosophy was discussed in both the traditional music education courses as well as the in the Modern Music Education Methods course. However, Wilson stated it was difficult for her to separate her “band director music education philosophy versus [her] overall Modern Music Education Methods education philosophy” or even to “figure out how to make those two [philosophies] blend.” Wilson described the Modern Music Education Methods course as,

The science behind or ... the reasoning behind the types of performances that we're doing and, what the philosophy is behind what we're doing. Why is it important that we're doing relatable music or why is it important that we're using technology in the classroom.

She further remarked the Modern Music Education Methods course consisted of "textbook stuff, a little bit of hands-on stuff with iPads, and a little bit of stuff with a soundboard." Whereas, according to Wilson, the goal of the MCE course was to take the ideas for the Modern Music Education Methods course and "to try to transfer them to the performing ensemble [MCE course]." Nevertheless, it would seem that the transfer of knowledge from the Modern Music Education Methods course to the MCE course "sometimes didn't really work out as well because there were two different professors. One did the Modern Music Education Methods, and another did the Modern Chamber Ensemble." She gave the following example:

If we're doing a cover of a Disney song [in MCE Course] that doesn't necessarily go with how we are using whatever philosophy we were working on that week or whatever method he wanted us to be thinking about [in the Modern Music Education Methods course].

Overall, Wilson felt that the Modern Music Education Methods course "didn't really cross over to the MCE Course." In a similar vein, Register mentioned that within the music education coursework, the Modern Music Education Methods and MCE courses "didn't quite overlap" with the other music education course work.

Both Register and Edward spoke about how the MCE course was a rock band type ensemble course. According to Register, "most of the students ended up just dubbing the course as Rock Band for some reason. That was just the name everybody called it." Similarly, Edward

said the MCE course was “strictly rock band [with] electric drums, keyboards, guitars.” He went on to clarify the relationship between the Modern Music Education Methods course and MCE course.

Think of MCE like your lab and Modern Music Education Methods was the actual course that you took. The Modern Music Education Methods course that we took was teacher led. But a lot of Modern Music Education Methods was very much project based where we worked within groups. But, when we got to the MCE, that’s when we really just worked inside a 4 person group using all those concepts [covered in Modern Music Education Methods].

Wilson spoke in detail about her experience in the Modern Music Education Methods and MCE courses where they explored music technology as well as rock band instruments. Her initial reaction to technology was that “it was nice getting to [explore technology] that I thought kids would enjoy.” For example, “being able to work with iPads or getting to be able to use microphones or guitars... that was really cool.” Wilson stated the following about the Modern Music Education Methods course, “Dr. Murray has his own iPad ensemble, so he showed us a lot of that kind of stuff and how we could incorporate technology.” However, in the MCE course the students were placed “in smaller groups and had different assignments.” The following is an example, provided by Wilson, of a MCE assignment provided by the course instructor.

You’re going to make a Disney cover. And, you’re going to use all of these different instruments, including the electric guitar. You can use an iPad and you can use GarageBand for sound effects. Then, you’re going to record everything and you’re going to save it as a MP3. Or you may choose to write in your own music and then perform that.



Additionally, Register stated that each MCE class

was always the same. You show up, you get in your groups for the most part. You go do your covers or you go do your arrangements. There was always a theme we were given to do. They always tried to give us a theme at least, and we did our best to go with it.

Wilson did express some concern with her experience in the MCE course as the students were not “taught a lot of stuff beforehand.” She clarified by saying that in the MCE course, “it was just, here you go, here’s all these instruments and let’s see what you can come up with.” Wilson went on to explain that some of her colleagues in the course did not have much concern since “it was very easy for them because they knew guitar or they have good coordination, so they can play drumset.” Since Wilson had “never played guitar before that class... [or] drumset” it made the MCE course difficult for her. She further said,

I’m a person that needs to be taught. I need to sit there and look at a book. I need to figure it out on my own first before I try to figure out or make something up. I am a very in the box musician. I’m not one of those people that can just go up to the piano and make something up or play something by ear. I want to be able to read sheet music and come up with something and then be able to practice it.

Due to his extensive guitar background Edward’s view on the MCE course was slightly different than both Register and Wilson. According to Edward, he “had more developed interests in genres than my peers at the time.” Overall, he describes his classmates as mostly “not buying into the idea [of the MCE course].” He, on the other hand, was interested in “pursuing blues or blue grass,” but ultimately was restricted to “strictly either pop music or rock music and the occasional country song.” For the most part, Edward performed on “electric guitar unless it called for [him] to play on acoustic guitar” although there were also “nylon string guitar,

classical guitars, and acoustic guitars ... to choose from.” Register also reflected on his experience from the Modern Music Education Methods and MCE courses,

I know it has changed considerably, but it just took them some years to figure it out. I ended up walking away from it not feeling like I gained anything from it. That might be different from somebody who just graduated, somebody who got to the class, last year or the year before, maybe, might have a very different experience than me.

Additionally, he spoke about how the Modern Music Education Methods course would sometimes have guest speakers. On one occasion, a guest speaker spoke about Chinese music education. The speaker “explained how they teach music, specifically singing songs.” Even though Register found this experience “cool because it was something I had never experience or never knew about,” he found it difficult to apply it to his teaching area of interested, band.

Register explained,

“it’s hard to take that and be, like, okay, this is how they do it in China and here’s how they did this whole song, how do I apply that to a whole band program.”

**Important Experiences.** Register consider the knowledge which aided in the development and operation of a high school band program as an important experience during his time at USB. Although, according to Register, there were several classes that covered aspects of running a high school band program, the Secondary Methods course specifically discussed topics pertinent to middle school and high school band directors. The course covered “all the things that you’re supposed to think about as a band director that’s not just music.” Some examples of topics covered in the Secondary Methods course were “how to manage a band budget, how to manage a parent organization, and setting up a calendar.” The skills acquired from the Secondary Methods course aided Register in a smooth tradition into his first year of teaching. He stated, “If

I had not taken certain courses, I do not think I would have been able to do this year as easily as I did. I probably would have stumbled and fell a lot and it would have been a struggle for the program.” Another important experience, for Register, were the practicums required for the music education program. He felt these practicums were valuable because they helped him gain experience teaching outside of his main area of percussion. Register recalled a particular situation during one of his university practicums where he was working with a brass section on a concert band piece. He recollected that “on the page they had a grace note. In my brain, I looked at that and thought ‘wow, that’s a flame, super easy.’” Once Register noticed this notation, he stated to the high school brass section “Hey, guys, make sure you play that flame.” The brass students looked at him confused and said, “what do you mean a flame?” This questioning led Register to realize that he was in “percussion mode” and needed to use the terminology that coincided with brass and woodwind notation. He continued to elaborate how the instrument techniques classes were beneficial during his practicums.

While taking part in the practicum, my brain just clicked into motion. Oh, I’m talking percussion. I need to talk woodwind and brass and some of the techniques classes really helped me with that knowing how I should speak to them. What I should use descriptively because there is a difference between percussion and brass and woodwinds.

I think a lot of the shortcuts from those classes also helped me a lot.

In a similar vein, Wilson mentioned how the opportunity to “get in front of live ensembles, conducting and being able to teach” was an important experience. Also, she enjoyed “being able to see different things and use different outlets” through Modern Music Education Methods, MCE, and learning about different technology, such as the iPad and GarageBand.

Edward spoke at length regarding how the Modern Music Education Methods and MCE courses were important experiences. He discussed how the inclusion of this coursework provided “validation in the things that I felt growing up towards music education.” Edward explained this feeling by reflecting on how throughout his middle school and high school years his peers, who were interested in music, either fell into one of two categories. The first was “the band route” and the second “was everybody else.” This contrast was perplexing to Edward who stated, “I always thought, why can’t you do both?” He further said, “usually people that are classically trained don’t seem to appreciate those who play commercial music.” Given this mindset, which was framed from his public school instrumental experience, Edward felt a sense of “huge validation” when he got to “USB and they were offering [courses] for both mindsets.” Furthermore, he said,

That’s what it should be. You should be able to pursue any type [of music] that you want. When I was going through my music education degree, I found a lot of comfort in my coursework because I didn’t feel like I was an outcast in wanting to pursue that idea because there was already something set in place.

The knowledge obtained from taking courses which taught “both mindsets,” according to Edward, has aided him as a music education. He further said,

I brought in that idea [into my own teaching] because there are people that are interested in band. But there are people who are interested in pursuing just general music. For example, learning how to play guitar. It made me realize and reassure myself there is a place for everyone who wants to partake in music.

Edward spoke in additional detail regarding how his peers in the Modern Music Education Methods and MCE courses would have “a lot of debate based on why is this important.” Certain

students in the courses, he mentioned, would make statements such as, “my whole life we’ve been doing band. Why are we now just talking about guitars and keyboards?” However, there were “a handful of students that dabbled, like I did, in guitar and recording and writing songs.” Unfortunately, the students who were “strictly classical based” and questioned the content in the Modern Music Education Methods and MCE courses “could not have their mindset changed,” with the expectation of a few who “ended up buying into the idea a little bit towards the end of their coursework.” Overall, Edward continued to clarify, those who did not “buy into the idea” ended up viewing the Modern Music Education Methods and MCE courses as “this is just different. This is weird. This was because it was out of their comfort zone, which is why they never really considered it.”

Moreover, Edward also spoke about how the MCE courses gave him the opportunity to teach his peers. He noted, “it was cool because me and a few of my friends who were into that stuff ended up somewhat becoming the teachers.” Edward and some of his colleagues were able to aid other students due to their previous experience with the type of instruments utilized in MCE course, such as, guitar, bass, piano, and drumset. “When you are more experienced in something,” Edward remarked, “then those people have an interest. They tend to gravitate towards you.” The MCE course had 4 to 5 bands and Edward’s groups comprised individuals who either had previous experience “or were very eager to learn.” He reflected on the experience stating, “I hop around and answer any questions or how to think about something. It was cool. I was a student. But I was also a teacher to my peers.”

### **Secondary Instrumental Student Experience versus Music Education**

**Undergraduate Experience.** As part of the interview process, each graduate was asked to discuss their high school band experience versus their music education undergraduate

experience. Register recalled to me that his high school program had a “revolving door” of band directors. Instead of learning basic music theory through his high school band program, he learned concepts such as “scale degrees and chords” from his private lesson teacher. Although his private lesson teacher aided him in basic music theory concepts, aural theory was a struggle for him when he entered USB’s music education program since Register, “never sang when [he] was in high school.” He went on to explain in more detail how his lack of singing experience in high school impacted his undergraduate experience,

I really struggled my first semester or two. It wasn’t a case of I didn’t practice it [aural theory]. It was just a case of nobody had taught me beforehand. And, even when I got to college they were like, ‘okay, you should be able to sing, start singing off the bat.’ And, I’m thinking nobody has ever taught me properly how to sing, so that was really difficult.

However, Register felt that he was more prepared for the university ensemble experience because his “high school had a lot of ensembles,” such as, various percussion ensembles and concert band. A new experience, he mentioned, was playing in the university’s orchestra since his high school did not have an orchestra. Also, Register spoke about how in high school the ensemble director did not discuss the background of the pieces, “he never really talked about why the composer had written the piece or what was the background of the piece as we played it.” Focus was placed on learning “to play the pieces, make them pretty, and make it sound appropriate.” The only piece he recalled receiving “information on the background was a piece called ‘Symphony in Dresden.’” He remarked, the piece” was about a bombing a city in World War II.”

Generally, Register described high school as “this tiny bubble” and “college popped the bubble” because at USB he was shown “everything that’s available.” For instance, he was

exposed to what was available in terms of percussion instruments, particularly the marimba. Register commented, “most high schools have a 4 and 1/3 marimba and I never knew a 5-octave existed until I got to college.” Reflecting on his past experiences he now makes an effort to educate his students regarding the different kinds of western classical instruments available. Register spoke about a particular moment where he discussed marimba ranges with his students so that he could “expand their knowledge.”

Even for my students when I said to them, ‘There is a 5-octave marimba.’

They looked at me and said, ‘Isn’t ours a 5-octave?’

And I said, ‘No, that’s a 4 and a third.’

Nobody had ever taught them [these kinds of things]. So, a lot of time I approach my teachings with that same idea of trying to expand their knowledge range. Knowing I can’t give them everything. But I am trying at least give them more than what I had and I think that’s really crucial for their success.

Wilson comes from a military family which led her to attend “to 3 different high schools, all in different states.” She attended high school “in Alabama, Texas, and Florida during junior and senior year” and described herself as “a high achiever.” Although Wilson moved around often, she always “tried to do advance placement (AP) courses and honors classes.” However, maintaining a demanding course load was difficult since “every place had different requirements.”

Edward is from a small town which he remarked did not provide “a lot of possibilities.” He entered his middle school program with experience as a guitarist, but his father suggested “joining band because it would still benefit [him to] learn another instrument.” His high school program, according to him, was similar to “any other high school traditional band program” where there was a “marching band and concert band.” However, Edward agreed with his father’s

advice and joined middle school band as a saxophonist and in high school transitioned his freshman year into playing the bassoon. This transition, he stated, happened because his band director asked “if I would be interested in playing the bassoon.” At the time, Edward was not familiar with the bassoon, but his band director allowed him to “try it out.” He “was the only one who didn’t break the double reed,” so the band director suggested Edward should switch to the bassoon. Edward’s high school band director gave him opportunities to play bassoon, saxophone, and guitar. Additionally, he explained, “my band director always let me pursue any avenue of creativity that I wanted to because he knew I wanted to pursue music.” Edward compared this high school experience to his time at USB,

Going into USB, once I found out there was all the Modern Music Education Methods and MCE, it felt very much similar. I wasn’t just bound to one type of music which was classical. I was able to freely move between both kind of worlds and learn from both of them.

An environment which allowed Edward to experience traditional music as well as the Modern Music Education Methods and MCE courses led him to “feel comfortable in pursuing both [types of music].”

**Music Education Coursework versus University Large Instrumental Ensemble.** The USB graduates were each asked to reflect on how their music education coursework did or did not relate to their USB large ensemble experience. Register was quick to remark that, “a lot of the core work that I did for my undergrad went directly into my large ensembles and there was always a good correlation.” Specifically, the music theory coursework, according to Register, was beneficial due to the fact he could use the music theory knowledge to analyze his ensemble music to figure out the function of his part as well as “how the chord structures were working.”



Similarly, he applied the aural theory coursework “right into [his] performance with large ensembles.”

However, Register felt that the “time in the MCE course wasn’t very structured” and “nothing translated out of the classes.” When he was enrolled in the MCE course it was taught by a doctorate student who was a former USB percussionist. Register recollected the following regarding the doctorate student’s teaching, “he did his absolute best. It was nothing he ever did wrong. A lot of it was that the information given to him wasn’t great and then the way he presented it to us wasn’t any better.” Most students in the MCE course, according to Register, “defaulted to the instruments they kind of already knew;” for example, Register recalled playing the drumset during the first concert. However, the second concert he branched out and played the bass guitar even though he “didn’t have much string experience at that time.” Register was able to learn the bass guitar part on his own by “rinsing and repeating to figure it out.” A positive aspect of the course he remembered, was how some groups were able to be creative by arranging certain pieces in a different genre. But, Register remarked, “that’s the benefit of having a bunch of college music majors;” he continued, “unfortunately, nothing really translated outside of that [the CPEC class] into our core ensembles.” When reflecting on the translating of the music education courses into the large ensembles, Register explained how the MCE compared to the brass techniques course,

It’s hard to take a bass guitar and then go into orchestra to play percussion and say, ‘what did I learn on bass guitar that really translates over to percussion in orchestra?’

At least with brass tech, I can think of breathing points. I’ll be in the back of the ensemble on timpani going, ‘Okay, I know the brass section here is going to breathe. I play it right after them, so I’m going to breathe with them.’ It just became all the small

things with the technique classes. Even some of the big stuff that really translated it into major ensembles.

Register did find the inclusion of GarageBand “was partially beneficial” and “actually kind of liked learning it.” He shared that learning how to use GarageBand with a midi keyboard “to learn a piece or cover a piece then record it into the system one at a time and make a track out of it was helpful.” Register explained how the knowledge of working with GarageBand in MCE relates to his teaching now,

Now when I have students who have to submit an audio recording for an audition, I can at least know how to record in GarageBand. I can hook up the microphones, click two buttons, record it and then save it and all that. So, that at least turned out semi-beneficial to me.

When reflecting on “the big takeaway from the class [MCE],” Register recollected the course instructor stating, “we want to show you that you don’t have to be in a huge ensemble to do pieces.” But he did not understand how the MCE was “any different than doing a clarinet quartet or a flute trio [and USB] already has those small ensembles.” Register stated, “there’s no difference between that [clarinet quartet or a flute trio] and doing a group of drum set, electric guitar and bass guitar. It ended up that at the end of the year I had wasted my money.”

Comparing the relevance of the MCE course to his current situation as a high school band director Register said,

It was great that they had this room full of equipment and we could grab whatever and be creative. I look at my room right now and I think, I only have one bass guitar, one guitar, and one drumset and, my drumset is falling apart. How do I get a room of 20 people to do that if I only have one of those instruments?

“No high school ever is going to have all that equipment” and be able to invest “millions of dollars” to provide these types of instruments utilized in the MCE course. Register recalled “asking that question to the TA the first week or so of that class. His response, was, ‘Oh, it is more important that you understand how it is to be in a small ensemble.’” Again, he reiterated small ensemble experience could be gained through ensembles already offered by the university. For example, Register explained, “I could have gone downstairs [to the percussion studio] and done a mallet quartet with the rest of the percussionists.”

When asked to reflect on how her music education coursework related to her university large ensemble experience, Wilson spoke about how she “always noticed the faculty members at USB, half of them have this traditional view of how music education should be and the other half are trying to be more progressive.” For example,

in wind ensemble everything was very traditional. You had to practice your parts and we learned a lot of great literature. It was pretty heavy and intense with the amount of stuff that we had to learn, but that’s with any ensemble.

Additionally, Wilson noted, “the [music education coursework and large ensembles] were two separate entities. Nothing really crossed over.”

Edward recollected that he has already spent time thinking about the correlation between his music education coursework and the university large ensemble experience. Because of his music background as a guitarist and a bassoonist he “thought about that a lot when I was there, comparing and contrasting.” The bassoon, Edward mentioned, he considered “a day job and everything else was what I always wanted to pursue.” When he realized that USB offered “Modern Music Education Methods and whatnot [MCE],” Edward was happy to be able to take courses that allowed for him to “fully jump into [a] creative outlet.” He clarified further,

Don't get me wrong, I really enjoyed playing bassoon. But, comparing playing in symphonic and wind ensemble to performing in a band, a non-traditional band type setting, they are two different trains of thought. I really felt more at home when performing in those non-traditional ensembles.

**Current Teaching Practices.** USB graduates were asked to discuss their current classroom teaching contexts. Currently each of them is conducting concert bands as well as teaching other music courses, such as, guitar, general music, and exploratory music. For the most part, each of them reported that the way they were teaching concert band was more focused on traditional, teacher-centered pedagogy; whereas, in the other music courses they were teaching classroom practices often favors informal, student-centered pedagogies.

**Concert Band.** Every USB graduate mentioned they are teaching concert band, for the most part, in a traditional manner. For example, Register remarked, "I'm sticking to a more traditional, Western style. I'm doing concert band music for concert band." His goal for his concert, marching, and Jazz band is to "expand their music knowledge." Register continued, in concert band, "we are trying to dive into some more some Eastern European music. Also, we did some Latin American music for our marching show. Even though it's Latin American, it's different than the straight up classical." Wilson has "been trying to keep it more traditional" since it is only her "third year at the school and it's been a rebuilding process." Considering "there has not been a well-established band" at her middle school, Wilson is focusing on "trying to get the students to make characteristic sounds on their instruments." Edward explained that the reason he is teaching concert band traditionally is "because I'm still learning how to teach band."

Register was "very hesitant" to perform the Latin American music that was left by the previous band director. But, when he met with the student leader and they shared that they

“really love it,” Register decided to use the music. Register described how keeping the Latin American music in marching band was used to his advantage, “I was able to capitalize on that for most of the season with all the kids; the fact that they really liked it.” He stated that approximately 40% of the band program members belong to minority groups and “for those minority people they really enjoyed playing [Latin American music] and even if you weren’t a minority really enjoyed playing it too. Because they found it very exciting and very different.” Furthermore, the marching band “finished the season with a superior.”<sup>36</sup> This was “one of five superiors in the school’s 50 year history.” Register continued, “so it was a pretty big deal for the band and a pretty great way to end the season.”

Register thoroughly studies each piece the concert band rehearses, or in his words: “I do a lot of personal homework first”. He often contacts the composer if they are still living and asks them questions such as, “What do you think about this piece? Why did you write it? What’s the significance for you?” By consulting with the composer, he is able to provide concert band students “with the proper information [which] gives them a good idea and mindset about the piece.” Register, however, believes the band director should not discuss the background or context of the piece “before they've played it.” From his experience, when Register discussed the piece prior to the students getting an opportunity to play it, this “actually kind of pushed some of them away from what the song was about and ... it made them very disinterested.” He only discusses the piece with the ensemble after they have had some experience playing through it several times. Register recollected on how he changed his classroom practices based on the student’s reactions to pieces being discussed prior to being rehearsed.

---

<sup>36</sup> Superior is the highest performance rating which can be earned.

So, I flipped it on them [the students] the next time around and let them have the piece and didn't tell them anything about it. I told them about the composer. But, nothing about piece and let them simmer on that for a week or two. I allowed them time to listen and play through it. Then at the first big rehearsal, I said, 'okay guys, this is what the piece is about, and this is what it's supposed to be.'

A particular example, provided by Register, was how he introduced the concert band piece *Silent Land* by Steve Danyew; a memorial piece about the Sandy Hook mass school shooting in 2012<sup>37</sup>. He recalls handing out *Silent Land* to the students. The students reacted by saying, "Oh, yeah, I'm super excited, it's really interesting music and it looks different and I've never played anything like this before." Then Register responded, "Great, I can't wait for our rehearsal next week and let's play it down." After a week had passed, Register finally prompted the concert band students to discuss how they "feel while playing the piece." He recollected, "One kid raised his hand and said, 'It seems sad at the beginning then really powerful in the middle.'" After the first concert band student stated their thoughts, other concert band students began to express their thoughts as well which led Register to expand the discussion. For example, several students mentioned that, "the beginning [of the piece] was really sad." The reason for this feeling of sadness, Register stated, was because the piece starts with the music depicting a funeral march. Specifically, pallbearers "taking the caskets down to the church." Additionally, he told the concert band students how the "chime part that's in the background the whole time related to the church bells." Once Register mentioned the role of the chimes in the piece, he noted that several

---

<sup>37</sup> The Sandy Hook Elementary School shooting occurred "in Newtown, Connecticut on December 14, 2012. The mass shooting left 28 people dead and 2 injured. After murdering his mother at their home, Adam Lanza fatally shot 20 children and 6 adults at Sandy Hook Elementary School before taking his own life. It was one of the deadliest school shooting in U.S. history (Ray, 2013)."

students “looked back at the chimes and then looked at me. I could see their whole expression change because they didn’t realize what it was about until I started explaining it.” After he provided concert band students with the context for *Silent Land*, Register noticed the ensemble members put themselves in the “the mindset of what the piece is about and take it very much more seriously.”

Wilson also went into detail about her current concert band rehearsals where she incorporates some “non-traditional” activities.

Instead of us playing 24/7 where the conductor is the only person that is giving feedback, I try to do a different situation where the students are in circles around the room. Or, I’ve got students that are scattered around the room and they’re not allowed to be by anybody that plays their same instrument. Or, I have a couple students come up to the front while they’re listening to us play. Just to get different kinds of feedback. I try to get them to be more involved instead of me doing all the work up front and just waving my hands around. A lot of that I got from USB; as far as, don’t stand up there and pretend that you’re in charge of everything 24/7.

Wilson shared how the concert band students reacted to these above mentioned “non-traditional” activities. When she initially had students stand around the room playing their parts next to an instrument different from their own, the students were excited to be “doing something new.” Concert band students, Wilson recalled, will pick “the weirdest poses ... they’re super down with whatever I throw at them. Especially with something that [gets] them up and moving.” This activity allows students to hear parts outside of their designated sections; for example, Wilson remembered a trombone player stating, “I never heard that flute part before, that’s interesting.” She continued, “Instead of relying on everybody in their sections ... it’s giving them more

accountability, more ownership for what they're supposed to be playing." Additionally, in the concert band setting, she has "tried to use more technology" to show students "professional players or professional ensembles that they would be interested in and having them do a reflection sheet and doing research."

When asked why he is teaching concert band in a traditional manner Edward's justification was that he is "still learning how to teach band." The way he is currently teaching, models how he "remembers learning to do it."

The only non-traditional thing that I do in band, that's outside of the realm, is rather than putting on excerpts of concert band or whatnot, I always put on pop songs. So, they can get a sense of timing with themselves, because [with pop music] they have it. They just don't have [a sense of timing] from one genre to the other. They think it's two different things.

Edward expressed that he "would like to get into more non-traditional methods of teaching band [because] that would be really interesting." Then he proceeded to ask the interviewer to provide "an example of what non-traditional approaches [they] had used." Furthermore, Edward expressed the difficulty in bringing non-traditional methods into his concert band, "how if you've never seen it done, how can you start?" This led to him speaking about an idea to have the concert band compose an original piece together. This composition project would involve his "top group composing together an original piece for band and you do it based off set criteria." Edward thought through how the project may be set up, suggesting that students "would pick a key, which would probably be Bb;" they would also decide on particular "rhythmic figures ... motifs ... [and] voicings." A benefit of this composition project, according



to Edward, is it would allow for concert band students to get “inside of a piece and be able to sight read or evaluate what a composer is asking rather than having to be told.”

*Other Music Courses.* Outside of concert band, each of the USB graduates teaches other types of music courses. For example, Register discussed a guitar course, Wilson spoke about choir and exploring music, and Edward provided an overview of general music course and a guitar course which will be newly introduced next school year. The guitar course was already in place “for a couple years” when Register arrived at Pasco High School and “wasn’t a great class.” He felt that if he was “going to have about 20 kids in the [guitar] class ... I’m going to run out of things to eventually teach them.” Since Register is “not a guitar player,” he decided to turn the guitar course “into a rock band course where students are split into groups then given a theme or concept to work with.” For example, he recollected a recent assignment where students had to perform “a meme song;” guitar students “had to pick their favorite song from the internet” and cover the song in their group. Parameters for the assignment included the allowance of a two week duration in order to complete the project and freedom to select any instrument of their choosing. One group in particular used a “box as a cajon.<sup>38</sup>” During other group work guitar students created arrangements with video game themes and composed within the country music genre.

Register discussed how guitar students reacted to small group work when they were required to create music within a given theme and performed for the class. He stated, guitar students either “want to play really well and want to do good performances” or feel they “can get away with whatever, [so some groups will] do something else other than work on their performances.” When a group is not working on their composition, Register has tried to redirect

---

<sup>38</sup> A cajon is “Peruvian wooden box used as a drum and played with the hands (Collins English Dictionary, n.d).”

those guitar students by asking if they need help or suggesting a particular section to be rehearsed. However, he stated, “I can say it day in and day out, but each day they’ll still come in and do the same things. In their case it is really bad for them because there is not set structure, so they can get away with things.” Since some of the small guitar groups were working on the assigned composition projects and others less so, the group performance, according to Register, were either “really great” or “hard to listen to.” The varied participation may be linked to the fact “many of the people who got put in the class didn’t actually want to be in that class. A lot of the course was filled with student who needed an arts credit.” When Register realized many of the students did not purposefully select the course, he “discovered really quickly in the first week the guitar style [classical style] of class wasn’t going to work. Just trying to teach straight guitar wasn’t going to work for those kids who didn’t want to be there.” Knowing there are student in the course who did not necessarily select the course by choice, Register decided to try to

make it more enjoyable and try to find that intrinsic motivation for them to use. That’s why I transitioned it to rock band because then it’s not boring guitar. It’s not like they would have to sit there and learn classical music.

The course would allow students “to learn and try to play” current music they may have “heard on the radio.”

The guitar class is the only course Register is currently teaching which “separates from standard classically music and traditional instruments.” He stated that part of the reason the guitar class was structured around the rock band is because “there wasn’t a guitar class at USB.” The only courses where Register gained any guitar experience was in the Modern Chamber Ensemble and the Modern Music Education Methods courses. However, the MCE course and Modern Music Education Methods course, according to Register, did not include any formal

instructor on guitar. Music education students were expected to “teach themselves the guitar or have somebody in their group that knew guitar try to teach them a few things.” In Register’s experience, he was able to “learn a few chords from them [other students in the courses] and that was really it.” Any other guitar knowledge acquired has been from him “sitting down with [his] personal guitar.”

Wilson discussed teaching choral music as a part of her teaching load. During her first year of teaching at Paul R. Smith Middle School, she taught two sections of choral music. Once she realized that one section of choir was “filled with a bunch of students that did want to sing” and the other “became a dump class of 50 kids and none of them actually signed up for chorus,” Wilson began to rethink how she was “going to get these kids engaged and how to get them singing.” This led her to ask the choir students about their musical interest such as their “favorite songs” and genres of music. The choir students’ recommendations were initially used in class to encourage them “to start singing.” Eventually, Wilson “transitioned the choir students to sing other types of music;” for example, the choir repertoire started including “classical music and music in different languages.” Additionally, she prompted student engagement by facilitating projects where the choir students utilized PowerPoint or Prezi to present research regarding their favorite musical artist. She felt this allowed for students to “express themselves and learn more about what they want to know about.” In an effort to further incorporate the students’ musical interest, Wilson also worked with the choir students to “break down or do lyric analysis of their favorite songs.” For the lyric analysis activity choir students “got to print out their favorite song, and, then, we [the choir class] all broke it down, like a poem, what the lyrics actually meant.”

Wilson also teaches an Exploring Music class which she states, “has been a fun baby of mine. It’s basically whatever I want to make it to be since the standards are so loose.” Due to

scheduling, the Exploring Music class is made up of 6<sup>th</sup> grade students who for the most part have not selected the class as their preference. Wilson explained that due to the middle school being a Title 1 school, many of the students in the exploring music class, “haven’t been passing their standardized tests, so they couldn’t have a full year elective,” which means they are not allowed to enroll in the yearlong band class. However, she does include an instrument petting zoo where Exploring Music students “get to try out every woodwind and brass and all the percussion instruments.”

Moreover, Wilson has chosen to utilize Little Kids Rock as part of the Exploring Music class curriculum. She chooses songs the Exploring Music class students know from the Little Kids Rock resources. Then students are instructed to follow along by playing on a keyboard the first note of “every measure or every two measures.” Wilson recollected that students enjoyed the Little Kids Rock activity when they were “first learning how to do piano.” Once students from the class were becoming more familiar with playing the piano, students began to learn “easier songs, such as, ‘Happy Birthday’ or ‘Mary Had A Little Lamb.’” Additionally, compositional activities were included in the Exploring Music class. Wilson explained the compositional process.

Each student gets a piece of sheet music. I give them a certain number of measures that they need to have. We’ve learned all the different kinds of notes. Well, the easier ones, such as, whole, half, and quarter note and rests. They have to include a certain number of those. Once they figure out if they need to write the letters underneath or not, Every Good Boy Does Fine, F, A, C, E, then they work on performing their composition the piano. In a similar vein, learning rhythms is “another big component” in the Exploring Music class curriculum. Wilson utilized paint buckets and drumsticks to teaching rhythm “instead of just

clapping and counting or just reading sheet music.” She feels students are more engaged when playing the paint buckets and they “get more excited about drumming and just instruments in general.” Also, technology has been incorporated in the class with the use of GarageBand, SoundTrap, and Incredibox. Initially, GarageBand was employed, but this did not work well due to the school laptops which “wipe everything clean when a new student comes in and signs in for another class.” Therefore, using GarageBand was difficult because the students were not able to save their work and “revisit it later to edit it.” Since GarageBand was not working well with the school computers, Wilson decided to use SoundTrap and Incredibox because these programs are online and are saved through their designated websites. Wilson spoke about the overall goal for the Exploring Music class.

I think my main goals, besides all of the other stuff that I’ve been trying to do that may seem a little bit more traditional, is being able to find outlets that kids are going to be able to have access to at home. So, even if they don’t have an instrument, they can pull up [incredibox.com](http://incredibox.com) and make their own beats at home. They are able to be creative rather than just being a consumer of music.

Similar to Wilson, Edward teaches a General Music course where he also utilized bucket drums. Bucket drumming was an activity which was “implemented by the previous director.” Edward decided to keep it as a part of the course because students “were really psyched about it.” Bucket drumming, Edward remarked, was “as non-traditional as it gets. You have a drumstick and you have a bucket. You can’t do that in band.” He believes General Music students reacted positively to bucket drumming activities due to the fact “it’s accessible and very visual.” Edward stated that pitched instruments such as the saxophone are more difficult to learn since it hard to “tell what fingers the student is or isn’t putting down” whereas bucket drums are “very visual, easy for

them to grasp. That's why they enjoy it." Also, he is having students listen to music they are familiar with while they play along utilizing "different techniques." Edward commented, "who would've thought that there's like 6 different ways to hit a bucket? Who would've thought?" In addition to playing along with familiar music, he employs a "mixture of teaching by rote as well as ... reading sheet music" in order to teach rhythm. There is a "mixture of listen to this and play this back to me on your bucket and, look at this rhythm on the board. We are going to decipher then we're going to play." In terms of written materials, the method book, *Teaching Rhythm Logically* by Darcy Williams, is used in the General Music class and band. The overall goal for "the general music classes is to teach them how to read rhythms on a foundational level. How to read quarter notes, half notes, whole notes, eighth notes, and even some 16<sup>th</sup> notes here and there." Along with learning how to read and play rhythms, General Music students "also compose their own rhythms and then share with the class. Students will write their rhythm on the board and then the whole class will play the rhythm together." In addition to individual compositions, students will be asked to "break into groups of 2 to 3 to compose 8-bar rhythm." Then, each small group will "play their own rhythm" in front of the class.

Edward has added a guitar class to the curriculum for this upcoming school year. He discussed his thinking regarding the structuring of the guitar class and role of the guitar within the music education community. The guitar class will have a "mixture of both" classical and popular music and will not resemble "a beginning band where we all come in semi-circles and I'm the teacher who says turn to page 6 and we are going to play this line." Although guitar students will learn "how to be able to read sheet music and also dabble in song writing and performing cover songs," Edward also wants to be certain the guitar students are "able to pick up

a guitar and play along with a song and just enjoy it. I am not trying to create professional musicians out of them.”

Based upon his own experience as a guitarist, Edward reflected on how his experience at USB in the CPCP and Modern Music Education Methods courses impacted his current teaching.

If I never had someone tell me that it is okay to try to pursue that [guitar and popular music] in public school I probably would have never thought to have done it until 5 to 10 years into teaching. I thought, this could be a possibility.

When interacting with his fellow band directors, however, Edward has felt that teaching guitar was considered “almost a dirty thing.” For example, situations have occurred where a colleague will say,

‘Oh, you teach guitar?’

And other band directors will turn their heads to it.

Then, the colleague will say, ‘Oh, you have to teach guitar?’

And I will say, ‘Have to teach? I get to teach guitar.’

Edward believes most band directors express this negative reaction because they are “not comfortable” teaching guitar because they have “never done it before or have never thought about doing it.” He found that attending the “modern band submit out in Colorado” was a great professional development opportunity. Unlike the state music educators conference, Edward felt he was able to “ask questions and make mistakes and not feel like you got the guys in the wigs [more seasoned band directors] looking down on you. It’s okay to ask questions because you don’t know. None of us know.” He hopes that modern band “picks up” in the public school because music teachers should,

Not just be educating a small portion of people. They should want to reach more people. Not everyone's into classical music even though it's really important and people should enjoy it. You should go listen to Bach and Beethoven, but there's so much more out there that people can get into.

"It's weird," according to Edward, "schools of music don't offer ways into them without performing on a traditional instrument." Only being able to perform "either jazz or classical" on guitar makes it "nearly impossible" for musicians who have never performed those genres to pass an audition. He recollected,

If I didn't join band and I just played guitar for my whole school life, I probably would have never gone anywhere with playing guitar other than something that was just recreational. Who knows what I would have ended up deciding to do? I know I always wanted to do something with music. But I don't know how I would have went about doing so if I hadn't pursued traditional band or choir.

Edward concluded by stating "if you're educating in the subject of music, it's not all classical. It's not just black and white, there are so many different aspects to it."

### ***Conclusion***

Each graduate mentioned their experience during the *Modern Music Education Methods* and *Modern Chamber Ensemble*. Particularly, the *Modern Music Education Methods* coursework addressed pedagogy and often there were guest speakers, while the *Modern Chamber Ensemble* was mainly the performance of rock or popular musics. Graduates brought in ideas from the *Modern Chamber Ensemble* into their non-band courses, such as, guitar and exploring music, but continue to teach concert band and marching band in a traditional manner. In the subsequent chapter, the following themes which have emerge from the findings are discussed: the role of the



National Association of Schools of Music (NASM) and The College Music Society (CMS), stakeholders' experience making undergraduate music education curricular changes; and how those curricular changes have impacted graduates' current classroom practices.

## CHAPTER V

### DISCUSSION

This final chapter provides a contextual synthesis of all the data gathered through the study. Here, a discussion surrounding the difficulties experienced by music education professors leading change in the three selected programs is presented, as well as an articulation of how they navigated those situations, gaining approval for courses which emphasize non-normative teaching practices and wide-ranging, diverse musics. Next, an examination of how graduates have applied the knowledge from coursework which highlight non-normative teaching practices and wide-ranging, diverse musics into their current teaching practices is provided. This chapter, thus is a return and more directly addresses the research questions that guided this study; namely:

- 1) In what ways have select music teacher preparation programs restructured their curriculum toward non-normative learning practices and wide-ranging, diverse musics?
  - a. Why were these changes made and how were they executed?
- 2) In what ways have the secondary instrumental ensemble classroom practices of graduates of these selected programs been impacted?

Subsequent to this analysis, recommendations are outlined regarding how National Association of Schools of Music (NASM) and College Music Society (CMS), along with music education professors, collaborated to provide guidance to those music education programs who are restructuring curriculum.

However, in order to place the question of curricular and programmatic change in music teacher education in context, I begin by addressing the role the National Association of Schools of Music (NASM) handbook along with the pillars suggested by Sarath, Myers and Campbell

(2016). I chose to do so given their continued influence upon undergraduate music education curricular design and because they can serve as a proxy for the challenges that continue to be experienced when addressing change in this area.

### **Organizational Influence on Curricular Change**

The field of music education has experienced limited change in practice, particularly at the tertiary level (Jones, 2017; Sarath, Myers, & Campbell, 2016). As this study focused on the processes and challenges of curricular change in three programs, it is significant to consider the larger issues and themes in relation to the national context where these programs are situated. It seems pertinent, then, to consider two organizations, specifically, the National Association of Schools of Music (NASM) and The College Music Society (CMS) publication, *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*, by Sarath, Myers, and Campbell (2016), as critical representatives of the field and its current realities. A brief look at their stance, language, and the practical influence might help further contextualize the voices, experiences, and realities uncovered through this study.

NASM accreditation guidance and the pillars suggested by Sarath, Myers, and Campbell (2016) are representative of the difficulties music education departments face when going through the curriculum restructuring process. NASM alludes to change through language utilized within their handbook, but the language is ambiguous and does not provide concrete representation of how to operationalize said change (NASM Handbook, 2020). While the Sarath, Myers, and Campbell (2016) offered information recommending change, it is done without suggesting concrete ways on how to implement the recommendations. Although there is space for change, language within the NASM Handbook seems to shift between traditionalism and hint

of progressivism, making it unclear to schools of music as to what types of changes are permissible, encouraged, or desirable. Such strategic ambivalence or neutrality, depending on how one sees it, can be exemplified in segments of the NASM Handbook (2020). As an example, the *Flexibility and Innovation* section states, “NASM standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institutions” (p. 85). The section further states, “innovative and carefully planned experimentation is encouraged” (p. 85). This notion of “carefully planned experimentation” could be viewed as an impetus for change and or contextual/vision differentiation. However, such general and vision-oriented language is often balanced by specific, and pragmatic conservationist language, such as, the following regarding the Basic Criteria for Membership required for accreditation:

1. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
  2. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
  3. The institution shall offer instruction in and opportunities for ensemble performance.
- (NASM Handbook, 2020, p. 55)

Such ambiguity, and general concerns (as stated by Murray, for example) about jeopardizing a program’s accreditation, and the lack of models, can all function against innovation, particularly since new ideas or ways of thinking are not always part of carefully planned work (Jalonen, 2012); new ideas can be brought on by various factors and are not necessarily always easily explainable. Given that most music education programs throughout North America are rather similar, the absence of models is an inherent challenge to those interested or attempting to restructure a program. The limited number of undergraduate music

education programs who have undergone successful and noticeable curricular change, paired with the vague, and at times, restrictive language in the NASM Handbook could mean a barrier for those who are interested in curriculum restructuring.

Returning to the three criteria cited above, it may also be important to consider that contextual efforts toward change are faced with the non-negligible force of traditions, assumptions about ‘core’ curricular offerings, and the relative historical reach of efforts toward decolonizing the music curriculum. In the segment above, for example, the first criteria seems to perpetuate the idea of having separate courses for music theory, music history, and ensembles which is common within tertiary music curriculum (Talbot & Mantie, 2015). Ewell (2021) has recently become a well-known voice arguing that in most traditional undergraduate music coursework, particularly in music theory, “[where] the music and music theories of whites from German-speaking lands of the eighteenth, nineteenth, and early-twentieth centuries represent the pinnacle of music-theoretical thought” (p. 325). This viewpoint is also supported by Oberhofer (2020) who states, “musicianship is generally based on Eurocentric standards and primarily involves the study of Western music theory and history” (p. 49). The interweaving of non-normative learning practice and other musics would aid in decolonizing music coursework and broaden music student’s perception of musics which can be studied in an academic context. Indeed, there are instances of schools of music combining certain coursework; for example, the University of Miami has developed *The Frost Method*® where small classroom ensembles are utilized to address topics in multiple areas, such as, music history, composing, arranging, and improvisation. *The Frost Method*® allows students “the opportunity to perform and learn across departments and genres” and has “no barriers between disciplines” (*The Frost Method*®: Frost School of Music: University of Miami, 2021). Music curriculum which interweaves concepts

seems to be in alignment with the ideas put forth by Sarath, Myers, and Campbell (2016). *The Frost Method*®, again, demonstrates the possibility of creating a curriculum where concepts can be integrated through small ensemble work and topics of study can be catered to student interest. Although, *The Frost Method*® is an example of what is possible, this type of curriculum implementation is not the norm.

The NASM Basic Criteria for Membership does not provide clear information regarding the curricular expectation for tertiary schools of music. The language use of “appropriate repertoires of music” and “musicianship skills at various levels appropriate to the needs of its students” (NASM Handbook, 2020, p. 55) is ambiguous and could be interpreted either through a traditional lens or progressive lens depending on the readers musical background and experiences. Considering that Western classical music is the standard or the most prominent genre within most university schools of music, choosing to use the term *appropriate* likely alludes to the use of this music; further delineating the challenges presented by the language ambivalence that exists through the NASM Handbook. Hess (2017b) explains how the curricular choices of music educators’ aids in perpetuating the current dominant model:

...teachers often privilege Western notation over the aural transmission approaches present in other musical practices. This paradigm of music education fosters students who perform existing notated music well but do not display proficiency in vernacular or non-Western musics in school. (p. 22)

Furthering the challenge presented by ambiguity—and again, that may be strategic—appropriateness, and the wide-ranging potential for interpretation of such characterizations compound the challenge faced by those attempting to engage in change. Specifically, it is worth paying attention to the language in the second criterion, which states, “the institution shall

maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students” (p. 55). Considering the criterion on its own, there appears to be flexibility in the ways in which musicianship should be defined. However, considering the second criteria as a part of the third criteria set, the phrase “appropriate to the needs of its students” can be connected back to the first criteria’s use of *appropriate*: meaning that musicianship skills should be acquired through methods aligning with the Western classical music tradition, rather than approaches that might ‘appropriately’ connect musicianship developed in multiple forms, for instance, those grounded in aural learning, based on alternative forms of notation, and guided by musical genres and practices beyond the Western classical canon. Lastly, the third criteria, like the first criteria, reiterates the need for “instruction and opportunities for ensemble performance” (p. 55). Considering, then, the overlap between the first criteria and third criteria the underlining notion of *appropriate* underscores the Western classical music tradition and the supporting pedagogy and curriculum.

In a similar vein, the NASM Content, Repertories, and Methods section utilizes language which appears to give university music program curricular autonomy but does not provide specific information. Though the language alludes to autonomy, there are strong undertones implicitly suggesting the use of methods and materials which align with a typical music education rooted in the Western classical tradition. For instance, in the Content, Repertories, and Methods section there is an acknowledgment for the need of breadth and depth within an undergraduate music curriculum. And while the handbook mentions that curriculum is at the discretion of the institution, those choices must remain “basic requirements consistent with NASM standards” (p. 85). There appears to be an illusion of choice, but NASM standards are not necessarily clear regarding what types of musics are deemed appropriate making it, in turn,

difficult to approach curricular changes. Vagueness in language has perhaps led schools of music to remain stagnant or enact incremental change due to the ambiguity of how to enact change; yet, NASM appears open to change due the inclusion of the above mentioned language. The language in the Basic Criteria for Membership and Content, Repertories, and Methods section does not provide a clear information for curricular change, leaving those who are restructuring curriculum at a disadvantage as to what is deemed *appropriate* within a curricular restructuring.

The President of the time of The College Music Society wished to address Western classical canon as the prominent model with tertiary music programs. With this charge, she formed a under the auspices of CMS, that is, the Task Force for the Undergraduate Music Major (TFUMM). Members of this task force made recommendations and three of the members wrote the document now known as the Manifesto (Sarath, Myers, and Campbell, 2016). Throughout the document, the authors outlined issues with the current undergraduate music curriculum and framed the notion of restructuring through creativity, diversity, and integration pillars.

While Sarath, Myers, and Campbell (2016) address issues regarding the current, stagnant music curriculum and outlines pillars on how to improve curriculum, there is no clear guideline for operationalizing these. Sarath, Myers, and Campbell (2016) and NASM Handbook both explicitly and implicitly (in the context of the NASM Handbook) refer to the versions of the pillars in various compacities, although NASM does not utilize a pillar format. The creativity pillar addresses aspects of improvisation, composition, and arranging, which are mentioned as well throughout the NASM Handbook. The overall aims and objectives addressed at the beginning of the NASM Handbook (2020) state, one of the organization's intentions is "to recognize that inspired, creative teaching may rightly lead to new content, methodologies, and



results” (p. 1). Similarly, the next section, *Artistic and Academic Quality*, says, “accreditation and other services of NASM support artistic and academic excellence with ... a philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality” (p. 2). Again, both above quotes establish that NASM is *promotes* space for schools of music to approach curriculum in ways which may not align with traditional norms. Nevertheless, NASM does not provide information on how to achieve approval for curricular change which emphasizes non-normative learning practices and wide-ranging, diverse musics.

The diversity pillar, as found in the Manifesto, explores musics and pedagogies which lay outside traditions typical within public school musics as well as the ability to collaborate with community musicians for the purpose of becoming familiar with “surrounding multicultural communities” (Sarath, Myers, & Campbell, 2016, p. 19) through musical interactions. Diversity is mentioned in the NASM *Admission Criteria* section pertaining to considering prospective students backgrounds as it pertains to “the specific purposes of individual degree programs” (NASM Handbook, 2020, p. 93). The language indicates diversity is welcome when it directly applies to the specific music degree (e.g. musicology, ethnomusicology), but is not necessarily a music degree requirement. For example, within the section specific to the undergraduate music education program, the *Music Competencies* recognizes that the field of music education “encompasses a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods” and each school of music is responsible in deciding which opportunities and courses “it will offer prospective specialist music teachers” (p. 121). Although there has been space provided for change within the NASM Handbook, ultimately including other musics and pedagogies remains at the discretion of each music education department.

The CMS integration pillar embraces the notion of shifting away from fragmented, siloed coursework and towards a curriculum where the elements from the creativity pillar and diversity pillar are evident throughout the entire the music program. This pillar is rarely referenced within the NASM Handbook. However, within the *Content* subsection within the *Undergraduate Musicianship Studies* section, it is mentioned that coursework “can be organized and taught in a variety of ways to produce comprehensive musical competence” (p. 87). This section in NASM confirms schools of music could move away from teaching siloed musicianship courses, such as, ear training, sight singing, and keyboard harmony. The presence of compatible language between the creativity and diversity pillars suggested by Sarath, Myers, and Campbell (2016) and the NASM Handbook demonstrates there is possibility for change supported by both organizations, but without steps in place for practical application there is little likelihood change will occur on a large scale.

### ***Bachelor Degree in Music Education***

The NASM Handbook outlines information regarding the audition process, desirable attributes of prospective students, and certain musical skills which are expected to be developed and improved upon. The information within the Bachelor Degree in Music Education section seems to allow for flexibility regarding the types of instruments and repertoire which can be used for the audition process; for instance, students of diverse background, familiar with music outside of the Western classical canon, can be considered as long as their background directly relates their music prospective degree. This is problematic since music education degree coursework is typically taught through a Western classical lens. If students from a non-Western classical background were to gain acceptance, they would have to adapt to the curriculum already in place (Koza, 2003). The audition process can be a considerable barrier for a student

from a non-Western classical background—musically engaged in distinct practices—given the audition process typically only allowing usage of Western Classical repertoire and instruments, such as, brass, winds, strings, or percussion. Audition processes persistently, and narrowly, still cater to potential students who fit this model, while excluding individuals with musical knowledge and experiences with other musics (Williams, 2014). Barriers for students who are black, indigenous, and people of color (BIPOC) are evident since the audition process and the school of music curriculum primarily addresses the Western Classical canon which comes with significant financial cost, such as, equipment, materials and lessons. Oberhofer (2020) underscores this as he points out in what ways tertiary music education programs favor certain students; for example, “admission standards afford preferential access to applicants who adhere to the standards of Western art music, and programs establish this training as the template for their students’ education” (p. 49). Based on Oberhofer’s point, potential students interested in furthering their music education often have only the option of obtaining said education in a Western classical rooted music program.

Moreover, the NASM Handbook covers specific abilities that should be present either in a prospective music education student or those who are currently enrolled in a music education teacher preparation program. Firstly, desirable attributes listed for a prospective music education student includes, “the ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills” (p. 121). The inclusion of this particular attribute suggests prospective music education students should be open to considering diverse musics and music making along with pedagogies that are characteristic to multiple types of musics. Consequently, it would seem reasonable to interpret the inclusion of this desired attribute

in the NASM Handbook also as space for the inclusion of musics outside of the Western Classical tradition. Yet, when admission and audition processes at their foundation are structured by the Western Classical tradition, and studio faculty have the final say as to who is admitted, how can this type of admission process ascertain prospective music education students who possess the ability to consider other musics and ways of music-making?

Once accepted in the music education teacher preparation program, it is expected that certain musical skills are to be developed and improved upon. For instance, the music competencies section states, that the music education field includes “a wide range of traditional, emerging, and experimental purposes, approaches, content, and methods,” and that each school of music is ultimately responsible for the coursework offered (p. 121). To that point, each school explored within this study has instances of “traditional” coursework such as siloed classes for music theory and music history; however, in contrast, each school also included music education curriculum which explored “emerging, and experimental purposes, approaches, content, and methods” (ex. Jazz and Technology Pedagogy, Digital Integration Lab, Modern Chamber Ensemble, Modern Music Education Methods).

Regardless of curriculum change to include other musics and pedagogies, musical skills seem to be rooted in the traditional large music ensemble model. For instance, as stated in the Conducting and Musical Leadership section, “prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations” (p. 121). Therefore, the ability to convey music leadership is expected to take place primarily through conducting, even though this can also take place through facilitating other musical activities, such as independent work or small group work. The ability to instruct a music ensemble is gauged through a conducting medium;

conducting is paired with musical leadership implying those competences are often interrelated within undergraduate secondary ensembles courses (ex. wind ensemble, orchestra). In this study, even with the changes that were made, each university continues to have music education required course(s) which focus only on secondary instrumental conducting a traditional Western classical large ensemble. For example, *Gesture and Sound*, the BHU conducting course, which is part of the music education curriculum, was restructured to emphasize musical leadership along with conducting skills; yet the focus is on conducting within a secondary instrumental ensemble context. If a music education undergraduate student does not have a focus on secondary ensemble conducting, they are still required to acquire conducting rooted in the Western classical tradition. There are other ensembles which call for differing types of musical leadership skills (e.g. Gamelan, Indian Music Ensembles, Modern Band), therefore the focus on leadership through the instrumental conducting is another example of the Western classical canon taking precedence over other musics.

The language in the NASM handbook allows for traditionalism to continue without any push towards broadening the musics included in music and music education programs. Moreover, the CMS Manifesto composed by Sarath, Myers, and Campbell (2016) does not include concrete steps which would aid those in curricular restructuring to approach the process. Without any larger organization continuously advocating along with providing specific suggestions to include non-normative learning practice and other musics, there is a lack of clear, available, and/or legitimized models for programs to utilize in order to guide the curricular restructuring process.

## Undergraduate Music Education Curricular Changes

In this study, each university was able to make undergraduate music education curricular change in different capacities despite the structural restrictions articulated above, as well as the opposition from other music faculty. By making music education curricular changes to include non-normative learning practices and wide-ranging, diverse musics, each program has brought a wider breadth of musics to music education. Given the purposeful sampling that framed this study, it is not surprising that changes had some level of impact. The manner in which these took place, the processes and particularly impediments experienced throughout (research question # 1) as well as the consequence on the practices of graduates (research question # 2), present the critical aspect of this study, and carry with them its potential significance. These are explored below and summarized in figure 1 below.

	<u>University of Sylvan Grove (USG)</u>			<u>Bunker Hill University (BHU)</u>			<u>University of Berkeley (USB)</u>		
<b>Stakeholders</b>	Blackford			Johnson			Murray	Doig	
Initiation of Restructuring the Undergraduate Music Education Curriculum	Dean of the Music School			Requirement to Make All Degree Programs 120 Credit Hours			Music Education Faculty		
Reactions from Other Music Education Faculty	Negative Reaction from Performance Faculty			Negative Reaction from Performance Faculty			Negative Reaction from Performance Faculty		
Non-normative Learning Practices and Wide-Ranging, Diverse Musics Coursework	Jazz and Technology Pedagogy			Digital Integration Lab			Modern Chamber Ensemble, Modern Music Education Methods 1, Modern Music Education Methods 2		
<b>Graduates</b>	McCartney	Jasper	Garry	Bustos	Moriarty	Todd	Register	Wilson	Edward
In what ways have the secondary instrumental ensemble classroom practices of graduates of these selected programs been impacted from the inclusion of non-normative learning practices and wide-ranging, diverse musics coursework?	Includes Chamber Projects, inconclusive if those projects are a result of USG curricular changes	Includes Chamber Projects, inconclusive if those projects are a result of USG curricular changes	Findings do not provide indication that the USG curricular changes impacted instrumental ensemble classroom practices	Includes Chamber Projects which transfers concepts from Digital Integration Lab	Findings do not provide indication that the BHU curricular changes impacted instrumental ensemble classroom practices	Findings do not provide indication that the BHU curricular changes impacted instrumental ensemble classroom practices	Findings do not provide indication that the USB curricular changes impacted instrumental ensemble classroom practices	Findings do not provide indication that the USB curricular changes impacted instrumental ensemble classroom practices	Findings do not provide indication that the USB curricular changes impacted instrumental ensemble classroom practices

An assumption of this study was that by engaging with musics outside of the Western classical canon and by broadening learning environments within official curricular work, programmatic leadership may prompt graduates to include these practices in their own secondary instrumental ensemble classrooms. Below I summarize the key aspects of change in each program as well as how the undergraduate music education curriculum change has or has not impacted the current classroom practices of the graduates, before providing a cross-over analysis of the themes that can be articulated and their impact on potential discussions of curricular changes in similar (and perhaps other) music education programs. It is important to note, the impact of the undergraduate music education curricular changes to graduates' current classroom practices is only a representation of those involved within this study, and does not necessarily reflect the classroom practices of all graduates from the participating universities.

### ***USG Findings Summation***

The University of Sylvan Grove (USG) restructured the undergraduate music education curriculum as a result of administrative pressure from the Dean of the music school. The curriculum restructuring resulted in music education students, in some instances, to participate in World Music Ensembles and included the addition of Jazz and Technology Pedagogy. Blackford approached the curriculum restructuring by considering what skills graduates would need for the “future, if things change.” In regards to the impact the curricular restructuring had on the secondary instrumental ensemble classroom practices of USG graduates, McCartney did not directly comment on the impact of the curricular restructuring. However, when addressing teaching practices, she articulated how her teaching practices initially focus on traditional repertoire because “those pieces tend to be a little more challenging, so they need more time.” During the second half of the school year, students take part in chamber projects where they

arrange popular musics to be performed during the end of year pop concert. When teaching McCartney highlights both Western classical musics through a traditional manner and includes chamber projects which focus on popular musics. Even though popular musics are given substantial space in her classroom practices, it is not known if this is related to the USG curricular restructuring. Similar to McCartney, Jasper's classroom practices includes both the performance of Western classical music and chamber projects where students collaborate in small groups to arrange music of their choice, often popular musics. Western classical music is still given priority, but chamber projects are given noteworthy curricular space. Jasper explains next year that SoundTrap, which she gained familiarity with during Jazz Technology Pedagogy course, will be incorporated into the chamber projects. Since SoundTrap has yet to be included, there are not any findings which directly link the USG curricular restructuring to Jasper's classroom practices. When SoundTrap is incorporated into the chamber projects there will be a clearer link present. Garry's classroom practices are predominantly traditional with some instances of utilizing music familiar to students. Repertoire as well as small compositional activities were rooted in the ability to perform Western classical music by means of reading standard notation. In some instances, Garry will bring in popular musics in order to aid in skills needed to perform traditional repertoire. As represented by these graduates, there is not a clear link demonstrating if the USG curricular restructuring has impacted graduates to include other musics or pedagogies. In instances where other musics and pedagogies are included, mostly through chamber projects, it is difficult to ascertain if the USG curriculum restructuring influenced the graduates to include said activities or if other musical experiences inspired those decisions.



### ***BHU Findings Summation***

Bunker Hill University (BHU) restructured the undergraduate music education curriculum as a result of a university wide requirement for all degree programs to consist of 120 credit hours. The curriculum restructuring resulted in changing the music education courses to the *Teaching Music in All Contexts* courses, where pedagogical focus was broadened to include various teaching setting instead of emphasis on public school musics. The Digital Integration Lab course was also added which addressed non-normative learning practices and wide-ranging, diverse musics through a technological lens. Johnson articulated that change was already occurring before official undergraduate music education curriculum occurred. However, once official undergraduate music education curriculum was approached, music education faculty created the 4 Core Principles (i.e. flexible musicians, innovative practitioners, inquisitive thinkers, and community leaders) to guide curricular decisions. The BSU music education curriculum changes have significantly impacted Bustos' secondary instrumental ensemble classroom practices. In this study, his classroom practices seem to be impacted the most, given the ways in which Bustos provides substantial space in his secondary instrumental ensemble classroom to include popular musics and technology along with traditional musics. Bustos differs from the rest of the graduates in the study due to his status as a music education Ph.D. candidate whose research surrounds the topic of music technology and music pedagogy. As a graduate teaching assistant for Digital Integration Lab, Bustos gained experience with music technology. The skill acquired from Digital Integration Lab are evident in his teaching practice. Substantial weight is given to projects where students utilized their band instruments with SoundTrap to arrange their own compositions. Whereas, Moriarty briefly mentioned how he felt negatively about Digital Integration Lab and how he has not utilized the technology for the course.

Classroom practices, in his case, are quite traditional where students do not engage in activities which utilized non-normative learning practices and wide-ranging, diverse musics. Band students perform Western classical repertoire from standard notation on traditional winds, brass, and percussion instruments. When asked if he has considered arranging or composing activities, Moriarty believed students were not ready to engage in arranging or composing activities and that would be better suited for a music theory course. When discussing Digital Integration Lab, Todd expressed a positive reaction to learning how to create music through technology. However, Todd's classroom practices are similar to Moriarty's, where curricular surrounds performing standard repertoire in a traditional manner. Despite his positive experience in Digital Integration Lab, Todd mentioned there is no music technology course at his school because there is not a teacher qualified to teach the course. The teaching practices of the graduates of BHU, demonstrate the array of perspectives regarding the inclusion of other musics and pedagogies. Their experiences provide an important representation of the tensions between learned new practice, progressive intentions and partial implementation in actual employment realities.

### ***USB Findings Summation***

The University of South Berkeley (USB) restructured the undergraduate music education curriculum due to the music education faculty recognizing a need for broader musics and pedagogies within teacher preparation. The curriculum restructuring resulted in the addition of two-year Modern Chamber Ensemble (MCE) and Modern Music Education Methods sequence. Murray, with aid from Doig, worked to create coursework where students engage with pedagogies, performances, and composition influenced by popular music practices. The addition of the two-year MCE and Modern Music Education Methods sequence required several adjustments to the undergraduate music education curriculum, providing music education

students with significant coursework highlighting popular musics and pedagogies. In regards to the impact the curricular restructuring had on the secondary instrumental ensemble classroom practices of USB graduates, Edward employs traditional practices while teaching concert band due to being a first-year teacher who is “still learning how to teach band.” When addressing future plans, he expressed interest in bringing in “more non-traditional methods of teaching band.” Considering that Edward has a background in popular musics through playing guitar, his interest in incorporating non-normative learning practices and wide-ranging, diverse musics could derive from a combination of his experiences prior to university and well as the restructured USB music education curriculum. For Register, he explained, “I’m sticking to a more traditional, Western style. I’m doing concert band music for concert band.” There was little indication that he was interested in including non-normative learning practices and wide-ranging, diverse musics into the secondary instrumental ensemble. Register expressed primarily negative reactions to the Modern Music Education Methods and Modern Chamber Ensemble (MCE); therefore, the lack of the impact of the USB curricular restructuring on his current secondary ensemble teaching practices is predictable. Similar to Edward, Wilson explained that because she a third-year teacher, “[she has] been trying to keep it more traditional.” There are instances where non-traditional activities are included such as having band students go to different parts of the room, either scattered or in small circles, or allowing for students to come to the podium to give feedback. Nevertheless, these activities do not include non-normative learning practices and wide-ranging, diverse musics, the aim of said activities is to aid in the reproduction of Western classical musics. Regardless of the extensive programmatic changes made within USB’s programs (and perhaps because it represents the most significantly oriented program toward non-traditional practices), it is curious to see significant resistance from two of the three participating

graduates; a clear link is not present between the restructured USB music education curriculum and any of the graduates' current teaching practices.

### **Cross-Over Themes and Challenges**

There were several themes which emerged throughout the study, also speaking to and representing the challenges each stakeholder faced while engaging in the curriculum restructuring process. First, regardless of why and how the undergraduate music curricular changes were initiated, approved change was partial and incremental. Moreover, curricular changes were predominantly developed over a period time with the aid of the music education faculty as a whole, but in the end, approved curricular change were still subordinated by traditional music education coursework practice and other music courses (i.e. music theory, music history, large ensembles). Next, stakeholders faced considerable opposition by non-music education faculty during the undergraduate music curriculum process; however, it is worth noting that, as time has passed, some of the same music faculty have grown to accept implemented changes, realizing they have had little to no impact on the course area within which they teach. Lastly, approved curricular changes were accomplished by placing focus on the need to broaden curriculum to include other musics and pedagogies without removing coursework which preserves core practices, such as, conducting, methods courses, music theory, and music history.

### ***Incremental Change***

Each university experienced incremental change as the result of undergraduate music education curricular restructuring processes. For instance, the University of South Berkeley (USB) music education faculty originally proposed the Modern Music Education Methods courses as a 4 semester sequence and this was achieved by dropping “3 semesters of ensemble

and 3 semesters of applied [private lessons].” In order to gain approval for the curriculum, the original proposal was adjusted to the current Modern Music Education Methods and MCE sequence. Although the coursework allowed for in-depth coursework, the add-on, siloed coursework is problematic for graduates due to the lack of practical application. Whereas, at both University of Sylvan Grove (USG) and Bunker Hill University (BHU) curricular change could be viewed as incremental with each university adding just a few music education courses. USG curricular restructuring included the addition of Jazz and Technology Pedagogy, and some cases, the allowance of students to partake in world music ensembles. The Digital Integration Lab was added to the BHU curricular as well as the Flexible Musician principle was developed which influenced curricular choices for the *Teaching Music in All Contexts* courses. The *Teaching Music in All Contexts* courses were not newly added courses, but rather were existing traditional music education courses (i.e. elementary methods, secondary methods) that were renamed and redesigned to better address teaching in various settings. University of South Berkeley (USB) faced greater opposition due to the amount of coursework proposed. The result of the University of South Berkeley (USB) curricular change was the ability for music education professors to create coursework which explores non-normative learning practice and popular musics with two separate courses (but, related courses) over a two-year period. University of Sylvan Grove (USG) and Bunker Hill University (BHU) only were granted one additional course to explore other musics and pedagogies.

### ***Change Subordinate to Traditional Coursework***

Approved undergraduate music education curricular changes, at each university, were subordinate to either traditional music education coursework and/or other music courses (i.e. music theory, music history, large ensembles). At USG, music education students are able to

partake in non-Western classical ensembles with approval from music education faculty along with the large ensemble director where the students are a member. Requiring approval demonstrates the barriers in place for music education students who are interested in non-Western classical ensembles; at the time of our interviews, Blackford had one music education student enrolled in the Bulgarian ensemble and enrolled in the Jazz course. Further, Blackford had to advocate for both students in order for them to enroll in a non-Western classical ensemble.

BHU's music education department was able to gain approval for renaming of music education method coursework and changing single instrument pedagogy courses to labs; however, the request to provide music education students with options outside of the traditional large instrumental and vocal ensembles ultimately was not approved. The first two curricular changes did not impact other music faculty considering the changes were within the music education coursework. Conversely, the last change could have possibly impacted conducting faculty due to the fact enrollment in a non-Western classical ensemble could conflict with traditional large ensembles. USB's music education curricular changes, as mentioned above, were reduced due to other music faculty disapproval of the original proposal which required music education students to drop "3 semesters of ensemble and 3 semesters of applied [private lessons]."

### ***Opposition to Change***

Resistance to change from other music faculty was experienced during the undergraduate curriculum restructuring at each university. A majority of the stakeholders (i.e. department heads; faculty of music dean), working alongside other tenured music faculty, were able to voice their opinions regarding restructuring the undergraduate music education curriculum. However, in each of the three cases in this study, there were other tenured music faculty (i.e. performance,

music theory, music history) who opposed restructuring and were vocal regarding any proposed changes, and following the findings by Kladder (2020) were able to “influenc[e] the process significantly” (p. 154). Non-tenured faculty may have felt pressure to vote against change since tenured music faculty within their respective departments were already doing so. In most cases, those who were vocal against change and voting against the music education curriculum changes were tenured faculty in other areas which did not have “expertise or knowledge in music education” (p. 154). As Kladder explains,

Strong ties in compartmentalized areas also exist, which added additional challenges to the re-design. This added to the divisiveness, where departments held an “us” vs. “them” mentality. ... Challenging the status quo requires a level of safety, without fear of retribution. (p. 155)

It is also important to note that incremental change often occurs as an alternative to a complete restructuring of a program (Schmidt, 2020). For instance, while Johnson and Blackford were engaging in curriculum change through incremental change, there was not a major impact on the music education curriculum until the program was restructured through official processes of curricular change.

Such positions, while partially effective, seem to be in tension with some of the calls in the literature; particularly, that shifts beyond incremental change to overall undergraduate music education curriculum restructuring are needed to produce significant change (Jones, 2008; Sarath, Myers, & Campbell, 2016; Randles & Williams, 2017). Clearly, as Kaschub (2014) articulates, “merely tweaking existing pieces or adding a few pieces to fill the cracks between heavily worn pieces” (p. 310). Regardless of resistance, and perhaps as a consequence of the incremental approach, each of the stakeholders mentioned how the approved changes have, over

time, been differently perceived through their respective schools of music. Blackford said, “they [other music faculty] eventually just let me go my own way. I think that they began to realize that something was going to change.” At BHU, the notion of Flexible Musician, one of the four core principles discussed by Johnson, became a prominent influence throughout the school of music.

What was evident is that careful preparation and significant labor was channeled toward change. Schmidt (2020) states the following components are often present in spaces where innovation driven change is proposed:

- a) one or a few policy entrepreneurs who saw change as both essential and feasible— these individuals have confidence and developed a modicum of understanding about their context;
- b) design that was done with consultation in mind— hearing others and creating or strengthening spaces for participation; and
- c) a vision that guided the process, establishing a balance between feasibility— this is doable, this is how, and this is who will benefit; credibility— the proposal is well informed, the changes were discussed, and they align with other contextually important aims; and autonomy— the group or people involved are capable and committed. (pp. 107-108)

Each university stakeholder, regardless of whether change was required or not, recognized change was needed to the undergraduate music education curriculum and the initiatives taken by each stakeholder aligns with Schmidt’s first component, whereby one or a few policy entrepreneurs saw change as both essential and feasible. Referring to the second component, curriculum restructuring was done with consultation in mind; each stakeholder mentioned



instances of interacting with others to hear their insights regarding the restructuring of the curriculum. Often, conversations were with either other music education faculty or music faculty outside of music education, and in some instances with area music supervisors. Regarding the last component, Murray and Doig discussed in extensive detail how they navigate what was possible and the steps taken to achieve the curriculum changes the music education faculty felt needed to occur.

Each stakeholder in all three cases, shared a similar experience navigating changes with other music faculty who wanted to preserve the Western classical canon; this is yet another significant barrier precluding undergraduate music education programs from restructuring curriculum.

### ***Curricular Change Through the Inclusion of Other Musics and Pedagogies***

Undergraduate music education curricular changes were accomplished at each university through the creation of coursework which includes other musics and pedagogies without removing other music coursework which preserves core practices. USG's music education curricular changes allowed for music education students, with approval, to become members of non-Western classical ensembles (e.g. Bulgarian ensemble, Jazz, Tabla, Mariachi). Also, other musics and pedagogies were explored through technology during the Jazz Technology Pedagogy (USG) and Digital Integration Lab (BHU) courses. At BHU, flexible musicians—one of the four core principles—promoted the notion that musicians should have the ability to be adaptable in various musical situations; consequently, encouraging engagement with other musics and pedagogies. The Modern Music Education Methods and Modern Chamber Ensemble (MCE) courses at USB specifically focus on the inclusion of popular musics and informal pedagogies, oftentimes, through the utilization of technology. Popular musics, informal pedagogies,

technology, and composing and/or arranging were present within the restructured undergraduate music education coursework at each university. For example, the Jazz Technology Pedagogy (USG) and Digital Integration Lab (BHU) coursework included composition projects where students utilized technology, such as, SoundTrap, and the USB Modern Music Education Methods and Modern Chamber Ensemble (MCE) sequence coursework emphasized arranging popular musics within small chamber groups.

The topic of curricular change, within this study, often mimics an incrementalist approach to change. For instance, due to the barriers in place preventing a more substantial curricular restructuring, the amount of restructuring was minimal. Plus, Blackford and Johnson both articulated that curricular change is a constant practice within the existing coursework. However, from the graduate's perspective, coursework which allowed more space to engage with other musics and pedagogies was often viewed as not pertinent to the secondary instrumental ensemble.

### **Curricular Changes Impact on Graduates**

Graduates both explicitly and implicitly addressed the ways in which the restructured undergraduate music education program impacted their current teaching practices. Several similar themes emerge from discussion surrounding graduates' experiences as undergraduate music education students and their current role as a music educators. The main challenge faced by graduates was how they felt the need to continue the current dominant secondary music education model. The belief graduates felt to predominantly teach traditionally may derive from their experience as secondary and tertiary music student where traditional band and/or orchestra setting were the dominant model. The subsequent themes that emerged derive from the prominence of the current dominant secondary music education model. For instance, graduates

overwhelming expressed the importance of the instrumental techniques coursework due to the direct connection between those classes and the knowledge needed to teach a secondary large instrumental ensemble.

Despite the fact that each university restructured curriculum to include non-normative teaching practices and wide-ranging, diverse musics there was lack of connection between the music education courses that highlighted these musics and pedagogies and practical real-world application. Practicum experiences prominently mimicking those of traditional practices associated with public school secondary large instrumental ensemble. In some instances, composition and arranging activities—often through the inclusion of technology—were a part of graduates' teaching practices, but said activities were often siloed and disconnected from the traditional secondary large instrumental ensemble practices.

### *Current Teaching Practices*

A main theme which emerged was the notion that concert band and orchestra should remain traditional. The notion of “remaining traditional” aligns with how many ensemble directors have historically geared curriculum towards the reduction of traditional literature through the reading of standard notation (Apfelstadt, 2000; Hopkins, 2013; Reynolds, 2000). The disposition of many graduates, perhaps the majority, was one of wanting to establish their program first, then perhaps later on incorporating activities where students can engage with popular music or structured around small collaborative groups. The practicum experience which overwhelming focused on Western classical canon led to graduates predominately focusing on maintaining traditional classroom practices. There was an emphasis on discussing their repertoire choice (as well as the accompany grades levels) and often those choices were situated in relation to performances such as holiday concert, spring concert, or festival/competition. Additionally,

the mention of methods book and other supplementary material was discussed, which was utilized to improve the musical skills of students, which in turn improved their performance of teacher selected traditional repertoire. The focus on repertoire, methods books, and technical exercises to improve musical skills highlights the three primary core deficiencies discussed in by Sarath, Myers, and Campbell (2016); the reproduction of traditional repertoire at the expense of composing new musical creations, ethnocentrism, and the compartmentalization of coursework. Even though the three core deficiencies are referencing tertiary coursework, the findings of this study demonstrated the impact of these core deficiencies on current teaching practices of secondary instrumental educators.

**Repertoire and Ensembles.** The instrumental ensembles were discussed in relation to rehearsal practices and repertoire selection. When addressing their current teaching practices, the ‘repertoire as the curriculum’ model was present throughout a majority of the graduate interviews. These appeared to be influenced by their own experiences in secondary and tertiary large instrumental ensembles (Battisti, 1972; Bauer, 1996; Cramer, 1997; Crochet, 2006; Gaines, 1998; Howard, 2001; Mark & Gary, 2007; Menghini, 1999; Mertz, 2018; Reynolds, 2000). In particular, the importance of establishing a large instrumental ensemble where students are performing music common to the Western classical canon was discussed the most frequently. The notion that the Western classical canon is viewed as the standard and superior model is evident by most graduate’s choice to place the reproduction of traditional repertoire at the center of their teaching practice. Even with several instances of student-centered small collaborative group projects (focused on composition) these were often add-on activities not central to the curriculum (Allsup, 2003; Allsup, 2016; Byo, 2018; Isbell, 2007). For instance, Register (USB) remarked, “I’m sticking to a more traditional, Western style. I’m doing concert band music for

concert band.” He articulated the importance of score study along with contacting the composer asking questions, such as,

What do you think about this piece?

Why did you write it?

What’s the significance for you?

Register’s views this process as important because it provides concert band students “with the proper information [which] gives them a good idea and mindset about the piece.” For Moriarty (BHU) the traditional band set-up is also vital, “I have my flutes and clarinets upfront. My middle voices are in the middle, for example, my saxophones. My low brass either center or to the right or left and my trumpets on the opposite end.” The reason Edward (USB) is teaching concert band traditionally is because he is “still learning how to teach band” and currently he teaches the way he “remembers learning to do it.” The above examples demonstrate the preference for some graduates to adhere to these musics and pedagogies of the large traditional instrumental ensemble where “you cannot help but visualize a conveyor belt of highly effective instructional content and a measured and rational process of learning that is safe, predictable, and above all confusion free” (Allsup and Benedict, 2008, p. 157).

In a similar vein, Moriarty (BHU) discussed the difficulty level of classical repertoire students should be able to perform once they have reached his high school program. He feels his concert band students are “not at that level where we are playing grade 4 and 5 pieces.”<sup>39</sup> During Moriarty’s student teaching experience, the concert band program “played a grade 6 piece” which was a Pasodoble March also known as a Spanish march named “Amparito Roca”. Since

---

<sup>39</sup> Grade 4 and 5 refers to the difficulty of the piece. The grading system varies from state to state, but typically the system ranges from 1 (easy) to 5 (difficult).

he is currently teaching the same grade level, Moriarty feels "that's the level" the students should be able to perform. Moriarty's comparison of the student teaching experience to his current teaching practicing preserves the homogenization the pedagogical practices of public school music where certain pieces along with the accompanying grade level are prioritized to maintain a certain expected status quo (Manfredo, 2006; Blocher, Miles, & Corporon, 2007).

Along the same line, the topic of methods book was discussed by several graduates as supplementary material to accompany traditional repertoire. The utilizations of methods books as a large part of the large ensemble curriculum aids in the continuation of the 'repertoire as the curriculum' model positions the reading and performance of standard notation at the forefront, which is employed to aid students in the skills needed to perform Western classical repertoire (Del Borgo, 1988; Mertz, 2018). "Beginners regardless of age," play out of the *Sound Innovations for Concert Band Method Book* in Jasper's (USG) concert band in order to practice "their fundamentals." Similarly, Moriarty (BHU) students are placed on a testing and method book schedule consisting of "every week, a new key." "You are going to learn all these keys. I don't care. You're in high school. Step your game up or take your horn home and practice," band students are told by Moriarty. The employment of traditional repertoire along with methods books and techniques exercises are examples of how graduates are demonstrating the need to perpetuate the traditional Western classical model.

**Other Musics and Non-Normative Learning Practices.** Graduates discussed performing repertoire outside of the Western classical canon as well as times in which they utilized non-normative learning practices. According to Lebler (2008), peer learning, student feedback, and self-assessment are required while engaging with non-normative learning practices; students' voice should be at the forefront for the musical engagement to be rooted in

familiar music as well as their own backgrounds. There are many instances where graduates have included popular musics and/or non-normative learning practices as a part of their current classroom practices (Burnard, 2007; Lebler, 2008; Wise, Greenwood, & Davis, 2011); however, not all of said instances have included a strong presence of student voices.

Several of the following examples of the inclusion of popular musics and/or non-normative learning practices within the concert band and orchestra curriculum reflected the idea that “change has been confined largely to surface adjustments—what might be best characterized as ‘curricular tinkering’—at the expense of the systemic, foundational overhaul necessary for today’s and tomorrow’s worlds” (Sarath, Myers, & Campbell, 2016, p. 15). A theme which emerged is the use of popular musics during Marching Band, Concert Band, Jazz Band, and Orchestra through arrangements which are taught through standard notation practices. For example, Moriarty explained how popular music is included: “We play more contemporary or pop music [during Marching Band]. I strongly believe you can learn a lot of musicality through pop music if it’s arranged correctly and if it’s arranged well. I became a better player by playing more Bruno Mars when I was at BHU.” Additionally, McCartney (USG) included popular musics into her program through the arrangements for large ensembles as well as through small collaborative student-driven group work. The Jazz band and orchestra were mentioned, specifically, as large ensembles that performed popular musics. Woody (2007) explains the problematics associated with the ways in which popular musics are generally incorporated into the traditional large instrumental ensemble,

the biggest reason people question the place of popular music in schools is the way integration has been attempted over the years. Marching bands playing Bruce Springsteen tributes, concert choir singing top 40 metal, and orchestras giving pops performances

from hit movie soundtrack do not always produce the best results. Simply arranging popular music for existing traditional school ensembles does not do the music justice. (p. 32)

The difficulty of transferring concepts discussed during non-traditional coursework (ex. Modern Music Education Methods, Modern Chamber Ensemble, Digital Integration Lab, Jazz Technology and Pedagogy) which emphasized non-normative pedagogies and popular musics into the instrumental large ensemble, became apparent while interviewing graduates. Even though popular musics were being included, the pedagogy accompanying the popular musics primarily mimics those associated with Western classical music. Williams (2011) stated “most in-service and preservice teachers not only participated but also excelled” (p. 53) within music programs rooted in the current dominant secondary model emphasis musics and pedagogies linked to the Western classical tradition. This explains why when popular musics are a part of the repertoire graduates struggle to shift away from large instrumental ensemble rehearsal norms where students are expected to perform their specific part, in a specific way through the reading of standard notation.

Music education literature does show an ongoing trend of non-normative learning practices—often associated with popular and wide-ranging, diverse musics—being included within secondary and tertiary curriculum (Burnard, 2000, 2007; Lebler, 2008; Wise, Greenwood, & Davis, 2011). Unfortunately, non-normative learning practices and popular music coursework and activities are often siloed and not included within larger ensembles and traditional music education methods coursework. This is apparent by the way in which the non-traditional coursework (ex. Modern Music Education Methods, Modern Chamber Ensemble, Digital Integration Lab, Jazz Technology and Pedagogy) was included in each university’s music



education curriculum, as well as how a majority of graduates included popular music activities and small collaborative group projects, by separating said activities from the traditional instrumental ensemble.

**Practicum Experiences.** Practicum experiences were mentioned as an important experience by several graduates while discussing their views on coursework. Graduates found that scenarios which mimicked teaching environments were beneficial since they were gaining experience in a real-world setting. However, each practicum experience described by graduates fit into a Western classical model and there were not many instances of non-normative learning practices and wide-ranging, diverse musics. According to Ramanaidu et al. (2014) practicum,

Practicum provides the opportunities for pre-service teachers to put into action the skills they have acquired and learnt as well as to hone their classroom management techniques, under the watchful eyes of either a mentor-teacher or a teacher educator. (p. 35)

The lack of practicum settings, where non-normative learning practices and wide-ranging, diverse musics were experienced, places graduates at a disadvantage. If they were to include other pedagogies and musics within their curricula, it could be difficult, since they have limited experiences. At USG, there are practicum experiences in the Musicality and Creativity in Childhood course along with Learning Approaches in Music Education course. During the Musicality and Creativity in Childhood, a practicum in a kindergarten class was required of music education students. This was the first time music education students taught on their own within the context of their coursework. Jasper described the experience,

It was just our first time getting out in front of a group of students that we didn't know or in front of young students. Not in front of our classmates and that's how they dip your toes in the water student teaching...Once we got there, we realized that's the perfect age

to teach and to experiment teaching super simple concepts, such as, high versus low or fast versus slow. Those really basic things and it was really good for us to be able to teach at a young level. It made sure we were explaining everything.

Whereas, McCartney, on the other hand, believed music education students were not given enough prior preparation, in terms of lesson planning, in order to teach kindergartens on their own which made the experience “challenging.” Although, music education programs aim to “equip prospective music teachers with the knowledge and skills to teach music in the classroom” (Ballantyne & Packer, 2004, p. 299), there can be areas of deficiency which can become evident during the practicum experience. Campbell and Thompson (2007) conducted a study which showed there is a continued need for “for early programmatic opportunities for students to be in schools working with ‘real’ students, as it is in this first experience of having responsibility in schools that concern levels are elevated and ‘need to know’ arises on the part of the preservice teachers” (p. 173). Increasing the frequency of practicum would be beneficial since many novice teachers have concerns regarding teaching in a real world experience. “Not one beginning music teacher said that he/she was a good teacher, (p. 189),” in a study conducted by Yorn (2002). Yorn suggested that teacher education programs should take into consideration students’ music education background and concerns “in order to encourage the development of self-awareness... If the hurdles of the beginning music teacher are more fully recognized and addressed this may make for less anxious student teachers as they learn how to teach” (p. 189).

Schmidt (2005) articulates, “student teachers with more previous authentic teaching experiences demonstrated a significantly higher quality of initial teaching performance in student teaching” (p. 7). Practicum experiences are viewed as important by the graduates interviewed; additionally, various studies support the need for more of these experiences as well as reflection

surrounding practicums (Campbell & Thompson, 2007; Yourn, 2002; Schmidt, 2005; Mueller & Skamp, 2003). Mueller and Skamp (2003) explain,

if we are to change the pedagogy of teacher education to better prepare future teachers, we must reflect on learning to teach with future teachers ... What is important is that prospective teachers leave teacher education programs with a beginning foundation for reflective practice. (p. 439)

Perhaps, a heavier emphasis on (1) practicum experiences through a traditional lens (2) practicum experiences with non-normative learning practices and wide-ranging, diverse musics (3) along with music education students having open dialogue about their practicum concerns may aid in improved preparations for real world teaching experiences.

### ***Instrumental Techniques Courses***

The topic of instrumental techniques courses was mentioned by a majority of graduates as quite beneficial due to the fact the knowledge from said coursework directly relates to their current teaching practices. As Weaver (2010) explains, music educators “recognize the importance of developing and maintaining secondary instrument performing and teaching proficiencies” (p. 183). Even if graduates are interested in bringing in non-normative learning practice and other musics, the need to acquire instrumental skills through a Western classical lens is given priority. There is a tension between preservation of the Western classical tradition based on their own experiences as secondary and tertiary students and bringing in other pedagogies and musics. Including other pedagogies and musics into the curriculum, which better match graduates’ own students’ musical knowledges, is challenging due to the graduates’ lack of experience teaching those genres. Undergraduate music education coursework emphasizes the

importance of instrumental techniques courses more so than teaching practices which highlight other pedagogies and musics.

Instrumental methods courses “have remained a constant core of the music education curriculum” (Wagoner & Juchniewicz, 2017, p. 52) and “have long been considered an important component of preservice music teacher education” (Austin, 2006, p. 55). In a more recent study Hewitt and Koner (2013) investigated NASM-accredited institutions found, “that the content priorities for instrumental methods classes have remained relatively constant over the years” (p. 55). Additionally, the study found instrumental methods classes typically covered “rehearsal and teaching techniques including error detection, lesson planning and curriculum/objectives, classroom management including student motivation, instrument pedagogy, and literature selection were all highly rated” (p. 55). Within the context of this study, there was general consensus among most of the graduates that the instrumental techniques courses included in the curriculum were beneficial since those courses provide information and playing experiences on a variety of instruments. Also, the knowledge acquired from the instrumental techniques courses was deemed important by the majority of the graduates because of the information application to graduates’ current teaching practices. For instance, Jasper, USG graduate, explained, the wind instrumental technique courses were “super important because I’m a percussionist and learning how to use air was completely foreign to me.” The woodwind and brass instrumental techniques courses are where she gained knowledge regarding “how to use air and how to breathe.” Jasper, continues to utilize concepts and refers to course notes during her current teaching practices, “The first thing that I default to is remembering, ‘oh, it’s probably the air’ ... I’m glad that I had those [course notes] resources still after graduating.” Graduates viewed these courses as important because the skills learned, according to Todd (BHU), are used “just about every day as

a high school band director.” The notion that these courses were aiding in preparing for the role of band director was evident by graduates’ discussion of the instrumental technique courses.

Bustos, BHU graduate, and Register, USB graduate, both remembered curriculum changes regarding the instrumental technique courses at their respective schools. Both graduates were frustrated with the restructuring which resulted in less time dedicated to instrumental technique courses. The issue lies with their belief that “instrument methods and techniques courses serve as a crucial aspect of the preservice music education curriculum” for those who plan on becoming band directors (Simpson, 2021, p. 11). The desire to gain skills on instruments common to instrumental large ensemble stems from graduates’ experience as secondary and tertiary students where Western classical music is the norm.

In a similar vein, Register discussed concerns regarding the impact of the USB undergraduate music education curriculum change on the instrumental technique courses. He felt the instrument technique classes were more beneficial because his area of focus is band. Register articulated, “In my brain it just didn’t make much sense. I thought about it in the context of ‘Okay, if I’m going to be a band director, which is more important?’” Register’s viewpoint is through a Western classical lens where the relevance of coursework is measured only by how it can be utilized within a large instrumental ensemble setting. The emphasis, according to Register, should have been placed on more in-depth study during instrument technique classes and not on the Modern Music Education Methods and MCE courses. Register reflected on the Modern Music Education Methods and MCE courses, “I just know at the end of the day, I left, and I was, like, did I waste my money, or did it help me?” However, he felt the “brass tech, woodwind tech, music theory, and aural theory courses” were helpful due to the fact that those courses “transferred over really well.” In many respects, Bustos’ and Register’s reactions

mirrored those of other music faculty members who were opposed to restructuring the music education curriculum to include non-normative learning practices and wide-ranging, diverse musics.

### ***Lack of Real-World Application***

For the graduates in this study there is a lack of connection between music education coursework highlighting non-normative learning practice and practical real-world application of other musics. Graduates held strong views regarding the importance (or lack of importance) these courses held in relation to their current positions as secondary instrumental music educators. Western classical music continued to be at the core of their classroom practices due to their own experiences as secondary and tertiary students where a majority of coursework highlighted surrounded the Western classical canon.

Each university had coursework which is not a part of a typical music education undergraduate curriculum:

- 1) USG - Jazz and Technology Pedagogy, World Music Ensembles
- 2) BHU - Digital Integration Lab
- 3) USB - Modern Music Education Methods and Modern Chamber Ensemble

The curriculum of the above, in many instances, brought about opportunities to incorporate the themes: creativity, diversity, and integration proposed by Sarath, Myers, and Campbell (2016). These themes were addressed through instances of student-driven activities which incorporated elements of compositions, arrangement, and/or improvisation through contexts of small ensemble performance and music technology. Even though non-normative learning practices and wide-ranging, diverse musics were covered in these music education courses, course content did not include real-world practical application to a secondary large ensemble classroom, nor did

they address professional, curricular and policy practice changes that would otherwise be needed for implementing such practices through new curricular offerings within public school music.

McCartney was the only USG graduate to discuss The Jazz and Technology Pedagogy, she recalled the course, “didn’t have a lot of structure to it with the curriculum. It seems like a class that was an afterthought.” When reflecting on the course overall, she stated, “not too many positives to say that about that class and nothing super memorable which is a disappointment.” Davis and Blair (2011) explain that it is common for pre-service music educators to seem “skeptical about the appropriateness” of popular musics within a classroom setting (p. 125). In the case of the Jazz Technology Pedagogy (USG), the pedagogy employed during the course mirrored the non-normative pedagogies common in popular musics practices. McCartney may feel uncomfortable with musical activities which do not have a concrete, systemic structure typical within in a Western classical instrumental ensemble. However, the opportunities to freely collaborate using SoundTrap and guitar, as well as improvisation activities directed by guest speakers, are instances of the creativity, diversity, and integration themes proposed by Sarath, Myers, and Campbell (2016). Creativity occurred through the employment of improvisation, diversity through the exposure of guest speakers who brought in a breadth of viewpoints and musical practices, and integration through the use of various musical mediums, technological and acoustic, as well as the knowledge of outside experts as guest speakers to add other types of musicking into the course and the overall music education curriculum. Since popular musics are often more familiar to public school students, “it seems important for pre-service teachers to have opportunities for meaningful engagement with popular music in order to foster a vision for its authentic use in their future classrooms” (Davis & Blair, 2011, p. 125).

In a similar vein, Digital Integration Lab (BHU) curriculum, a course akin to the Jazz Technology Pedagogy (USG), provided music education students with activities which can be categorized under the themes of creativity, diversity, and integration, suggested by Sarath, Myers, and Campbell (2016). When Bustos and Todd mentioned Digital Integration Lab, they had predominately positive feedback. In contrast, Moriarty stated, "I'm not going to lie. I hated that class. Absolutely, hated it. I hate Ableton live. I still hate it today and I haven't touched it since that class." Moriarty attributed the negative feelings to his position as "an older undergraduate" who did not have much familiarity with the technology. Conversely, Todd viewed the contemporary music covered during Digital Integration Lab as, "a great opportunity to learn about these different programs that you can write music with, the different kinds of instruments, and all kinds of midi technology... If anything, I wish it could have been more extensive." Todd articulated, the Digital Integration Lab course "was a lot more engaging in that you didn't need all this prerequisite knowledge to talk about the programs. You just got in [there] and learned how to use it in your own way as you went." The varying reactions may be due to the notion that "some instrumental learners have tendencies towards what [Green has] called the 'impulsive' and the 'practical' learning styles, [and] may be more drawn towards aural, informal learning." Whereas, those students who are "'theoretical' may be better suited to learning to play an instrument by notation" (Green, 2012, p 61). In a study by Green (2012), music students surveyed preferred musical activities which had mixture of formal and informal pedagogies. The Jazz Technology Pedagogy (USG) and Digital Integration Lab (BHU) both highlighted non-normative learning practices and wide-ranging, diverse musics, but did not seem to address (at least from the standpoint of the participants) how to utilize the knowledges learned from said coursework in a secondary large ensemble instrumental classroom. The lack of emphasis on



practical application in a real-world setting may make music education students apprehensive towards including other musics and pedagogies; if music education students are given opportunities to operationalize said musics that could lead to a larger amount of graduates including them within their own classroom practices. An important note is the lack of graduates' awareness that their students may consider school music, such as the concert band or orchestra, as not within the realm of 'real-world' musical experiences. The instances on preserving the secondary large instrumental ensembles standard has led to music educator to not always consider student's own musical experiences which often do not fit into the Western classical canon. In some cases, graduates did mention bringing in other musics into their school's music department. For example, Garry and Edward spoke about incorporating popular musics through Little Kids Rock; however, at the time of the interview concrete plans to operationalize this had not been planned. There is a need for music educators to implement curriculum which better addresses the role of music within their students own lives and does not primarily emphasis the Western classical canon. Engaging with students to learn about their own musical knowledges could lead to curriculum design which blends aspects of secondary large instrumental ensembles with those musics familiar to students. Secondary large instrumental ensemble curriculum structured with the students in mind, instead of the information the music educator believes students should know, could bridge students and educators' musical knowledges allowing for both parties to grow as musicians.

Modern Music Education Methods and Modern Chamber Ensemble (USB) courses differs from the Digital Integration Lab (BHU) and Jazz Technology Pedagogy (USG), which were single courses. The USB curriculum restructure led to the addition of a two-years sequence of Modern Music Education Methods and Modern Chamber Ensemble (USB) courses providing

music education students with an in-depth experience with non-normative learning practices and popular musics. Although the Modern Music Education Methods and MCE courses were expanding music education students' musical knowledges there were a mixture of reactions towards the inclusion of non-traditional coursework into the undergraduate music teacher curriculum. For instance, Wilson "was super excited" about the Modern Music Education Methods and MCE because the courses were going to "cover some more of what you would call real world things instead of the old way, the more traditional way." However, she articulated, it was difficult to separate her "band director music education philosophy versus [her] overall Modern Music Education Methods education philosophy" or even to "figure out how to make those two [philosophies] blend." In order for non-normative learning practices and wide-ranging, diverse musics to be included in secondary instrumental ensemble their needs to be a willingness from the music educator which seems to be present in Wilson's case (Salazar & Randles, 2015). Although "engagement with informal processes, such as covering a song, exposed students and challenges them to think in new ways" (Davis and Blair, 2011, p. 136), if there is lack of context and overlap, in the undergraduate music education setting, it makes it difficult for pre-service teacher to understand how to operationalize non-normative learning practices and wide-ranging, diverse musics within their own teaching practices.

### ***Inclusion of Popular Musics through Collaborative Composition***

A recurring theme is the employment of composition and arranging, often with the aid of technology, through small collaborative group projects. Sarath, Myers, and Campbell (2016) recommended that composition be weaved throughout undergraduate music curriculum, due to the ability to apply composition to a wide variety of musical situations. Each university has instances where students are engaging with compositional and arrangement activities during

music education coursework, but compositional activities are not necessarily weaved throughout the entirety of the undergraduate music curriculum. The siloed above-mentioned coursework, which emphasizes compositional activities along with popular and wide-ranging, diverse musics, has impacted a majority of graduates' classroom practices.

The following examples demonstrate how some graduates did facilitate compositional activities, which allowed students in small collaborative group projects to work with each other, with guidance from the teacher, to create their own pieces. According to Bolden (2009), music educators have the responsibility to guide students during compositional activities by discussing various options as well as answer questions but, "it is still the student's decisions that move the piece forward" (p. 149). Conversely, other examples are quite restrictive and do not allow for student autonomy due to restrictive parameters, such as, the requirement to provide standard notation for the work performed. The scope of compositional activities varied from smaller, four to eight measure assignments, where traditional notation was emphasized, to larger semester long projects with a variety of parameters. Garry (USG) described a small compositional assignment where band and orchestra students were instructed "to come up with the rhythms" which are to be placed in a 4-measure phrase utilizing traditional notation. Woody (2007) articulates why music educators may find difficulty in including composition within the secondary large ensemble.

The instrumental music teacher is operating squarely in a concert band context, and being authentic to its traditions, it may seem inappropriate to try to integrate singing, improvisation, and compositional activities. Perhaps a better solution is to broaden that context by including popular music styles and their attendant authentic music making experiences. (p. 34)

Jasper has elementary and middle school band students take part in small collaborative group projects where they have autonomy over musical selection with parameters based upon their age group and ability level. Jasper noticed students were being exposed to certain musical concepts, not covered yet in class, through the small collaborative group projects, she articulated,

we hadn't gotten to dotted half notes yet for the elementary beginners and that's super common [in popular music]. They would see them and say, 'what does that mean?' I responded, 'oh, this is a time for you to learn this.' ... They could relate it to the song that they had heard before. It clicked a lot quicker for them.

Composition activities are important tools which can be utilized not only to learn more about our students' own experiences and knowledge, but can aid music educators "when deciding what knowledge support is needed, when it is needed, and how it should be delivered" (Younker, 2000, p. 37). Furthermore, Jasper believed that overall the chamber projects were "beneficial and enjoyable" for band students even though she had to "sacrifice full group teaching time." Sacrificing time for concert preparation to make time for students to engage in Composition Projects was mentioned by several graduates. In some cases, graduates added an additional concert in order for students to perform compositions, but the notion of a traditional western classical concert as an end goal seems to be at the core of the curriculum.

While students were working in small collaborative group projects technology was often incorporated. Several graduates mentioned the use of music compositional software programs such as SoundTrap, GarageBand, and Incredibox either in a general music setting or band or orchestra. As access to technology has become more prevalent, the ability to incorporate compositional software programs has allowed for "teachers and students have the opportunity to create student-generated products in a digital medium that fosters creativity and imagination"

(Clauhs et al., 2019, p. 56). Furthermore, compositional software programs remove barriers associated with composition rooted in standard notation and provide space for students to create “more complex composing forms regardless of their capabilities to play physical instruments. In turn, this offers music teachers a broader range of instructional and pedagogical strategies to employ in classrooms” (Duncan, 2021, p. 1). Gidden explains, “sometimes Western Notation can get in the way of good, unhindered musical creativity. Of course, in the end, there is a balance, but why put up a barrier to creativity if it doesn’t need to be there?” (Giddings, 2020, p. 44). Graduates utilizing technology within the compositional process allowed for students who do not feel comfortable with standard notation to compose with less restriction.

Bustos (BHU) has made composition and technology through small collaborative group projects, a central component of the band, orchestra, and choir curriculum. SoundTrap is “a digital audio workstation, similar to GarageBand, but, it’s more advance, available online, and it’s free,” he explained. Additionally, band, orchestra, and choir were required to incorporate their own instrument or voice while composing with SoundTrap. Requiring students to include audio of their performance skills within the SoundTrap composition aids in “bridge[ing] contemporary practices with traditional musicianship. Students can perform with electronic instruments, record and edit performances, compose and arrange music” (Fick & Bulgren, 2021, p. 1). Todd (BHU) expressed interest in offering a digital music focus course within the music department. The reason this type of course has not been offered is because “none of our arts department has really the experience to fully run that.” While Todd did take the Digital Integration Lab course while at BHU, he does not feel comfortable enough to teach a course on the topic,

I wouldn't be able to do that and no other school in our district has tried it before. So, there's not really a precedent or set curriculum for that. We would be doing that from scratch. We haven't really had the potential at this school to get something like that off the ground. Even though I think the student population would take to well.

Though Todd and Bustos (BHU) had experience learning SoundTrap through Digital Integration Lab, their comfort level utilizing the knowledge from the course varied greatly. Todd's experience was as an undergraduate music education student; whereas, Bustos was a Graduate Teaching Assistant, giving a more in-depth familiarity, as he was responsible for teaching the course content. Overall, graduates shared an array of comfort regarding the use of technology to compose which could be due to the coursework which covered was siloed and little to no connection was made regarding application to a secondary large ensemble setting.

This study does not provide substantial findings confirming that the restructured undergraduate music education curricular has impacted graduate teaching practices within the secondary instrumental ensemble classroom. When discussing current teaching practices several graduates expressed a need to establish a traditional secondary instrumental ensemble because they had just recently entered their own classroom; furthermore, instrumental techniques courses, highlighting traditional wind, brass, string, and percussion instruments, were overwhelmingly viewed as quite beneficial. However, some graduates explained that once they solidified the traditional secondary instrumental ensemble, bringing in other musics and pedagogies would occur. When discussing practicum experiences, graduates described traditional programs without any mention of experiences where other musics and pedagogies were present; since there was a lack of real-world application during practicum experiences, graduates lack familiarity with operationalizing classroom practices within the secondary instrumental ensemble which include

musics outside the Western classical canon. Despite the lack of real-world application, several graduates did include other musics through collaborative composition, often through siloed, add-on activities.

### **Future Research**

There are many avenues to explore in order to gain clarity regarding the restructuring of undergraduate music teacher preparation programs and how changes impact graduates' secondary instrumental ensemble classroom practices. Firstly, this study was limited regarding the amount of undergraduate music education programs due to the lack of programs who have gone through the restructuring process. Similarly, the amount of graduate participants was limited due to the difficulty of finding individuals who met the criteria, which included those who recently graduated from the selected programs and were currently teaching secondary instrumental music. A larger sample size of undergraduate music education programs and graduates from said programs, who are currently teaching a secondary instrumental ensemble course, would also have provided better representation concerning the impact of restructured undergraduate music teacher preparation programs. Given that a majority of graduates within this study were in their first few years of teaching, it could be beneficial to interview those individuals again when they have had more time in the classroom. Several graduates wanted to establish a traditional program before incorporating other musics and pedagogies; an additional interview would determine if those graduates did indeed broaden the curriculum.

Further research could also explore the role of leadership within the undergraduate music education curriculum restructuring process. NASM leadership could be consulted to better understand how their policies operate in relation to programs that are restructuring curriculum to more broadly include multiple musics and pedagogies beyond the Western classical paradigm.

Also, university administration could be interviewed to gain a better understanding from their position of the curriculum restructuring process. This could help to inform other programs and those people in positions of decision making of possible avenues for change. The relationship between how NASM applies policy to curriculum restructuring, which does not fit within traditional norms, and the role of university administration in the curriculum restructuring process could aid in providing those interested in curricular restructuring a more complete picture of how the process is implemented. Also, other music faculty could be interviewed to ascertain their thinking pertaining to curriculum restructuring and how curriculum restructuring has impacted their role within the university. Lastly, examining Schools of Music that enacted curriculum changed from an integrated standpoint—implementing curriculum through approaches such as the creativity, diversity, and integration pillars (Sarath, Myers, & Campbell, 2016) or guiding principles present at BHU—would aid in understanding how an integrated approach is employed versus the standard siloed model. Studying music curriculum from Schools of Music that have taken an integrated standpoint can help determine in what ways music students are connecting music knowledges, as those music programs have been developed upon particular curricular concepts instead of different musical areas (e.g. history, theory, performance) sectioned into their own specified area.

### **Looking Forward**

Organizations, such as the National Association of Schools of Music (NASM) and The College Music Society (CMS) could strengthen their partnership by generating guiding principles, providing stronger guidance to tertiary music and music education programs that are interested in restructuring to include coursework that moves beyond musics and pedagogies typically within the Western classical canon. Even though it is not the responsibility of NASM or



CMS to implement curricular change, this is the concern of each individual tertiary institution, guiding principles could aid programs considering curriculum change, or engaging in curricular change, as to how coursework emphasizing other musics and programs fit into NASM policy. Moreover, music and music education professors who have been at the forefront of restructuring an undergraduate music education department should be consulted to examine how discussions and agreements were navigated. The knowledge and expertise of professors who currently teach coursework that includes musics and pedagogies outside the Western classical tradition should be considered, which could help mitigate the creation of siloed, add-on coursework. Even though, curricular change would manifest differently for each school due to their own contexts and settings, guiding principles could provide a framework to begin the process. For example, if a university decided to move away from the traditional music theory, ear training, sight singing, music history sequences, which traditionally highlight the Western classical tradition, to coursework which highlights a non-linear format where skill development, for instance, are approached through students' prior musical experiences, what process would need to be in place in order to gain approval? As another example, what if a university wanted to shift away from a strict reliance on the large instrumental ensembles and private lessons requirements to chamber ensembles where students arrange and compose utilizing various instruments? Guiding principles could assist those seeking curricular restructure as to the parameters of receiving NASM approval on changes which do not fit into traditional tertiary curriculum norms. And finally, this process should be continuous, where the music faculty and music education faculty continually work throughout time to broaden musics and pedagogy throughout all required music coursework. A restructuring that focused on weaving non-normative teaching practices and

wide-ranging, diverse musics would benefit all music majors, widening their musical knowledges and experiences.

## References

- Abramo, J., & Austin, S. C. (2014). The trumpet metaphor: A narrative of a teacher's mid-career pedagogical change from formal to informal learning practices. *Research Studies in Music Education, 36*, 1, 57-73
- Allsup, R. E. (2003). Mutual learning and democratic action in instrumental music education. *Journal of Research in Music Education, 51*(1), 24-37.
- Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education*. Indiana University Press.
- Allsup, R. E., & Benedict, C. (2008). The problems of band: An inquiry into the future of instrumental music education. *Philosophy of Music Education Review, 156-173*.
- Altheide, D., Coyle, M., DeVriese, K., & Schneider, C. (2008). Emergent qualitative document analysis. In S. N. Hesse-Biber, & P. Leavy (Eds.), *Handbook of Emergent Methods* (pp. 127-151). New York, NY: Guilford Press.
- Apfelstadt, H. (2000). First things first selecting repertoire: Finding quality, teachable repertoire appropriate to the context, compatible with the National Standards, and interesting to play is an achievable goal. *Music Educators Journal, 87*(1), 19-46.
- Austin, J. R. (2006). The teaching of secondary instruments a survey of instrumental music teacher educators. *Journal of Music Teacher Education, 16*(1), 55-64.
- Ballantyne, J., & Packer, J. (2004). Effectiveness of preservice music teacher education programs: Perceptions of early-career music teachers. *Music Education Research, 6*(3), 299-312. Chicago.
- Battisti, F. (1972). Proposal: A high school wind ensemble program. *The Instrumentalist, 26*(7), 30-32.

- Battisti, F. L. (2002). *The winds of change: The evolution of the contemporary American wind band/ensemble and its conductor*. Hal Leonard Corporation.
- Bauer, W. I. (1996). The selection of concert band music by high school band directors. *Update: Applications of Research in Music Education*, 15(1), 4-9.
- Baxter, P., & Jack, S. (2008). Qualitative case study methodology: Study design and implementation for novice researchers. *The Qualitative Report*, 13(4), 544-559.
- Benedict, C., Schmidt, P., Spruce, G., & Woodford, P. (Eds.). (2015). *The Oxford Handbook of Social Justice in Music Education*. Oxford University Press.
- Bennington, P. M. (2021). *An Analysis of Instrumental Music Educators' Use and Knowledge of Culturally Responsive Teaching Behaviors in Middle and High School Instrumental Music Classrooms* (Doctoral dissertation, The University of North Carolina at Greensboro).
- Berg, M. H., & Miksza, P. (2010). An investigation of preservice music teacher development and concerns. *Journal of Music Teacher Education*, 20(1), 39-55.
- Berger, R. (2015). Now I see it, now I don't: Researcher's position and reflexivity in qualitative research. *Qualitative Research*, 15(2), 219-234.
- Birge, E. B. (1937). *History of Public School Music in the United States* (New and augm. ed.). Bryn Mawr: Penn., O. Ditson.
- Blocher, L., Miles, R. B., & Corporon, E. (2007). Teaching music through performance in band (Vol. 6). GIA Publications.
- Bolden, B. (2009). Teaching composing in secondary school: A case study analysis. *British Journal of Music Education*, 26(2), 137-152. Chicago.

- Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27-40.
- Brown, J. R. (1996). *The I in science: Training to utilize subjectivity in research*. Oslo: Scandinavian University Press.
- Budiansky, S., & Foley, T. W. (2005). The quality of repertoire in school music programs: Literature review, analysis, and discussion. *Journal of the World Association for Symphonic Bands and Ensembles*, 12(5), 17-39.
- Burnard, P. (2007). Reframing creativity and technology: Promoting pedagogic change in music education. *Journal of Music, Technology & Education*, 1(1), 37-55.
- Byo, J. L. (2018). "Modern Band" as school music: A case study. *International Journal of Music Education*, 36(2), 259-269. Chicago.
- Caulley, D. N. (1983). Document analysis in program evaluation. *Evaluation and Program Planning*, 6(1), 19-29.
- Campbell, M. R., & Thompson, L. K. (2007). Perceived concerns of preservice music education teachers: A cross-sectional study. *Journal of Research in Music Education*, 55(2), 162-176.
- Clauhs, M., Franco, B., & Cremata, R. (2019). Mixing it up: Sound recording and music production in school music programs. *Music Educators Journal*, 106(1), 55-63. Chicago.
- Cochran-Smith, M. (1991). Reinventing student teaching. *Journal of Teacher Education*, 42(2), 104-118.
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research Methods in Education* (Eighth ed.). New York: Routledge.

- Collins English Dictionary. (n.d.). Retrieved November 15, 2020, from <https://www.collinsdictionary.com/dictionary/english/cajon>
- Corporon, E., & Miles, R. (1997). The quantum conductor. *Teaching Music through Performance in Band, 1*, 11-26.
- Cousins, J. B., & Bourgeois, I. (2014). Cross-case analysis and implications for research, theory, and practice. *New Directions for Evaluation, (141)*, 101-119. Chicago.
- Cramer, R. (1997). What materials are you going to teach “about music” “through music” while “performing music?”. *Teaching Music through Performance in Band, 1*, 7-10.
- Creswell, J. W. (2013). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches* (3rd ed.). Los Angeles: SAGE Publications.
- Creswell, J. W., (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage publications.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. Sage publications.
- Crochet, L. S. (2006). Repertoire selection practices of band directors as a function of teaching experience, training, instructional level, and degree of success.
- Cutcliffe, J. R. (2003). Reconsidering reflexivity: Introducing the case for intellectual entrepreneurship. *Qualitative Health Research, 13*(1), 136-148.
- Davis, S. G., & Blair, D. V. (2011). Popular music in American teacher education: A glimpse into a secondary methods course. *International Journal of Music Education, 29*(2), 124-140.
- Del Borgo, E. (1988). Selecting quality literature for bands and orchestras. *The Instrumentalist, 43*(4), 22-26.

- Drum Corps International: Blue Devils Corp. (n.d.). Retrieved November 17, 2020, from <https://www.dci.org/corps/blue-devils>
- Drum Corps International: The Academy Corp. (n.d.). Retrieved November 17, 2020, from <https://www.dci.org/corps/the-academy>
- Duncan, R. (2021). Cognitive Processing in Digital Audio Workstation Composing. *General Music Today*, 10483713211034441.
- Elpus, K., & Abril, C. R. (2011). High school music ensemble students in the United States: A demographic profile. *Journal of Research in Music Education*, 59(2), 128-145.
- Ewell, P. (2021). Music Theory's White Racial Frame. *Music Theory Spectrum*, 43(2), 324-329.
- Flick, U. (2014). *An Introduction to Qualitative Research*. Sage.
- Folkenstad, G. (2006). Formal and informal learning situations or practices vs formal and informal ways of learning. *British Journal of Music Education*, 23(2), 135-145.
- Frost School of Music - University of Miami. (2018, December 16). Retrieved January 6, 2019, from <https://www.frost.miami.edu/about-us/uniquely-frost/index.htm>
- Gaines, D. A. (1998). A core repertoire of concert music for high school band. *Journal of Band Research*, 34(1), 1.
- Giddings, S. (2020). The Creative Magic of Digital Audio Workstations: Technology to Unlock Creativity in Your Learners. *The Canadian Music Educator*, 61(4), 41-44. Chicago.
- Gilbert, J. W. (1993). An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A replication and update (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (Publication No. 9334685)

- Gläser, J., & Laudel, G. (2013, March). Life with and without coding: Two methods for early-stage data analysis in qualitative research aiming at causal explanations. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* (Vol. 14, No. 2).
- Glesne, C. (2011). *Becoming Qualitative Researchers: An Introduction*. Pearson.
- Green, L. (2006). Popular music education in and for itself, and for ‘other’ music: Current research in the classroom. *International Journal of Music Education*, 24(2), 101-118.
- Green, L. (2012). Musical “learning styles” and “learning strategies” in the instrumental lesson: Some emergent findings from a pilot study. *Psychology of Music*, 40(1), 42-65.
- Guarte, J. M., & Barrios, E. B. (2006). Estimation under purposive sampling. *Communications in Statistics-Simulation and Computation*, 35(2), 277-284. Chicago.
- Guillemin, M., & Gillam, L. (2004). Ethics, reflexivity, and “ethically important moments” in research. *Qualitative Inquiry*, 10(2), 261-280.
- Hamaidi, D., Al-Shara, I., Arouri, Y., & Awwad, F. A. (2014). Student-teachers’ perspectives of practicum practices and challenges. *European Scientific Journal*, 10(13).
- Hess, J. (2017a). Critiquing the Critical: The Casualties and Paradoxes of Critical Pedagogy in Music Education. *Philosophy of Music Education Review*, 25(2), 171-191.
- Hess, J. (2017b). Equity and music education: Euphemisms, terminal naivety, and whiteness. *Action, Criticism & Theory for Music Education*, 16(3).
- Hewitt, M., & Koner, K. (2013). A comparison of instrumental music methods course content at NASM-accredited institutions. *Bulletin of the Council for Research in Music Education*, (197), 45-61.



- Heuser, F. (2014). Juxtapositional pedagogy as an organizing principle in university music education programs. *Promising Practices in 21st Century Music Teacher Education*, 103-125.
- Holz, E. A. (1960). *The National School Band Tournament of 1923 and its Bands* (Doctoral dissertation, University of Michigan).
- Holz, E. A. (1962). The schools band contest of America (1923). *Journal of Research in Music Education*, 10(1), 3-12.
- Hopkins, M. (2013). Programming in the zone: Repertoire selection for the large ensemble. *Music Educators Journal*, 99(4), 69-74.
- Howard, R. L. (2001). *Repertoire Selection Practices and the Development of a Core Repertoire for the Middle School Concert Band* (Doctoral dissertation, University of Florida).
- Humphreys, J. T. (1989). An overview of American public school bands and orchestras before World War II. *Bulletin of the Council for Research in Music Education*, 50-60.
- Isbell, D. (2007). Popular music and the public school music curriculum. *Update: Applications of Research in Music Education*, 26(1), 53-63.
- Jalonen, H. (2012). The uncertainty of innovation: a systematic review of the literature. *Journal of Management Research*, 4(1), 1.
- Islam, A., & Zelenkovska Leshkova, S. (2015). The importance of the practical work of the future teachers for the subject Music education.
- Jones, P. M. (2008). The future of school bands: Wind ensemble paradigm. *Journal of Band Research*, 43(2), 1-28.

- Jones, P. M. (2017). Policy and Higher Education. In P. Schmidt & R. Colwell (Eds.), *Policy and the Political Life of Music Education* (pp. 241-251). New York, NY: Oxford University Press.
- Kaschub, M. (2014). Building bridges to solve puzzles: Strategic curriculum design in music teacher education. *The Musical Experience: Rethinking Music Teaching and Learning*, 309-331.
- Kaschub, M., & Smith, J. (Eds.). (2014). *Promising practices in 21st century music teacher education*. Oxford University Press.
- Keene, J. A. (2009). *A history of music education in the United States*. Glenbridge Publishing Ltd.
- Khan, S., & VanWynsberghe, R. (2008, January). Cultivating the under-mined: Cross-case analysis as knowledge mobilization. In *Forum Qualitative Sozialforschung/Forum: Qualitative Social Research* (Vol. 9, No. 1).
- Kladder, J. R. (2017). Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the US. Graduate Theses and Dissertations. <https://digitalcommons.usf.edu/etd/6719/>
- Kladder, J. (2020). Re-envisioning music teacher education: An investigation into curricular change at two undergraduate music education programs in the US. *Arts Education Policy Review*, 121(4), 141-159.
- Koza, J. (2003). Stepping across: Four interdisciplinary studies on education and cultural politics (Vol. 6). Peter Lang Pub Incorporated. Chicago
- Lebler, D. (2008). Popular music pedagogy: Peer learning in practice. *Music Education Research*, 10(2), 193-213.

- Maddy, J. E. (1957). The battle of band instrumentation. *Music Educators Journal*, 44(1), 30-35.
- Mak, P. (2006). Learning music in formal, non-formal and informal contexts. In *European Forum for Music Education and Training (EFMET): Project Research*.
- Manfredo, J. (2006). Effective time management in ensemble rehearsals. *Music Educators Journal*, 93(2), 42-46.
- Mantie, R. (2012). Bands and/as music education: Antinomies and the struggle for legitimacy. *Philosophy of Music Education Review*, 20(1), 63-81.
- Mark, M., & Gary, C. L. (2007). *A history of American music education*. Rowman & Littlefield Education. 15200 NBN Way, PO Box 191, Blue Ridge Summit, PA 17214-0191.
- Menghini, C. T. (1999). Music as the curriculum. *The Instrumentalist*, 54(5), 28-32.
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation* (Second ed.). San Francisco: Jossey-Bass.
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation* (Fourth ed.). San Francisco, CA: Jossey-Bass.
- Mertz, J. J. (2018). *Tension in the band repertoire selection process: issues of compatibility between training, belief, and practice* (Doctoral dissertation).
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded source book* (2nd ed.). Thousand Oaks, CA: Sage.
- Mueller, A., & Skamp, K. (2003). Teacher candidates talk: Listen to the unsteady beat of learning to teach. *Journal of Teacher Education*, 54(5), 428-440. Chicago.
- NASM Handbook. (2020). Retrieved from: <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2021/01/M-2020-21-Handbook-Final-01-08-2021.pdf>

- Oberhofer, C. (2020). Decolonization and Indigenization in Music Education. *The Canadian Music Educator*, 62(1), 48-53.
- Ostling, A., Jr. (1978). An evaluation of compositions for wind band according to specific criteria of serious artistic merit (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (Publication No. 9701851).
- Patton, M. Q. (2015). *Qualitative research and evaluation methods* (4th. ed.). Thousand Oaks, Calif: Sage Publications.
- Powell, B., Krikun, A., & Pignato, J. M. (2015). "Something's Happening Here!": Popular Music Education in the United States. *IASPM@ Journal*, 5(1), 4-22.
- Powell, S. R., Weaver, M. A., & Henson, R. K. (2018). Relationship of preservice music teachers' primary instrument background and teaching effectiveness in brass and woodwind techniques classes. *Journal of Music Teacher Education*, 27(3), 38-50.
- Ramanaidu, R. R., Wellington, E., Chew, L. Z., & Hassan, N. R. N. (2014). Pre-Service Music Teachers' Concerns before a Practicum Stint. *International Education Studies*, 7(8), 35-43.
- Ragin, C.C. (1994) *Constructing Social Research*. Thousand Oaks, CA: Pine Forge Press.
- Ray, M. (2013). Sandy Hook Elementary School Shooting. Retrieved November 15, 2020, from <https://www.britannica.com/event/Newtown-shootings-of-2012>
- Reynolds, H. R. (2000). Repertoire IS the Curriculum: Repertoire selection has a major impact on what students will and will not learn, and it should help their musical understanding and appreciation. *Music Educators Journal*, 87(1), 31-33.

- Rhea, T. B. (1999). An evaluation of wind band compositions in the Texas public school setting according to specific criteria of artistic merit (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (Publication No. 9929178).
- Richardson, V. (2003). Preservice teachers' beliefs. *Teacher beliefs and classroom performance: The Impact of Teacher Education*, 6, 1-22.
- Ritchie, J., & Lewis, J. (2003). *Qualitative research practice: A guide for social science students and researchers*. Sage Publications.
- Robin, W. (n.d.). What Controversial Changes at Harvard Mean for Music in the University. Retrieved January 6, 2019, from <https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/>
- Salazar, R., & Randles, C. (2015). Connecting ideas to practice: The development of an undergraduate student's philosophy of music education. *International Journal of Music Education*, 33(3), 278-289.
- Saldaña, J. (2015). *The coding manual for qualitative researchers*. Sage.
- Sarath, E. W., Myers, D. E., & Campbell, P. S. (2016). Transforming music study from its foundations: A manifesto for progressive change in the undergraduate preparation of music majors. In *Redefining Music Studies in an Age of Change* (pp. 59-99). Routledge.
- Schmidt, M. (2005). Preservice string teachers' lesson-planning processes: An exploratory study. *Journal of Research in Music Education*, 53(1), 6-25.
- Schmidt, P. (2020) Small Actions Go a Long Way! The Day-to-Day of Policy-Minded Music Educators. In *Policy as Practice* (pp. 105-126). Oxford University Press.

- Simpson III, A. F. (2021). Inservice Music Educators' Perceived Comfort for Teaching and Performing on Secondary Band Instruments. Update: *Applications of Research in Music Education*, 39(3), 11-19.
- Smith, G. D. (2015). Seeking "success" in popular music. *Music Education*, 183-200.
- Stake, R. E. (1995). The art of case study research. Thousand Oaks, CA: Sage.
- Talbot, B. C., & Mantie, R. (2015). Vision and the legitimate order: Theorizing today to imagine tomorrow. *Envisioning Teacher Music Education*, 155-180.
- The Frost Method®: Frost School of Music: University of Miami. (n.d.). Retrieved May 31, 2021, from <https://www.frost.miami.edu/about-us/uniquely-frost/the-frost-method/index.html>
- Title I, Part A Program. (2018, November 07). Retrieved October 01, 2020, from <https://www2.ed.gov/programs/titleiparta/index.html>
- Towner, C. N. (2011). An evaluation of compositions for wind band according to specific criteria of serious artistic merit: A second update (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses. (Publication No. 3465178).
- Tremblay-Beaton, K. (2017). Truth and Reconciliation: Treaty People in Instrumental Music Education. *The Canadian Music Educator*, 59(1), 14-17.
- Veblen, K. K. (2018). Adult music learning in formal, nonformal, and informal contexts. *Special Needs, Community Music, and Adult Learning: An Oxford Handbook of Music Education*, 4, 243.
- Wagoner, C. L., & Juchniewicz, J. (2017). An examination of secondary wind instrument methods courses. *Journal of Music Teacher Education*, 26(3), 51-64.

- Weaver, M. A. (2010). Orchestrating secondary instrument playing and teaching proficiencies for future music educators: Effective curriculum configuration, delivery, and administration. In *Collaborative action for change: Selected proceedings from the 2007 Symposium on Music Teacher Education* (pp. 183-197). Lanham, MD: Rowman & Littlefield.
- Williams, D. A. (2011). The elephant in the room. *Music Educators Journal*, 98(1), 51-57.
- Williams, D. A. (2014). Considering both curriculum and pedagogy. *Promising Practices in 21st Century Music Teacher Education*, 25-39.
- Williams, D.A., & Randles, C. (2017). Navigating the space between spaces: Curricular change in music teacher education in the United States. In *The Routledge Research Companion to Popular Music Education* (pp. 66-79). Routledge.
- Wilson, E. (2018, July). Musical Futures and Indicators of Student Engagement in the Classroom. In *33rd World Conference on Music Education*, 193-200.
- Wise, S., Greenwood, J., & Davis, N. (2011). Teachers' use of digital technology in secondary music education: illustrations of changing classrooms. *British Journal of Music Education*, 28(2), 117-134.
- Woody, R. H. (2007). Popular music in school: Remixing the issues. *Music Educators Journal*, 93(4), 32-37.
- Yin, R. K. (2014). *Case study research: Design and methods* (Fifth ed.). Los Angeles: SAGE.
- Yin, R. K. (2017). *Case study research and applications: Design and methods*. Sage publications.
- Yunker, B. A. (2000). Thought processes and strategies of students engaged in music composition. *Research Studies in Music Education*, 14(1), 24-39. Chicago.

Yourn, B. R. (2000). Learning to teach: Perspectives from beginning music teachers. *Music Education Research*, 2(2), 181-192. Chicago.



## Appendix A: Letter of Information and Consent Form for Stakeholders



### Letter of Information and Consent – Key Stakeholder

#### **Secondary Instrumental Ensemble: A Shift Towards Non-Normative Learning Practices**

Principal Investigator: Dr. Cathy Benedict

Additional Research Staff: Kristine A. Musgrove, Ph.D. Candidate

You are being invited to participate in a research study regarding the impact of select music teacher preparation programs who have restructured their undergraduate curriculum toward non-normative learning practices and wide-ranging, diverse musics. An examination of three music teacher preparation programs is being undertaken in order to better understand why and in what ways changes occurred and how those changes were executed. This research will investigate the ways in which programs implemented restructuring and how these changes influenced recent graduates who are currently teaching secondary instrumental music.

The researcher will conduct two semi-structured interviews with you inquiring about the role you played in the restructuring of your institution's undergraduate curriculum. All interviews will be audio recorded. However, if you do not wish to be audio recorded, notes will be taken by hand. The initial interview, which will take place during the summer or early fall, will be one hour in duration via an online platform (i.e. Facetime, Skype). A subsequent interview will occur once the researcher has conducted interviews with select program graduates who are currently teaching secondary instrumental music. The purpose of the interviews will be for graduates to discuss how the restructured undergraduate music teacher preparation experience impacted their current classroom practices. The second interview, one hour in duration via an online platform (i.e. Facetime, Skype), will be utilized in order for you to respond to the results of the selected graduate interviews and will take place during the summer or early fall at a time which is convenient to your schedule.

There are no known possible risks and harms to you in participating in this study. You may not benefit directly from participating in this study, but information gathered may provide benefits to secondary instrumental ensemble practices, including how restructuring undergraduate curriculum toward non-normative learning practices and wide-ranging, diverse musics impacts graduates who are teaching secondary instrumental ensembles.

Your participation in this study is voluntary. You may decide not to be in this study. Even if you consent to participate you have the right not to answer individual questions and to withdraw from the study. Additionally, quotes from your interviews may be used and paired with a pseudonym of your choice.

The researcher will keep any personal information about you in a secure and confidential location for a minimum of 7 years. A list linking your study number with your name will be kept by the researcher in a secure place, separate from your study file. If the results of the study are published, your name will not be used. Representatives of The University of Western Ontario's Non-Medical Research Ethics Board may require access to your study related records to monitor the conduct of the research. Both the researcher and co-investigator will have access to the data. All data will be destroyed in accordance with Western University's Confidentiality and Data Security Guidelines.

You will not be compensated for your participation in this research.

You do not waive any legal right by signing this consent form.

If you have questions about this research study please contact Kristine A. Musgrove, Western University or Dr. Cathy Benedict.

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics.

**Secondary Instrumental Ensemble:  
A Shift Towards Non-Normative Learning Practices**

**Consent**

Dr. Cathy Benedict  
Western University

**Additional Research Staff:**

Kristine A. Musgrove, Ph.D. Candidate

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

YES  NO

I agree to be audio-recorded in this research.

YES  NO

I consent to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES  NO

\_\_\_\_\_  
Print Name of Participant

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM-  
YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

\_\_\_\_\_  
Print Name of Person  
Obtaining Consent

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM-  
YYYY)*

**This letter is yours to keep for future reference**

## Appendix B: Letter of Information and Consent Form for Graduates



### Letter of Information and Consent – Graduates (Interview)

#### **Secondary Instrumental Ensemble: A Shift Towards Non-Normative Learning Practices**

Principal Investigator: Dr. Cathy Benedict

Additional Research Staff: Kristine A. Musgrove, Ph.D. Candidate

You are being invited to participate in a research study regarding the impact of select music teacher preparation programs who have restructured their undergraduate curriculum toward non-normative learning practices and wide-ranging, diverse musics. An examination of three music teacher preparation programs is being undertaken in order to better understand why and in what ways changes occurred and how those changes were executed. This research will investigate how those programs implemented restructuring and how these changes influenced recent graduates who are currently teaching secondary instrumental music.

You were chosen for this study because you graduated from a university with a music teacher preparation program which was restructured to include non-normative learning practices and wide-ranging, diverse musics. If you consent, the researcher will conduct an hour semi-structured interview with you sometime during the summer or early fall depending on your availability. You may be contacted once the interview has been completed to seek further clarification regarding your interview answers. Your interview will be audio recorded. However, if you do not wish to be audio recorded, notes will be taken by hand.

There are no known possible risks and harms to you in participating in this study. You may not benefit directly from participating in this study, but information gathered may provide benefits to secondary instrumental ensemble practices, including how restructuring undergraduate curriculum toward non-normative learning practices and wide-ranging, diverse musics impacts graduates who are teaching secondary instrumental ensembles.

Your participation in this study is voluntary. You may decide not to be in this study. Even if you consent to participate you have the right not to answer individual questions and to withdraw from the study at any time without being penalized. Additionally, quotes from your interviews may be used and paired with a pseudonym of your choice.

The researcher will keep any personal information about you in a secure and confidential location for a minimum of 7 years. A list linking your study number with your name will be kept by the researcher in a secure place, separate from your study file. If the results of the study are published, your name will not be used. Representatives of The University of Western Ontario's

Non-Medical Research Ethics Board may require access to your study related records to monitor the conduct of the research. Both the researcher and co-investigator will have access to the data. All data will be destroyed in accordance with Western University's Confidentiality and Data Security Guidelines.

You will not be compensated for your participation in this research.

You do not waive any legal right by signing this consent form.

If you have questions about this research study please contact Kristine A. Musgrove, Western University or Dr. Cathy Benedict.

If you have any questions about your rights as a research participant or the conduct of this study, you may contact The Office of Human Research Ethics.

**Secondary Instrumental Ensemble:  
A Shift Towards Non-Normative Learning Practices**

**Consent**

Dr. Cathy Benedict  
Western University

**Additional Research Staff:**

Kristine A. Musgrove, Ph.D. Candidate

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

YES  NO

I agree to be audio-recorded in this research.

YES  NO

I consent to the use of unidentified quotes obtained during the study in the dissemination of this research.

YES  NO

\_\_\_\_\_  
Print Name of Participant

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM-  
YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

\_\_\_\_\_  
Print Name of Person  
Obtaining Consent

\_\_\_\_\_  
Signature

\_\_\_\_\_  
*Date (DD-MMM-  
YYYY)*

**This letter is yours to keep for future reference**

## Appendix C: Email Script for Stakeholders



### Email Script for Recruitment

(to be used when the contact information is publicly available or appropriate permissions to use email have been received)

#### **Subject Line: Invitation to participate in research**

Hello,

You are being invited to participate in a study that we, Dr. Cathy Benedict and Kristine A. Musgrove, are conducting. Briefly, the study involves interviewing music education professors who have played a key role in bringing about change to restructure music education preparation curriculum at their institution to include teaching and learning that lie outside of traditional norms and wide, ranging diverse musics.

The researcher will conduct two semi-structured interviews with you inquiring about the role you played in the restructuring of your institution's undergraduate curriculum. All interviews will be audio recorded. However, if you do not wish to be audio recorded, notes will be taken by hand. The initial interview, which will take place during the summer or early fall, will be one hour in duration via an online platform (i.e. Facetime, Skype). A subsequent interview will occur once the researcher has conducted interviews with select program graduates who are currently teaching secondary instrumental music. The purpose of the interviews will be for graduates to discuss how the restructured undergraduate music teacher preparation experience impacted their current classroom practices. The second interview, one hour in duration via an online platform (i.e. Facetime, Skype), will be utilized in order for you to respond to the results of the selected graduate interviews and will take place during the summer or early fall at a time which is convenient to your schedule.

If you would like more information on this study please contact the researcher at the contact information given below. More information can also be obtained from the letter of information and consent which are attached to this email.

If you would like to participate in this study please respond at your earliest convenience.

Thank you,

Dr. Cathy Benedict  
University of Western Ontario

Kristine A. Musgrove, Ph.D. Candidate  
University of Western Ontario

## Appendix D: Email Script for Graduates



### Email Script for Recruitment

(to be used when the contact information is publicly available or appropriate permissions to use email have been received)

#### **Subject Line: Invitation to participate in research**

Hello,

We have received your email address from a questionnaire you have recently responded to in regards to this same study. You are being invited to participate in a study that we, Dr. Cathy Benedict and Kristine A. Musgrove, are conducting. Briefly, the study involves secondary instrumental directors, who are graduates of institutions that have restructure curriculum to include teaching and learning that lie outside of traditional norms and wide, ranging diverse musics, partaking in an interview.

You were chosen for this study because you graduated from a university with a music teacher preparation program which was restructured to include non-normative learning practices and wide-ranging, diverse musics. If you consent, the researcher will conduct an hour semi-structured interview with you sometime during the summer or early fall depending on your availability. You may be contacted once the interview has been completed to seek further clarification regarding your interview answers.

An additional reminder email to participate in the interview process will be sent in two weeks.

If you would like more information on this study please contact the researcher at the contact information given below. More information can also be obtained from the letter of information and consent which are attached to this email.

If you would like to participate in this study please respond at your earliest convenience.

Thank you,

Dr. Cathy Benedict  
University of Western Ontario

Kristine A. Musgrove, Ph.D. Candidate  
University of Western Ontario



## Appendix E: Interview Questions for Stakeholders

### INTERVIEW QUESTIONS – Key Stakeholders

#### SECONDARY INSTRUMENTAL ENSEMBLE: A SHIFT TOWARDS NON-NORMATIVE LEARNING PRACTICES

#### **Questions will be generated based on the response given by participants but will be similar to the following:**

The following questions surround the restructuring of the undergraduate music teacher preparation curriculum at (University of South Berkeley/ Bunker Hill University/University of Sylvan Grove) toward non-normative learning practices and wide-ranging, diverse musics.

1. Why did you and your colleagues decide to restructure the undergraduate music teacher preparation curriculum?
2. What was your specific role?
3. Would you share with me the process/challenges for the choices you made regarding restructuring the undergraduate music teacher preparation curriculum.
4. What kind of responses did you get from the other music education faculty?
5. How did other music faculty view or react to the proposed changes?
6. How were the new changes implemented?  
Prompt: Did changes occur to the curriculum immediately? Or did change occur in stages?
7. How were decisions made regarding who would be responsible for teaching new coursework?  
Prompt: Were currently music faculty shifted into new roles to teach new coursework?
8. In what ways, if any, were music classes required by all music major impacted (ex. music theory, ear training, music history, private lessons, large ensembles) by the curriculum changes?
9. How did the music education students react to the changes?
10. Have other curriculum changes been made to the undergraduate music teacher preparation curriculum since the initial restructuring? If so, in why and in what ways? Are there others you want to make, but haven't been able to?

## Appendix F: Interview Questions for Stakeholders

### INTERVIEW QUESTIONS – Graduates

#### SECONDARY INSTRUMENTAL ENSEMBLE: A SHIFT TOWARDS NON-NORMATIVE LEARNING PRACTICES

**Questions will be generated based on the response given by participants but will be similar to the following:**

The following questions surround the restructuring of the undergraduate music teacher preparation curriculum at (University of South Berkeley / Bunker Hill University/University of Sylvan GroveA) toward non-normative learning practices and wide-ranging, diverse musics.

1. How did the pedagogy in your music coursework (i.e. music theory, music history, aural training) compare and contrast with your music education courses (i.e. instrumental and vocal methods, student teaching)?
2. What are the most important experiences you took away from your music education preparation coursework?
3. How did your music education preparation coursework compare to your experience as a secondary instrumental student?
4. How did music education preparation coursework compare and contrast with your experience as a member of the university large instrumental ensemble (i.e. Symphonic Band, Wind Ensemble, Orchestra)?  
Prompt: Was there a disjunct between your music education coursework and your large instrumental ensemble experience?
5. In what ways do you include non-normative learning practices and wide-ranging, diverse musics into your secondary instrumental ensemble?  
Prompt: How does inclusion of non-normative learning practices and wide-ranging, diverse musics work in tandem with the performance of traditional repertoire?
6. How do students react to the inclusion of non-normative learning practices and wide-ranging, diverse musics?  
Prompt: Describe students' interaction with non-normative learning practices and wide-ranging, diverse musics versus traditional pedagogies and repertoire?

# Curriculum Vitae – Kristine A. Musgrove

## EDUCATION

**Ph.D. in Music Education** **September 2016 – Present**

**University of Western Ontario, London, ON, CA**

- Dissertation Proposal Defense (ABD) **May 2019**
  - Secondary Instrumental Ensemble: A Shift Towards Non-Normative Learning Practices
- Relevant Coursework: Research in Music Education, Theories of Music Education, Percussion Pedagogy, Anthropology: Language and Identity, Child As Music Critic, The Gendering of Music Education, Percussion Literature (Audit)

**Master of Science in Music Education** **April 2014**

**Florida International University, Miami, FL**

- Directed Research (Capstone)
  - Utilizing Music Technology in Today's Classroom
- Principal Teachers: Andrew Proctor, percussion
- Relevant Coursework: Elementary Music Education, Research in Music Education, Curriculum and Policy Design, Psychological Foundations of Music Behavior, Seminar in Music Education, Instructional Strategies

### **Recertification Courses**

**University of Phoenix, Phoenix, Arizona**

- Teaching Learners with Disabilities **2019**
- Classroom Management for Educators **2014**

**Bachelor of Music with Outside Studies in Education** **July 2010**

**Stetson University, DeLand, FL**

- Principal Teachers: Kevin Garry, percussion; Anthony Hose, conducting
- Conductors: Bobby Adams, Anthony Hose
- Relevant Coursework: Brass/Percussion Methods, Assessment & Evaluation, Human Exceptionalities, Keyboard

**Shepherd University, Shepherdstown, WV** **2005 - 2007**

- Principal Teacher: Michelle Humphreys, percussion
- Conductors: Mark McCoy
- Relevant Coursework: Foundation of Education, Social/Psychology Conditional Learning, Educational Psychology, String Methods, Instrumental Pedagogy, Keyboard

## TEACHING EXPERIENCE

### **Lessons Teacher**

Long & McQuade, London, ON, CA

**November 2021 – Present**

- Private Lessons – Drum Set, Percussion

### **Graduate Teaching Assistant**

University of Western Ontario, London, ON, CA      **September 2016 – December 2020**

- Percussion Methods (*Year 5 – 1<sup>st</sup> Term*)
- Percussion Methods (*Year 4*) – **Course Instructor**
- Philosophy of Music Education (*Year 3*)
- Instrumental Ensembles Techniques (*Year 1, 2, 3*)
- Instrumental Literature and Techniques (*Year 2*)
- Symphonic Band (*Year 1*)

### **Percussion Instructor (Concert Preparation)**

El Sistema Aeolian, London, ON, CA      **November 2019 – December 2019**

- Private Lessons, Orchestral Percussion

### **Percussion Instructor**

Freelance Musician, Arranger, and Educator, Various      **2004 – Present**

- Private Lessons, Orchestral Percussion, Marching Percussion, Indoor Percussion

### **Music Teacher**

Berkeley County Schools, Gerrardstown, WV      **August 2014 – June 2016**

- Middle School Chorus, Intermediate School Band

### **Assistant Drill Instructor**

Baltimore Ravens Marching Band, Baltimore, MD      **April 2015 – August 2015**

### **Music Director**

Academy of Arts & Minds (HS), Miami, FL      **August 2013 – June 2014**

- Band, Strings, Guitar, Music Theory

### **Assistant Music Teacher**

Gulliver Preparatory School (HS), Miami, FL      **August 2011 – August 2013**

- Band, Strings, Chorus, Percussion, AP Music Theory

### **Music Teacher**

Learn Now Music Inc., Washington, D.C./Orlando, FL      **September 2010 – July 2011**

- Woodwind, Brass, Percussion, Strings, Guitar, Piano, Voice

## **TEACHING CERTIFICATES**

**State of Florida Department of Education, Professional**

**July 1, 2014 – June 30, 2024**

- Music, Grades K-12

**State of West Virginia Board of Education, Professional**

**July 1, 2016 – Permanent**

- Music, Grades K-12

## **PUBLICATIONS**

**Journal of Popular Music Education, Volume 3, Number 3**

**2019**

- Practical Approaches to Including Popular Music in the Secondary Ensemble

### CONFERENCE COMMITTEES

- Perc Workshop**, University of Western Ontario, London, ON, CA **July 2017**  
➤ Planning Committee Member
- Day of Percussion**, University of Western Ontario, London, ON, CA **April 2017**  
➤ Planning Committee Member
- Interdisciplinary Graduate Research Day (FIMS, Music, Law)** **April 2017**  
➤ Planning Committee Member

### CONFERENCES PRESENTATIONS

- Boston University's – Tau Beta Sigma** **March 2021**  
➤ Women in Music Speaker Series (Panel)
- Instrumental Music Teacher Educators (IMTE) Colloquium** **May 2019**  
➤ Secondary Music Ensembles: A Shift Towards Non-Normative Learning Practices
- Florida Music Education Association Conference** **January 2019**  
➤ Practical Approaches to Including Popular Music in the Secondary Ensemble  
➤ Secondary Music Ensembles: Progressive Pedagogies
- Interdisciplinary Graduate Research Day (FIMS, Music, Law)** **April 2018**  
➤ Embracing Progressive Pedagogies in the Secondary Instrumental Ensemble (Panel)
- Music Research and Teacher Education National Conference (NAfME)** **March 2018**  
➤ Connected Insularity: On the Limitation and Potentials of Intercultural Events (Group)
- Western University Society of Graduate Students – GradCast (Podcast)** **April 2017**  
➤ Marching with Kristine Musgrove
- Interdisciplinary Graduate Research Day (FIMS, Music, Law).** **March 2017**  
➤ Utilizing Technology in Today's Classroom
- Florida Music Education Association Conference** **January 2017**  
➤ Utilizing Technology in Today's Classroom

### RESEARCH ASSISTANT POSITIONS

#### **GUATEMALA STUDY ABROAD: CULTURALLY RELEVANT TEACHING IN MUSIC: IMPACT OF SHORT TERM STUDY ABROAD ON PRE-SERVICE MUSIC EDUCATORS**

- Professors: Cathy Benedict and Patrick Schmidt **2017 – 2018**

#### **VALUING YOUTH CULTURE IN MUSIC EDUCATION: THE CANADIAN POPULAR MUSIC EDUCATION NETWORK (CPME)**

- Professor: Ruth Wright  
**January 2018 – December 2018**

### PROFESSIONAL MEMBERSHIPS

<b>Western University Society of Graduate Students in Music (SOGSIM)</b>	<b>2016 – Present</b>
<b>Public Service Alliance of Canada (PSAC Local 610)</b>	<b>2016 – Present</b>
<b>National Association for Music Educators</b>	<b>2011 - 2017</b>
<b>Tri-M Chapter Advisor - Mountain Ridge Middle School</b>	<b>2015 - 2016</b>
<b>West Virginia American Choral Directors Association</b>	<b>2014 - 2016</b>
<b>Florida Music Educators Association</b>	<b>2011 - 2014</b>
<b>Florida Bandmasters Association</b>	<b>2011 - 2014</b>
<b>Florida Orchestra Association</b>	<b>2011 - 2014</b>
<b>Florida Vocal Association</b>	<b>2011 - 2014</b>

### AWARDS AND RECOGNITION

• Western Graduate Research Scholarship	<b>2016 - 2020</b>
• Citizenship Award	<b>2008 - 2010</b>
• William E. Duckwitz Talent Scholarship	<b>2007 - 2010</b>

### PERFORMANCE EXPERIENCE

#### **University of Western Ontario, London, ON, CA**

• University of Western Ontario Symphony Orchestra	<b>Fall 2017, Fall 2019</b>
• University of Western Ontario Percussion Ensemble	<b>Winter 2018</b>
◦ John Cage <i>2<sup>nd</sup> Construction</i>	
• University of Western Ontario Symphony Band	<b>Winter 2018</b>

#### **Florida International University, Miami, FL**

• Florida International University Symphony Orchestra	
<b>February 2013</b>	
◦ Premiere: Chinary Ung's <i>Water Rings</i>	

#### **Stetson University, DeLand, FL**

• Solo Recitals, Percussion	<b>2007 - 2010</b>
◦ Senior Recital	<b>April 2010</b>
• Stetson University Symphony Orchestra	<b>2007 - 2010</b>
• Stetson University Symphonic Band	<b>2007 - 2010</b>
• Stetson University Percussion Ensemble	<b>August 2007 - May 2009</b>
◦ Christmas Candlelight Concert, Alan Raines, conductor	<b>Fall 2008</b>
◦ Stetson Men's Chorus, Andrew Larson, conductor	<b>Fall 2008</b>
• Stetson Youth String Orchestra, Routa Kroumovitch, conductor	<b>2008 - 2010</b>
• Stetson University Opera Theatre, Pit Orchestra	
◦ Smetana's <i>The Bartered Bride</i>	<b>February 2009</b>
• Stetson University Opera Theatre, Pit Orchestra	
◦ Puccini's <i>Suor Angelica</i>	<b>February 2010</b>

**Shepherd University, Shepherdstown, WV**

- Solo Recitals, Percussion **2005 - 2007**
- Shepherd University Wind Ensemble **2005 - 2007**
- Shepherd University Percussion Ensemble **2006 - 2007**
- Shepherd University Opera Musical Theatre Workshop, Pit Orchestra **2006**