STUDENTS' PERCEPTIONS AND EXPERIENCES:
AFRICAN AMERICAN STUDENTS IN BAND AND ORCHESTRA PROGRAMS

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ABSTRACT

The purpose of this mixed-methods study was to explore how African American students in a South Carolina metropolitan area perceived their experiences in band and orchestra at their middle school. Fifty-one sixth through eighth grade students responded to an inventory that measured students' predisposition to music, pedagogical preferences, and cultural awareness. Furthermore, seven of the fifty-one students engaged in individual, semistructured interviews that measured students' personal connection to musical experiences within their culture and communities.

This study examined the minimal rate at which African American students participated in music programs through the conceptual lens of African-Centered Pedagogy and Culturally Responsive Pedagogy. It was proposed that race, culture, musical preference, physiological needs, socioeconomic level, and community or family structures were variables that created significant inequities and lack of inclusion that influenced the recruitment and retention of African American students in school-based band and/or orchestra programs.

The quantitative data was used to investigate students' predispositions to music, pedagogical preferences, and cultural awareness. The following six themes emerged: (a) student/teacher relationships, (b) student self-awareness, (c) teacher cultural acceptance of

students, (d) student desirability of instrumental music classes, (e) teacher community and cultural consciousness, and (f) student outside perception and influence.

Furthermore, qualitative data collected through individual interviews was used to develop a profound understanding of African American students' perspectives and experiences in school-based band and orchestra programs. The following five invariant constituents and themes emerged: (a) music preference implies listening and/or performing; (b) family, friends influence music listening, music performance, and instrument selection; (c) self-esteem, physiological needs and self-actualization in class; (d) class attentiveness, practice, and teacher feedback influence achievement; and (e) student preference to activities combining music and culture.

This study also explored areas for action to expand research to identify what motivates academic success of African American students and broaden horizons of what motivates African American students to join and remain in band and orchestra programs. These areas of action are as follows: (a) individual awareness of the teacher, student, and school community; (b) district initiatives through professional development and band and orchestra framework; and (c) state curriculum to diversify music education and transform music studies.

Keywords: Music education, instrumental music, Culturally Relevant pedagogy, Culturally Responsive pedagogy, African Centered pedagogy, metropolitan middle school

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To my older brothers, Craig and Dexter Pearson. God bestowed musical talents within you illuminating my artistic spirit. You were my footprints.

> *...My precious child, I love you and will never leave you. Never, ever, during your trials and testings. When you saw only one set of footprints, it was then that I carried you.*
>
> (Excerpt from Footprints in the Sand, Mary Stevenson, 1936)

To my parents, Dr. Sam Pearson and Mrs. Jennie Pearson. In honor of your faith, compassion, and persistence to encourage academic and artistic virtue; you will continue to illuminate my holistic spirit and my purpose in life...

> *My mission in life is not merely to survive, but to thrive, and to do so with some passion, compassion, some humor and some style.* (Maya Angelou: In her own words, 2014)

To my husband, Jason Bush, our feline child, Dakota, and heartfelt friends. Your everlasting love, patience, and genuine compassion provided vivacity to complete this academic journey. You reminded me to have faith in unconditional love.

> *Keep smiling, keep shining. Knowing you can always count on me, for sure. That's what friends are for. For good times and bad times, I'll be on your side forever more…*
>
> (Excerpt from *That's What Friends are For*, Dionne Warwick, 1985)

To the numerous adjudicators, clinicians, conductors, music instructors, music teachers, and music professors from my personal life: All-State Orchestra, Band, Chorus, Church choir, District Band, General music, Marching Band, Orchestra, Private/Studio instruction, Region Orchestra, Senior Drum Corps, Summer music camps, Various symphonies, Youth orchestra, and other miscellaneous productions. You saw the best in me when other teachers minimized my capabilities.

He saw the best in me. When everyone else around could only see the worst in me...When folks walk you off, said you would never make it. What did He see? He saw the best.

(Excerpt from *The Best in Me*, Marvin Sapp, 2010)

And finally, to my innumerable students and numerous professional colleagues. You have given me courage.

My job is to somehow make them [African Americans] curious enough or persuade them...to get more aware of themselves and where they came from and what they are into and what is already there is to bring it out. This is what compels me to compel them...

(Quote from Nina Simone, cited in *Love me Nina/Semiautomatic*, Wale, 2019)

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CHAPTER 1

INTRODUCTION

According to the National Association for Music Education, music education programs enrich the lives of all students where music is the connection to academic strengths and cultural significances (NAFME, 2016). These programs are also supported with national and state standards to structure curriculum. Instrumental music, such as band or orchestra (also known as strings), is defined as an academic discipline that engages cognitive, physical, and social skills through the creation of music (NAFME, 2016; Peard, 2012). The art of playing an instrument does not require immense intelligence, but the skills acquired from playing an instrument empower students' academic abilities and strengthen psychosocial development (NAFME, 2016; Peard, 2012).

Music Education, specifically instrumental music programs, are anchors of a well-rounded education accredited on state and federal levels (NAFME, 2016; Walker, 2016). Every Student Succeeds Act (ESSA) is a federal initiative that defines a well-rounded education as curriculum including, but not limited to, courses in the arts, physical education, science, civics and government, music, and foreign languages (Walker, 2016). These subjects include standards for coursework and student engagement, which are areas that broaden and reinforce college and career readiness (Walker, 2016).

Regardless of the state and federal regulations, research in instrumental music education has documented inequalities. According to the NAMM Foundation and Grunwald Associates, African American and Hispanic parents/guardians feel that music education classes are an essential part of their child's education (NAMM & Grunwald, 2015). Furthermore, 76% of African American parents and 75% of Hispanic parents enroll their children in music education

classes (NAMM & Grunwald, 2015, p. 12). However, African American and Hispanic students are reported to receive fewer years of instruction in music classes (NAMM & Grunwald, 2015). African American students receive approximately 2.82 years of music instruction compared to 3.34 years of instruction received by their Caucasian counterparts (NAMM & Grunwald, 2015, p. 13).

Although much research has been conducted to determine the rate at which African American students participate in music programs, and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose or choose not to participate in band and orchestra programs. Therefore, this study examined the recruitment and retention of African American students in music performance and their interest in music education from the perspective of the students.

Statement of the Problem

When examining the significance of instrumental music for African American students, social factors such as family culture, the impact of social media, life experience, and personal music preferences encourage musical instrument choice and interest (Varnado, 2013, p. 20). Boon (2014) noted in addition to student interests, African American students' participation in string orchestra was based on the music educator's cultural awareness of student perspective in music preferences, and the social aspects (e.g., cooperative learning, teamwork, etc.) that performing on a stringed instrument provide for the student in their community.

However, music programs tend to create prejudice between the haves and the have nots, where students who cannot afford instruments are overlooked (Odegaard as referenced in Berman, 2018, p. 36). Ester and Turner (2009) reported that perception of and participation in school band programs increase based on the availability of school loaner instrument programs

for minority students and students identified as having low socioeconomic living conditions. Furthermore, according to Varnado (2013), low socioeconomic status and ethnicity do influence student attraction toward the look of certain instruments and instrumental sounds and timbre, and teacher selection for the student to play a certain instrument.

Purpose of the Study

The intent of this study was to examine middle level (e.g., 6th–8th grade) African American students' perspectives on joining band and orchestra programs and continuing as a member of their band or orchestra program. The purpose of this two-phase, explanatory mixed methods study was to obtain statistical quantitative results from a sample and then follow up by interviewing a representation of individual participants to examine their perspectives in depth. In the first phase, cross-sectional survey data will be collected from African American students currently enrolled in band and orchestra (e.g., grades 6th–8th) at Alpha Middle School in a metropolitan area of South Carolina. This quantitative method addressed the relationship of African-centered pedagogy and Culturally Responsive, relevant music pedagogy with African American student recruitment and retention in band and orchestra at their middle school.

In the second phase, qualitative semistructured interviews were conducted as follow-up to the quantitative results to explore personal musical background and experience in band and orchestra with African American students at Alpha Middle School. The intent of this method was to (a) explore what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students at their middle school.

Research Questions

The purpose of this explanatory, mixed-methods study was to explore how African American students in a South Carolina metropolitan area perceive their experiences in band and orchestra at their middle school that influence retention in these classes. To understand African American students' experiences in band and orchestra programs offered at their middle school and their perceptions about continuing in these programs, the following research questions guide this study:

1) How do middle-level (e.g., 6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?
2) What factors influence middle-level (e.g., 6th–8th grade) African American students' decision to participate in school-based band orchestra programs?

Conceptual Framework

According to Anfara and Mertz (2014), a conceptual framework should influence a new perspective on a topic or phenomenon for study by providing clarity to create research questions for further study. Beneficial theory can be used to guide the researcher through methodology necessary to develop valid and reliable data (Anfara & Mertz, 2014). In addition, well-established theories can provide concise conceptual frameworks that help to organize the exploration of a topic (Anfara & Mertz, 2014). Through literature review exploration from this research, the conceptual approaches of African-centered pedagogy and Culturally Responsive music pedagogy supported the exploration of students' perspectives and experiences in school-based band and orchestra programs. African-Centered pedagogy provides cultural and social support for African American students to thrive academically and intellectually in public schools

(Murrell, 2002). Additionally, Culturally Responsive music pedagogy focuses on teacher-student social relationships through cultural awareness to promote cultural identities through music practices (Kelly, 2001). The conceptual framework for this study is discussed in more detail in Chapter 2.

Assumptions, Limitations, and Scope

This mixed-methods study of the African American student experience in band and orchestra programs in a metropolitan area of South Carolina was based on student perspectives identified through data collected from a survey questionnaire instrument and follow-up semistructured interviews. The researcher assumed that parents and guardians would agree to allow their African American students to participate in the study. In addition, the researcher assumed that students would provide honest answers in the survey questionnaire and to the individual interview questions. As a continuance of honesty, the researcher provided both a written and an oral explanation of the data collection process and explained how confidentiality, data security and participant rights would be maintained with the study population.

Regardless of these steps, the researcher's initial assumption is that parents/guardians would agree to allow their African American students to participate in this study based on the ethnicity of the researcher. As expressed by Traube et al. (2013), "[African American] children reported during consent processes they believed the veracity of information provided by African American researchers over that of Caucasian researchers" (as cited in Crane & Broome, 2017, p. 10).

Other limitations of this study are based on the researcher's professional connection with some of the students from the study and student willingness of assent to the study. The researcher is employed as the orchestra teacher in the school used for the study. This created

convenience for the researcher to obtain data from African American students in band and orchestra classes. Such a connection with the students created an assumption of trust and comfort of students to participate in the survey questionnaire and semistructured interviews. However, based on research, African American children may be reluctant to participate based on their connection with the researcher. Traube, et al. (2013) stated that African American children are "more likely to trust researchers from outside their neighborhood . . . over and above researchers they knew from their own community [because] children seemed to be fearful that a researcher from their own neighborhood might tell their parents what they shared" (as cited in Crane & Broome, 2017, p. 10).

Furthermore, the researcher accounted for the student's susceptibility to answer survey questions based on what they felt would be the appropriate answers to please the researcher, or in the student's perspective, a teacher of familiarity. In addition, the researcher considered students' susceptibility to volunteer to participate in the semistructured interview process to achieve special attention from their teacher (the researcher). Therefore, the researcher acknowledges the use of epoche to eliminate any personal bias towards the study. As described by Moustakas (1994), epoche is based on the researcher's ability to view their study with an open mind, abstaining from biased judgment during the study (p. 33).

The scope of this study was based on worldviews of Post-positivism and Constructivism most commonly found in explanatory mixed-method research (Creswell & Plano Clark, 2011). According to Slife and Williams (1995), Post-positivism, from the quantitative approach, is grounded on (a) determinism or cause-and-effect thinking; (b) reductionism, by narrowing and focusing on select variables to interrelate; (c) detailed observations and measures of variables; and (d) the testing of theories that are continually refined (as cited in Creswell & Plano Clark,

2011, p. 40). Furthermore, Constructivism, from the qualitative approach, is based on understanding the subjective view of individuals experiencing a common phenomenon (Creswell & Plano Clark, 2011). According to Creswell and Plano Clark (2011), "When participants provide their understandings, they speak from meanings shaped by social interaction with others and from their own personal histories" (p. 40). Therefore, the participants selected for this study are middle-level African American students (e.g., 6th–8th grades) enrolled in band or orchestra class from Alpha Middle School. The sample size of this study was determined through data saturation from the quantitative strand to design and implement the qualitative strand.

Rationale and Significance

According to Hussar and Bailey (2013), "the United States Department of Education projections indicate that by the year 2021, students who currently represent the racial/ethnic minority in public schools will be in the majority" (as cited in Lind & McKoy, 2016, p. 27). Regardless of this statistic, there is an absence of minorities in music ensembles. According to the League of American Orchestras (2016),

> The proportion of musicians from African American, Hispanic/Latino, Asian/Pacific Islander, American Indian/Alaskan Native, and other non-white backgrounds increased four-fold, from 3.4% of all musicians in 1980 to 14.2% in 2014. Nonetheless, by 2014 these musicians still constitute less than 15% of the orchestra musician population. (p. 3)

To enhance recruitment and retention in music ensembles, the League of American Orchestras (2016) states that cultural, social, political, economic, technological, demographic, and equitable variables influence the performance opportunities of minorities in music ensembles (p. 2).

Berman (2018) describes equity and inclusion as a basis for promoting diversity in public school music programs. To assist music educators in promoting diversity, the Declaration on

Equity in Music for City Students was created and sponsored by the National Association for Music Education (Berman, 2018). The declaration proclaimed that "education should be accessible regardless of socioeconomic status, racial or ethnic background, country of birth, or language spoken at home . . . a matter of social justice . . . a cultural right for all people" (Swain, as cited in Berman, 2018, p. 36). Furthermore, as expressed by Flagg (2006), when standardized test scores are considered in comparison to maintaining the arts, especially in urban schools, the arts and/or arts teachers are minimalized where, "the 'haves' got more exposure to the arts, and the 'have-nots' got less" (as cited in Fitzpatrick-Harnish, 2015, p. 5). As an affirmation to inspire music educators, Fitzpatrick-Harnish (2015) believes

> The life of every one of our [music] students is worthwhile, valuable, and precious, and in our small corner of the world (or our small choir room, band room, orchestra room, or general music classroom), we have an obligation to do whatever we can to nurture our students' social, emotional, and intellectual needs . . . we do have at our disposal a subject matter so powerful that many of us would say it has made a substantial difference in our lives and in the beauty that we perceive in the world. (p. 5)

Although much research has been conducted to determine the rate at which African American students participate in music programs, and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose or choose not to participate in band and orchestra programs. Therefore, this study examined the recruitment and retention of African American students in music performance and their interest in music education from the perspective of the students.

Background

To further contextualize this study, the following section describes instrumental music (band and orchestra) standards with respect to the state of South Carolina. Furthermore, the school district that encompasses the metropolitan area of this study was conceptually framed based on geographical typology and instrumental music (band and orchestra) demographics. Therefore, by describing the South Carolina standards of instrumental music and providing a brief geographical and instrumental music synopsis of the school district that surrounds the metropolitan area of this study, the perspective of music performance and music pedagogy is clearly defined.

South Carolina Visual and Performing Arts Standards

According to the South Carolina Visual and Performing Arts Standards, musicians should experience proficiency in music education in music performance through world-class knowledge, world-class skills, and life and career characteristics (SCVPA, 2017, p. 9). These standards are correlated to promote college and career readiness within the Profile of the South Carolina Graduate through the following contextual perspectives of World-Class Knowledge, World-Class Skills, and Life and Career Characteristics as described in Table 1: "Profile of the South Carolina Graduate."

Table 1

Profile of the South Carolina Graduate

College and Career Readiness Contextual Perspectives	
World-Class Knowledge	The Arts teach a diverse and transferable set of learning skills. Arts courses enable learners to be creative in their approach to problem solving and to visualize concepts in new ways.
World-Class Skills	Artistic processes develop critical thinking and problem-solving skills as learners create, refine, and reflect on their work and the works of others. Through collaborative arts experiences, learners acquire skills necessary to communicate effectively as part of a team.
Life and Career Characteristics	Learning in the arts through history and culture broadens global perspectives. Rigorous quality arts experiences require learners to persevere through experimentation, repetition, and mastery of their arts discipline.

	The arts require learners to be disciplined, dedicated, and demonstrate a strong worth ethic.

Cited from the 2017 South Carolina Visual and Performing Arts standards (SCVPA, 2017, p. 9)

Furthermore, the 2017 instrumental music standards are to guide development of learner proficiency through four areas of assessment, or artistic processes: creating, performing, responding, and connecting (SCVPA, 2017, p. 277). These processes correlate with the *2014 National Core Arts Standards for Music* in which the basic background of instrumental music in South Carolina is to "provide individual educational needs instilling a lifelong appreciation for music" (SCVPA, 2017, p. 277). Nonprofit organizations such as the South Carolina Music Education Association Orchestra Division and the South Carolina Band Directors Association are advocates for music teachers in these curriculum areas to promote college and career readiness in music pedagogy and music performance throughout all school districts of South Carolina.

Typology of school district. Based on a survey of the county in which the school district is located, there are nearly 500,000 residents (CCSC, 2018). The county is considered to be one of the fastest growing metropolitan areas in the state of South Carolina, composed of several cities, townships, and rural districts (CCSC, 2018). The school district that encompasses the metropolitan area of this study has a population of over 50,000 students (CCSD fast facts, 2019). Therefore, this school district has elements of Urban Emergent and Urban Characteristic demographics. As defined by Milner (2012), schools described as being Urban Emergent are

> [within] cities that have fewer than one million people in them but are relatively large spaces. . . . Although they do not experience the magnitude of the challenges that the urban intensive cities face (more than 1 million people or more in the city), they do encounter some of the same scarcity of the resource problems. (as cited in Fitzpatrick-Harnish, 2015, p. 8)

Moreover, Milner (2012) defines schools as being Urban Characteristic that are

> . . . not in big or midsized cities but may be starting to experience some of the challenges that are sometimes associated with urban school contexts in larger areas. . . . An example of challenges that schools in the urban characteristic category [experience] is an increase of English language learners to a community. These schools might be located in rural or even suburban districts. (as cited in Fitzpatrick-Harnish, 2015, pp. 8–9)

Tables 2 and 3 illustrate the secondary schools within the urban school district noting elements of grade levels of the school, students enrolled, student demographics based on ethnicity, student poverty level, and South Carolina graduate profile rating of the school. Specific names and locations of schools were redacted to provide anonymity to the school district.

Table 2

Metropolitan Area School District—Middle Schools

(Approximations from 2018–2019 South Carolina Report Cards/Student Demographics from Greatschools.org)

School	Grades	Student Enrollment	Student Demographics	Student Poverty %	South Carolina Graduate Profile Rating
A	6–12	230	Caucasian: 69% African American: 28% Hispanic: 2% American Indian/Pacific Islander/Asian: <1%	50	Average
B	6–12	520	African American: 82% Hispanic: 10% Caucasian: 6% Two or more races: 2%	90	Average
C	K–8	480	Caucasian: 81% African American: 10% Asian: 5% Two or more races: 3%	10	Excellent

			Hispanic: 1%		
D	6–8	650	Caucasian: 48% African American: 38% Hispanic: 6% Two or more races: 5% Asian: 2% Pacific Islander: 1%	50	Average
E	6–8	790	Caucasian: 65% African American: 28% Hispanic: 3% Two or more races: 3% Asian/Pacific Islander: <1%	50	Excellent
F	6–12	560	African American: 48% Caucasian: 46% Hispanic: 3% Two or more races: 2% Asian: 1%	50	Below Average
G	PK–8	180	African American: 94% Caucasian: 2% Two or more races: 2% Hispanic: 1%	90	Good

			Asian/American Indian/Pacific Islander: <1%		
H	6–12	1110	Caucasian: 77% African American: 12% Asian: 5% Two or more races: 3% Hispanic: 3%	20	Excellent
I	6–8	560	African American: 59% Hispanic: 18% Caucasian: 17% Two or more races: 4% Asian: 2%	80	Below Average
J	PK–8	390	Caucasian: 95% Asian: 2% Hispanic: 1% African American: 1% Two or more races: 1%	20	Excellent
K	5–8	500	African American: 39% Caucasian: 38% Hispanic: 18%	70	Good

			Two or more races: 5%		
L	PK–8	350	African American: 71% Caucasian: 27% Two or more races: 1% Asian: 1%	50	Average
M	6–8	570	African American: 63% Hispanic: 23% Caucasian: 9% Two or more races: 4% Asian: 1%	90	Average
N	6–8	1290	Caucasian: 79% African American: 13% Two or more races: 4% Hispanic: 3% Asian: 1%	20	Excellent
O	6–12	460	African American: 78% Hispanic: 17% Caucasian: 4% Two or more races 1%	90	Good
P	6–8	630	African American: 78% Hispanic: 16%	90	Below Average

			Caucasian: 4% Two or more races: 2%		
Q	PK–7	350	Caucasian: 49% African American: 43% Hispanic: 4% Two or more races: 3% American Indian: 1%	50	Excellent
R	6–8	780	Caucasian: 80% African American: 13% Hispanic: 4% Two or more races: 2% Asian: 1%	30	Excellent
S	6–8	700	African American: 65% Hispanic: 21% Caucasian: 10% Two or more races: 3% Asian: 1%	90	Average
T	PK–8	1170	Caucasian: 72% African American: 17% Hispanic: 4% Pacific Islander: 3%	20	Good

			Two or more races: 3% Asian: 1%		
U	6–8	280	African American: 98% Two or more races: 1% Caucasian/Asian/American Indian/Hispanic/Pacific Islander: <1%	100	Average
V	PK–8	220	African American: 93% Caucasian: 6% Two or more races: 1%	90	Good
W	6–8	1150	Caucasian: 88% African American: 6% Asian: 2% Hispanic: 2% Two or more races: 2%	20	Excellent
X	6–8	610	African American: 60% Caucasian: 29% Hispanic: 5% Two or more races: 3% Asian: 2% American Indian: 1%	80	Below Average

*Excluding 1 Alternative Academy

The purpose of Table 2 “Metropolitan Area School District—Middle Schools” is to illustrate the demographics of middle schools within the metropolitan area of this study. As represented in Table 2, 13 of 24 middle schools (54%) have a dominant population of African American students. As summarized from Table 2, the middle schools that have a dominant population of African American students are schools B, F, G, I, K, L, M, O, P, S, U, V, and X. There is a correlation between this demographic and socioeconomic status of poverty. Based on the South Carolina student demographic data, the poverty level of the 13 of 24 middle schools range from 50% to 100%, 90% being the most recurring percentage of poverty, with a poverty average of 78%. Furthermore, based on South Carolina student demographic data, the graduate rating of 13 of 24 middle schools range from Below average to Average, Average being the most recurring status.

In contrast, as indicated in Table 2 “Metropolitan Area School District—Middle Schools,” 11 of 24 middle schools (46%) have a dominant population of Caucasian students. As summarized from Table 2, the middle schools that have a dominant population of Caucasian students are schools A, C, D, E, H, J, N, Q, R, T, and W. There is a correlation between this demographic and socioeconomic status of poverty. Based on the South Carolina student demographic data, the poverty level of the 11 of 24 middle schools range from 10% to 50%, 20% being the most recurring percentage of poverty, with a poverty average of 31%. Furthermore, based on South Carolina student demographic data, the graduate rating of 11 of 24 middle schools ranges from Average to Excellent, Excellent being the most recurring status.

Table 3

Metropolitan Area School District—High Schools

(Approximations from 2018–2019 South Carolina Report Cards/Student Demographics from Greatschools.org)

School	Grades	Student Enrollment	Student Demographics	Student Poverty (%)	South Carolina Graduate Profile Rating
A	9–12	650	Caucasian: 84% Asian: 7% Hispanic: 3% African American: 3% Two or more races: 2% American Indian: 1%	10	Excellent
B	6–12	220	Caucasian: 69% African American: 28% Hispanic: 2% Two or more races: 1%	50	Average
C	6–12	520	African American: 82% Hispanic: 10% Caucasian: 6%	90	Below Average

			Two or more races: 2%		
D	9–12	370	African American: 97% Two or more races: 2% Hispanic: 1%	90	Below Average
E	6–12	560	African American: 48% Caucasian: 46% Hispanic: 3% Two or more races: 2% Asian: 1%	50	Excellent
F	6–12	1110	Caucasian: 77% African American: 12% Asian: 5% Two or more races: 3% Hispanic: 3%	20	Excellent
G	9–12	300	African American: 92% Hispanic: 3% Caucasian: 2% Two or more races: 2% Asian/American Indian/Pacific Islander: <1%	90	Average

H	9–12	60	African American: 95% Caucasian: 4% Two or more races: 1%	100	Not Rated
I	9-12	1570	Caucasian: 65% African American: 26% Hispanic: 5% Two or more races: 3% Asian: 1%	40	Excellent
J	6–12	460	African American: 78% Hispanic: 17% Caucasian: 4% Two or more races: 1%	90	Good
K	9–12	660	African American: 85% Hispanic: 9% Caucasian: 5% Two or more races: 1%	90	Below Average
L	9–12	1520	African American: 58% Hispanic: 25% Caucasian: 13% Two or more races: 2% Asian: 1%	80	Below Average

			Pacific Islander/American Indian: <1%		
M	9–12	340	African American: 64% Hispanic: 21% Caucasian: 14% Two or more races: 1%	80	Below Average
N	9–12	3950	Caucasian: 82% African American: 11% Hispanic: 3% Two or more races: 2% Asian: 2%	20	Excellent
O	9–12	1700	African American: 47% Caucasian: 44% Hispanic: 5% Two or more races: 2% Asian: 2%	60	Average

*Excluding 1 Alternative Academy and 2 Accelerated Learning Academies

The purpose of Table 3, "Metropolitan Area School District—High Schools" is to illustrate the demographics of high schools within the metropolitan area of this study. As represented in data, 10 of 15 high schools (67%) have a dominant population of African American students. As summarized in Table 3, the high schools that have a dominant population of African American students are schools C, D, E, G, H, J, K, L, M, and O. There is a correlation

between this demographic and socioeconomic status of poverty. Based on the South Carolina student demographic data, the poverty level of the 10 of 15 high schools range from 50% to 100%, 90% being the most recurring percentage of poverty, with a poverty average of 82%. Furthermore, based on South Carolina student demographic data, the graduate rating of 10 of 15 high schools range from Below average to Excellent, Below average being the most recurring status.

In contrast, as indicated in Table 3, "Metropolitan Area School District—High Schools," 5 of 15 high schools (33%) have a dominant population of Caucasian students. As summarized from Table 3, the high schools that have a dominant population of Caucasian students are schools A, B, F, I and N. There is a correlation between this demographic and socioeconomic status of poverty. Based on the South Carolina student demographic data, the poverty level of the 5 of 15 high schools ranges from 10% to 50%, 20% being the most recurring percentage of poverty, with a poverty average of 28%. Furthermore, based on South Carolina student demographic data, the graduate rating of 5 of 15 high schools ranges from Average to Excellent, Excellent being the most recurring status.

Profile of School District Instrumental Music Programs

The above stated school district promotes the curriculum areas of college and career readiness through fine arts pedagogy and fine arts performance by offering fundamental art forms of dance, general music, instrumental music, media arts, theater, and instrumental music instruction. Specific to this study, instrumental music (band and orchestra) as an integral part of all secondary schools within the school district is available, yet scarce throughout the county.

Tables 4 and 5 illustrate band and orchestra programs in middle and high schools within the urban school district noting student enrollment in band and orchestra programs and overall

percent of school participation in instrumental music. Band and orchestra student enrollment were correlated per school population, thereby creating an overall percentage of students enrolled in an instrumental music program (e.g., band and orchestra) per high school. Specific names and locations of schools were redacted to provide anonymity to the school districts of the metropolitan area.

Table 4

Metropolitan Area School District—Middle School Band/Orchestra Programs

(2019–2020: Data provided by visual and performing arts coordinator of metropolitan area school district and Greatschools.org)

School Name	Band Student Enrollment	Orchestra Student Enrollment	Percentage of school enrollment in instrumental music program(s)
A	N/A	N/A	—
B	15	0	3%
C	0	20	4%
D	147	89	37%
E	232	53	36%
F	0	0	0%

G	0	0	0%
H	96	60	14%
I	0	0	0%
J	N/A	N/A	—
K	45	65	22%
L	0	0	0%
M	85	18	18%
N	130	209	26%
O	40	0	9%
P	75	0	12%
Q	0	37	11%
R	121	130	32%
S	196	121	45%
T	N/A	N/A	—
U	60	0	22%
V	0	0	0%

W	305	90	34%
X	45	36	13%

*N/A (Not applicable) status is given to an instrumental music program that is not directly the responsibility of the metropolitan school district due to accreditation as a charter school.

The purpose of Table 4, "Metropolitan Area School District—Middle School Band/Orchestra Programs" is to demonstrate the percentage students enrolled in instrumental music programs (band and orchestra) within middle schools from the metropolitan area of this study. Based on the 2019–2020 data provided by the visual and performing arts coordinator of the metropolitan area school district, 24 middle schools have instrumental music programs. Specifically, 67% of these schools (B, C, D, E, H, K, M, N, O, P, Q, R, S, U, W, and X) have student enrollment in band and/or orchestra. These schools have band programs ranging from 0 to 305 students enrolled and orchestra programs ranging from 0 to 130 students enrolled. To further summarize, 17% of metropolitan middle schools (G, I, L, and V) have specific academic structures that do not include instrumental music programs of band and/or orchestra. In addition, 12% of middle schools (A, J, and T) have specific academic structures that may include instrumental music programs of band and/or orchestra but are considered charter schools. Additionally, 4% of middle schools (F) have a district performing arts teacher allocation for band and orchestra but offer steel drum classes as an alternative.

Furthermore, band and orchestra student enrollment are correlated per school population, thereby creating an overall percentage of students enrolled in an instrumental music program (e.g., band and orchestra) per middle school. Specifically, middle schools in the metropolitan area with a predominantly African American student population (schools B, F, G, I, K, L, M, O,

P, S, U, V, and X) have an instrumental music (e.g., band and orchestra) participation range of 0%–45%, whereas middle schools with a predominantly Caucasian student population (schools A, C, D, E, H, J, N, Q, R, T, and W) have an instrumental music participation range of 0%–37%. However, these percentages do not account for the number of students per school that may overlap in both band and orchestra, creating a possible error in analysis.

Both middle school tables (Table 2 "Metropolitan Area School District—Middle Schools" and Table 4, "Metropolitan Area School District—Middle School Band/Orchestra Programs") show that 62% of the middle schools with a predominantly African American student population (schools B, K, M, O, P, S, U and X) have student enrollment in band and/or orchestra. These schools have band programs ranging from 15 to 196 students enrolled and orchestra programs ranging from 18 to 121 students enrolled. To further summarize, 30% of predominantly African American middle schools (G, I, L, and V) have specific academic structures that do not include instrumental music programs of band and/or orchestra. Therefore, no students in those schools are enrolled in band or orchestra. Furthermore, 8% of predominantly African American middle schools (F) have a district performing arts teacher allocation for band and orchestra but offer steel drum classes as an alternative. Of the predominantly African American middle schools in the district that have the instrumental music programs of band and orchestra, 100% of these schools (B, K, M, O, P, S, U, and X) have students enrolled in band class, whereas 50% of these schools (K, M, S, and X) have students enrolled in orchestra. Moreover, the average percentage of student enrollment in band and/or orchestra in predominantly African American middle schools in the metropolitan area is 18%.

In contrast, as illustrated in Table 2 "Metropolitan Area School District—Middle Schools" and Table 4, "Metropolitan Area School District—Middle School Band/Orchestra

Programs," 73% of middle schools in a metropolitan area with a predominantly Caucasian student population (schools C, D, E, H, N, Q, R, and W) have student enrollment in band and/or orchestra. These schools have band programs ranging from 0 to 305 students enrolled and orchestra programs ranging from 20 to 130 students enrolled. To summarize, 27% of predominantly Caucasian middle schools (A, J, and T) have specific academic structures that may include instrumental music programs of band and/or orchestra but are considered charter schools. Therefore, a "Not Applicable" status is given to an instrumental music program that is not directly the responsibility of the metropolitan school district due to accreditation as a charter school. Furthermore, of the predominantly Caucasian middle schools in the district that have the instrumental music programs of band and orchestra, 89% of these schools (C, D, E, H, N, R, and W) have students enrolled in band, and 89% of these schools (D, E, H, N, Q, R, and W) have students enrolled in orchestra. Moreover, the average percentage of student enrollment in band and/or orchestra in predominantly Caucasian middle schools in the metropolitan area is 24%.

Table 5

Metropolitan Area School District—High School Band/Orchestra Programs

(2019–2020: Data provided by visual and performing arts coordinator of metropolitan area school district and Greatschools.org)

School Name	Band Student Enrollment	Orchestra Student Enrollment	Percentage of school enrollment in instrument music program(s)
A	0	0	0%
B	N/A	N/A	—
C	15	0	3%
D	35	0	9%
E	0	0	0%
F	75	90	15%
G	1	0	<1%
H	0	0	0%
I	N/A	N/A	—
J	40	0	9%

K	35	0	5%
L	50	0	3%
M	15	0	4%
N	197	170	9%
O	37	28	4%

*N/A (Not applicable) status is given to an instrumental music program that is not directly the responsibility of the metropolitan school district due to accreditation as a charter school.

The purpose of Table 5, "Metropolitan Area School District—High School Band/Orchestra Programs" is to cross-examine the demographics of instrumental music programs (band and orchestra) within high schools from the metropolitan area of this study. Based on the 2019–2020 data provided by the visual and performing arts coordinator of metropolitan area school district, 15 high schools have instrumental music programs. Specifically, 67% of these schools (C, D, F, G, J, K, L, M, N, and O) have student enrollment in band and/or orchestra. These schools have band programs ranging from 1 to 197 students enrolled and orchestra programs ranging from 0 to 170 students enrolled. To summarize, 20% of metropolitan high schools (A, E and H) have specific academic structures that do not include instrumental music programs of band and/or orchestra. In addition, 13% of middle schools (B and I) have specific academic structures that may include instrumental music programs of band and/or orchestra but are considered charter schools.

Band and orchestra student enrollment are correlated per school population, thereby creating an overall percentage of students enrolled in an instrumental music program (e.g., band and orchestra) per high school. Specifically, high schools in the metropolitan area with a predominantly African American student population (schools A, C, D, E, G, H, J, K, L, M, and O) have an instrumental music (e.g., band and orchestra) participation range of <1%–9%, whereas high schools with a predominantly Caucasian student population (schools B, F, I, and N) have an instrumental music participation range of 3%–15%. However, these percentages do not account for the number of students per school that may overlap in both band and orchestra, creating a possible error in analysis.

Both high school tables (Table 3 "Metropolitan Area School District—High Schools" and Table 5, "Metropolitan Area School District—High School Band/Orchestra Programs") show that 73% of the middle schools with a predominantly African American student population (schools A, C, D, E, G, H, J, K, L, M, and O) have student enrollment in band and/or orchestra. These schools have band programs ranging from 1 to 197 students enrolled and orchestra programs ranging from 0 to 28 students enrolled. To summarize, 20% of predominantly African American high schools (A, E, H) have specific academic structures that do not include instrumental music programs of band and/or orchestra; therefore, no students are enrolled in band or orchestra. Furthermore, 7% of predominantly African American high schools (G) have less than 1% student participation within instrumental music programs (e.g., band and orchestra). Of the predominantly African American high schools in the district that have the instrumental music programs of band and orchestra, 72% of these schools (C, D, G, J, K, L, M, and O) have students enrolled in band class, whereas 9% of these schools (O) have students enrolled in

orchestra. The average percentage of student enrollment in band and/or orchestra in predominantly African American middle schools in the metropolitan area is 3%.

In contrast, as illustrated in Table 3 “Metropolitan Area School District—High Schools” and Table 5, “Metropolitan Area School District—High School Band/Orchestra Programs,” 73% of high schools in the metropolitan area with a predominantly Caucasian student population (school B, F, I, and N) have student enrollment in band and/or orchestra. These schools have band programs ranging from 0 to 197 students enrolled and orchestra programs ranging from 0 to 170 students enrolled. To summarize, 50% of predominantly Caucasian high schools (B and I) have specific academic structures that may include instrumental music programs of band and/or orchestra but are considered charter schools. Therefore, a “Not Applicable” status is given to an instrumental music program that is not directly the responsibility of the metropolitan school district due to accreditation as a charter school. Of the predominantly Caucasian high schools in the district that have the instrumental music programs of band and orchestra, 50% of these schools (F and I) have students enrolled in band and 50% of the same schools also have students enrolled in orchestra. The average percentage of student enrollment in band and/or orchestra in predominantly Caucasian middle schools in the metropolitan area is 6%.

In conclusion, Table 2 and Table 3 “Metropolitan Area School District—Middle School” and “Metropolitan Area School District—High School” illustrate school demographics such as school size, student ethnicity, socioeconomic levels, and academic rating of schools. Table 4 and Table 5 “Metropolitan Area School District—Middle School Band/Orchestra Programs” and “Metropolitan Area School District—High School Band/Orchestra Programs” display specific student enrollment of band and orchestra and the percentage of student enrollment in school-based band and orchestra classes per school. These factors contribute to the perceptions and

experiences of African American students in instrumental music programs such as band and orchestra. Further research in reference to these correlations are described in Chapter 2, Literature Review.

Definition of Terms

The definition of terms has two purposes. The first is to minimize external influence on words that are used in this study. The second is to explain the link between the listed terms used and the perspective and experiences of middle-level (e.g., 6th–8th grade) African American students in band and orchestra. The terms have been defined below for a better understanding of how they relate to this research.

21st Century learning skills. Core competencies: collaboration, digital literacy, critical thinking, and problem-solving found in current educational curriculum and classroom strategies (Rich, 2010).

African American. "Individual of Black African descent with an ancestral line including people identified as Black; self-identification as Black based on cultural inheritance, often combined with social perception based on physical features distinctive of a geographic location" (St. Vil, 2017, p. 33).

African-centered pedagogy. "Concept which categorizes a quality of thought and practice which is rooted in the cultural image and interest of African people and represents and reflects the life experiences, history and traditions of African people as the center of analyses" found in the academic disciplines of education, psychology, anthropology, theology, history, and linguistics (Bangura, 2011, pp. 149–150). The term *African-Centered Pedagogy* is used interchangeably with *Afrocentric* or *Africentric*.

Africanisms. Characteristics deriving from major ethnic groups from Africa significant to foods produced, marriage customs, religious beliefs, art forms, descent patterns, and language that correlate with individuals of Black African descent in other geographic locations (Pollitzer, 1999).

Band. Musical group, typically composed of brass, percussion, and woodwind instruments. Consists of subgroups such as jazz band and marching band.

Culturally Responsive music pedagogy. Music curricula that create an environment to view cultural relationships, relate to students of different ethnicities, influence teachers to plan culturally meaningful lessons, and help teachers understand their role in the school and surrounding communities (Kelly, 2001). The term *Culturally Relevant Music Pedagogy* is used interchangeably.

Enrollment. Refers to the total number of students attending a class.

Instrumental music. Music produced by playing a musical instrument; performance groups using brass, woodwind, percussion, and stringed instruments such as band or string orchestra.

Music education. Field of study associated with the teaching and learning of music.

Music director. As related to this study, synonymous with *teacher* or *educator* associated with the teaching and learning of music.

Orchestra. Musical group, typically composed of stringed instruments such as the violin, viola, cello, and upright bass. Also referenced to as *strings* or *string orchestra*.

Middle-level. Also referred to as *middle school*. Public school grades sixth through eighth typically found between elementary and high school institutions.

Pedagogy. In education, refers to the study of specific teaching strategies that influence student learning objectives, lesson planning and activities, and student/teacher interactions that take place within a learning environment.

Recruitment. Associated with music education, refers to activities and events used in efforts to attract students to join band and orchestra.

Retention. Associated with music education, refers to the annual rate of students continuing in band and orchestra.

School administration. Individuals designated in leadership through certification of the state department of education who oversee daily school operations in addition to facilitating faculty and staff management to build relationships with students, surrounding community, and other community stakeholders.

School district. A public-school system consisting of several schools or townships within a defined geographical location.

Student. As related to this study, synonymous with *musician* or *performer* associated with an individual that is enrolled in a course of study within a school.

Technology. As related to this study, includes tools, materials, and equipment used to reinforce teaching strategies, student learning objectives, lesson planning and activities, and student/teacher interactions that take place within a learning environment.

Conclusion

The purpose of this study was to identify the variables that influence the recruitment and retention of African American students in instrumental music courses such as band and orchestra. This study presented a generalized overview of African American students' participation in band and orchestra programs, with an emphasis on middle school grades (e.g.,

6th–8th) in a South Carolina metropolitan area. The purpose of this descriptive study was to (a) examine what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students.

The following conceptual framework examined the above-stated research variables: African Centered pedagogy and Culturally Responsive music pedagogy. The framework for the research population of African American students was examined through African Centered pedagogy. The area of focus in relation to the cultural relevance of instrumental music will be examined through Culturally Responsive music pedagogy.

Dissertation Overview

Chapter 1 identifies the variables that influence the recruitment and retention of African American students in instrumental music courses such as band and string orchestra in a metropolitan area school district in South Carolina. Statement of the problem, the purpose of the study, research questions, the conceptual framework, assumptions, limitations, and scope of the study, background of the area of study, and the significance of the study are specified.

Chapter 2 presents an explanatory overview of the most current studies related to the participation of African American students in band and orchestra programs, with an emphasis on middle school grades (e.g., 6th–8th) in a metropolitan area of South Carolina, to (a) examine what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students. The literature review presents the case for further research on the study of African American students in band and orchestra programs.

Chapter 3 analyzes the methodology used for this study, which employs a two-phase, explanatory mixed method. The quantitative method addresses the relationship of African-

Centered pedagogy and Culturally Responsive (relevant) music pedagogy with African American student recruitment and retention in band and orchestra at their respective middle school. Qualitative semistructured interviews were conducted as a follow-up to the quantitative results to explore personal musical background and experience in band and orchestra with African American students. The intent of these methods was to (a) explore what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students at their respective middle school.

Chapter 4 provides an analytic overview of this study through the process of examining what motivates African American students to join band and orchestra programs and assessing perspectives about band and orchestra classes from African American students. The findings and results of this research demonstrate the importance of understanding the significance of African American student participation in school-based band and orchestra programs. Furthermore, the discoveries found within this research connect to the conceptual framework of African-Centered pedagogy and Culturally Responsive (relevant) music pedagogy through a mixed methods process. Moreover, quantitative results present the products of demographic analysis that support the summation of the qualitative discussion and in-depth discovery of this study.

Chapter 5 concludes the study of *Students' Perceptions and Experiences: African American Students in Band and Orchestra Programs* with a summary of the problem and purpose of the study, including research questions and brief description of the methodology. Included in the summary of the methodology, a review of the findings will be related to the conceptual framework as described in Chapter 2. Furthermore, this chapter includes implications for further practice and recommendations for research suitable for African American studies,

Music Education—instrumental music curriculum, Music Education—teaching curriculum, Secondary Education, and other facets related to performing arts and/or music education.

CHAPTER 2

LITERATURE REVIEW

This literature review presents an explanatory overview of the most current studies related to the participation of African American students in middle school (grades 6th–8th) band and orchestra programs. The purpose of this descriptive study is to (a) examine African American student enrollment in band and orchestra programs; (b) assess attitudes about band and orchestra classes from African American students and their communities, and (c) to evaluate the availability and impact of band and orchestra classes for African American students. The literature review will also present the case for further research on the study of African American students in school-based band and orchestra programs.

The overview of this study presents a synopsis of current studies based on (a) methods for building and maintaining instrumental music programs and (b) significance of instrumental music for African American students. The core of research for building and maintaining instrumental music programs will be examined through recruitment and retention methods in instrumental music. The area of focus in relation to the significance of instrumental music for African American students is based on the importance of cultural influence, music history of the geographic location, and socioeconomic status and psychosocial disadvantages.

The following conceptual framework examines the above-stated research variables: African-Centered pedagogy and Culturally Responsive music pedagogy. The framework for the research population of African American students will be examined through the lens of African-Centered pedagogy. The central point of research in relation to the cultural relevance of instrumental music will be examined through Culturally Responsive music pedagogy.

Methods for Establishing and Maintaining Instrumental Music Programs

As expressed by Odegarrd (2019), "the mission of the National Association for Music Education (NAfME) is to advance music education by promoting the understanding and making of music by all" (p. 1). For music educators to initiate appropriate methods in promoting music, diversity and inclusion should be considered (Odegarrd, 2019). Odegarrd (2019) also stated that "cultural shifts, socioeconomic challenges, and technological developments" impact music classes (p. 2). Therefore, music educators should develop strategies to promote equality and inclusion through culturally responsive teaching (Odegarrd, 2019). Initially, music educators should consider effective strategies to create access to their programs while motivating students to continue in music (Odegarrd, 2019). The following subtopics will describe effective strategies that music educators use to establish and maintain instrumental music programs: (a) recruitment in instrumental music; (b) retention in instrumental music.

Recruitment in Instrumental Music

A vast amount of effort is given to recruitment efforts early on in schools because typically there is a decrease in student enrollment in higher grades (Mixon, 2011). In addition, school districts tend to measure the success of instrumental programs based on the number of students enrolled (Mixon, 2011). As attention is given to the number of students enrolled, less focus is given to the core of what is necessary to build a prospering instrumental program. Mixon (2011) indicated the following when recruiting students for instrumental programs:
(1) instrument demonstration; (2) skills assessment; (3) tone production assessment; and (4) dissemination of the information letter and general meetings (p. 2).

Despite efforts to recruit students for instrumental music programs, there are various challenges to enrollment. Mixon (2011) described inequities such as poverty, the use of school-

owned instruments, and community relationships and their influence on how students thrive in instrumental programs. However, Payne (2001) described generational poverty as an issue that influences equity, where cultural prejudice outweighs future endeavors that appear trivial (in Mixon, 2011, p. 10). Payne (2001) determined that music directors need to consider generational poverty when recruiting for instrumental programs where ". . . importance of entertainment and humor, relationships, matriarchal family structures, and oral language traditions shape students' lives . . . be prepared to work within these structures rather than struggle to make students conform to conventional standards" (Mixon, 2011, p. 10). Therefore, in order for instrumental music to survive, Mixon (2011) believed that music teachers should build relationships within students' communities through visibility and engagement, thereby influencing the community to support band and orchestra programs "socially and economically" (p. 11).

> Building relationships with parents is as important as developing them with students, especially for those families living in generational poverty. These parents have many strengths, love their children, and want them to succeed in school as much as more affluent parents . . . though parents may view school unfavorably, they, like their children, support teachers they like. (Mixon, 2011, p. 11)

According to Mixon (2011), recruitment techniques for band and orchestra vary based on teacher availability to engage in school activities and community outreach beyond the classroom. During these events, Mixon (2011) suggested that music teachers can use "interpersonal skills" to promote themselves as a positive entity in the school environment, building rapport through motivating student recruits and community interest in instrumental music programs (p. 11). In addition, Linsin (2012) acknowledged that when teachers are able to build rapport with students outside of the classroom, students are more likely to engage in meaningful learning. Building

relationships, as stated by Linsin (2012), is "having a healthy, trusting, and influential rapport with students, the kind that gives your classroom management plan relevance and meaning, is primarily a function of [a teacher's] likeability" (p. 3). When teachers build relationships with students by acting naturally, rather than using manufactured conversation builders and other generic interactions, students are more likely to trust and build rapport with a teacher (Linsin, 2014, p. 2). Moreover, when conversations and interactions naturally occur between students and teachers, there is an effortless circle of influence that is created, which is the pure goal of building relationships (Linsin, 2014, p. 2).

Retention in Instrumental Music

The activities and presentation given by teachers to recruit students to band and orchestra are just as important to retain students (Mixon, 2011, p. 16). According to Mixon (2011), teachers should be consistent with performance objectives and expectations for students to develop a worthwhile experience in music. By fulfilling a rewarding experience, Mixon (2011) expressed that teachers should influence students to achieve performance goals by developing meaningful activities to engage "content, concepts, and skills of instrumental music study" (pp. 16–17). In addition, teachers should consider the use of clear and specific positive feedback to bolster student engagement to learn (Mixon, 2011).

In comparison, O'Neill and McPherson (2002) expressed that "praise can bolster students' feelings of competence of self-efficacy, which plays a role in prolonged music study" (as cited in Mixon, 2011, p. 19). In addition, according to Kohn (1999), "though some research does not endorse its use, teacher approval communicated through verbal praise is rewarding to most students" (as cited in Mixon, 2011, p. 19). However, Madsen and Madsen (1983) identified the following reward systems as efficient means to motivate positive student performance:

1. Words—spoken and written
2. Expressions—facial and bodily
3. Closeness—nearness and touching
4. Activities and privilege—social and individual
5. Things—tokens, food, playthings, money

(as cited in Mixon, 2011, p. 19)

Therefore, as recommended by Mixon (2011), in order to retain students in band or orchestra, teachers should consider socioeconomics and culture of the community to define appropriate means to motivate student participation (p. 13). Regardless of the student population or geographical location of the school, instrumental music directors should devote more effort into maintaining enrollment of their programs than recruiting to maximize student success (Mixon, 2011). According to Boyle, DeCarbo, and Jordan (1995), music directors are challenged with motivating students to remain in band and orchestra programs due to (a) student decline in initial excitement and motivation to play their instrument, (b) transformation of school climate and community culture, (c) class scheduling and school testing overlapping or removing students from class, and (d) lack of advocacy from community stakeholders and district administration of curriculum standards and performance expectations of band and orchestra (as cited in Mixon, 2011). Regardless of these challenges, Mixon (2011) expressed that "all students have a right to participate in all school activities to the extent they are capable, and it is [the teacher's] responsibility to include and even recruit students" (p. 55).

Dropout rates are a reality for music directors and are not avoidable (Mixon, 2011, p. 14). Mixon (2011) declared that one-third of initial students who are recruited into an instrumental music program eventually drop out within one to two years (p. 13). In a study of national

orchestra programs, Hamann, Gillespie, and Bergonzi (2002) reported a loss of 47 percent of initial orchestra recruits between elementary levels to high school (as cited in Mixon, 2011, p. 13). Due to these statistics, teachers are typically pressured by school administration to recruit as many students as possible for band and orchestra to avoid small programs (Mixon, 2011, p. 14).

The rate of student dropout from instrumental music programs can be diminished based on parental support (Mixon, 2011). According to Mixon (2011), parents can encourage students to maintain interest in band and orchestra despite the obstacles of scheduling and other school-related issues. Furthermore, regardless of the socioeconomic level or community, Mixon (2011) expresses that parental support is essential for teachers to understand "local cultures and values" (p. 27). For example, Ogbu (1992) states that "[music] directors often do not come from the communities in which they teach and may have different values and perspectives, encountering 'oppositional frames of reference'" (as cited in Mixon, 2011, p. 27). For example, the typical curricula of music classes are established through the lens of Western music, which, as expressed by Kelly-Mchale and Abril (2015) "takes the viewpoint of the dominant cultural group and presents diverse material through a Western European lens, allowing little room for alternate perspectives" (p. 159). Therefore, through positive connections with parents, Mixon (2011) states that music directors can encourage student retention in their programs by reaching beyond unspoken cultural norms to minimize cultural bias.

The Significance of Instrumental Music for African American Students

Specific to African American students, the perception of performance in instrumental music classes is based on a "dialectic relationship between students and teacher(s)" (Boon, 2014, p. 136). Through this type of relationship, the teacher can understand cultural, political, and

social developments that influence music education (Boon, 2014; Odegaard, 2019). According to Boon (2014), the African American experience in music education is challenged by the influence of "politics, economics, social structure, music events, and language" (p. 137). Therefore, the following subtopics will describe major catalysts that influence the participation and musical experiences of African American students in instrumental music programs: (a) the importance of cultural influence, (b) socioeconomic status and psychosocial disadvantages, and (c) technological developments.

The Importance of Cultural Influence

Mixon (2011) expressed that cultural perspectives should be considered by teachers when establishing recruitment and retention techniques and learning styles (p. 21). When attracting African American students, Hale (2011) states that learning styles should be culturally relevant with learning activities that are stimulating (as cited in Mixon, 2011, p. 22). When considering a culturally relevant perspective, Mixon (2011) states that teachers should focus on activities that "reward students for group achievements" and "keep perceived failure at minimum" (p. 23). Furthermore, Mixon (2011) states that teachers should consider geographic area, student ethnicity, and authentic customs to play music when using a culturally relevant music perspective (p. 23).

According to Mixon (2011), music educators should create a family community within their instrumental programs that mimics the cultural bonds found in their students' communities to promote excitement in band and orchestra (p. 11). Therefore, by building relationships with the community, music directors can identify with their students through themes of social inequality, racial uplift, and characteristic gender roles (Acosta, Foster, & Houchen, 2018; Mixon, 2011). To create bonds with the African American community, teachers should gain

community support and positively encourage African American students more so than their Caucasian counterparts (Acosta et al., 2018, p. 3). In addition, the music educator must connect with the school environment and surrounding communities to create a diverse music program that is relevant in students' lives (Mixon, 2011). For African American students to feel relevant in instrumental music programs, their cultural experiences must be present in the music and through performance experiences (Dekaney & Robinson, 2014).

To attract African American students to instrumental music, performance experiences must be beneficial. Teacher motivation can maximize performance expectations for all students. Race and type of music performed is important to ensemble success in performance (Vanweeldeen & McGee, 2007). However, to engage African American students, teachers must cultivate a sense of pride and accomplishment to meet performance goals (Dekaney & Robinson, 2014). The nature of competition and how this behavior is structured in the music classroom has a relationship to how the community positively or negatively responds to instrumental music programs (Mixon, 2011). According to Mixon's (2011) research on maintaining interest in instrumental music, students from generational poverty have a negative connection to competition, in which students perceive assessments as an evaluation of their failures (p. 23.)

To attract African American students to instrumental music, band and orchestra programs need a positive perception in their community and school environment. In general, social factors, such as family culture, the impact of social media, life experience, and personal music preferences encourage musical instrument choice and interest (Varnado, 2013). Specifically, factors causing a low percentage of Black students in band include the inability or unwillingness of White music teachers to connect with traditions of Black culture (Groulx, 2016). Traditions of culture specific to the African Americans in the metropolitan area of South Carolina are based on

art and traditional stories found in music traced from Africa, England, and Creole traditions (Hicks, 2011, p. 4).

Socioeconomic Status and Psychosocial Disadvantages

Regardless of state and federal regulations such as Every Student Succeeds Act (ESSA), instrumental music education has inequalities (Walker, 2016). Smith (1997) expresses that access to instrumental music courses continues to be a challenge for all schools to maintain, where basic resources and opportunities for schools to maintain music programs, in addition to providing an equitable music education for all students, are limited (as cited in Fitzpatrick-Harnish, 2015, p. 35). For example, according to Bates (2012):

> School music poses an array of added expenses that could contribute to unequal access and achievement. Families may not be able to afford music instruments and accessories, instrument repair and maintenance, performance attire, private lessons, or transportation to and from special events. . . . Lack of dental or medical care could affect students' abilities or desires to play wind instruments (as cited in Fitzpatrick-Harnish, 2015, p. 35).

Therefore, the socioeconomic status (SES) of urban and rural schools, family mobility, school schedules, and teacher inconsistency in both urban and rural schools create inadequacies in the music classroom (DeLorenzo, 2012).

Specific to instrumental music, there is an association between minorities with low SES and the use of a school loaner-instrument program. Mixon (2011) stated that due to poverty, school or district-owned instruments are an option for students to join instrumental music programs. When working with students that need assistance with school instruments, the music director should consider the level of responsibility and modes of transportation accessible to the student (Mixon, 2011, p. 10). Furthermore, Mixon (2011) recommends that the music director

establish a before- or after-school schedule for students using school-owned instruments to provide the same access to practice as other students with their own instruments (p. 10). Based on the research of Ester and Turner (2009), having a school-owned instrument program creates high self-esteem and promotes academic success for students living in low SES. In addition, minorities living in lower socioeconomic status have problems with family involvement and participation in band programs (Kinney, 2010). Students with low SES are also correlated with lower academic achievement. Lower academic achievement affects enrollment in band because music classes are not seen as a priority (Kinney, 2010).

Socioeconomic status and ethnicity also influence musical instrument choice. According to Varnado (2013), low SES and ethnicity do influence student attraction toward the look of certain instruments, instrumental sounds and timbre, and teacher selection for the student to play a certain instrument. For example, based on music aptitude, African American students of low SES are attracted to percussion and desire to play the drums due to having a natural ability in rhythmic precision (Varnado, 2013). Mixon (2011) further elaborated that students, regardless of their disadvantages, may have a personal preference toward instrument selection (p. 59).

Technological Developments

In American schools, the shift from 1960s–1970s multicultural music curriculum and 1980s–1990s ethnic content to a 21st century culturally responsive teaching curriculum created a demand for technological developments in the music classroom (Walter, 2018). The music classroom transformed from predominantly using texts and sheet music for learning to engaging the learner through a student-centered approach that is mindful of equity and access to all students (Walter, 2018, p. 24). According to Walter (2018), instrumental music teachers were encouraged to develop new approaches of teaching from expanded performance music, various

music styles, and diverging toward composers of color (p. 25). Furthermore, culturally responsive teaching influenced the classroom climate of the music room (Walter, 2018). As music teachers created a learning space complementing students' social norms and cultural beliefs within their classrooms, classroom decor expanded beyond a Eurocentric perspective (Walter, 2018, p. 25). Therefore, as expressed by Goodwin (2010), "curriculum includes not only the textbooks, materials, and instructional procedures that outline what students learn but also as learning experiences, and influence of vocational choices and options" (as cited in Bradley, 2015, p. 198).

Walter (2018) examined the depth of how culturally responsive teaching influences equity and bridges achievement gaps by "legitimizing a wide variety of music validating students and their experiences in the world" (p. 26). Walter (2018) asserts that through further exploration of music curriculum strategies, music teachers are able to explore art forms and music genres that can promote awareness of student culture and community beyond the classroom. In addition, Doyle (2014) defined culturally relevant music curriculum as a resource to promote equity. Specific to urban students, Abril (2009) expressed that such a curriculum promotes "music instruction's myriad of potential benefits to all students—art instruction is related to better social outcomes and higher academic achievement among students of low SES" (as cited in Doyle, 2014, p. 48).

Through the use of technological advancements in music curriculum, students are able to contribute their personal knowledge and cultural awareness through music in the classroom (Fitzpatrick-Harnish, 2015). By the use of electronic devices that are accessible to all students, accessibility to various types of music is a reality for all students (Fitzpatrick-Harnish, 2015). According to Fitzpatrick-Harnish (2015), music educators can take advantage of the

technological developments that are accessible to all students by encouraging "discussion, experience, and learning about the music that they enjoy" (p. 59).

Musical History of the Geographical Location

According to Groulx (2016), recruitment and retention of African American students in instrumental music classes are influenced by historical events. Therefore, the following literature exploration will describe the historical events that shaped the musical history of the metropolitan area of this study. This exploration of the musical history of the area examines a specific culture known as "Gullah." Minimal scholarly references are available to describe the Gullah people and their African heritage; several studies cited here were written more than 10 years prior to this study. According to the National Park Service (NPS), the metropolitan area of this study is located within the Gullah Geechee Cultural Heritage Corridor, an area where Africans were enslaved to work on plantations with crops of coastal rice, indigo, and sea island cotton (NPS, 2006). This area contains the coastal regions of North Carolina, South Carolina, Georgia, and Florida where "enslavement was isolated on coastal plantations, sea and barrier islands creating retention of indigenous African traditions (NPS, 2006, p. 2). In addition, such African traditions are seen in cultural norms, practices, and language, such as Gullah "a creole language spoken nowhere else in the world (NPS, 2006, p. 2). This study adds to the scholarly work of the Gullah traditions found in the musical history of this metropolitan area. Furthermore, following the summary of historical events is a brief description of the music genres that have historical significance and/or origin within the metropolitan area of this study.

Historical Events

Initially settled as "Carolina," this metropolitan area of South Carolina has a deep history of colonization and cultivation beginning in 1670. Between 1680–1690, English-speaking

colonists from British island colonies such as Barbados, Jamaica, Antigua, St. Christopher (St. Kitts), Grenada, and Nevis were combined with English colonists and Lords Proprietors of King Charles II, becoming a "colony of a colony" (Butler, 2007). As a result of an abundance of diversity among new settlers, the *Fundamental Constitutions* were created by John Locke to promote geographical organization and "democracy to all adult white males" (Pollitzer, 1999, p. 7). According to Butler (2007):

> These early settlers were not necessarily the idealistic, puritanical refugees seeking to create a new paradise who are depicted in mainstream American history texts. Rather, many were experienced colonial adventurers attempting to amass fortunes and then return home to the mother country. (p. 3)

By 1729, the land known as Carolina was officially divided into two distinct regions, North Carolina and South Carolina (Butler, 2007). As elaborated by Butler (2007), the port of the metropolitan area was the "political, economic, and social capital of the colony" described as "a miniature London" (pp. 6–7). Due to the location of this port, the Atlantic shipping trade was effective for transport of rice and indigo from the colonies' plantations (Butler, 2007). Specific to the slave trade:

> The appeal of West Africans to plantation owners was simple: The moist climate of their homeland bore striking similarities to South Carolina's swampy Lowcountry. English planters proved to be poor rice producers. . . . Plantation owners divided the tedious process between their expert men and women, West African slaves, with men doing the dangerous work of clearing swamp lands, and women sowing the rice (Stodghill, 2016, p. 3).

In contrast, this metropolitan area of South Carolina was comprised of rural and urban areas during the Transatlantic Slave Trade (also noted as Atlantic slave trade), where 40 percent of Africans were brought through the metropolitan ship harbor to work in the British colonies (Hicks, 2011; Meffert, Pyatt, & Avery Research Center, 2000). The people of Africa who were enslaved were captured from the western and central areas of the continent, which included the cultures of the Yorubas, Igbos, Bambara, Mende, Temne, Akan, Bantu, and others (Meffert et al., 2000). Many of these Africans were dispersed to work as rural slaves, urban slaves, or craftsmen (Meffert et al., 2000, p. 7). According to Meffert et al. (2000), the conditions among the rural slaves, urban slaves, artists, and craftsmen were quite different based on work environment, food, clothing, shelter, "proximity to their owners," and opportunity for employment (Meffert et al., 2000). For example, musical performers were listed in newspapers such as the *South Carolina Gazette* (June 4, 1772) with the following caption and description: "RUN AWAY: Dick, a mulatto fellow . . . a remarkable whistler and plays on the Violin (as cited in Jones, 2013, p. 79). In addition, ex-slave and abolitionist Frederick Douglass acknowledged that slave owners encouraged the use of music on their plantations because:

> A silent slave is not liked by masters or overseers. "Make a noise" and "bear a hand," are the words usually addressed to the slaves when there is silence amongst them. This may account for the constant singing heard in the southern states. (as cited in Jones, 2013, p. 79)

Regardless of the social tiers and productivity structures embedded within the slave trade, slavery was "always an abusive and cruel institution resisted constantly" (Meffert et al., 2000, p. 7). From the late 1600s to 1700s, the percentage of Africans in South Carolina increased from 20% to 70% of the population (Stodghill, 2016, p. 4).

In the mid-1700s, Southeastern metropolitan areas passed slave codes that imprisoned individuals who attempted to teach enslaved women and children to read or write, which included literacy in music. Therefore, the slave quarter community taught their families to (a) thrive as loyal servants; (b) educate their children about the complications of "blackness" in White civilization comparable to an animal or inanimate object; and (c) teach their children and other illiterate community members the cultural traditions of agriculture, spirituality, and various art forms such as dance, instrumental music, and singing (Haymes, 2001, pp. 138–139). However, in 1742, through the Anglican Society for the Propagation of the Gospel in Foreign Parts, African Americans began their journey toward education in the metropolitan area by purchasing two slave children who could read and write (Noonan, 2012). The Anglican Society slave children taught other slaves reading and writing skills within church settings, where, by 1755, seventy students were taught to read and write; slave children were taught by day and adult slaves were tutored at night (Noonan, 2012, p. 63). By 1790, the Brown Fellowship Society, an establishment created by free African Americans, began to provide and sponsor schools for African American children in the metropolitan area (Noonan, 2012). Despite these advances in education for African American children, the enslaved population continued to multiply. From 1783–1808, approximately 100,000 individuals from West Africa traveled through South Carolina ports (Stodghill, 2016). Due to such influx of Africans through the metropolitan ports, the metropolitan area was nicknamed "the Ellis Island for African Americans" (Stodghill, 2016, p. 1). Africans were sold and shipped throughout the 13 colonies after being placed in quarantine units, sometimes dying in warehousing prior to their purchase (Stodghill, 2016).

In contrast, the elite residents of the metropolitan area from Britain or of European descent desired to have this location seen as a worthy location not only for economic wealth, but

for prestige in English culture (Butler, 2007). The elite residents were plantation owners who received wealth from the crops of rice, indigo, and sea-island cotton (Pollitzer, 1999). In addition to their wealth, the elite residents of the metropolitan area were inspired to imitate the artistically lush lifestyle of England such as "discov[ing] no bad taste for the polite arts, such as music, drawing, fencing and dancing" (Butler, 2007, p. 8). In 1748, the exclusive Library Society was founded to access trending arts and humanities from England (Butler, 2007). By 1766, an established organization was formed in honor of St. Cecilia, the patron saint of music and musicians, "reflect[ing] the colonial desire to employ the private patronage of music as a means of demonstrating cultural achievement, specifically refinement and virtue, in a very public and conspicuous manner" (Butler, 2007, p. 17). Furthermore, as addressed by Butler (2007), the objective of The St. Cecilia Society was "to promote an appreciation of the science of music—not in the community at large but among its exclusive social sphere" (p. 206). The St. Cecilia Society was a male-dominant organization that had well-established rules of order and placed high value on maintaining fashionable decor and the number of elegant ladies invited to musical events (Butler, 2007).

From 1766–1820, the musical events sponsored within the St. Cecilia Society were concerts and cotillions held in large concert halls and multipurpose rooms with enough space for dancing and music performers. Traditionally, the orchestra played British favorites from classical composers such as Handel, Johann Anton Filtz, Friedrich Schwindl, Franz Xavier Richter, and Lord Kelly (Thomas Erskine, Earl of Kelly) (Butler, 2007, p. 53). The orchestras were composed of 20 instrumentalists who were amateur, professional, or formally enlisted musicians (Butler, 2007). As the concert series grew to include holiday concerts and other special events, performers in band, orchestra, chorus, and dance were in demand to play for a variety of large

and small orchestral, chamber, and vocal venues such as the Dock Street Theatre, which was used solely for theatrical purposes (Butler, 2007). Due to turmoil from economic and political strife, the formal concert series struggled to exist beyond 1820. According to Butler (2007):

> The St. Cecilia Society bore no relation whatever to what is colloquially known as "Southern Music." The predominantly rural mixing of Anglo- and/or African American influences, which gave rise to such phenomena as American country music, spiritual songs, minstrel music, and the blues developed on entirely separate paths from the imported, cosmopolitan music heard at the St. Cecilia concerts. (p. 207)

From 1770–1843, the metropolitan area began to flourish with four primary higher education opportunities for elite residents. First, in the colonial era, the urban area established a college for wealthy men to study liberal arts (COFC, 2020). The college, bearing the same name as the metropolitan area, is "the oldest educational institution south of Virginia, and the 13th oldest in the United States" (COFC, 2020, p. 1). Second, in 1823, a nationally recognized medical university opened to students who had the ability to privately pay tuition for teacher lectures and laboratory fees (McCutchen Brown, 2017, p. 2). As a medical college, students studied pharmacy, nursing, dental medicine, and other health sciences within the Marine, City, and Roper hospitals (McCutchen Brown, 2017). Third, in 1825, a forensic club was initiated in the metropolitan area to "establish a lecture-ship on the law" (Charleston Law, 2019, p. 1). The establishment of this club evolved into "the South's earliest law school" which, by 2002, became a fully accredited institution (Charleston Law, 2019, p. 1). Fourth, a nationally recognized military academy began in 1843 with the enrollment of the "South Carolina Corps of Cadets" (Citadel, 2020). The academy was established to not only provide military curriculum and duties to cadets, but an academic structure of advanced studies such as English, Trigonometry,

Architecture, the Science of War, Mineralogy, Physics, Topographical Drawing, and others (Citadel, 2020, p. 3).

In contrast, due to restrictive laws, by 1850, only 1% percent of free African Americans in the metropolitan area could read or write (Noonan, 2012). Therefore, by the end of the Civil War, the American Missionary Association (AMA) established private schools for African American students to embrace classical pedagogy toward college training in metropolitan areas of South Carolina (IDHI, 2015a). Attendance at these schools was based on a student's antebellum free status, wealth, and distinctness of skin color. The school focused curriculum on social uplift, college preparatory, and liberal arts such as music, art, drama, and sports (IDHI, 2015a). In addition, public schools were established for both black and white students, where after the war "1,200 black students and between 200 and 300 white students, children of 'loyal' white German and Irish immigrants who nonetheless insisted that their children not occupy the same classrooms as the African American students" (Noonan, 2012, p. 63). Therefore, when financial and teaching support diminished from white northerners during the Reconstruction era, African Americans united to continue educational efforts in the metropolitan area, where educational resources and teachers derived from the African American community (Noonan, 2012).

In the late 1800s, nearly 60 percent of the Southeastern metropolitan population was made up of enslaved and/or free slaves (Hicks, 2011). From interracial interactions of European, African, and American Indian, the metropolitan area became more diverse (Pollitzer, 1999). These individuals, known as "mulattoes" or "mustees" were "freed persons of color" that were granted the opportunity of education in art and music for females and mechanics for males (Pollitzer, 1999, p. 84). In 1863, the Emancipation Proclamation was celebrated by Blacks in the

metropolitan area as it represented their rights to gain employment and other freedoms in society (Meffert et al., 2000). Through historic parades, floats, community assemblies, and music festivities by the Boy Drum Corps, Blacks in this area celebrated their new freedoms in public (Meffert et al., 2000, pp. 40–41). Within their communities, African Americans consistently celebrated various festivities and events in the church (Meffert et al., 2000). With the church being used as the core for cultural activities, African Americans were able to enjoy and participate in artistic, instrumental, and vocal activities (Meffert et al., 2000). Through the Reconstruction Era of 1865–1877, freed African American men were given the right to vote and hold political office, and the most significant order was to provide all African American children free public education and to restructure a fair and equal economy (IDHI, 2015c, p. 3).

However, in the late 1880s, the minstrel character of "Jim Crow" began to appear as a permanent feature in entertainment. Through the silent film era, blackface performers were used as a popular format in minstrels of "burlesque, jokes, songs and dances, themes, and comedic, childlike antics depicting blacks" (Yuhl, 2005, p. 128). The culture of blackface increased with the exaggeration of Southern black culture and physical characteristics leading to the caricatures of "Mammy," "Uncle Moses," and "Aunt Jemima" (Yuhl, 2005). According to Noonan (2012):

> During the 1800s, a "coon craze" swept popular music, and black songwriters penned many of the songs, which delighted white audiences and reinforced racial stereotypes. Yet skillful black musical-theatre arts took their opportunities to mold a popular culture already steeped in racial categorization and eliminate the worst of the racist stereotypes that populated white-authored songs and shows. (p. 83)

Moreover, in the metropolitan area within this study, the Spiritual Preservation Society wanted to cultivate blackface minstrels as a historic tradition because African American culture was

displayed through language, music, dance, and movement (Yuhl, 2005). This form of blackface was portrayed differently from other preservation groups such as the Ku Klux Klan, that "cross-dress under the cover of burnt cork and the tattered or dandified costumes common to minstrel productions" whereas the Spiritual Preservation Society cross-dressed to exemplify the concept of "The Old South" (Yuhl, 2005, p. 130). The concept of "The Old South" was illustrated in production by:

> Referencing the Great Migration and relying on the old minstrel categories of Jim Crow and Zip Coon, black-cast musical revues included the North as well as the South in their plots and songs, using southern stereotypes in some numbers to highlight the big-city sophistication of others. (Noonan, 2012, p. 86)

Specifically, white females of elite society wanted to develop a "whitewashed" perspective of the South, where textbooks and other articles representing the area "were not biased against the South" (Lawrence-Sanders, 2018, p. 2).

In the early 1900s, only one private school and one public school existed for African American students in the metropolitan area of this study (Meffert et al., 2000). African American students attending the private institution received opportunity for advanced level courses to continue toward higher education to colleges and universities founded for Black students (Meffert et al., 2000). However, African American students attending the public institution received study for technical, labor employment (IDHI, 2015a).

In 1917, the National Association for the Advancement of Colored People (NAACP) was established in the metropolitan area to "challenge segregation in education; equalize teacher salaries, make higher-wage jobs available for black workers; challenge the Renaissance artistic output that myopically depicted African Americans as hardworking, content, and reminiscent of

the nineteenth century in their aspirations and demeanors" (Noonan, 2012, p. 136). The NAACP created opportunity for African Americans in the metropolitan area by actively motivating change equal to the federal mandates established for all citizens of the United States (Noonan, 2012). Across the United States, public schools began the implementation of "separate but equal" standards established from the federal bill passed following *Plessey v. Ferguson (1896),* (Groulx, 2016). Due to musicians coming home from World War I, band programs became mainstream in all high schools by 1922, where music curriculums such as band and orchestra programs were established (Groulx, 2016). However, because of segregation laws in 1919, Black teachers were dismissed from teaching in city schools of the metropolitan area, but by 1920, Black teachers were considered for employment (Meffert et al., 2000). During this time, only three public schools were open for African American students in the metropolitan area (Noonan, 2012).

In contrast to educational disparities found in the African American community, there was an increase of higher education, fine arts, and humanities as essential in the elite perception of this metropolitan area. In the early 1900s, the college of the metropolitan area opened admission to women, increasing their enrollment to 17% by the mid-1930s (COFC, 2020, p. 2). In addition, the military academy increased student enrollment from across the United States, attracting students to study within the confines of a disciplined environment while being trained to serve in the armed forces (Citadel, 2020). The military academy also opened enrollment to the first Chinese students in the 1920s (Citadel, 2020, p. 8).

In the 1920s, the elite white communities of the metropolitan area wanted to preserve "fine arts, literature, music, and history to a version of [the metropolitan area] that emphasized continuity of traditional social hierarchy and racial deference" (Yuhl, 2005, p. 6). This action,

known as “The [metropolitan area] Renaissance” was a means for the elite communities to promote white artists, music, historical markers, and Black folklore and music that were attractive to the “psychological needs for continuity and control in a changing world” (Yuhl, 2005, 17). Therefore, the “genteel white aristocrats” created a tourism structure to redevelop the metropolitan area as a thriving economic center to draw the city from bankruptcy (Yuhl, 2005). Tourism and heritage trade transformed the metropolitan area to reinvent itself through culture and historical markers of infrastructure. Through this action, “[the metropolitan area] heritage trade was an ideological construct that enabled a small group of elite whites to perpetuate their selective historical memories and peddle them to eager tourists in a highly consumable form” (Yuhl, 2005, p. 159).

The elite whites of the metropolitan area reflected African American culture and traditions as subservient, where the artisan community in the preservation movement was dedicated to promoting the “white fiction of blackness” (Yuhl, 2005, p. 57). African American culture was minimized through “Gullah-inflected modernisms,” “a selective typology of African American figures into their historical drama—the domestic servant, the field hand, the street huckster, and the ‘old time’ ex-slave” (Yuhl, 2005, p. 15). In addition, various preservation groups originated during “The [metropolitan area] Renaissance” such as the Preservation of Negro Spirituals, an elite group of members bonded by former slave-owning families that wanted to preserve the language, expressive meanings, and music of Negro spirituals from their White perspective (Yuhl, 2005, p. 78).

Between the 1920s and 1930s, this metropolitan area of South Carolina was home to numerous ethnicities such as Greeks, Germans, Irish, Italians, and Jews (Yuhl, 2005). These ethnicities influenced various communities of the metropolitan area, but the majority of

individuals were of “Anglo-French-American and African American populations” (Yuhl, 2005, p. 91). Regardless of such diversity, the metropolitan area became profitable through the tourist industry by emphasizing “Anglo-French-American” southern charm and specific aspects of African American culture preserved by elite Whites (Yuhl, 2005, p. 14). The elite white cultural producers of the preservation industry “. . . objectified African American “types” served to reinforce the city’s racial boundaries by uniting whites in an understanding of themselves as superior to and paternalistically responsible for blacks and for the preservation of certain elements of black culture” (Yuhl, 2005, p. 15).

The Spiritual Preservation Society was also influential in popularizing concerts for the common audience which expanded the tourism experience of the metropolitan area (Yuhl, 2005). The Spiritual Society gave local concerts and increased their popularity by use of radio recordings to “provide [the metropolitan area] with vivid glimpses into the life of the past . . .” (Yuhl, 2005, p. 151). The Spiritual Preservation Society, regardless of using certain elements of black culture in performance, was selective in allowing African Americans in venues to view their performances. By 1931, the Society allowed African Americans as audience members “as long as they say in the “Third Gallery,” the traditional place in theater for African Americans living in the segregated South; and fit the “old time darkies” characteristics that “ensured the presence of only the “right” kind of African American audiences” (Yuhl, 2005, p. 151). In addition, by 1936, a professional symphony of the metropolitan area was fully established with historical connections to the Dock Street Theatre and Gaillard Center, preserved artistic markers of the area (Oron, 2017, p. 1). Originating from the classical movement in the 1800s, the metropolitan symphony performed and is currently in session, with masterworks representative of classical, choral works, opera, and popular compositions (Oron, 2017).

In contrast, the Azalea Festival, beginning in 1933, opened entertainment and tourist opportunities for people of all socioeconomic levels. The festival celebrated the metropolitan area's garden season as well as a pageantry of floats, dancing, music recitals, street carnivals, and a host of touring markers through historical sites (Yuhl, 2005). The Azalea Festival was "planned to rival New Orleans' famous Mardi Gras" where thousands of individuals returned on an annual basis to the city (Yuhl, 2005, p. 184). Furthermore, the festival was the first of its kind to showcase local African American customs by African Americans, through the talent of African Americans. Specifically, African American customs displayed at the Azalea Festival were to "provide curious white visitors with glimpses into negro life . . . [by] genuine Gullah" (p. 184).

In the metropolitan area of this study, the 1930s–1950s were pivotal decades that involved racial protests and reasoning for equality for African Americans; however, the complete nature of the United States was transforming. From the 1940s, civil rights protests were blatant in the metropolitan area to enhance the quality of life, employment possibilities, and educational opportunities for African Americans and women (Noonan, 2012). Specific to education, from the 1930s to 1950s, discrimination and racism due to Jim Crow laws found throughout the United States influenced public school enrollment. For example, in the metropolitan area, three public high schools existed, only one was for black students and course offerings were different among the schools (Noonan, 2012, pp. 246–247). Predominantly white schools in the metropolitan area were given the opportunity to explore advanced studies and foreign languages, whereas predominantly black schools were limited to vocational training aligned to skilled, blue-collar work (Noonan, 2012, p. 247). In addition, the liberal arts and school-based instrumental music

programs were racially divided, giving advantage to white students (Noonan, 2012; Groulx, 2016).

By 1951, the NAACP filed a class-action suit, *Briggs v. Elliott* against the state of South Carolina to conclude segregation in schools (2012). During this time, segregated school districts, including the metropolitan area, were steadfast in simply creating "separate but equal" institutions (TTC, 2012, p. 1). Despite the 1954 *Brown v. Board of Education* that mandated desegregation of schools, the metropolitan area of this study resisted change and persisted with the separate but equal regulations (Meffert et al., 2000). Based on this regulation, the metropolitan area responded with "White flight," an action where white parents moved their children from schools that were integrating (Noonan, 2012, p. 254). Therefore, the resulting schools were overcrowded in predominantly African American areas, with predominantly white schools under-enrolled (Noonan, 2012). As an effect of citywide PTA boycotting, "rather than integrating existing schools, the school board responded by building new schools for African Americans" (Noonan, 2012, p. 254). This type of program, referred to as equalization, created new schools but also added pressure to desegregate other higher education institutions, such as the metropolitan area college, the nationally ranked medical university, and the nationally recognized military academy (IDHI, 2015b). According to Charleston Southern University, during the 1950s, the South Carolina Baptist Convention established a Baptist College in the metropolitan area to increase higher learning opportunities (2020). This college, currently accredited as a university, "sought to provide not only excellent academic opportunities [but] the employment of personnel deeply committed to assisting each individual student to attain his maximum potential within a Christian environment" (CSU, 2020, p. 3).

During the 1950s, the Society for the Preservation of Negro Spirituals also persisted with the traditions of white elite cultural perceptions of African Americans in the metropolitan area (Yuhl, 2005). White elites promoted the historic and entertainment tourist attractions of their descendants who performed in costumes and stylistic qualities of the "plantation master class" which still exists today (Yuhl, 2005, p. 192). Specifically, in the 1950s, the society described the Negro as ". . . a very interesting and in many ways attractive person. He was cheerful, he was contented, he was utterly improvident, he was reasonably diligent under supervision, he was basically—with certain exceptions—honest, and he was essentially, unfailingly instinctively courteous" (Yuhl, 2005, p. 192).

During the late 1950s–1960s, the civil rights movement examined the African American experience through the lens of racial injustice and inequalities (Piert, 2015). Karenga (1988) expressed that the era of the civil rights movement was the "most severe and successful theoretical and practical criticism of the structure and content of U.S. society" (as cited in Piert, 2015, p. 15). Court-ordered integration in the 1950s diminished the enrollment and participation of Black students in school band programs (Groulx, 2016). This historical event caused a loss of cultural identity for African American students in integrated schools; diminished teacher relationships to family and cultural connections; and created resistance to perform African American concert music (Groulx, 2016; Miller, 2010). Regardless of this loss, in the 1960s African American advocates stressed the importance of African American students obtaining the best formal education beyond the typical curriculum. As a result of Black Nationalism and Black Power initiatives within the civil rights movements, the initial structure of African-centered pedagogy was created as a means to "expounding the Black experience . . . charged that traditional disciplines had not given attention to Black intellectual experience, culture, and

history" (Okafor, 1996, as cited in Piert, 2015, p. 15). By 1963, the school district of this metropolitan area was given a federal order, *Millicent Brown et al. v. [metropolitan area school board], District 20,* to end segregation in all schools through the initial enrollment of twelve African American students to predominantly white schools (IDHI, 2015b; Noonan, 2012; Meffert et al., 2000).

During the civil rights movement, metropolitan area colleges and universities were finally integrated, where African American and Taiwanese students joined white, Chinese, and Puerto Rican cadets enrolled in the nationally recognized military institution in the 1960s (Citadel, 2020, p. 8; IDHI, 2015b). The first female cadet would enroll 30 years later to the military institution (Citadel, 2020, p. 8). The first African American students were admitted to the metropolitan area college in 1967 (COFC, 2020; IDHI, 2015b), and a local branch of the Trident Technical College was founded in 1964 (TTC, 2020). This public-school facility was developed to offer courses in higher education for all students in the study of industry and business (TTC, 2020). Despite these initiatives, "Next to Mississippi, South Carolina was the second to last state in the nation to allow racially desegregated public schools" (IDHI, 2015c, p. 3).

From the 1970s to the 21st century, the metropolitan area has evolved through education, cultural awareness, and racial barriers. During this time period, historians and other documentarians began to acknowledge the "tale of two cities," where the historical background of the lives of African Americans differed greatly from the gentile Southern plantation perception (Stodghill, 2016, p. 3). From the research and dedication of the metropolitan area Civil Rights Movement, authentic perspectives of plantations and other African American and Gullah influences upon the area were and continue to be preserved as historical areas (Lawrence-Sanders, 2018; Stodghill, 2016). For example, in 1970, the metropolitan area of the study was

nationalized for its role of *Porgy and Bess*. As performed during the three-hundredth birthday of South Carolina, the musical was commended in the press for the use of true authenticity, where "from the first time, the dialect of 'Porgy' was repeated by [the metropolitans]. . . . They rolled with natural credibility from native throats"; and "modifications to accommodate the dramatic action are the only variations from a completely accurate reproduction of local buildings" (as cited in Noonan, 2012, p. 305). Additionally, in 1977, the "Festival of two worlds" was created, known as the Spoleto Festival (Spoleto Festival, 2020, p. 1). This festival, which continues in the present day, was founded with an Italian perspective to parallel "natural beauty, impressive array of preserved historical architecture, and wealth of charming performance venues" for young artists and other performance opportunities (Spoleto Festival, 2020, p. 1). Also, in 1979–1981, the metropolitan Black Arts Festivals were established, which presented visual and performing art works from African Americans (MOJA, 2019). Later renamed as the MOJA festival, which means "One" in Swahili, the festival continues to the present day as a "major representative exhibition of Black artists from the Southeast region . . . communicating the significant contributions of the African American heritage to the cultural life of the region and of the nation" (MOJA, 2019, p. 1). In 2007, the Jazz Artists of [the metropolitan area], presently known as the [Metropolitan] Jazz Academy was established (Charleston Jazz, 2018). This program was founded as a means to connect the metropolitan area to the American legacy of jazz music through festivals and educational outreach illustrating African American culture (Charleston Jazz, 2018). Moreover, in 2012, the Colour of Music Festival presented a fully African American symphony to the metropolitan area performing classical, operatic, and multicultural works composed by African Americans (Colour of Music Festival, 2018). The festival, continuing presently, also has an educational outreach component to "generate passion for orchestral music

by black composers [in the metropolitan area] and cities across American where the festival is presented annually" (Colour of Music Festival, 2018, p. 3).

However, as the 21 century evolves in the metropolitan area, there is still resistance toward change; cultural reminders that racial barriers continue to exist:

> Despite the changes . . . the [metropolitan] commemorative landscape does not accurately reflect the importance and influence of African Americans and African American memory of slavery. It continues to mirror the dominance that one group, white [metropolitans], have enjoyed in control of this narrative and the accompanying landscape. . . . It remains to be seen if this gradual and still controversial inclusive commemorative landscape may be an actual step forward for tangible changes for the lives of African Americans in [the metropolitan area] (Lawrence-Sanders, 2018, p. 4).

Music Genres

African American culture presently found in this metropolitan area of South Carolina is based on an initial emergence of Gullah. As expressed by Pollitzer (1999), the Gullah people influenced music through "unique intonation and rhythm" in language and song, dance and instrumental performance that "brought out the finest timbre of the African voice and enriched American music (p. 196, 197). Over time, African and English cultures merged into one culture known as "Creole" (Pollitzer, 1999). This culture described African history by describing exploration of agriculture, economics, and artistic traditions using meaningful cultural metaphors through spirituality, visual art traditions, storytelling, and music (Pollitzer, 1999, p. 86). By maintaining African culture with the merging of English culture, the process of "dual creolization" aided the creation of language, social norms, and artistic development such as music (Pollitzer, 1999, pp. 129, 197).

The historical characteristics of African music are evident in the present-day music repertoire, where "joy and sorrow of life" are represented through musical composition (Pollitzer, 1999, p.196). Specifically, music of the Gullah culture is expressed through rhythms, improvisation, melodic phrasing, and harmonies originating from their African roots in connection to spirituality and rituals (Pollitzer, 1999). Singing, dancing, and body movement are key elements in music from the Gullah culture that emerged from Africa (Pollitzer, 1999). In addition, the development of musical instruments such as various drums, percussion, and stringed instruments originated from Africa (DeLune, 2015; Pollitzer, 1999).

As previously elaborated, as African culture merged with English culture, "black and white music influenced each other . . . hope of freedom and salvation, brought out the finest timbre of the African voice and enriched American music" (Pollitzer, 1999, p. 197). Specific present-day music genres that have historical and cultural lineage to Gullah and Creole artistic customs are (a) African music; (b) African American concert music; (c) Afro-Carolina music; (d) Jazz music; (e) Dance music; (f) Musical opera; (g) South Carolina Blues; and (h) Spirituals.

African music. The history of music performance is documented in an archaeological study through rock paintings, petroglyphs, and other sources that date between circa 8000 and 3000 BC (African Music, 2018). The music of Africa diversified through centuries of migration based on climate change, European and Arabian colonization, and the slave trade (African Music, 2018). According to Pollitzer (1999):

> Music from Africa was retained among the Gullah because it expressed feelings of joy or of grief, promoted physical and spiritual well-being, provided escape from drudgery, molded the young, and fostered a sense of community. Slaves speaking different tongues could communicate feelings in this universal language, and music at funerals united the

> living with the dead. Sacred songs, echoing religion, evolved from the syncretism of Christianity and African belief; some also contained a veiled cry for freedom . . . (p. 157)

The musical components found in the music of Africa are evident in all music genres around the world. Musical characteristics such as embellished pitches not characteristic to western scales, polyphony, polyrhythms, call and response form, body movement, and repetition are thought to have originated from Africa (Music of Africa, 2018; Pollitzer, 1999). Mostly, African music was composed of vocal tones and instrumental accompaniment, where "Many African languages are tonal, and one learns from childhood to distinguish pitch; along with rhythm, it gives language itself a musical quality. Many African words can actually be transcribed to a musical scale" (Pollitzer, 1999, p. 155).

The music of Africa includes instruments such as chordophones, idiophones, aerophones, and membranophones which are variations of brass, string, woodwind, and percussive instruments (Music of Africa, 2018). These elements of music existed in the African diaspora as early as the 1700s, where Africans maintained their musical customs as they were brought into the New World (Hui, 2018). Singing, dancing, but most important, the use of instruments such as fiddles, horns, and drums were used by Africans to continue self-awareness of social traditions. In addition, according to McCray (2007), "Music can be made from almost anything. . . . Southern African American musical tradition [was] to use all sorts of household implements to make music" (p. 61) such as kitchen spoons.

Africans in the new world used music in every facet of their lives because the creation of music was a freedom that was shared among all through various cultural traditions, norms, and experiences. Even when music among Africans was banned due to political upheaval, such as the Stono Rebellion and other Slave Codes, music was a dominant force in the structure of cultural

perseverance from Africans in the New World (Sullivan, 2019). As described in Marian Winter's *Dance Index* (1939):

> Substitutions for the forbidden drum were accomplished with facility—bone clappers in the manner of castanets, jaw bones, scrap iron such as blacksmith's rasps, handclapping and footbeats. Virtuosity of foot-work, with heel beats and toe beats, became a simulacrum of the drum. In modern tap-dancing the "conversation" tapped out by two performers is a survival of African telegraphy by drums. (as cited by Sullivan, 2019, p. 84)

Music also motivated economic growth through "work songs." The work songs of African Americans were used as an "integral part of being that, empowered by it, they [African Americans] could transcend physical pain and emotional trauma and create music that left a permanent record of their superior human capacity for nobility under duress" (Belafonte, Belafonte, Pryor, & de Paur, 2001, p. 127).

African American concert music. The history of African American concert music derives from a period of racial divide. Music compositions created by African Americans were not premiered for white audiences and were often times taken for granted despite the talent and formal education attained by the composer (Sanders, 2019). As described from Perry's *We Forever Stand: A History of the Black National Anthem* (2019):

> Black musicians were pursuing formal training, publishing their compositions and applying notation to traditional folk tunes. Additionally, black musicians were creating new musical forms and expanding the scope of traditional ones. . . . Hence the nadir can be remembered as a time not simply of exclusion and racist violence but also of blossoming. (as cited in Sanders, 2019, p. 74)

Regardless of racial barriers, African American composers continued to develop musical compositions with the hope of becoming mainstream while never straying away from specific characteristics of Black music (Sullivan, 2019, p. 75). For example, African American concert music differs from European classicism by using a hybrid of African folk music and European classical influence (Miller, 2010). For example, call-and-response, syncopation, polyrhythms, and modal mixtures of major and minor tonality are musical characteristics that are found in African American concert music played by band or orchestra (Groulx, 2016; Miller, 2010).

Despite entertaining in various venues among elites in an effort to disprove that individuals of African descent "possessed culture," African American concert music, or rather, any music containing typical elements of African music influences was not highly regarded (Groulx, 2016; McCray, 2007). According to Miller (2010), African American concert music was not embraced by White Americans due to the historical stereotypes of Blacks connected to minstrel shows. Minstrels, also known as "Ethiopian opera" or "Negro opera" were a genre within American music theater that existed from the mid-1700s through early 1900s (Noonan, 2012). This type of popular entertainment was built upon an exaggeration of African American stereotypes such as "characteristics of foolery, buffoons, liars, lovers of liquor, and thievery" (Belafonte et al., 2001, p. 118). Furthermore, actors (black or white) of minstrel shows, would darken their skin, known as blackface, wearing rags for clothes, speaking in gibberish or grandioso Southern accent to imitate a distorted view of "black life" (Belafonte et al., 2001, p. 119). Comedy routines with dance and singing of "coon songs" were the expectation of entertainment.

Regardless of the entertainment expectations, Blacks would premiere in minstrel shows independently from Whites due to "de jure segregation" laws to expand careers beyond field

work and manual labor (Belafonte et al., 2001, pp. 118–119). However, Black minstrel performers expanded the concept of this art form with the addition of "spirituals, operatic airs, marches and other material to go with the traditional blend of novelty tunes, ballads and specialties" (Belafonte et al., 2001, p. 120). Nonetheless, as referenced in *An Anthology of Black Music*, the exaggerated images of African Americans used as theatrical comedy also manifested racial injustice and white supremacy (Belafonte et al., 2001, p. 118). Furthermore, the social perception of Black culture in minstrels developed into the character of "Jim Crow" which further expanded into social concepts that created a racial divide in America between Blacks and Whites for hundreds of years (Belafonte et al., 2001, p. 119).

Despite racial injustice, African music was highly regarded in various concert forms such as classical, calypso, and Latin music, and popular music genres. For example, as documented in the *New York Herald* (1893), classical composer Antonin Dvorak developed his *Symphony from the New World* based on "the beautiful Negro music of America" (as cited in Belafonte et al., 2019, p. 60). In addition, Dvorak heard of Negro music from his apprentice, African American composer Harry T. Burleigh, and Dvorak expressed that "the future music of this country must be founded upon what are called the Negro melodies" (Noonan, 2012, pp. 147–148). Furthermore, in the 1900s, the brass bands of John Phillip Sousa played marches, polkas, and "ragged musical arrangements" for white audiences, which created popularity towards Black syncopated music (Jones, 2013, pp. 110–111). To further promote classical music composed by African Americans in the 1930s, renowned symphonies such as the Philadelphia Orchestra and the New York Philharmonic performed works such as William Dawson's *Negro Folk Symphony* and William Grant Still's *Afro-American Symphony* for white audiences (Noonan, 2012, p. 149). Moreover, such classical forms of music contained themes of blues, spirituals, and other African

folk songs, providing opportunity for racial and cultural representation of African American music (Noonan, 2012).

Afro-Carolina music. Despite prohibition of various types of instruments in the New World, enslaved Africans maintained their African heritage in the North and South regions of the Carolinas through artistic expressions of the voice, dance, and fiddling (Hui, 2018; DeLune, 2015; Pollitzer, 1999). The human voice, drumming, and the use of other percussion instruments were used as a staple to a "rhythmic culture" that existed in all facets of African social life (DeLune, 2015, p. 10). The enslaved created field hollers, low pitched call-and-response work songs, and other melodic and rhythmic abilities to communicate on plantations and/or motivate others through tasks (DeLune, 2015, p. 18).

Music techniques such as drumming were used as a means of communication for work and social events within the enslaved populations on plantations (Sullivan, 2019). The nonverbal cues from the rhythmic striking of percussive instruments would invoke endurance of work performance; however, the drums were also a source of communication toward rebellion (Sullivan, 2019). After several incidents of rebellion against plantation owners where drums were used as nonverbal communication, these instruments, including several brass instruments, were banned from slave use until slave codes were lifted.

Stringed instruments made from gourds with strings and fiddles from European countries were played by the enslaved during their captivity in slave trade for sailors and also as a pastime on the plantation (DeLune, 2015, p. 10). Other instruments were developed by Africans in the New World, such as a primitive form of the guitar (diddley bow), a banjo (stringed gourd), and other instruments that initiated the manufacturing of the harmonica (DeLune, 2015, p. 18).

As the musical traditions of the African diaspora merged with the cultural heritage of Europeans, the genre of Afro-Carolina music was created (Hui, 2018; DeLune, 2015). Afro-Carolina music is the result of African traditions that were not disrupted as African tribespeople were sold as property in what is known as North and South Carolina (DeLune, 2015; Hui, 2018). Afro-Carolina music derives from:

> . . . music makers of the [African] tribe, their communications traveled to the New World with the survivors and live on today as the root of American music, including blues and its many offspring, such as jazz, rhythm and blues (R&B), and even rock-and-roll and rap. (DeLune, 2015, p. 9)

The style of this music derived from a history of storytelling and oral history (DeLune, 2015). Within storytelling and oral history, African tribespeople described history, folklore, and fables as learning tools of their culture passed down from generations (DeLune, 2015, p. 9). As expressed by Pollitzer (1999), "The vitality of African music, even at a funeral, startles the non-African, but it is an affirmation of life, a transformation into another form of life" (p. 154).

Jazz blends. According to McCray (2007), jazz in the metropolitan area of this study has a strong musical history—more so than in many other large cities in America (p. 11). According to an anthology on jazz history based on the metropolitan area, McCray (2007) defined jazz as "an American music invented by African Americans that is blues-based; is improvisational, solo, and group; employs the bending of notes (blue notes); features call and response; and has swing, an implied propulsive groove" (p. 12). The musical elements of jazz represent the democratic structure of the African people, where all musicians have a chance to speak, wait their turn, and innovate cohesively (McCray, 2007, p. 15). The term of music being "jazzed" in African American culture derives from jazz elements of rhythmic syncopation, blue notes and chords,

and swing groove to transform simplistic compositions such as hymns to popularity (McCray, 2007, p. 17). Specifically, to the metropolitan area of this study, jazz compositions were based on specific themes, events, living conditions, and folk life of the area (McCray, 2007).

The popularity of jazz and ragtime in South Carolina and abroad contributed to two educational and developmental institutes for children from the metropolitan area of this study: Jenkins Orphanage and Avery Normal Institute (McCray, 2007). In 1867, the Avery Normal Institute was founded by the American Missionary Association to provide an education and liberal arts opportunities for freed African Americans (McCray, 2007, p. 27). Students of Avery Normal Institute learned concepts of music theory and music performance based on a variety of music, but mostly European classical and jazz (McCray, 2007). Through such study, the students of Avery Institute collaborated with the Jenkins Orphanage to expand musical traditions of "swing" and Avery Institute teachers collaborated with the orphanage to teach students to read music notation (McCray, 2007). According to the Jazz Initiative of the metropolitan area, students of Avery mostly learned a variety of music such as Spirituals, European classical, Opera/Musicals, and jazz (as cited in McCray, 2007, p. 36). According to the Avery Research Center, by the 1900s and beyond, the Avery Normal Institute promoted the "sophistication" of the performing arts and the jazz music scene in the metropolitan area by advocating instrumental and vocal leads by women and including nontraditional instruments into jazz traditions such as the vibraphone (as cited by McCray, 2007, p. 61).

In 1891, the Jenkins Orphanage, developed by Reverend Daniel Jenkins, composed a band from instruments donated from families and organizations (Rockwell, 2013). These instruments, such as cornets, tenor horns, saxhorns, baritones, tubas, piccolos, and drums, were tattered from the battles of the Civil War (Rockwell, 2013). Reverend Jenkins hired music

educators to teach the orphans a variety of music; however, on street corners the orphans played marches and other band songs “African-style” with a dance rhythm that was defined as “Rag” (Rockwell, 2013, p. 12). Derived from the late 1890s, ragtime is “a composed musical form that is highly syncopated and a kind of blend of European and African American music, considered a precursor to jazz . . . it came out of, among other forms, the minstrel tradition, another important forerunner to jazz” (McCray, 2007, p. 11). Specifically, the style of Ragtime was created on the piano, played in saloons with banjo accompaniment, adding elements of march and swing from a brass section (Jones, 2013).

The traditions of jazz as an improvisational and music notation art form flourished in the metropolitan area and abroad due to the Avery-Jenkins music traditions (McCray, 2007, p. 63). From 1894 to the mid-1930s, the Jenkins bands travelled domestically and internationally introducing the style of ragtime (McCray, 2007; Rockwell, 2013). The Avery bands enhanced jazz and classical styles promoting interest and participation in the performing arts, emphasizing music performance within the African American community of the metropolitan area. As a result of the Avery-Jenkins music traditions, from the 1930s to 1950s, numerous performance ensembles such as big bands, orchestras, and brass ensembles bloomed in the metropolitan area, creating more entertainment venues for “jazz, razmatazz, and rajazz” (McCray, 2007, p. 63). In addition, famous artists such as Duke Ellington, William “Cat” Anderson, Freddie Green, and numerous others began their music careers as children in the Avery-Jenkins tradition (McCray, 2007, p. 82). According to McCray, in the 1950s “Jazz was always thought of as a sophisticated music, almost to the point of being elitist . . . [the metropolitan area] always aspired at least to be seen as having a big-city air . . .” (p. 74).

Other modern jazz ensembles from the mid-1950s to the present expanded the genre to a music performance area comprised of multi-instrumentalists and exotic percussion creating more diverse dance music within the jazz genre such as calypso and Latin (McCray, 2007). Calypso and Latin music emigrated from the West Indies and South American countries by way of African slaves transitioning between the various continents, merging with Europeans and other indigenous people (Belafonte et al., 2001, p. 60). As cited in *An Anthology of Black Music* (2001):

> . . . popular music of our day, good and bad, could not exist without the antecedent of Black or African matrixed music. . . . The Beatles, Simon and Garfunkel, Jefferson Airplane, Elvis, and a legion of other non-Black musicians and composers all must and many do acknowledge their debt to the sounds that were heard long ago on the plantations. (Belafonte et al., 2001, p. 60)

Dance Music. Historically, dance music from this metropolitan area originated from the African traditions characteristic with work songs and spirituals (Pollitzer, 1999). According to Pollitzer (1999), dance traditions from the West Coast of Africa were used in all facets of life through "bodily rhythm" to symbolize words, phrases, feelings, emotions (p. 153). As described from Gorer's *African Dances* (1935):

> Africans dance. They dance for joy and they dance for grief; they dance for love and they dance for hate; they dance to bring prosperity and they dance to avert calamity. . . . Far more exotic than their skin and their features is this characteristic of dancing; the West African Negro . . . is the man who expresses every emotion with rhythmical bodily movement. (as cited in Pollitzer, 1999, p. 155)

From the late 1800s to early 1900s, various dance crazes such as the Charleston, Black Bottom, and the Big Apple were noted to have originated by African Americans in the metropolitan area of this study (Noonan, 2012). Specifically, these dances derived from elements of the Renaissance dance history from The Branle of 1520; tribal dances of the Ashanti People of Africa to southern plantations; and the "ring shout" that is seen in Gullah culture (Jones, 2013, pp. 228–229). The "ring shout" in combination with other movements paralleling dances of the Caribbean and Africa of syncopation and improvisation that are traditional to African foot stamps and handclaps were used to develop popular dances such as the Charleston (Charleston, 2017; Greene, 2019). For example, the Charleston is described as:

> . . . music in quick 4/4 time with syncopated rhythms. In the basic step the knees are bent, then straightened, as the feet picot in and out. Weight is shifted from one leg to another, the free leg being kicked out from the body at an oblique angle. The basic step is often interspersed with strenuous movements, such as forward and backward kicks while traveling forward. (Charleston, 2017, p. 1)

Furthermore, such dance styles, although it is not known how these styles traveled all over the world, fostered joy during the time of the Great Depression (Greene, 2019, p. 86). For instance:

> . . . in London, sixty teachers of ballroom dancing learned how to "Charleston" and pronounced it "vulgar" until Edward, Prince of Wales, learned it and performed it very skillfully in public. Most people in England then embraced the dance. If it was good enough for the Prince it was good enough for them (Jones, 2013, p. 231).

Through the influence of the Charleston dance, African American culture and music was embraced as a social experience during the time of flappers and speakeasies (Jones, 2013). As

these dances were in their prime, Tin Pan Alley songwriters flourished in composing entertainment that shaped the American classic cinema (Jones, 2013).

Unfortunately, the African Americans who created these dance forms were not credited for their contributions to kinesthetic art. According to Greene (2019) due to white supremacy and other racial disparities, African American dance innovators and their culture were overlooked, and their history was faded by white persons claiming royalties (p. 88, 90). As expressed by Greene (2019), through the research of dance history, social injustice of South Carolina is being exposed where common knowledge of these dances was based on "degrading the emphasis on the African Americans who crafted the dance and focusing instead on the dance itself and the white adopters who popularized it and civilized it" (p. 90).

However, resiliency prevailed in the metropolitan area of the study, where diverse dance trends gained popularity through jazz. The Latin tinge, inspired by Caribbean rhythmic grooves, generated through the [metropolitan area] jazz scene with performances in venues such as restaurants and a variety of clubs (McCray, 2007, p. 112). Furthermore, social and stylistic characteristics of dance trends that originated in the metropolitan area influenced Ballroom dance, such as swing dancing, the mambo, twist, and disco dancing as well as Jazz dance, such as slow drag and Jitterbug (Charleston, 2017, p. 1).

Musical Opera. Depicted from the novel *Porgy* (1920s) and theatrical production of *Porgy* (1927), the musical opera *Porgy and Bess* (1935) was based on the complexities of African American culture and the racial insensitivity experienced in the metropolitan area of this study (Noonan, 2012, p. 125). As described by Noonan (2012), "The opera *Porgy and Bess,* which tells the story of a crippled beggar, his drug-addicted girlfriend, her violent ex-boyfriend,

and their long-suffering, hard-praying neighbors, has been a beloved and enduring American cultural production . . .” (p. 1).

The literary composer of *Porgy* and *Porgy and Bess* was DuBose Heyward, an author who observed, befriended, and lived near the African American community (Noonan, 2012). The musical composers of *Porgy and Bess* were George Gershwin and Ira Gershwin, who, in order to appropriately depict the purity of African music, visited the metropolitan area observing African American customs and events (Noonan, 2012). Initially assumed from white critics, *Porgy and Bess* was portrayed as a “native American opera” or “Negro opera” because of a fully African American cast performing with “nigger dialect” (Noonan, 2012, p. 5). The dialect of *Porgy and Bess* was based on the Gullah speech of the metropolitan area of this study, which can be described as based on syntax, morphology, unique word formation, phonetics, grammar, and African proverbs:

> He mean tid dat” for “He was mean to do that” . . . ”I bees sick” connotes both that [the individual] is and has been sick . . . “man chicken” for a rooster. . . . The sounds of Gullah are similar to those of West or Central African languages rather than English . . . adding a vowel or dropping a final consonant to avoid a cluster of consonants; palmetto becomes *palimetto* . . . the retention of whole proverbs from African language “Crooked wood makes crooked ashes” is transformed in Gullah into “Onpossible to get straight wood from crooked timber. (Pollitzer, 1999, pp. 118–119)

Regardless of the dialect, music style, and performing cast, popularity of the musical grew among audiences, where *Porgy and Bess* was acclaimed as an American opera that represented African American life, culture, and the historical periods of the Great Migration versus rural southern values (Noonan, 2012, pp. 5–6).

The success of *Porgy and Bess* extended from the United States to an international sensation where, throughout its production, racial controversy led to White supremacy, where all African Americans were stereotyped to have the same dialect, customs, and suffrage as the rural poor from the musical (Noonan, 2012, pp. 8, 16). As described by *The Amsterdam News* (1956), "the guffaws and belly-laughs that greeted these stereotyped antics conclude that most Americans may get the misconceived notion that the American Negro is a breed of crap-shooters and dope addicts" (as cited in Noonan, 2012, p. 223). In addition, many African Americans, especially during the historical period of the Harlem Renaissance, felt the story of *Porgy* and the musical *Porgy and Bess* were demeaning to their race, whereas expressed by Whitney, newspaper critic of the *Chicago Defender* (1927):

> . . . a portrait of the Negro race permits of as many views and angles as does that of any other race of people. That we like to see ourselves as we would like to be is common to all people . . . of course some African Americans lived in places like Catfish row, but there are also places where our people reflect the life of some of the most aristocratic and cultured white districts. (as cited in Noonan, 2012, p. 100)

Despite political and social strife surrounding the perception of *Porgy and Bess*, the concept of a musical opera with a full African American theatrical cast, with African American musicians gave artist opportunities for minorities that rarely existed (Noonan, 2012). In 1955, *Porgy and Bess* was produced in film, where artist Robert McFerrin expressed "I consider 'Porgy and Bess' good music and I think it will make a good film. In our fight for equality and dignity, we often lose sight of good art form" (as cited in Noonan, 2012, p. 264). Furthermore, despite his reluctance, Sidney Poitier explained his performance in the *Porgy and Bess* film: "As a Negro I have certain sensitiveness and as an artist I have certain responsibilities. Certain things I will

play, but they must be constructive to my life as a Negro" therefore creating minimal changes in the dialogue and plot "more acceptable to Negro audiences" (as cited in Noonan, 2012, p. 265).

Regardless of the perception that an individual may have for *Porgy and Bess*, the Broadway production ran for 322 performances, concluding on September 23, 2012 (Jones, 2013). According to the editor's notes, the musical was nominated for 10 Tony Awards in 2012 and won the Best Musical Revival in the same year (as cited in Jones, 2013, p. 262). Furthermore, *Porgy and Bess* has the distinction of representing "the 'peculiar institution'—the most striking and pervasive symbol of America's African musical heritage [and] the nearly forgotten influence of the Jenkins Orphanage bands" (Jones, 2013, p. 263).

South Carolina Blues. As defined by Jones (2013), blues-styled music originated from call-and-response shouts that were a "functional expression, style without accompaniment or harmony and unbounded by the formality of any particular musical structure" (p. 85). The early form of blues derived from field hollers and spiritual shouts (Jones, 2013). Specifically, according to DeLune (2015), South Carolina Blues originated from African traditions with characteristics of work songs and spirituals blended with vocals, piano, bass, and drumbeats, African rhythms, acoustic guitars, banjo, harmonica, and other inexpensive instruments (DeLune, 2015). Composers of South Carolina Blues used this type of music to describe being *blue,* or rather as inspiration to "overcoming trials and tribulations to rise above . . . to use music as a means to survive trouble and gain strength and persevere and rebuild" (DeLune, 2015, p. 118). In addition, the genre of South Carolina Blues can be described as upbeat dance music that expanded to various popular dance traditions (previously described in subcategory *Dance Music*).

There are variances in South Carolina Blues based on geographic location. For example, in the Lowcountry (the region of the metropolitan area from this study), the South Carolina Blues represent a "Gullah-based blues" or rather, using Afrocentric elements emerging to R&B, rock and jazz music (DeLune, 2015, rear cover). However, in contrast, South Carolina Blues from the Midland to Upstate regions are the "Piedmont blues," a blending of European and African styles that emerged to country and bluegrass music (DeLune, 2015, rear cover). As expressed by American anthologist of Black culture, James Weldon Johnson, "It is from the blues that all that may be called American music derives its most distinctive characteristics" (DeLune, 2015, p. 4).

According to Gibbs (2019), the genre of the blues is the core of various music forms such as rock-and-roll, hip hop, jazz, etc., such that the blues should be referenced as "America's classical music" (p. 103). The specific musical elements that are evident in these art forms stem from the "Harmolodic" approach of the blues, which is a concept based on "pure energy of innovation, cultural adaptation, (such as 'the cry'), and mutation" (Gibbs, 2019, p. 103). The emotional power behind "the cry" and "the shout," as acknowledged by Gibbs (2019), is the core of how Africans innovated music in America. As expressed by guitarist/composer James "Blood" Ulmer, "the cry" emerged from the pain experienced from the struggles that only Africans bore, whereas "the shout" is energy within the heart of Africans that connects them spiritually to an experience (as cited in Gibbs, 2019, p. 103). As further explained by Gibbs (2019):

> Born of forced migration, it harkens to an Africa that exists only in the minds of its long-exiled American children. . . . The totality of the cry is the totality of the emotional conundrum that lies at the bottom of the African-American experience . . . the shout is

> only the most convenient signifier—in this case for a mode of transcendence that exists as "ancestral" memory. (p. 103)

The music genre of Blues is also referred to as "Black song," which is defined in the *Anthology of Black Music* (2001) as "a natural part of life's process for persons of African descent, and transcending travail through music, merely survival movement; an inherent part of the spirit" (as cited in Belafonte et al., 2001, p. 112). Elements of Black song contain characteristics comparable to the Blues such as the "holler," a vocal outcry of emotion beyond typical speech or song; and the "street cry," sharing of phrases and other narrative through song (Belafonte et al., 2001, pp. 106–107).

The genre "Black song" is parallel to the Blues in that both genres promote adversity through music, which may be interpreted as ballad-like with a sense of melancholy and sadness (Belafonte et al., 2001). Black song is also used in a humorous sense, where musicians used delightful rhymes and humorous storytelling through music and movement to break free from the sorrows of life "to joy the spirit" (Belafonte et al., 2001, pp. 100, 112–113).

Spirituals. As expressed by W. E. B. DuBois (1903), "the Negro folk-song—the rhythmic cry of the slave—stands to-day not simply as the sole American music, but as the most beautiful expression of human experience born this side the seas" (as cited in Pollitzer, 1999, p. 150). As first interpreted by Christian missionaries and slave plantation owners, African American spirituals were assumed to be merely folk songs derived from Africa. These songs, heard from observers as field hollers, work songs, or actual songs with complete melody being sung or hummed without instruments, were means of spiritual freedom and communication for Africans (Sullivan, 2019). Furthermore, war chant, children's play songs, and praise songs are referenced as African music of everyday life, spirituality, cultural significance, and observance

of Gullah practice (Belafonte et al., 2001, p. 64). According to *The Anthology of Black Music* (2001):

> Music was used to communicate; it did much more than pleasure the soul; it worked as a language .... . . some of the songs used provided escaping slaves with information, to pass along warnings, escape signals and the like, or to cover up clandestine, escape-connected activities. . . . Slaves worshipped wherever and as often as they could secretly gather. (Belafonte et al., 2001, pp. 87–88)

There is no definite timeline of when African American spirituals were composed in that most folk music from this culture was not documented and recognized until the 1840s (Pollitzer, 1999). However, enslaved Africans had a clear, evident religious system with a belief in "a Supreme Being, a Creation theory, and the concept of a sacred virgin birth . . . [but] worship was not universal under slavery, some slaves were allowed . . . many others savagely beaten if they were even suspected of clandestine worship" (Belafonte et al., 2001, pp. 50–51). Through transcription from Christian missionaries and anthropology writings of African slave music and ceremonies, the texts of African American folk songs were discovered to have Christian meanings with religious connotations that emphasized gaining strength from biblical heroes (Belafonte et al., 2001; Pollitzer, 1999). Otherwise from the field and other work areas, Africans performed spirituals during religious service in churches, but mostly praise houses. When allowed or at times met in secrecy, the duration of the religious service in praise houses would be 10–60 minutes, where Christian missionaries interpreted the worship as

> . . . pow-wow, half prayer-meeting, which they know only as a "shout" . . . singing at the top of their voices . . . monotonous, endless, negro-Methodist chants, with obscure syllables recurring . . . all accompanied with a regular drumming of the feet and clapping

> of the hands, like castanets . . . louder grows the singing, rousing shouts of encouragement come in, half bacchanalian, half devout. (as cited in Pollitzer, 1999, pp. 151–152)

This musical style is the opposite of the religious songs of Christian hymns from white missionaries where lines were sung aloud and repeated in a "call-and-response" format (Pollitzer, 1999). For example, during "camp meetings" of the Methodists between 1780–1830, both blacks and whites were present, where blacks were allowed to sing in religious service despite their apprehension. However, dancing and clapping were not seen as appropriate behavior while singing the spirituals, where rocking as Blacks sung was a more respectable action (Jones, 2013, p. 84). In contrast, African Americans within their traditional spiritual environment would sing a variety of music styles: dance, shout, and/or use movement freely in jubilee or sorrow imitating traditional African gestures (Belafonte et al., 2001). As African Americans would sing in jubilee, choruses and refrains were added to songs in a call-and-response format so that all parishioners, regardless of their ability to read hymn books, could participate in the services (Jones, 2013, p. 84). Furthermore, African Americans used a variety of emotions to express woe or exhilaration during sermons that are still common to present-day religious services (Belafonte et al., 2001, p. 74).

In the early 1920s, the perception of African American spirituals shifted from a mockery within a misunderstood religion to an artistic renaissance. African American composers James Weldon Johnson and J. Rosamond Johnson defined spirituals as music comprised of "dignity . . . served as a thinly veiled marker for authenticity and class . . . there are doubtless many persons who have heard these songs sung only on the vaudeville and laughed uproariously at them because they were presented in humorous vein" (as cited in Noonan, 2012, p. 159). In addition,

another African American composer, Roland Hayes, expressed that the spiritual was being restored to "redeem it for the national culture since in the years before, white singers had often been in the habit of burlesquing the spirituals with rolling eyes and heaving breast and shuffling feet on the blasphemous assumption that they were singing comic songs" (as cited in Noonan, 2012, p. 159).

African American spirituals not only illustrate characteristics of African music but have similarity to Western musical forms found in Christian hymns from the same time period (Pollitzer, 1999). For example, melodic structure, rhythm, and prose of certain folk songs from African Americans were similar to Christian hymns with exception to presentation. According to Johnson's *Folk Culture* (1930), . . . tempo and rhythm are traceable to African patterns . . . [where] the contributions of blacks are rhythmic devices, elaboration of melodic patterns of white tunes, and the preservation of many folk songs that might otherwise be extinct" (as cited in Pollitzer, 1999, pp. 151, 253).

Conceptual Framework

According to Anfara and Mertz (2014), a theoretical framework should influence a new perspective on a topic or phenomenon for study by providing clarity to create research questions for further study. Beneficial theory can be used to guide the researcher through methodology necessary to develop valid and reliable data (Anfara & Mertz, 2014). In addition, well-established theories can provide concise conceptual frameworks that help to organize the exploration of a topic (Anfara & Mertz, 2014). The following conceptual framework of Culturally Responsive pedagogy (also noted as culturally relevant teaching) and African-Centered pedagogy will analyze (a) methods to building and maintaining instrumental music programs, and (b) significance of instrumental music for African American students.

Culturally Responsive Pedagogy

The historical significance of Culturally Responsive pedagogy, also found as culturally relevant teaching in numerous references, was founded on providing an educational reform in the best interest of student culture (Lind & McKoy, 2016). As defined by Lind and McKoy (2016), Culturally Responsive pedagogy "recognizes the importance of including students' cultural references in all aspects of learning [that] involves teaching in ways that are responsive to how different culturally specific knowledge bases impact learning (Preface, x). This conceptual framework was driven by the 1954 Supreme Court decision of *Brown v. Board of Education*, where the role of cultural transmission in "schooling" became an issue in developing "separate but equal" policies (Lind & McKoy, 2016, p. 11). The role of cultural transmission and understanding the culture of minority groups of color was of interest among social scientists and educational psychologist to explore achievement gaps between these students and their Caucasian counterparts (Lind & McKoy, 2016, p. 12).

From the 1960s through the 1980s, educational theories were based on "train[ing] students from marginalized groups to "fit in" within the status quo of the dominant society . . . an expectation that adherence to the dominant cultural patterns was key to academic achievement" (Lind & McKoy, 2016, p. 13). In the 1970s, traditional instruction began to shift to develop a curriculum that considered the cultures of minority students (Gay, 2018). By incorporating cultural and linguistic characteristics to instructional strategies such as critical thinking, cooperative learning, and community engagement in the classroom, students who were once noted as being "culturally deprived" could thrive (Gay, 2018, p. 38).

From the 1980s, the term "culturally relevant pedagogy" was coined by Ladson-Billings (1995), who theorized from anthropology and sociology that education of students should "not

only address student achievement but also help students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (as cited in Lind & McKoy, 2016, p. 14). When teachers accept and affirm the cultural identity of students as well as their own, a connection between culture and the educational process creates success for students of color (Gay, 2018). As expressed by George and Louise Spindler (1994):

> Teachers carry into the classroom their personal cultural background. They perceive students, all of whom are cultural agents, with inevitable prejudice and preconception. Students likewise come to school with personal cultural backgrounds that influences their perceptions of teachers, other students, and the school itself. Together students and teachers construct, mostly without being conscious of doing it, an environment of meanings enacted in individual and group behaviors, of conflict and accommodation, rejection and acceptance, alienation and withdrawal. (as cited in Gay, 2018, p. 9)

The core of culturally responsive teaching is to create legitimacy and validity of students' culture and social experiences through curriculum and pedagogy (Gay, 2018). Improving student achievement through the pedagogy of culturally responsive teaching is based on understanding the emphasis of culture. Delgado-Gaitan and Trueba (1991) emphasized that culture is a standard of "social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others" (as cited in Gay, 2018, p. 8). In this context, Gay (2018) advocated that culturally responsive teaching involves the teacher's willingness to accept culture as a means to define the structure of a learning atmosphere (p. 51). The learning atmosphere, specific to culturally responsive teaching, is based on recognizing multiple perspectives of students to create a social learning community within the classroom

(Gay, 2018). By developing a social learning community within the classroom, teachers can engage student learning through cultural connections (Gay, 2018).

Gentemann and Whitehead (1983) define the roles and responsibilities of the teacher that uses Culturally Responsive pedagogy as: (a) cultural organizer, (b) cultural mediator, and (c) orchestrator of social context for learning (as cited in Gay, 2018, p. 51). As a cultural organizer, the teacher acknowledges cultural and ethnic differences to create an engaging atmosphere for learning (Gay, 2018). As a cultural mediator, the teacher empowers students to verbalize their "cultural ideals/realities," or sharing their beliefs without judgment (Gay, 2018, p. 52). Finally, as an orchestrator of social context, the teacher should consider students' culture to create a frame of reference to develop appropriate teaching methods for the success of all (Gay, 2018). Developing in-depth cultural perspective is crucial to the success of all students; therefore, "if educators continue to be ignorant of, ignore, impugn, and silence the cultural orientations, values, and performance styles of ethnically different students, they will persist in imposing cultural hegemony, personal denigration, educational inequity, and academic underachievement upon them" (Gay, 2018, p. 33).

Culturally Responsive Teaching in Music Education

The theory of Culturally Responsive pedagogy in music education began during the civil rights movement as a response to provide a multidimensional approach to music classes beyond "Western European-classical" curriculum (Lind & McKoy, 2016, p. 15). According to Lind and McKoy (2016), Culturally Responsive pedagogy was "a result of desegregation and an increase in the number of immigrants coming to the U.S. from Latin American and Asia, school populations became more diverse . . . music educators began to see a need to broaden the curriculum" (p. 15). Organizations such as the Music Educators National Conference (MENC)

and other higher education institutions developed resources in world music, multicultural music education, and culturally responsive teaching for music educators (Lind & McKoy, 2016). As expressed by Miralis (2006), the shift to diversify curriculum was challenged due to inconsistency or absence of music curriculum providing:

> . . . a solid philosophical basis for multicultural education and world music pedagogy by practitioners, which in turn leads to superficial experiences that focus more on knowledge about cultural artifacts and melodies than on the development of appropriate attitudes towards people from various cultures. (as cited in Lind & McKoy, 2016, p. 16)

However, through state and national mandates that encourage multiculturalism in music education, teachers must be willing to employ Culturally Responsive pedagogy to engage students in a relevant musical experience (Lind & McKoy, 2016). As suggested by Gay (2010), once the teacher understands the relevance of their "ethnically diverse students," curriculum can be enhanced using the following processes through relevant activity to create an effective learning experience: (a) Validation; (b) Comprehension; (c) Multidimension; (d) Empower; (e) Transform; and (f) Emancipate (as cited in Lind & McKoy, 2016, pp. 18–19). The purpose of these learning experiences through culturally responsive teaching is to develop "bridges of meaningfulness" between a teacher, curriculum, the school atmosphere, and student cultural identity that is beneficial in all academic subjects (Lind & McKoy, 2016).

Mixon (2011) stipulated that the success of a music program is based on the teacher's understanding of students' culture and social interests (p. 53). Understanding student culture, learning experience, and observing the natural abilities and interests of the student is a connection through culturally relevant music pedagogy. This specific pedagogy focuses on race, ethnicity, and culture to create a fulfilling learning environment through performance (Dekaney

& Robinson, 2014; Mixon, 2011). According to the National Association for Music Education, music education programs enrich the lives of all students where music was the connection to academic strengths and cultural significances (NAFME, 2016). These programs are also supported with national and state standards to structure curriculum. Instrumental music, such as band or orchestra (also known as strings), is defined as an academic discipline that engages cognitive, physical, and social skills through the creation of music (NAFME, 2016; Peard, 2012). The art of playing an instrument does not require immense intelligence, but the skills acquired from playing an instrument empower all students' academic abilities creating equitable opportunity to learn. (Reed, 2019; NAFME, 2016; Peard, 2012;).

Student achievement in instrumental music classes is also based on social and cultural themes that influence the environment of the music classroom. Culturally Responsive pedagogy enhances music curriculum to create an environment to view cultural relationships, relate to students of different ethnicities, influence teachers to plan culturally meaningful lessons, and help teachers understand their role in the school and surrounding communities (Kelly, 2001; Mixon, 2011). As expressed by Fitzpatrick-Harnish (2015), "In the field of music education, where creativity and personal expression are valued, it is especially important to address the disconnect that students may perceive between home and school cultures" (p. 43). Therefore, by exploring an array of musical styles and genres, music educators can create an equal opportunity based on the racial make-up of the school, which leads to bridging affluence gaps and accessibility to band and orchestra programs for all students (Kelly, 2001).

However, there are challenges to this theory. Based on research, some music educators instruct from a culturally responsive approach only for specific events rather than weaving this concept throughout the school year (Bradley, 2007). Bradley (2007) asserted that the typical

music education curriculum is influenced by White-European classical history; therefore, teachers may feel uncomfortable straying from the curriculum, method books, and music repertoire distinctly recommended for classroom study. Typically, the curriculum of music classes is established through the lens of Western music, which, as expressed by Kelly-Mchale and Abril (2015) "takes the viewpoint of the dominant cultural group and presents diverse material through a Western European lens, allowing little room for alternate perspectives" (p. 159). Therefore, when music educators use a multicultural approach to the curriculum, the cultural identity of students is stripped, creating a generic fiction that ignores political strife (Bradley, 2007). According to Banks (2004), when music educators use approaches such as multicultural, sequence, or score-centered

> . . . diversity is often approached from an additive perspective, meaning that any repertoire chosen to represent diversity is either disconnected from the curriculum, presented as something extra, or tied to a holiday or special occasion . . . this contributes to a feeling of musical isolation. (as cited in Kelly-Mchale & Abril, 2015, p. 159)

In addition, when music educators use a multicultural approach to the curriculum, students may not find relevance in learning about other cultures. According to Fitzpatrick-Harnish (2015), "students might or might not enjoy the experience and gain insight into some aspects of certain musical cultures. Multicultural content alone does not automatically lead to increased cultural competency or to better alignment between home and school life for our students" (p. 45). Therefore, as advised by Mixon (2011), music educators should "approach teaching by accessing multiple sensory inputs whether from a multisensory perspective or learning style theory . . . to account for both individual and cultural learning styles [to] reach and teach more students" (p. 48).

Lind and McKoy (2016) specified that music educators should consider their own cultural background and cultural preferences when pursuing teaching endeavors. According to Kelly (2003), music teachers are attracted to teaching in "educational settings that mirrored their own experiences (as cited in Lind & McKoy, 2016, p. 26). In addition, McKoy (2006) affirmed that although "preservice music teachers say they are comfortable with the idea of teaching in ethnically and racially diverse educational environments, they are ambivalent about the actual possibility of teaching in such environments" (as cited in Lind & McKoy, 2016, p. 27). Music teachers must have the ability to use "cultural competence" to bridge a positive bond between themselves and students using unbiased perceptions to (a) "function, communicate, and coexist effectively in settings with individuals who possess cultural knowledge and skills that differ from their own"; and (b) "affirm the varied and unique cultural experiences, values, and knowledge their students bring to the classroom, and use these resources as tools to teach more effectively, thereby increasing student learning and achievement (Lind & McKoy, 2016, p. 27). Therefore, Fitzpatrick-Harnish (2015) expressed that music educators should approach teaching "through our interactions with [students] that students learn the most about our expectations of them and our intentions in fostering their growth as members of multiple cultural communities" (p. 45).

Moreover, music teachers should not assume that the perspective of "music as a universal language" is the same as being culturally competent within a music curriculum (Bradley, 2015). Koza (2001) describes music as a universal language in the context of a universal musical phenomenon, with the following caveat:

> Although music is a universal phenomenon, it is bound to social context, and thus, the culture that produces the music also constructs its meaning. Therefore, rather than

sending a universally understood message, the music of a particular culture may sound alien and incomprehensible to an uninitiated listener. (as cited in Bradley, 2015, p. 196)

Bradley (2015) proclaimed there is fiction in believing that music is a universal language because teachers may impose their beliefs and cultural assumptions upon their students, therefore creating "color blindness" (p. 197). Color blindness, as defined by Bradley (2015), is a form of racism that is based on a sense of denial, in which teachers are treating all musicians the same, as the dominant white race (p. 197). In addition, DeLorenzo (2012) defines color blindness in the classroom as the action in which teachers use educational practices that ignore cultural identity. By ignoring cultural identity, Howard (2006) claimed there is an assumption that "we can erase our racial categories, ignore differences, and thereby achieve an illusory state of sameness or equality" (as cited in Kelly-Mchale & Abril, 2015, p. 161). Therefore, if music educators believe that music is universal, teachers are "reinforcing stereotypes about people and culture already held by listeners . . . treating all children as if they were white" (Bradley, 2015, p. 197).

As a solution to address cultural awareness in the music classroom, Lind and McKoy (2016) expressed that music educators should use "cultural competence" when developing strategies to maximize student learning. Respecting student race, ethnicity, and culture should be considered when determining the most suitable means to teach music (Lind & McKoy, 2016). In addition, Gibson (2002) explained that the most suitable means of teaching music is to recognize multiple perspectives of the students through the following culturally responsive teaching framework: (culturally responsive teaching should)

1. Guide teachers in meeting the needs of diverse student groups;
2. Assist teachers to act upon understanding through all interactions with students and their families;

3. Improve student academic achievement and attitude toward schooling; therefore,
4. Students who maintain their cultural identity while working to adopt ideas of the U.S. public school system are successful in school. (Kelly-Mchale & Abril, 2015, pp. 159–160)

Furthermore, when respecting student race, ethnicity, and culture, Bradley (2015) expressed that teachers should look beyond Western music as "the best music" (p. 197). When music teachers specifically focus on Western music, which is characterized as classical music, Bradley (2015) asserted that teachers are providing a "misguided sense . . . overlooking the fact that such musical curricular choices represent a specific and narrow cultural perspective" (p. 197). In addition, Bradley (2015) stipulated that an equitable music education should recognize nonwritten or aural musical practices because these curriculum areas "convey cultural information [within] the music of cultures not dependent upon notation" (p. 197).

For example, proper learning sequence is fundamental in how students learn music, therefore the terms "sound before symbol" or "rote to note" represent aural learning in music that students are naturally apt to perform through folklore and other aural traditions unique to their identities (Lind & McKoy, 2016, p. 43). By allowing students to explore and expand their aural capacities, students can develop an in-depth sense of musicianship (Lind & McKoy, 2016). Lind and McKoy (2016) state that music teachers should motivate musicianship beyond the traditional modern Western assumption that being a "true musician" involves only literacy in reading music. Therefore, when students participate in music activities away from school that are taught without note reading, teachers should avoid the assumption that such talent is not "formal" (Lind & McKoy, 2016).

When teachers create a negative perception toward aural tradition, cultural relevance for certain students is lost, creating a lack of belonging in a "school music" atmosphere (Lind & McKoy, 2016, p. 45). Cultural relevance is significant in the lives of students in the school atmosphere because students' self-image can be motivated through music curriculum (Bradley, 2015). As expressed by Gustafson (2008), "cultural messages inherent in music education pedagogy may cause students to infer abilities from comportment, gesture, and speech, often precipitating judgements against themselves and others of inadequacy (as cited in Bradley, 2015, p. 198). As explained by Woody (2012), a well-rounded musician in a school music atmosphere is motivated by their music teacher to develop five musical skills: (a) improvising, (b) performing rehearsed music, (c) playing by ear, (d) playing from memory, and (e) sight-reading, where playing by ear heavily contributes to the other four skills (as cited in Lind & McKoy, 2016):

> By tapping into oral/aural traditions, [teachers] can show that [they] value what students bring to the classroom, and [teachers] can continue to support [student's] musicianship by connecting with what they already know. Additionally, because music is a part of who we are as humans, connecting to music traditions outside of school can help us better understand our students. (p. 45)

However, in contradiction, Jorgensen (2003) believes that all students, regardless of their cultural background, should develop a familiarity to Western classical music (as cited in Fitzpatrick-Harnish, 2015). According to Jorgensen (2003), Western classical music incudes diverse musicians who incorporated their cultural traditions within this genre of music.

> . . . various individual and cultural perspectives to a music that grew up in Europe but that from its infancy drew upon African and Near Eastern roots. Its widespread influence as

> one of the great musical traditions does not make it necessarily better than others, but does make it worthy of study. A music that is known so widely, has captured the interest and participation of so many musicians and their audiences internationally, has such a rich repertory, and represents so many cultures strikes me as a human endeavor of inherent interest and worth. (as cited in Fitzpatrick-Harnish, 2015, p. 55)

Band. Factors influencing student enrollment in band is based on "perception of the band program, instrument availability, and the availability of culturally relevant ensembles (Doyle, 2014, p. 47). According to Albert (2006b), in order to recruit students, band directors should cultivate elements of pride and devotion within school-based programs that can be observed throughout the community (as cited by Doyle, 2014, p. 47). Furthermore, Albert (2006b) acknowledged that culturally relevant ensembles within the band curriculum, such as marching band, can be effectively used to promote student interest through cultural connectedness (as cited by Doyle, 2014, p. 47). For example, from *Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School Districts,* Albert (2006b) described a marching band program using African American southern collegiate band style (show band style) as a means to uphold student interest because this "allowed students to develop a sense of pride and connectedness to the music program because it was a style of music [students] felt culturally linked with" (as cited by Doyle, 2014, p. 47).

In further exploration of cultural relevance in school-based band programs, Williams (2019) acknowledged that band directors should change their "mindset" to engage all musicians through a culturally responsive classroom. The way in which a culturally responsive teaching approach is used in a band is based on music selection or "programming." The action of programming is based on the concept of the band director considering various genres or

composers of music for students to perform in a concert program (Williams, 2019). As expressed by Williams (2019), "programming decisions are absolutely one way that we can signal to students that we value their musical identities" (p. 1). Therefore, Williams (2019) suggested that a band director should take responsibility to research the background of composers to maintain a culturally responsive classroom. The research should be based on evaluating the composer's "social, political, and economic systems" in relation to the ethnicity of the musicians (Williams, 2019, p. 1).

Orchestra. Factors causing low percentages of Black students in an orchestra include how classical music is perceived in their community. According to Alexander and Smith (2009), the national average of Black students enrolled in string and orchestra classes was 10.6% and only 2% of string teachers are Black. This frame of thought is due to historical stereotypes of African Americans in minstrels, where they are portrayed as good singers, not serious classical musicians (Miller, 2010). To compensate for this perception, special professional interest groups emphasize Black and Latino musicians and composers across the United States to engage minorities as musicians creating diversity through music (DeLorenzo, 2012).

Furthermore, according to Hines (2016), the population of orchestra classes is becoming more diverse, therefore music curriculum should evolve. By using a culturally relevant music approach, African American students have success in orchestra classrooms (Boon, 2014). By using improvisational options such as rhythm, movement, and percussion to emulate genres of rap, rhythm and blues, and hip hop, the music educator can relate with their African American students (Boon, 2014). For the student to become proficient in various performance techniques such as bowing, note articulation, and music expression related to multicultural approaches, an instrumental foundation was required. For example, Wise (2018) described the Suzuki technique

as a foundation for basic bow articulation, finger placement and adjustment, and other musicianship skills that can enhance multicultural music technique (p. 25).

In addition to multicultural music technique in a culturally relevant music approach, Hines (2016) defined seven ways for teachers to structure orchestra classes to promote diversity, thereby enhancing culturally relevant music approach: (a) complete the following self-awareness assessment to determine teacher bias based on student culture, race, and socio-economic level:

1. Do I equate socio-economic status with a particular culture or race?
2. Am I motivated by my personal beliefs to be prejudice towards any race or culture?
3. Do I feel uncomfortable when other languages are spoken around me?
4. Do I look down on or feel sorry for a particular culture or race?
5. Is my current circle of people comprised of different races and cultures? (p. 3).

(b) emphasize diverse music exposure representing all students within the classroom setting; (c) create classroom strategies to apply music preferences to curriculum; (d) generate and engage interest in students' lives; (e) develop cohesion within instrumental sections by blending student cultures or ethnicities side-by-side that typically would not sit together; (f) select multicultural literature based on student selection and research; (g) develop opportunities to represent diversity of the classroom through projects, displays, and performances (p. 1–7).

Culturally relevant music pedagogy defines not only the musical opportunities of the young musician, but an awareness from the orchestra director to instruct without bias (Reed, 2019; Wise, 2018). By creating "musical affirmative action," students build positive musical relationships with diverse music without bias or prejudice (Wise, 2018, p. 25). In addition, by encouraging multicultural repertoire in orchestra class from African American, Afro-European,

and/or Latino descendants, students create cultural bonds developing a value for orchestra in the community (Wise, 2018, p. 25).

According to MacLeod and McKoy (2012), students take pride in performance when they have the opportunity to play music representing other cultures than their own. Reed (2019) expressed, "working to define and understand our own complex and multifaceted orchestra community culture is what delivers creativity, individuality, and joy to a group of orchestra players" (p. 39). To connect with students and community, Reed (2019) suggested four ways for teachers to create a culturally relevant teaching environment:

1. Eliminate biases towards students, and the school community;
2. Connect with the community by providing service outside of music;
3. Curricular programs introduced through professional development; and
4. Knowing the uniqueness of the player through multiple years which creates devotion to performing successfully as a team (pp. 38–39).

In conclusion, the concept of Culturally Responsive or relevant pedagogy in music education is important due to cultural influences that are found in music. As expressed by Lind and McKoy (2016), "people use music as a means to establish personal and social identity . . . music serves a variety of functions that are at once common across cultures and uniquely specific to each one" (p. 35). As expressed by Fitzpatrick-Harnish (2015), when music educators begin to identify the cultural influences within their classroom, educators can engage with their students through three categories: Music of the Academy; Music of the Student; and Music of the Community (p. 54). Furthermore, Fitzpatrick-Harnish (2015) state that these categories of music can be used to select music repertoire and to reinforce music curriculum that bridges the gap of self-identity of a student's culture to school music standards and curricular expectations:

- Music of the Academy—Consider the needs of students balanced against typical music curriculum such as Western classical music;
- Music of the Student—Teach music theory elements such as arrangement, composition, and improvisation by analyzing popular music through means of technology and other resources that are convenient for the student; and
- Music of the Community—Incorporate the musical traditions of the local communities, neighborhoods, and cultural institutions where the students live as well as expanding student knowledge globally through the music of different cultures and nations of the world (p. 59).

Therefore, as suggested by McKoy (2009), when band and orchestra teachers accept students' cultures and students' musical preferences as a positive influence within the music classroom, the teaching viewpoint becomes culturally responsive, where through ethnic identities "music plays a critical role in the establishment of identity within and across cultural communities" (as cited in Lind & McKoy, 2016, p. 48). In addition, according to various researchers such as Abril (2006), Albert (2006), and Bosacki et al., (2006) to name a few, classical music may not engender interest in music from all populations, which consequently decreases participation in large ensembles such as school-based band and orchestra programs (as cited in Doyle, 2014, p. 47). Moreover, according to Elpus and Abril (2011), "participation in large ensembles at the secondary level hovers between 10%–20% of most school populations" which may be a result of music curriculum that minimizes the importance of culturally responsive teaching (as cited in Doyle, 2014, p. 47). Hence, culturally responsive teaching in music education "create[s] instructional contexts that teach to and through the strengths of the student as it seeks to be

culturally validating and affirming" lending to a positive perception of music enrollment and performance (Gay, 2000 as cited in Kelly-Mchale & Abril, 2015, p. 161).

African-Centered Pedagogy

The historical significance of African-centered pedagogy, also found as African Centered education in numerous references, was founded on providing an educational reform in the best social interest of the African American community (Goggins, 2017). From the late 1800s through the early 1900s, civil rights activists such as W. E. B. Du Bois, Marcus Garvey, and Carter G. Woodson created social justice alternatives for examining the achievement gaps between African American students and their Caucasian counterparts (Goggins, 2017). Through such reforms, activists concluded that ignorance of the African American culture in schools was the determining factor in African American students' challenges in education (Goggins, 2017). As expressed in a Du Bois speech of 1903:

> The Negro problem, it has often been said, is largely a problem of ignorance—not simply of literacy, but a deeper ignorance of the world and its ways, of the thought and experience of men; and ignorance of self and the possibilities of human souls (Goggins, 2017, Location No. 95).

However, based on research, the continuance of educational gaps for African American students currently persist. As expressed by Pitre, Cook, and McCree (2009), the culture of African American youth has diminished based on an emphasis of institutionalized customs in education. Such customs lead to the miseducation of African American youth, where their culture is diminishing or completely disunited from the dominant "Anglicized white American" way of life (Pitre, Cook, & McCree, 2009, p. xvii). This notion, as stated by St. Vil (2017), is characteristic of distortion in the African American community. St. Vil (2017) defines distortion as

"contributions of Black individuals that have been replaced by non-Black persons who imitated, replicated, popularized, or outright stole their work" (p. 40). The concept of distortion creates a minimized view of African Americans, where there is a perceived notion that Black individuals are not beneficial contributors to society (St. Vil, 2017, p. 41).

Pitre, Cook, and McCree (2009) elaborated that African American students are assimilated into a distortion belief system by the dominant culture through the following:

1. Lessening behavioral foundations exhibited through generational beliefs, cultural awareness, and artistic values that reflect African American culture; and
2. Negatively portraying African Americans as people to fear or savages (p. xix, para. 3).

Therefore, to eradicate educational inequalities, Pitre, Cook, and McCree (2009) expressed that school curriculum should reflect the experiences of African American students by understanding the historical, philosophical, and culturally relevant teaching necessary for achievement (p. xx, para. 2).

Many African American students from the metropolitan area of this study who derive from Gullah customs specific to this region have a centralized cultural focus. As referenced earlier in this text, 40 percent of Africans were brought through the metropolitan ship harbor to work in the British colonies (Hicks, 2011; Meffert et al., 2000). The people of Africa who were enslaved were captured from the western and central areas of the continent, which included the cultures of the Yorubas, Igbos, Bambara, Mende, Temne, Akan, Bantu, and others (Meffert et al., 2000). The culture of the western and central areas of Africa found in this metropolitan area of South Carolina is still present in black populations known as Gullah (Meffert et al., 2000; Pollitzer, 1999). According to Pollitzer (1999), Gullah heritage is defined by the following

characteristics that are parallel to regions of Africa: (a) training, (b) knowledge, (c) patience, and (d) pigmentation (p. 108).

The cultural focus of the Gullah people is based upon the intensity of Africanisms or elements of culture preserved in present-day black communities (Pollitzer, 1999). Despite oppression due to enslavement, the Gullah people maintained elements of culture through Christianity such as "pride and community, and "love of home and family" which promote self-awareness and self-love to maintain respectful behavior (Pollitzer, 1999, p. 137). Pollitzer (1999) stated that self-awareness as "elements of culture, such as patterns of grammar and musical style, may also be retained for they are laid down early in life and reside beneath the level of consciousness" (p. 11). Self-love is derived from a positive consciousness of being Black, where loving one's self is a product of understanding African people as nation building, intellectual individuals that contribute to history beyond the realm of slavery (Piert, 2015, p. 7).

In order to understand the perspective of the African American student, the researcher will describe the historical experiences of this demographic. According to Haymes (2001) and Pitre (2009), African American students derive from a slave-making culture that determined a person's worth based on their personal and social interpretation of black suffering. The philosophical nature of slave culture examines the human condition of African Americans; and how African Americans thrived within the slave quarter community philosophy despite enslavement (Haymes, 2001, p. 130). According to Pollitzer, (1999), "Deeply ingrained traits of the spirit no less than those of the flesh endure against all hardships . . . the heritage of Africa, elements of language, folktales, religious beliefs, food preferences, music and dance, arts and crafts, persisted through the centuries" (p. 9).

African American students are descendants of cultural values that historically hail from African religion and societal norms and from American Christianity (Pitre, 2009). As expressed by Du Bois (1910) from "The College-bred Community":

> To kidnap a nation; to transplant it in a new land, to a new language, new climate, new economic organization, a new religion and new moral customs; to do this is a tremendous wrenching of social adjustments; and when society is wrenched and torn and revolutionized, then, whether the group be white or black, or of this race or that, the results are bound to be far-reaching (as cited in Aptheker, 2004, p. 129).

Furthermore, Murrell (2002) noted that the plight of African American student achievement in public school has experienced challenges due to inadequacies caused by broken social and political infrastructures that plague public schools (p. 20). Murrell (2002) stressed that in order for African American students to benefit from public schools, they should be motivated toward intellectual success by educators who understand the historical relevance of education within the culture of these students (p. 21). Murrell (2002) and Pitre (2009) state that African Americans have historically evolved from an educational slave-making process which was implemented to control the mind and the body. As referenced from Hassan-El (2007), the educational slave-making process to control the mind and the body is based on the following analogy: "Hence, both the horse and the nigger must be broken; that is, break them from one form of mental life to another—keep the body and take the mind" (as cited in Pitre, 2009, p. 36).

Despite the historical past of the African Americans pursuing education, Murrell (2002) stated that success for African American students is achievable when the educator emphasizes the cultural integrity of students. For this reason, Murrell (2002), expressed the importance of educators not minimizing cultural indifference of African American students. These students are

cognitively aware of mental, social, and moral existence that question, demean, and may uproot their Black heritage (Haymes, 2001). Therefore, Murrell (2002) suggested it is best to promote cultural significance and awareness through coursework and classroom practices when incorporating the concepts of African-centered pedagogy. According to Piert (2015), the necessities for examining the achievement of African American students through the lens of African-centered pedagogy can be examined through the following research questions:

1. What kind of education would truly center descendants of Africa within their own culture?
2. What would be the benefits of that educational experience?
3. Could those who have had that experience delineate the benefits, if any, of this experience? (p. 11)

The conception of African-centered pedagogy initiated from the educational movement to provide efficient instruction for African people from the African diaspora, specifically the United States (Piert, 2015). Since the 1800s, the structure of education for African Americans has been challenged due to social and racial structures that influenced Whites in educating Africans (Piert, 2015). As expressed by Piert (2015), "a culture in which 'normative' and 'universal' are White . . . negates the cultural attributes of African American children and attempts to assimilate or acculturate the student into the dominant paradigm" (p. 21). Therefore, since the 1800s, advocates of the educational movement for Africans in the African diaspora have initiated a means to provide for their own communities (Piert, 2015). As expressed by Essien-Udom (1962):

> The belief of a group that it shares, or ought to share, a common heritage of language, culture and religion; and that its heritage, way of life and ethnic identity are distinct from

> those of other groups . . . that they ought to rule themselves and shape their own destinies. (as cited in Piert, 2015, p. 13)

Furthermore, Coelho and Clarke (1988) disclosed that the concept of African-Centered pedagogy was generated as a means for "(a) Africans in America to gain control over the directions of their lives, and (b) Africans in America to create a reality that would allow self-efficacy and the celebration of their humanity" (as cited in Piert, 2015, p. 17).

Various definitions and perspectives have derived from the educational movement for educating Africans through the concept of African-Centered pedagogy. Akoto (1992) defines African-centered education as a curriculum "(a) to advance the African American nationality, its cultural and ideological goals; and (b) to facilitate fully functional and/or exceptional performance in a white dominated American political economy" (as cited in Piert, 2015, p. 21). Furthermore, Murrell (2002) defines African-Centered pedagogy through the following premises that provide cultural and social support for African American students to thrive academically and intellectually in public schools:

1. Social and cultural engagement in cognitive development;
2. Meaningful and purposeful activity;
3. Meaningful coursework than tedious reinforcement as a motive for learning;
4. Appropriation of signs and practices;
5. Engaging children to recognize community and symbolic culture;
6. Continuous development of critical thinking skills necessary to contextualize various social and cultural settings; and
7. Linking Black achievement to conditions of schooling that reduce racial vulnerability (p. 46).

St. Vil (2017) describes themes of African-centered pedagogy as (a) involving accurate inclusion of Black peoples, their histories and cultures with curricula; (b) respecting the diversity of Black peoples, communities, and countries as distinct, rather than one, singular way of Black being; and (c) sharing the histories and cultures with the world as part and parcel of global history and culture (pp. 86–87). Furthermore, Goggins (2017) elaborated that African Centered pedagogy examines (a) the richness and depth of the African experience; (b) numerous significant/fundamental contributions made by African people to "the world"; and (c) humanity originating in Africa, providing reason to center educational experiences on the heritage, philosophies, and traditions of African people (Location No. 69, 76).

The importance of African-centered pedagogy is based on "a commitment to use African heritage (experiences, folklore, philosophy, social structure, arts, etc.) to form the frame of reference to view, interpret, and evaluate the world" (Goggins, 2017, Location 258). Goggins (2017) identifies that an educator must provide the following for a successful African-centered educational experience:

1. Historical and cultural continuity;
2. Development of meaning and purpose in a student's life;
3. The ability to transform and interpret information through active meaning making;
4. Development of fictive kinship bonds among members of the community;
5. Community and parental expectations for development and maintenance of the society;
6. Opportunities to practice what was learned through knowledge and skills; and
7. Approval from parents and community (Location No. 356).

St. Vil (2017) suggested that teachers should infuse African-centered pedagogical themes consistently within "academic and social aspects of a school or classroom as something we live

and breathe" (p. 87). To establish appropriate means to study the culture and environment of Black students within the school curriculum, St. Vil (2017) recommends the following for educators:

1. Include curriculum that details experiences of Black people throughout the world in significant events;
2. Incorporate contributions of Black people throughout the world and history;
3. Aim to correct distortions of Blackness and events in history;
4. Introduce nuanced elements of Black communities and cultures throughout the world that are rarely discussed, with attention to unique and uplifting aspects;
5. Value diversity among, within and between Black African communities;
6. Ensure inclusion of Black perspectives that are accurate, relevant, and multidimensional;
7. Attempt to unify Black peoples as a globalized social-political group;
8. Share contributions and positive elements with the global community;
9. Assert that historical events impacting Black groups are also part of global histories; and
10. Promote a healthy commitment to positive Black identity development within a multicultural world (pp. 87–88).

According to Murrell (2002), effective use of African-centered pedagogy in the classroom is implemented in phases related to activity development and culturally responsive curriculum. The first phase of African-centered pedagogy is triangulating activity setting which illustrates teacher action, purposeful goals, and performance outcomes as relevant educational practice (Murrell, 2002, p. 16). The second phase of African-centered pedagogy is based on five practices dependent on the educator to implement that are related to the psychosocial and cultural identity of the African American student: (a) Identity development practices, (b) Community

integrity practices, (c) Practices of inquiry and "reappropriation," (d) Meaning-making practices, and (e) Engagement and participation practices (Murrell, 2002, p. 17).

Murrell (2002) advised that African-centered pedagogy focuses on the proper response to "closing the gap" with the national concern of Black student achievement (Murrell, 2002). Murrell (2002) expressed that "the answer to elevating African American achievement can never simply be a matter of being responsive to what is; there must be a critical reconfiguring of what should be in the educational experiences of African American children" (p. 17). In order to maximize the achievement of African American students, Fitzpatrick-Harnish (2015) stated that teachers should consider the opportunity gap of all students (p. 21). When there is an achievement gap, there is an existence of diminished funding and less opportunity among students (Fitzpatrick-Harnish, 2015, p. 21). Welner and Carter (2013) affirmed that the opportunities that affect student achievement are based on other gaps within the lives of students such as "health, housing, nutrition, safety, and enriching experiences, in addition to opportunities provided through formal elementary and secondary school preparation" (as cited in Fitzpatrick-Harnish, 2015, p. 21). Ultimately, as expressed by Fitzpatrick-Harnish (2015), the concerns of an achievement gap is typically observed through standardized testing, which places an implied notion that "something is wrong with students of color and other under-achieving groups. Instead, it may reveal that something is wrong with the opportunities and resources that they have been provided" (p. 22).

As a means to elevate the achievement of African American students, Piert (2015) suggests that the educational experiences of African American children should be based on a value system that places emphasis on creativity and critical thinking (p. 23). According to

Karenga (1989), the Black Value System should be used when applying African American pedagogy to elevate scholarly achievement:

1. Umoja
2. Kujichagulai
3. Ujima
4. Ujamaa
5. Kuumba
6. Nia
7. Imani (as cited in Piert, 2015, p. 23)

The principles of the Black Value System are based on the social and moral concepts found in Egyptian history (Piert, 2015). The translations of these concepts are as follows: "(a) Unity; (b) Self-determination; (c) Collective work and responsibility; (d) Cooperative economics; (e) Creativity; (f) Purpose; and (g) Faith (in one's self, one's family, and one's people)" (Karenga 1989, as cited in Piert, 2015, p. 23).

Regardless of the historical and cultural framework, African-centered pedagogy can be implemented for diverse student populations (Murrell, 2002; St. Vil, 2017). According to Boykin (1986), "African-centeredness can be applied to all aspects of an educational experience and should be the goal of any educative experience" (as cited in Goggins, 2017, Location No. 282). The experience of African-centered curriculum promotes relevant teaching through activities that are innovative, energizing, and motivating (Piert, 2015). Therefore, when educators display appropriate personal and professional traits for effective teaching, they are also exhibiting aspects of African-centeredness (Piert, 2015). Ladson-Billings (1994) described the following traits for effective teaching: that teachers: "(a) believe that all children can succeed; (b) create a

personal connection to students and their communities; (c) assist students in developing and understanding their cultural identity; (d) use students' culture to facilitate learning; and (e) promote and encourage critical and creative ways of knowing" (as cited in Piert, 2015, p. 142).

As a "litmus test" of African-centeredness in any curriculum, a combination of West African ethos or characteristics should exist in "legitimate" (significant and purposeful activities):

1. Spirituality
2. Harmony
3. Movement
4. Verve/Energy
5. Communalism
6. Affect
7. Expressive individualism
8. Oral tradition
9. Social time perspective (Goggins, 2017, Location No. 274, 282).

Boykin (1986) defines the characteristics that exist in significant and purposeful activities as factors that: "(a) develop the whole self; (b) develop a sense of self by feeling good about one's self as a by-product of purposeful activities; and (c) not over emphasizing one aspect of self" (as cited in Goggins, 2017, Location No. 299, 303, 309).

However, there is variance in how to implement African-Centered pedagogy and how this curriculum is used in the traditional school setting. First, educators must realize that there is a distinct difference between African American culture and the culture of the mainstream (Piert,

2015). As stated by Ladson-Billings (1994), “it is assumed that African American children are exactly like white children but just need a little extra help” (as cited in Piert, 2015, p. 138). In order for African-Centered pedagogy to be successful, educators must recognize these differences to encourage building relationships to connect the African American culture (Piert, 2015).

Culture and Race. Moreover, according to Howard (2016), in order for children of color to be successful, educators should recognize that there is a disparity of discrimination. Regardless if discriminatory action is present in an environment, African American students may interpret an assumption of discrimination and/or will question and manifest anxiety within certain environments that are not culturally comfortable (Howard, 2016, p. 79). Furthermore, Howard (2016) acknowledges that power struggles between White teachers and African American students can exist in classrooms when teachers are not willing to accept disparities and other differences. Therefore, to prevent elements of racism and/or prejudice in the classroom, Howard (2016) provides the following perspectives for teachers to create success for students of color through diversity:

1. To know who we are racially and culturally.
2. To learn about and value cultures different from our own
3. To view social reality through the lens of multiple perspectives
4. To understand and teach the history and dynamics of White dominance
5. To nurture in ourselves and our students a passion for justice and the courage for social action (p. 86).

When educators accept the differences in race and ethnicity among African American students, they can recognize inequality and thereby create appropriate means to approach the

educating of students (Fitzpatrick-Harnish, 2015). For example, according to Milner (2010), by noting the difference that race represents in the educational setting, the educator can recognize

- An overrepresentation of students of color in special education;
- An underrepresentation of students of color in gifted education;
- An over-referral of African American students to the office for disciplinary actions and consequences;
- An overwhelming number of African American students who are expelled or suspended;
- An underrepresentation of students of color in school-wide clubs, organizations, and other prestigious arenas, such as the school's homecoming court and student government; and
- An underrepresentation of faculty and staff of color in school positions including professional staff, teaching, and leadership positions; (as cited in Fitzpatrick-Harnish, 2015, p. 28).

Furthermore, according to Fitzpatrick-Harnish (2015), there is "an underrepresentation of students of color in music performance ensembles (p. 29). Based on research from NAMM and Grunwalk (2015), African American and Latino students are disadvantaged to experience the same quality music education (e.g., class enrollment, duration of class) as their nonminority counterparts (p. 13). In addition, 76% of African American parents and 75% of Hispanic parents enroll their child into music education classes; however, these students are likely to receive fewer years of instruction than their Caucasian counterparts (NAMM and Grunwald, 2015, p. 12).

Culture and ethnicity. As educators, especially in the music classroom, understanding the difference between a student's race versus ethnicity is important in order to set a dynamic of

respect in the classroom (Fitzpatrick-Harnish, 2015). If music educators recognize the cultural differences among their students, "musical traditions could be shared within [the] classrooms" (Fitzpatrick-Harnish, 2015, p. 31). For example, according to Nieto (2000),

> African Americans and Haitians are both Black. They share some basic cultural values and are both subjected to racist attitudes and behaviors in the United States. But the particular experiences, native language use, and ethnicity of each group is overlooked or even denied if we simply call them both Black rather than also identifying them ethnically. (as cited in Fitzpatrick-Harnish, 2015, p. 29)

Therefore, in order for the educator to create an environment that affirms and acknowledges the success of students regardless of inequalities and disparities, Tatum (2007) suggested using the "ABC"s: *affirming* identity, *building* community, and *cultivating* leadership (as cited in Fitzpatrick-Harnish, 2015, p. 29). However, Piert (2015) affirmed that "The consensus by many scholars, educators, and parents in the African American community is that an African-centered curriculum should be immersed within the traditional school curriculum" (p. 25).

Marx (2006) defines the traditional school curriculum as "an amalgamation of qualities including the cultures, histories, experiences, discourses, and privileges shared by whites . . . these privileges represent the combining of various white ethnic cultures into a single entity for purposes of racial domination" (as cited in Bradley, 2015, p. 195). Moreover, as argued by Delpit (1995), the traditional school curriculum represents a "culture of power" where rules and behaviors from the culture of the dominant population are hidden norms that are assumed as acceptable for all students (as cited in Fitzpatrick-Harnish, 2015, p. 24). In accord with Delpit (1995), Milner (2010) expresses

> . . . for students to have a chance at success in the classroom, and thus in society, they must understand that they live in a system that can be oppressive and repressive. . . . Students almost always lose "cultural battles" in the classroom—mainly because students do not necessarily think, act, and live as their teachers do . . ." (as cited in Fitzpatrick-Harnish, 2015, pp. 24, 26).

Therefore, by using African heritage (e.g., philosophies, social structure, arts, science, etc.) as a lens to view, interpret, and evaluate curriculum, teachers can provide diversity to a generic worldview often found within the traditional school curriculum (Goggins, 2017, Location 252). As expressed by wa Thiongo' (1986), "a sound educational policy is one which enables students to study the culture and environment of their own society first, then in relation to the culture and environment of other societies" (as cited in St. Vil, 2017, p. 77).

However, to promote authenticity in African-centered pedagogy, schools using a traditional curriculum may be challenged to fully immerse concepts, therefore a charter school environment may be more efficient (Piert, 2015, p. 25). As acknowledged by Piert (2015), a pure African-centered model consists of a teacher affluent in the "cultivation and spirituality of African people" with the ability to engage learners through authentic and relevant teachings of liberation and nation building (pp. 25–26, 129). In addition, a fully immersed African Centered model consists of African American students gaining knowledge of their cultural identity as well as saturating one's self into "sankofa" or rather, the culture originating from the continent of Africa (Piert, 2015, p. 85).

Regardless of perspective to engage in African-Centered pedagogy or not engage in this pedagogy, Piert (2015) expressed that the success of African American students in school is reflective to an educator's philosophy to "believe that African American children [are] gifted and

that their school experience should be holistic and should impact every aspect of each child's life" (p. 40). In addition, Piert (2015) proclaimed that the cultural focus of African American students in school and outside of their community continues to be minimized due to the teachings of typical European curriculum (p. 25). Pollitzer (1999) asserted:

> In modern times, as blacks along the coast [of South Carolina] recognized their difference in speech, lamented the ways it frustrated their employability, and were ridiculed by whites, they felt ashamed and made a conscious effort to reject their language patterns (p. 200).

By creating a dimension of African-centered pedagogy in the classroom, specifically in this metropolitan area of South Carolina, African American students can develop a sense of pride in demonstrating the resilience of the African people rather than seen as "vanishing primitives, untouched by recent history . . ." (Pollitzer, 1999, p. 201). Rather, as expressed by Pollitzer (1999), African Americans should acknowledge their heritage within "mainstream American" by learning that the Gullah people were ". . . survivors of enslavement, bondage, discrimination, and white privilege, fellow human beings entitled to work out their own destiny" (p. 201).

African-Centered Pedagogy in Music Education

As previously suggested, by using African heritage (e.g., philosophies, social structure, arts, science, etc.) as a lens to view, interpret, and evaluate curriculum, teachers can provide diversity to a generic worldview often found within the traditional school curriculum (Goggins, 2017, Location 252). If African heritage is not provided as a developmental concept in an African American student's academic progress the student will "understand intuitively that participation in traditional music ensembles is really the domain of those who identify as culturally white" (Bradley, 2015, p. 199). For example, according to Miller (2010), African

American concert music was not embraced by White Americans due to the historical stereotypes of Blacks connected to minstrel shows. African American students are therefore affected by this psychosocial phenomenon, where they perceived music classes to be for only White students (Miller, 2010).

According to Cross (1971), ". . . the self-concept of African American students depends heavily on their reference group orientation, or how well they feel that their own personal identity as an African American aligns with the norms and expectations of the culture that surrounds them" (as cited in Fitzpatrick-Harnish, 2015, p. 39). By respecting the music that African American students value, music educators can begin to identify with their students, therefore diminishing cultural conflict and increasing student participation (Fitzpatrick-Harnish, 2015). Furthermore, Tatum (2004) describes the following factors that are essential to "reduce student racial and cultural identity conflicts and [encourage] academic success:

1. Positive peer relationships with members of the same cultural group;
2. Knowledge about the notable achievements of members of the same cultural group;
3. The availability of role models;
4. The encouragement of significant adults (as cited in Fitzpatrick-Harnish, 2015, p. 40)

By using African-centered pedagogy as a conceptual framework in examining participation of African American students in band and orchestra programs, the following will be identified: (a) integrative focus upon the historical and social significance of instrumental music in African American culture; (b) examination of the challenges that African American students face as members of band and orchestra classes; and (c) importance of African American culture in band and orchestra classes by reinforcing practices of African-centered pedagogy to promote

pursuits in music from African American students and their communities. Therefore, music history and music performance seen through the lens of African American students will be recognized as relevant components of the curriculum rather than "different or exotic" beyond Western art music (Campbell, 1994, as cited in Bradley, 2015, p. 195). For example, according to Fitzpatrick-Harnish (2015), in order to recognize the historical, social, and cultural background of students in the music classroom, music educators should consider the following factors:

- Pay more attention to the social interactions of students . . . paying special attention to the cultural background of students when grouping them for projects and assignments;
- Include curriculum pieces composed, performed, and arranged by musicians who reflect the cultural background of students;
- Discuss the contributions that individuals have made to music history and contemporary society;
- Bring into the classroom artists, musicians, and guests who reflect students' cultural identities to serve as role models; and
- Be proactive in recognizing the unique potential of each individual, regardless of cultural background [because] students may excel in different ways in [music] classrooms than they do elsewhere in the school or community (p. 40).

Conclusion

The objective of this literature review is to present an integrative overview of the most current studies related to the participation of African American students in band and orchestra programs, with an emphasis on middle school, grades 6–8 in a metropolitan area of South Carolina. From research, the success of African American students in band and orchestra is

based on the effort of the teacher to account for students' ethnicity, socioeconomic status, cultural awareness, and ability to instruct outside of the typical Western-European music curriculum. Furthermore, Doyle (2014) expresses that:

> While it has been shown to have many benefits, participation in the arts at the secondary level is generally elective. Research has indicated that students of color, students with low SES, and students with low academic achievement are often severely underrepresented in secondary school music programs across the United States (p. 46).

Therefore, music teachers should be willing to use elements of Culturally Responsive music pedagogy and African Centered pedagogy as an outlet to reach all students effectively. As stated by Ladson-Billings (1995), a culturally relevant pedagogy helps students "accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (as cited in Bradley, 2015, p. 201). Furthermore, as expressed by St. Vil (2017), an African Centered pedagogy "promotes healthy commitment to positive Black identity development within a multicultural world incorporating [African Centered] elements infused in academic and social aspects of a school or classroom as something we live and breathe . . ." (pp. 87–88). Moreover, through lesson planning cognizant of cultural development, the music teacher can build "bridges of meaningfulness between two environments as well as between academic obstructions and lived sociocultural realities" in a way that benefits all students (Gay, 2010, as cited in Lind & McKoy, 2016, p. 18).

CHAPTER 3

METHODOLOGY

According to the National Association for Music Education, music education programs enrich the lives of all students where music is the connection to academic strengths and cultural significances (NAFME, 2016). These programs are also supported with national and state standards to structure curriculum. Instrumental music, such as band or orchestra (also known as strings), is defined as an academic discipline that engages cognitive, physical, and social skills through the creation of music (NAFME, 2016; Peard, 2012). The art of playing an instrument does not require immense intelligence, but the skills acquired from playing an instrument empower students' academic abilities and strengthen psychosocial development (NAFME, 2016; Peard, 2012).

Music Education, specifically instrumental music programs, is the anchor of a well-rounded education accredited on state and federal levels. Every Student Succeeds Act (ESSA) is a federal initiative that defines a well-rounded education as curriculum including but not limited to courses in the arts, physical education, science, civics and government, music, and foreign languages (Walker, 2016). These subjects include standards for coursework and student engagement, which are areas that broaden and reinforce college and career readiness (Walker, 2016).

In further investigation, instrumental music programs have inequalities observable through race and ethnicity. For example, African American and Hispanic parents/guardians feel that music education classes are an essential part of their child's education (NAMM & Grunwald, 2015). According to the NAMM Foundation and Grunwald Associates, 76% of African American parents and 75% of Hispanic parents enroll their child into music education

classes (2015, p. 12). However, African American and Hispanic students are reported to receive fewer years of instruction in music classes (NAMM & Grunwald, 2015). African American students receive approximately 2.82 years of music instruction compared to 3.34 years of instruction experienced by their Caucasian counterparts (NAMM & Grunwald, 2015, p.13).

Although much research has been conducted to determine the rate at which African American students participate in music programs, and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose or choose not to participate in band and orchestra programs. Therefore, this study examined the recruitment and retention of African American students in music performance and their interest in music education from the perspective of the students.

The intent of this study was to examine middle level (6th–8th grade) African American students' perspectives to join band and orchestra programs and to continue as a member of their band or orchestra program. The purpose of this two-phase, explanatory mixed methods study was to obtain statistical quantitative results from a sample and then follow up with a participant subgroup to further examine the phase 1 results through individualized interviews. In the first phase, a cross-sectional survey data was collected from African American students currently enrolled in band and orchestra (grades 6–8) at Alpha Middle School, in a metropolitan area of South Carolina. This quantitative method addressed the relationship of African-Centered pedagogy and Culturally Responsive (relevant) music pedagogy with African American student recruitment and retention in band and orchestra at their middle school.

In the second phase, qualitative semistructured interviews were conducted as a follow-up to the quantitative results to explore personal musical background and experience in band and orchestra with African American students at Alpha Middle School. The intent of this method was

to (a) explore what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students at their middle school.

To understand African American students' experiences in band and orchestra programs offered at their middle school and their perceptions about enrollment in these programs, the following research questions guided this study:

1. How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?
2. What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?

Research Design

As referenced in Creswell (2015), research can be viewed as "a process of steps used to collect and analyze information to increase understanding of a topic or issue" (p. 3). When conducting research through this process, there are three steps that are essential to the research process: Pose a question, collect data to answer the question, and present answers to the questions (Creswell, 2015). Creswell and Plano Clark (2011) emphasized the perspective in which research is approached is based on (a) quantitative design—general relationships between variables; (b) qualitative design—understanding data through experiences from a phenomenon; and (c) mixed-methods design—a rationale for "understanding processes to gain additional insight . . . [where] there is a need for further explanation" (p. 9). This study applied a mixed-methods approach to conduct research, integrating quantitative data and qualitative data by having semistructured interview built upon variables established from a cross-sectional online survey. Mixed-method design, as stated by Creswell and Plano Clark (2011), "involves

philosophical assumptions that guide the direction of the collection and analysis and the mixture of qualitative and quantitative approaches . . . in combination, provides a better understanding of research problems than either approach alone" (as cited in Creswell & Plano Clark, 2011, p. 5).

Specifically, the explanatory mixed-methods design was the approach for this study. According to Creswell and Plano Clark (2003), the purpose of this design is to "use a qualitative strand to explain initial quantitative results . . . or to use quantitative results about participant characteristics to guide purposeful sampling for a qualitative phase" (as cited in Creswell & Plano Clark, 2011, p. 82). Creswell and Plano Clark (2011) describe the explanatory mixed-methods design through the following 4 procedures:

1. The researcher designs and implements a quantitative strand that includes collecting and analyzing quantitative data;
2. The researcher identifies specific quantitative results that call for additional explanation that guide the development of the qualitative strand;
3. The researcher implements the qualitative phase by collecting and analyzing qualitative data; and
4. The researcher interprets to what extent and in what ways the qualitative results explain and add insight into the quantitative results (p. 83).

Quantitative Strand

As referenced by Creswell (2015), qualitative and quantitative research has measurable considerations that contribute to the process of writing research to explain a phenomenon or controversy. Creswell (2015) stated that quantitative research is "identify[ing] research problem(s) based on trends in the field or the need to explain why something occurs through the tendency of variables affecting another; and reviewing literature. The rigorous process of

quantitative research involves research questions; data collection; data analysis; and reporting and evaluating the research study" (p 19). This type of research develops insight from the collection of numerical data and deductive reasoning to measure the behavior of variables in a controlled setting during a specific experiment for intervention studies or group comparison (Creswell, 2015).

Furthermore, Creswell (2015) describes quantitative research specific to experimental designs to measure variables; assess the impact of variables on an outcome; test theories or construct broad explanations; and apply standardized results to focus group of variables (p. 64). Quantitative research is well structured with controlled research settings to generalize and deduct certainty of inferences and data trends to explain research purpose (Creswell, 2015).

The quantitative phase contained two types of closed-ended questions that have pre-populated answers for the respondent to select via Yes/No selection, multiple choice and Likert scale options. First, data from Yes/No and multiple-choice selections were analyzed based on the mean and frequency of response for each item (questions 1–16). The data were coded as noted in Table 6.

Table 6

Data Analysis Coding

Data Analysis Coding

Survey Questions 1–16

Question 1	A #	B #											
Question 2	A #	B #	C #	D #	E #								
Question 3	A #	B #	C #	D #	E #	F #	G #	H #	I #	J #	K #	L #	M #
Question 4	A #	B #											
Question 5	A #	B #	C #	D #	E #	F #							
Question 6	A #	B #	C #	D #	E #	F #							
Question 7	A #	B #	C #	D #	E #	F #	G #	H #	I #	J #	K #	L #	M #
Question 8	A #	B #											

Question 9	A #	B #											
Question 10	A #	B #											
Question 11	A #	B #											
Question 12	A #	B #											
Question 13	A #	B #											
Question 14	A #	B #											
Question 15	A #	B #											
Question 16	A #	B #											

Second, data from the Likert scale options were analyzed based on the mean, standard deviation and frequency of responses for each question calculated as well as the collective calculation for each corresponding theme(s) of the questions included in this section of the

survey. Specifically, in order to identify the level of agreement that participants expressed regarding the historical, cultural, political, and developmental topics aligned with African Centered pedagogy as well as the student personal connections, social learning community, multiple perspectives, and connections beyond the classroom focal points aligned with Culturally Responsive pedagogy, the data were re-coded into five categories as noted in Table 7.

Table 7

Data Analysis Recoding

Data Analysis Recoding Survey Questions 17–41	
Code	Descriptor
0	Strongly Disagree
1	Disagree
2	Neutral
3	Agree
4	Strongly Agree

In conclusion, the researcher used closed-ended questions such as Yes/No, multiple choice, and Likert scale selections to gather demographic information of participants' participation in school based band and/or orchestra programs; personal opinion of their

classroom experience in school-based band and/or orchestra programs; and participation in extracurricular music performance within their communities.

Qualitative Strand

Additionally, this study examined participant experiences from a qualitative approach to study a phenomenon. The purpose of phenomenology was "to reduce individual experiences with a phenomenon to a description of the universal essence" (Creswell, 2013, p. 76). By describing concepts and ideas shared among these students, a phenomenon was explored (Creswell, 2013). For this study, a hermeneutic phenomenological methodology was used. With a hermeneutic perspective, the researcher used a cyclic process of literature and scientific methods to describe participants' experiences (Boon, 2014; Moustakas, 1994). The ultimate goal of using a hermeneutic perspective was for the researcher to discover a reflective-interpretative process to interpret participant experiences (Moustakas, 1994). According to Moustakas (1994), "the reflective-interpretative process includes not only a description of the experience as it appears in consciousness but also an analysis and astute interpretation of the underlying conditions, historically and aesthetically, that account for the experience" (p. 10). Through phenomenology, the researcher used participants' experience as a research tool to identify bias, which is based on bracketing themselves from the phenomenon to not influence the methodology (Creswell, 2013, p. 79).

By using the rationale of hermeneutic phenomenology, the purpose of this study was to explore African American students' experiences in band and orchestra through the conceptual frameworks of Culturally Responsive pedagogy and African-Centered pedagogy to "explore the relationships among music and politics, economics, social structures, music events, and language, especially within the backdrop of the African-American historical experience" (Boon,

2014, p. 137). Hermeneutic phenomenology existed in the conceptual framework of Culturally Responsive pedagogy and African-Centered pedagogy. First, the rationale of hermeneutic phenomenology was discovered in Culturally Responsive pedagogy, based on five qualitative themes:

1. Acknowledge the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum;
2. Build bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities;
3. Use a wide variety of instructional strategies that are connected to different learning styles;
4. Teach students to know and praise their own and one another's cultural heritages; and
5. Incorporate multicultural information, resources, and materials in all the subjects and skills routinely taught in schools (Gay, 2018, p. 37).

Furthermore, the rationale of hermeneutic phenomenology was revealed in African-centered pedagogy. Fatunmbi (2002) identified seven African-centric principles of manifestation that are present within hermetic studies: (a) Mentalism; (b) Correspondence; (c) Vibration; (d) Polarity; (e) Rhythm; (f) Causation; and (g) Gender; (as cited in Bangura, 2011, p. 108). Fatunmbi (2002) defined the purpose of these concepts in African-centric philosophy is to examine ideas as functions that flow, progress, shift, or exist in the universe through "realms of heaven and earth" (as cited in Bangura, 2011, p. 108). According to Diop (1987), the African-centric principles of Hermetic studies are described through the following research questions:

1. What is the unique history of African people?
2. What is the unique cognitive style of African peoples?
3. What are the unique characteristics of African languages? (as cited in Bangura, 2011, p. 159).

Setting

The metropolitan area school district has an enrollment of nearly 50,000 students (CCSD, 2019). The student population of the school district is comprised of 48% White, 38% Black, 9.7% Hispanic, and 2.7% Other (CCSD, 2019). In addition, the school district is nearing 90 schools within a mixture of urban, suburban, and rural communities across 1,000 square miles of coastal lands defined as the Low Country of South Carolina (CCSD, 2020). The metropolitan area, also known as a "major tourist destination" and "significant arts destination" is native to an abundance of music history, social revolution, and cultural assimilation that shaped the foundation of religion, cuisine, language, and music (CCSD, 2020, p. 3). Furthermore, the metropolitan area is one of the fastest growing cities in South Carolina, with increases in medical, business, industry and technology endeavors (CCSD, 2020). Regardless of these opportunities in the metropolitan area, the school district "faces a mounting imperative for our system of public education to ensure that all of our students can access these opportunities" (CCSD, 2020, p. 3)

The school site for this study located in the metropolitan area of South Carolina was identified using the following pseudonym, Alpha Middle School. The enrollment of Alpha Middle School is nearly 900 students with an approximate ethnic population as follows: Asian 1%, Black or African American 65%, Hispanic or Latino 22%, Native Hawaiian or other Pacific Islander <1%, White 10%, two or more races 2% (Public School Review, 2019). With consent

from the school district, Alpha Middle School was the study site for this study based on location, demographic characteristics, and convenience for the researcher. The researcher is an employee of the metropolitan area as a music professional, therefore data collection from students in orchestra and band were directly accessible.

There were no direct benefits for subjects participating in this study, although there may be an indirect benefit having conducted this study in the metropolitan area school district as it may potentially influence best practices of music educators to expand music curriculum and ensemble growth. Insight into the experiences of African American students in band and orchestra programs may allow teachers and school administrators of the metropolitan area school district to examine current enrollment practices of music courses and explore ways to encourage retention of African American student participation in band and orchestra programs. Teachers and school administrators of the school district can receive a copy of the study including findings and recommendations, but all identifying information will be redacted.

Furthermore, as an effort to mitigate the perception of coercion or undue influence due to the researcher's role as a teacher at the research site, participants did not receive any incentives or compensation for participation in this study. In addition, to diminish the perception of coercion, the researcher stated the following: voluntary rights of participation; the ability to withdraw at any time; the decision whether or not to participate had no impact on the participants' enrollment and experience in band and orchestra; and the decision whether or not to participate in this study had no impact on the employment of the participants' band/orchestra teacher. The researcher stated efforts to mitigate the perception of coercion within the following stages of the study: parent recruitment letter (Appendix A), student recruitment letter (Appendix B), parental consent (Appendix C), child assent (Appendix D), survey questions (Appendix E),

interview invitation (Appendix F), semistructured interview protocol (Appendix G), and miscellaneous items such as thank you letters for participation of phase 1 (Appendix H) phase 2 (Appendix I) and site administration (Appendix J).

Participants/Sample

The scope of this study was based on the selection of participants from criterion-based sampling of individuals experiencing a common phenomenon (Creswell, 2013). Criterion-based sampling "is grounded on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned" (Merriam, 2009, p. 77). Participants were selected using a purposive sampling method based on their criterion as middle-level (6th–8th) students in band or orchestra and their assent to participate in the study. Participants eligible for this study were 6th–8th grade African American students enrolled in Alpha Middle School band and orchestra programs for the school year of 2019–2020. Recruitment efforts for this study was based on site permission from the school district; support from teacher and principal from the site of study; permission from parents/guardians; and assent from students enrolled in band and orchestra programs from Alpha Middle School (see Appendices).

From recruitment and retention statistics acquired by the researcher (orchestra teacher) and band teacher of Alpha Middle School, the total number of students enrolled was approximately 196 (band) and 121 (orchestra). Based on the criteria of this research, the researcher anticipated approximately 127 band students and 79 orchestra students eligible for this study, therefore providing a potential sample of 206 with approximate ages between 10 and 15. The researcher is the orchestra director of 79 of the approximate 206 eligible students. Specifically, the population sample for band and orchestra was determined based on 65% of the

school demographic identified as African American. However, a margin of error may exist taken in account of African American students that may be enrolled in both band and orchestra programs of Alpha Middle School.

To mitigate the perception of coercion, an invitation to participate in this study was sent out to all enrolled orchestra and band students which equates to approximately 317 students. The sample size for this study was limited by all permissions and assent of participation, therefore narrowing the scope for the study. The researcher studied this sample at Alpha Middle School because these potential participants were available based on the met requirements designated by the metropolitan area school district. Through convenience sampling, the researcher discovered "select[ed] participants because they are willing and available to be studied. [Consequently], the researcher cannot say with confidence that the individuals are representative of the population" (Creswell, 2015, p. 144). In conclusion, the researcher conducted this study involving African American students enrolled in their school-based band and/or orchestra program.

Based on research factors such as parental assent, participant consent, clarity of survey and interview design, and mobile/electronic convenience of survey and interview instruments, the researcher anticipated a 30%–40% response rate (or more) from the potential sample of 206 students. The researcher obtained quantitative data from 51 students who participated in Phase 1: Research survey, a response rate of 24.8%. Furthermore, the common sample size for a phenomenological study is 5 to 25 participants (Creswell, 2013, p. 149). The researcher obtained qualitative data from 7 of the participants that volunteered for contribution in Phase 2: Semistructured Interview.

In addition to obtaining appropriate consent from the school district, site administration and teachers, parents/guardians and IRB, the researcher consistently reviewed the decision-

making process and opinions of student participants. As suggested by Crane and Broome (2017), "children and adolescents also identified reasons for participation in research as including altruistic motivations to help others and their own learning" (p. 10). In addition, ". . . talking with children and adolescents about the process of research participation, beyond the actual study, may also be useful in enhancing engagement and future participation in research" (Crane & Broome, 2017, p. 10).

Furthermore, the researcher consistently reviewed ethical treatment in research specific to students of Alpha Middle School, approximately ages 10–15. The researcher understood the ethical treatment of minors through the following lenses: (a) Schools as a source of participants; (b) School as a context for cognitive development; (c) The research cycle; and (d) How to start conducting research in schools (Alibali & Nathan, 2010; Crane & Broome, 2017). As a result, the researcher sought to monitor and adjust the research processes in consideration of the student and the learning environment based on the use of (a) permission forms and consent forms, (b) electronic communication (audio/video application and survey platform), and (c) personal communication (email).

First, the researcher used written format to notify parents/guardians of band and orchestra students to participate in research. Through recruitment letters (Appendix A- parent recruitment letter; Appendix B- student recruitment letter), the researcher introduced herself, her affiliation with the school, and description, eligibility, and purpose of the study. The recruitment letters, parent consent form (Appendix C), and a sample of the child assent form (Appendix D) were passed out to all band and/or orchestra students during their related arts transition into their band/ orchestra classrooms to avoid interruption to instruction. To eliminate disruption during instruction, the researcher clearly stated instructions on the consent form for students to follow.

There were two ways in which students could return the signed parental consent form: email or hand-delivered. The first option, via email, gave the parent/guardian the flexibility to send the signed consent form via email to the researcher as indicated on the consent form and recruitment letter. The second option, also indicated on the consent form and recruitment letter, was hand-delivered. By using the return envelope pre-marked "confidential" as provided by the researcher, students placed their signed form in the envelope; sealed the envelope; and placed the envelope in the hanging storage box adhered to the outer wall of the orchestra room. The consent documents were secured in a locked file cabinet once they were returned to the researcher. The duration to collect consent forms was two weeks.

Once the researcher collected all materials, she signed the consent document. The signed consent document was scanned and electronically returned back to the student to the email addresses provided. During this primary phase, the researcher welcomed the participant to the study and clearly stated procedures and expectations for the study stated on the child assent form (Appendix D). The child assent form was available for participants to fill out electronically through the link provided for the survey questionnaire (Appendix E) via a secured online platform (REDCap) before moving forward to the survey questions. The link for REDcap was sent to participants through email. By providing an electronic option to complete the survey, participants were not removed from instructional time and could work at their own pace, thereby creating a more relaxed atmosphere in which to participate. However, participants were reminded throughout the process that they were allowed to dismiss themselves from the survey questionnaire at any time. The link remained active for two weeks. Once students completed the survey, the researcher sent all participants a thank you letter via individual emails (Appendix H—survey participation).

In the secondary phase, participants were notified via email of semistructured interview appointments based on their assent identified from the survey (Appendix F—Interview Invitation). The researcher identified participants for semistructured interviews based on the response of an optional question included on the survey instrument. The SSI was conducted with one participant at a time using an online platform (Zoom meeting) that was mobile-friendly and compatible by phone or computer, with an interview duration of 12–15 minutes. As with the survey instrument, participants were reminded of their rights when participating in an interview protocol (Appendix G—Interview Protocol).

Once students completed the semistructured interviews, the researcher sent the participants a "Thank you" letter via individual emails within one week of their interview (Appendix I—Semistructured thank you). In addition, the researcher emailed a letter of thanks to the school principal at the conclusion of the entire study (Appendix J—Full study thank you).

As the data collection finalized, the researcher developed appropriate security measures so that participants were de-identified throughout the balance of the research process. Once transcripts were available, they were sent back to the individual participants for review via email. Each individual was provided the opportunity to check and/or request changes to their responses before publication. The duration to request changes before publication was 2 weeks.

Data Collection

According to Moustakas (1994), phenomenological studies include the researcher bracketing their own experiences to fulfill the study, which includes an understanding of informal data collection methods such as interviews, open-ended questions; and occasionally other data collection options such as open-ended survey questionnaires (as cited in Creswell, 2013). The researcher conducted a survey questionnaire and a semistructured interview with the

eligible band and orchestra students to discover and interpret African American participants' experiences. The survey instrument was accessible through an online web application sent as a link to individual email addresses retrieved from the participants' assent form. The online web application, REDCap, is provided through the University of New England as a "secure web application for building and managing online surveys and databases [to] create and design projects. . ." (REDCap, 2019). The survey included questions using a Likert scale and multiple-choice question formats. This survey instrument was single/multiple click for ease of participant usage. The duration for completion by participants of this survey instrument was 5–7 minutes.

The researcher identified participants for semistructured interviews based on the response of an optional question included on the survey instrument. By using a semistructured interview, SSI guide, the researcher could "ask probing, open-ended questions on topics that your respondents might not be candid about if sitting with peers in a focus group" (Adams, 2015, p. 494). As structured by Boon (2014), the interview guide contained two sections:

1. Musical background; and
2. Experience with their instrument in band or orchestra (Boon, 2014, p. 138).

The SSI "employed a blend of closed- and open-ended questions, often accompanied by follow-up why or how questions" (Adams, 2015, p. 493). The SSI was conducted with one participant at a time using a conversation-type method with a duration of 12–15 minutes.

Once the researcher identified the students for interviews, appointments were sent to participants via email. The appointment message included the date, time, and meeting details (Meeting ID and link) via Zoom meeting application. The online platform of Zoom allowed communication through audio only or audio/video option from participants, therefore creating a relaxed atmosphere for the participant (Valibia, 2019). The researcher, as the host of the

individualized Zoom meeting recorded the meeting via MP4 and M4A with security through "Secure Socket Layer (SSL) encryption and AES 256-bits encryption" to secure participant interaction through an online platform (Valibia, 2019). Furthermore, if participants wanted to stop the interview at any time, they had the option to click out of the Zoom meeting or (if using a mobile device) simply hang up. Because the semistructured, one-on-one interviews commenced outside of the school day, the researcher was able to conduct this research during the student's noninstructional time to not interfere with student instruction and employment duties of the researcher.

Data Analysis

The researcher used a descriptive cross-sectional survey questionnaire and follow-up, semistructured interviews to explore the perspectives and experiences of African American students in band and orchestra, grades 6–8, from a metropolitan area of South Carolina. By using a descriptive study, the researcher obtained information from a specific population at a given point of time to recognize the phenomenon of the study; provided clarity of the phenomenon from the student's perspective; and clearly identified needs assessment for future recommendations of study (NEDARC, 2016). Furthermore, the use of a descriptive cross-sectional survey questionnaire "reveal[ed] patterns and connections that might otherwise go unnoticed" (NEDARC, 2016, p. 1).

First, by implementing a quantitative or survey component, the researcher collected and analyzed findings from the descriptive cross-sectional survey questionnaire. Perspectives and experiences of African American students in band and orchestra, grades 6–8, from a metropolitan area of South Carolina were explored using a survey to create data sets with unique numerical values associated with participants. The mean standard deviation and frequency of

responses for each question will be calculated. Furthermore, the collective calculation for each corresponding theme of the questions in this section of the mixed-methods study was evaluated.

Second, by implementing a qualitative or semistructured interview component, the researcher enhanced the essence of findings from the descriptive cross-sectional survey questionnaire. Perspectives and experiences of African American students in band and orchestra, grades 6–8, from a metropolitan area of South Carolina was explored using one-on-one, semistructured interviews. The researcher blended closed- and open-ended questions in a conversation style with participants in an effort to capture all students' experiences (Adams, 2015). Furthermore, the researcher recorded semistructured interview data from the Zoom application and written shorthand, quickly downloading MP4 encryptions and interview notes to a personal computer to document the interview progresses (Adams, 2015, p. 501).

The data obtained from the semistructured interviews were analyzed using the following process:

- Reading through the written transcripts several times to obtain an overall feeling of them.
- Identifying significant phrases or sentences that pertain directly to the experience.
- Formulating meanings and clustering them into themes common to all of the participants' transcripts.
- Validating the findings with the participants and including participants' remarks in the final description (Creswell, 2013, p. 115).

Participant Rights

To employ confidentiality, the researcher collected parent and participant assent prior to any data collection. Because participants are completing the survey questionnaire through an

approved online platform, ethical rights were restated on the initial page of the survey online application. The researcher clearly restated the purpose and objective of the survey. Participants electronically indicated their consent with the option to opt out of the study at any time. The researcher also provided confidentiality while conducting semistructured interviews by emphasizing trust in a safe environment where "mutual respect" is achieved through the researcher-child and parent-child relationship (Woodgate & Edwards, 2010 as cited in Crane & Broome, 2017, p. 9). Furthermore, the researcher assigned a pseudonym to the school site (e.g., Alpha Middle School); and used pseudonyms for participants in the study (e.g., Student A, Student B). The researcher used various privacy tactics such as maintaining transcripts, memos, and recorded texts secured away from the study site.

Once all semistructured interviews were completed, the researcher converted all personal journal notes to Word documents on a personal laptop. Digital recordings from the Zoom interviews were transcribed to Word documents on the researcher's personal laptop. Word documents were secured on the researcher's personal laptop via password accessible only to the researcher. Once all personal journal notes were transcribed, the original notes were cross-shredded. At the conclusion of the study, all printed materials were cross-shredded. Digital materials pertaining to participants will be secured for one year in the researcher's personal laptop protected by password accessible only to the researcher. At the conclusion of one year, all materials will be deleted.

By use of APA guidelines, institutional review boards, and other professional associations, research processes follow specific formatting. Any materials or references used during data collection are to be respected and published for the sole purpose of the study. Data reporting within the study was appropriately cited and shared within the educational community

and participants upon request (Creswell, 2015). Therefore, redacted copies of the study including findings and recommendations can be requested by families of participants and/or participants, and teachers and school administrators of the school district directly involved in the study. Findings and recommendations of the study will be shared with other music educators in the school through a disseminated brief overview and handout presented through professional development workshops.

Furthermore, at the conclusion of the study, the researcher published her final dissertation in DUNE. DUNE (2019), is a digital repository maintained by the University of New England. This digital repository "collects, preserves, and provides access to the scholarly and creative works . . . [where] university community members are encouraged to contribute works such as articles, presentations, theses, books, journals, conference proceedings, creative activities, media, and other UNE-related items" (DUNE, 2019, p. 1).

Limitations

According to van Manen (1990), a limitation of a phenomenological study is "finding individuals who have all experienced the phenomenon may be difficult given a research topic . . . and bracketing personal experiences may be difficult for the researcher" (as cited in Creswell, 2013, p. 83). This mixed-methods study of the African American student experience in band and orchestra programs in a metropolitan area of South Carolina was based on student perspectives identified through a descriptive cross-sectional study that includes an online survey questionnaire and semistructured interviews.

The researcher obtained official rights and privileges to conduct this study from the research review committee, Chief Academic Officer, and Superintendent of the school district. Once official rights and privileges were met, the researcher presented this legal documentation to

the school principal and music teachers of the study. The researcher obtained official, documented consent from the principal and band teacher of the students in the study once the study was approved by the school district. The researcher provided written and oral explanation of the data collection process and how confidentiality would be maintained with the study population. Regardless of these steps, the researcher's initial assumption was that parents/guardians would agree for their African American students to participate in this study based on the ethnicity of the researcher. Traube et al. (2013) exclaimed, "[African American] children reported during consent processes they believed the veracity of information provided from African American researchers over that of Caucasian researchers" (as cited in Crane & Broome, 2017, p. 10).

Other limitations of this study were based on the researcher's professional connection with students from the study and student willingness of assent to the study. The researcher is employed as the orchestra teacher at the school site. This created convenience for the researcher to obtain data from African American students in band and orchestra classes. Such a connection with the students created an assumption of trust and comfort for students to participate in the survey questionnaire and semistructured interviews. However, based on research, African American children may be reluctant to participate based on their connection with the researcher. Traube et al. (2013) refuted that African American children are "more likely to trust researchers from outside their neighborhood . . . over and above researchers they knew from their own community [because] children seemed to be fearful that a researcher from their own neighborhood might tell their parents what they shared" (as cited in Crane & Broome, 2017, p. 10).

Furthermore, the researcher needed to account for the student's susceptibility to answer survey questions based on what they feel will be the appropriate answers to please the researcher, or in the student's perspective, a teacher of familiarity. In addition, the researcher considered a student's susceptibility to volunteer to participate in the semistructured interview process to achieve special attention from their teacher (the researcher). Therefore, the researcher acknowledged the need to use epoche to eliminate any personal bias towards the study. As defined by Moustakas (1994), the ability to use epoche is based on the researcher's capability to view their study with an open mind, abstaining from biased judgment during the study (p. 33).

CHAPTER 4

RESULTS

Music Education, specifically instrumental music programs, are anchors of a well-rounded education accredited on state and federal levels (NAFME, 2016; Walker, 2016). Every Student Succeeds Act (ESSA) is a federal initiative that defines a well-rounded education as curriculum including, but not limited to, courses in the arts, physical education, science, civics and government, music, and foreign languages (Walker, 2016). These subjects include standards for coursework and student engagement, which are areas that broaden and reinforce college and career readiness (Walker, 2016).

Regardless of these national and federal regulations, research in instrumental music education has documented inequalities. According to the NAMM Foundation and Grunwald Associates, African American and Hispanic parents/guardians feel that music education classes are an essential part of their child's education (NAMM & Grunwald, 2015). Furthermore, 76% of African American parents and 75% of Hispanic parents enroll their children in music education classes (NAMM & Grunwald, 2015, p. 12). However, African American and Hispanic students are reported to receive fewer years of instruction in music classes (NAMM & Grunwald, 2015). African American students receive approximately 2.82 years of music instruction compared to 3.34 years of instruction for their Caucasian counterparts (NAMM & Grunwald, 2015, p. 13).

Although much research has been conducted to determine the rate at which African American students participate in music programs, and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose to participate in band and orchestra programs. Therefore, this study examined the

recruitment and retention of African American students in music performance and their interest in music education from the perspective of the students.

This chapter summarizes the collected data both for statistics and from the perspectives and experiences of African American students enrolled in school-based band and/or orchestra programs. This research study is a mixed-methods approach. In Phase 1, the quantitative survey questionnaire, the results are examined based on the sample size, description of the participants, and collection of sample data. In addition, normality of continuously measured variables are presented. Quantitative statistics measure frequencies of variables, means, standard deviations, and ranges for continuous variables presented in the survey items. The qualitative data collected during individual student interviews in Phase 2 of this study was reviewed, organized and analyzed per participant and cohesive group.

Data Collection Summary

The researcher conducted a survey questionnaire and a semistructured interview with the eligible band and orchestra students to discover and interpret African American participants' experiences. However, based on parent/guardian inquiries and participants' technology deficits, the researcher minimally deviated from the data collection methods described in Chapter 3.

First, the researcher used a written format to notify parents/guardians of band and orchestra students to participate in research through recruitment letters, parent consent form, and sample of child assent form. These items were hand distributed in an envelope to all band and orchestra students as they approached their prospective music rooms to avoid interruption to instruction. By using the 9 x 13 envelope that contained all materials, pre-marked "confidential" as provided by the researcher, 3 parents/guardians wrote their concerns or questions pertaining to the study. The concerns or questions were in reference to lack of internet access from home to

participate in the study, understanding the purpose of identifying only African American students for the study, and expressed feeling of "exploitation of my Black child for your [the researcher's] benefit". These parents/guardians requested feedback from the researcher by phone. The researcher provided feedback of all inquiries via phone within 24 hours of written requests. Two of the three parents/guardians allowed consent for their student to participate in the study. In addition, no parents/guardians used the option of email as a means to submit the signed consent forms. All parents/guardians submitted signed consent forms hand delivered via the potential student participant. Furthermore, due to unforeseen circumstances within the research site, the duration to collect consent forms was one week rather than two weeks as initially planned.

Second, to complete the secondary phase, the semistructured interview was conducted with one participant at a time using an online platform (Zoom) that was mobile-friendly, compatible by phone or computer, with an interview duration of 12–15 minutes. However, due to phone/internet complications, two participants requested face-to-face interviews after school. The researcher was able to accommodate this request by generating an inviting atmosphere in a quiet, familiar room to create a relaxing atmosphere. Each student was interviewed individually. Just as the online platform, face-to-face participants were reminded of their rights to participate within the interview protocol. Once transcripts were available, member-checking information was sent back to the individual participants for review via email. No participants submitted a request to change their responses within the 2-week duration period.

Data Analysis

The researcher used a descriptive cross-sectional survey questionnaire and follow-up, and semistructured interviews to explore the perspectives and experiences of African American students in band and orchestra, grades 6–8, in a metropolitan area of South Carolina. As a result,

the researcher obtained information from a specific population of students at a given point of time. The design of this study allowed the researcher to recognize the phenomenon, provide clarity from the student's perspective, and clearly identify the need for future recommendations for study. This study included the use of a descriptive cross-sectional survey questionnaire, used to "reveal patterns and connections that might otherwise go unnoticed" (NEDARC, 2016, p. 1).

Research Questions Investigated

The purpose of this explanatory, mixed-methods study was to explore how African American students in a South Carolina metropolitan area perceive their experiences in band and orchestra at their middle school that will influence retention in these classes. Fifty-one sixth through eighth grade students participated by responding to an inventory that measured students' predisposition to music, pedagogical preferences, and cultural awareness. Furthermore, seven of the fifty-one students contributed to a descriptive assessment that measured students' personal connection to musical experiences within their culture and communities.

To understand African American students' experiences in band and orchestra programs offered at their middle school and their perceptions about continuing in these programs, this chapter contains the results of the explanatory methodology study conducted to answer the following research questions:

Research Question One: How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?

Research Question 2: What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band orchestra programs?

Table 8, “Research Questions and Data Sources,” outlines survey instrument questions and interview questions aligned to the two research questions. The survey instrument and interview questions were synthesized according to the conceptual framework developed in this study. The pedagogies of African-Centered and Culturally Responsive were hypothesized as theoretical areas to study that best characterize the significance of African American students’ personal experience when enrolled and to further participate in a school-based band and orchestra program.

Table 8

Research Questions and Data Sources

Research Questions and Data Sources		
Research Questions	Survey Instrument	Interview Questions
How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?	Questions 1–4, 7–9, 13, 17, 24–30, 34–41	Questions 1–6
What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?	Questions 5–6, 9–16, 18–29, 31–33, 35, 38–41	Questions 2–6

Through literature review exploration from this research, the conceptual approaches of African-centered pedagogy and Culturally Responsive music pedagogy support the exploration of students' perspectives and experiences in school-based band and orchestra programs. African-centered pedagogy provides cultural and social support for African American students to thrive academically and intellectually in public schools (Murrell, 2002). Additionally, Culturally Responsive music pedagogy focuses on teacher-student social relationships through cultural awareness to promote cultural identities through music practices (Kelly, 2001). The conceptual framework for this study is discussed in more detail in Chapter 2.

Table 9 and Table 10 illustrate the survey instrument and interview questions that correlate with the conceptual framework. Table 9 specifically aligns the survey instrument and

interview questions to the specific elements of African-Centered Pedagogy. As indicated in Table 9, the elements of African-Centered Pedagogy are as follows: historical, cultural, political, and developmental.

Table 9

African-Centered Pedagogy Data Sources

African-Centered Pedagogy Conceptual Framework and Data Sources		
Conceptual Framework Element	Survey Instrument	Interview Questions
Historical	Question 32	Questions 2, 5
Cultural	Questions 14, 20, 27–32, 34–36, 38–39	Questions 1–2, 5–6
Political	Questions 7–10, 12–13, 24–26, 30–33	
Developmental	Questions 15–19, 21–26, 33–35, 37–39	Questions 4–5

Likewise, Table 10 aligns the survey instrument and interview questions to the specific elements of Culturally Responsive Pedagogy, which are see and know students, create social learning community, recognize multiple perspectives and positions, and connect beyond the classroom.

Table 10

Culturally Responsive Pedagogy Data Sources

Culturally Responsive Pedagogy Conceptual Framework and Data Sources		
Conceptual Framework Element:	Survey Instrument	Interview Questions
See & Know Students	Questions 2–7, 10–11, 14, 17, 20–27, 29–30, 32–39	Questions 1–6
Create Social Learning Community	Questions 7–9, 15–16, 18–19, 24–26, 35, 37	
Recognize Multiple Perspectives & Positions	Questions 2–6, 10, 14, 17, 20–21, 27, 30–37	Questions 1–6
Connect Beyond the Classroom	Questions 7, 30–31, 38–39	Questions 1–2, 5

Hypothesis

By examining the phenomenon of a minimal rate at which African American students participate in music programs through the conceptual lens of African-Centered Pedagogy and Culturally Responsive Pedagogy, an inclusive prediction was constructed: Race, culture, musical preference, psychosocial needs, socioeconomic level, and community or family structures are variables that create significant inequities and lack of inclusion that influence the recruitment and retention of African American students in school-based band and/or orchestra programs.

Through an exploratory, mixed-methods design, the quantitative data (Phase 1) instrument was used to investigate if students' predispositions to music, pedagogical preferences, and cultural awareness are aligned with African-Centered Pedagogy and Culturally Responsive Pedagogy. The responses from students would anticipate themes for further understanding of racial, cultural, and socioeconomic sources that influence music performance for African American students in school-based band and/or orchestra programs.

The qualitative data collected in Phase 2 through individual interviews was used to develop a profound understanding of African American students' perspectives and experiences in school-based band and orchestra programs. This data was collected to unveil variances in musical exposure, music experiences and performance that reveal social, cultural, and conceptual sources that influence music performance for African American students in school-based band and/or orchestra programs.

Description of Participants

Participants were selected using a purposive sampling method based on their criterion as middle-level (6th–8th grade) students in band or orchestra and their assent to participate in the study. Participants eligible for this study are 6th–8th grade African American students enrolled in Alpha Middle School band and orchestra programs for the school year of 2019–2020. Recruitment efforts for this study were based on site permission from the school district; support from teacher and principal from the site of study; permission from parents/guardians; and assent from students enrolled in band and orchestra programs from Alpha Middle School (Appendices C & D).

The sample size for this study was limited by consent and assent of participation, thereby narrowing the scope for the study. The researcher conducted this study involving African

American students enrolled in their school-based band and/or orchestra program. The researcher studied this particular group at Alpha Middle School due to the racial composition of the school and because these potential participants were available based on the met requirements designated by the metropolitan area school district.

The school site included in this study is located in a metropolitan area of South Carolina and is identified by the pseudonym Alpha Middle School. The enrollment of Alpha Middle School is nearly 900 students with an approximate ethnic population as follows: Black or African American 65%, Hispanic or Latino 22%, White 10%, Two or more races 2%, Asian 1%, and Native Hawaiian or other Pacific Islander <1% (Public School Review, 2019). The potential sample size of students eligible for this study was 206. However, to mitigate any perception of coercion, an invitation to participate in this study was sent out to all currently enrolled orchestra and band students, which equates to approximately 317 students.

In addition to obtaining appropriate consent from the school district, site administration and teachers, parents/guardians and IRB, the researcher consistently reviewed the decision-making process and opinions of student participants. Also, the researcher consistently reviewed ethical treatment in research specific to students of Alpha Middle School, approximately ages 10–15. The researcher understood the ethical treatment of minors. As a result, the researcher monitored and adjusted the research processes with consideration of the student and the learning environment based on the use of (a) permission forms and consent forms, (b) electronic communication (audio/video application and survey platform), and (c) personal communication (electronic).

After they were recruited, the researcher gave students an opportunity to voluntarily consent to be in the study. Potential participants were reminded of their parent/guardian's consent

to participate in the study. The researcher confirmed student assent within the first response (Question 1) in the survey instrument as indicated in Figure 1: Participant's Statement. Participants were to click Yes or No to the following:

> *Participant's Statement: I understand that my parent or guardian has said I can be in this study if I want to. I also understand that it is my choice, and I don't have to be in this study if I don't want to. I understand this study may help to improve music curriculum and programs. It may also increase African American students' participation in band and orchestra programs. I have had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agree to be in this study*.

All fifty-one participants confirmed their assent as illustrated in Figure 1: Participant's Statement.

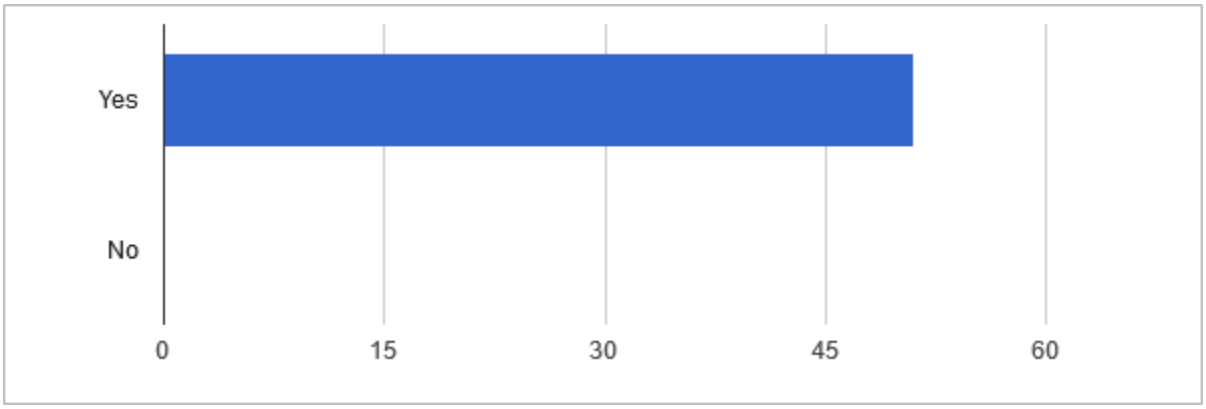

Figure 1. Participant's Statement. Counts/frequency: Yes (51, 100.0%), No (0, 0.0%)

The researcher gave the participants an option to decide if they wanted to participate in an optional semistructured interview based on the following question at the conclusion of the survey (Question 40):

> *Optional: I would like to sign up for an optional interview with [Researcher's name]. The interview will take 12–15 minutes (or less). [The researcher] would like to know more about your thoughts about music. Please click YES or NO for your interest in an interview.*

The researcher recruited 33 students for participation in the individualized interviews. However, through email follow-up with participants to schedule interview dates and times, the number of participants actually available for an interview decreased. Only seven of 33 participants were able to participate in Phase 2: Semistructured Interview within the specified guidelines. However, the number of participants for this phase is consistent with an average sample size for a phenomenological study, which is typically 5 to 25 participants (Creswell, 2013). Graphic displays of participant responses are provided in the following figure:

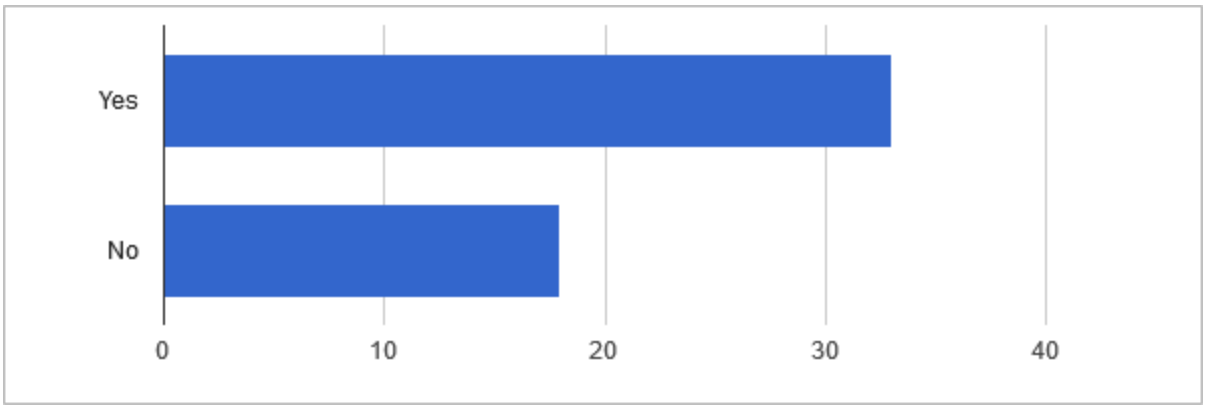

Figure 2. Interest to Participate in an Optional Interview. Counts/frequency: Yes (33, 64.7%), No (18, 35.3%)

Hence, in obtaining appropriate consent from the school district, site administration, and teachers, parents/guardians, and IRB, the researcher recruited 51 band and orchestra students to participate in the survey portion of this study in Phase 1. This was a response rate of 24.8% from the potential sample of 206 students. The count and frequency of student participants enrolled in their school-based band or orchestra program is indicated in Figure 3: Music Class Enrollment. However, this survey question does not account for students who may be dual enrolled in both band and orchestra. Based on data analysis to survey question 3 (*What music class(es) are you enrolled in?)*, the researcher concluded that 8 of 51 respondents are enrolled in both band and orchestra. Therefore, of the participants from this survey (n= 51), 22 respondents were enrolled only in Orchestra, 21 respondents were enrolled only in Band, and 8 respondents were dual-enrolled.

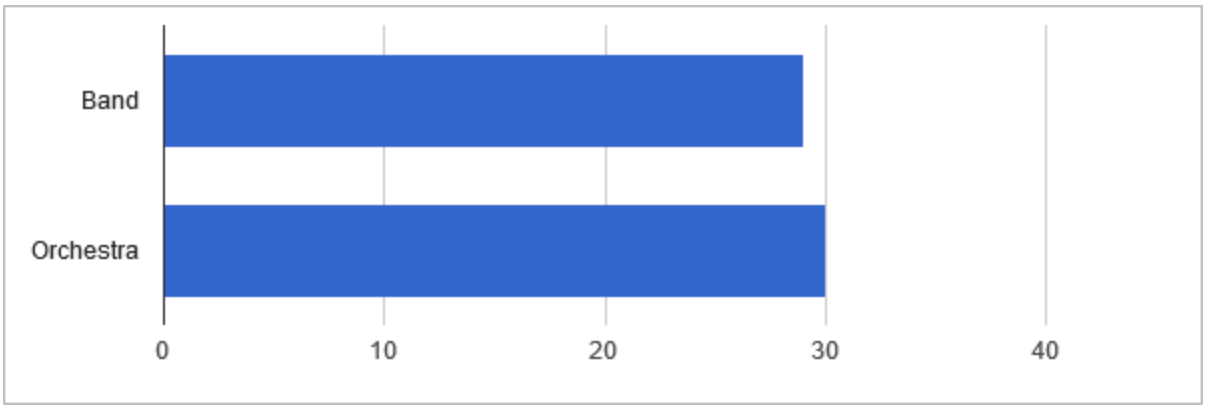

Figure 3. Music Class Enrollment. Counts/frequency: band (29, 56.9%), orchestra (30, 58.8%)

The type of instruments that participants play in their school-based band or orchestra program is indicated in Figure 4: Instruments(s). However, this survey question did not account for students who may play more than one instrument in either band or orchestra. Based on data analysis to survey question 4 (*What instrument(s) do you play at school?),* the researcher concluded that 1 respondent indicated playing more than one instrument in band (clarinet/bass clarinet and percussion). Therefore, of the participants from this survey (n= 51), 22 respondents who were enrolled only in Orchestra played the following instruments: violin (15), cello (4), viola (2), and bass (1). Of the 21 respondents who are enrolled only in band, the students play the following instruments: saxophone (6), trumpet (5), trombone (3), clarinet/bass clarinet (3), flute (2), and percussion (1). Of the eight respondents who were dual enrolled in band and orchestra, the students played the following instruments: violin/flute (3), cello/flute (1), cello/trombone (1), viola/flute (1), violin/saxophone (1), and violin/trumpet (1). Also, 1 respondent indicated playing clarinet and percussion in band. Figure 4: Instruments displays respondent's selection of instruments they played in either orchestra, band, or orchestra and band.

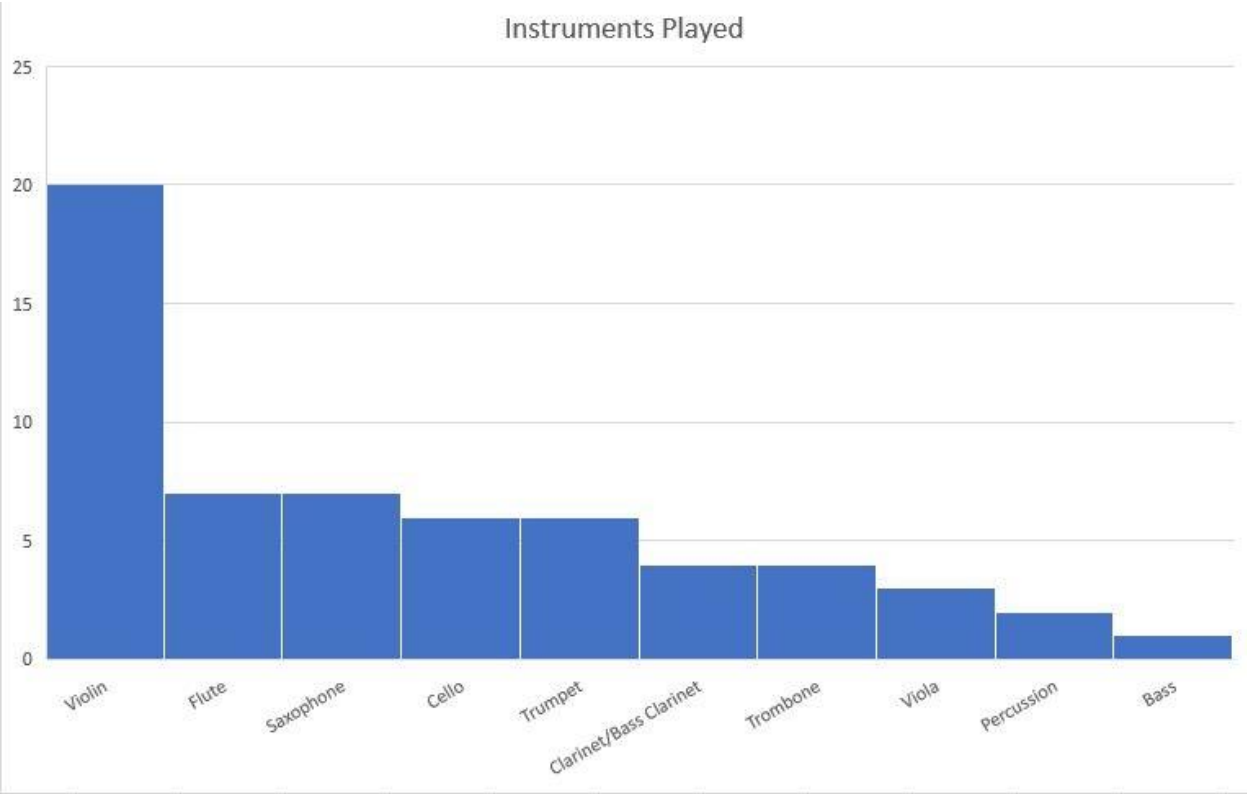

Figure 4. Instruments. Counts/frequency: violin (20, 39.2%), flute (7, 13.7%), saxophone (7, 13.7%), cello (6, 11.8%), trumpet (6, 11.8%), clarinet/bass clarinet (4, 7.8%), trombone (4, 7.8%), viola (3, 5.9%), percussion (2, 3.9%), bass (1, 2.0%)

Survey participants were asked to indicate if they participated in other school-based music classes and other music groups outside of school. Figure 5: Music Classes, illustrates school-based music courses available at their school in addition to band and orchestra such as music/music appreciation, after-school musical, and other artistic events. Based on the counts and frequency of answers to survey question 3, (*What music classes have you taken since you have been a student at "Alpha Middle School"*), the researcher was able to determine that participants were active in more than one music class based on the availability of the course during the school year and participant opportunity after school. Based on data analysis, the

researcher concluded that student participation in school-based music courses was as follows: orchestra (30), band (28), music (7), after-school musical (3) and other (2). In further analysis, the researcher found connections in the following data: band/orchestra (7), band/music/music appreciation (5), orchestra/after-school musical (2), band/other (1), and band/after-school musical (1). Additionally, the researcher discovered that one participant responded to being dual enrolled in band/orchestra from question 2 but indicated band/other as their course opportunity in survey question 3. The following illustration (Figure 5: Music Classes) displays respondent participation in school-based music courses.

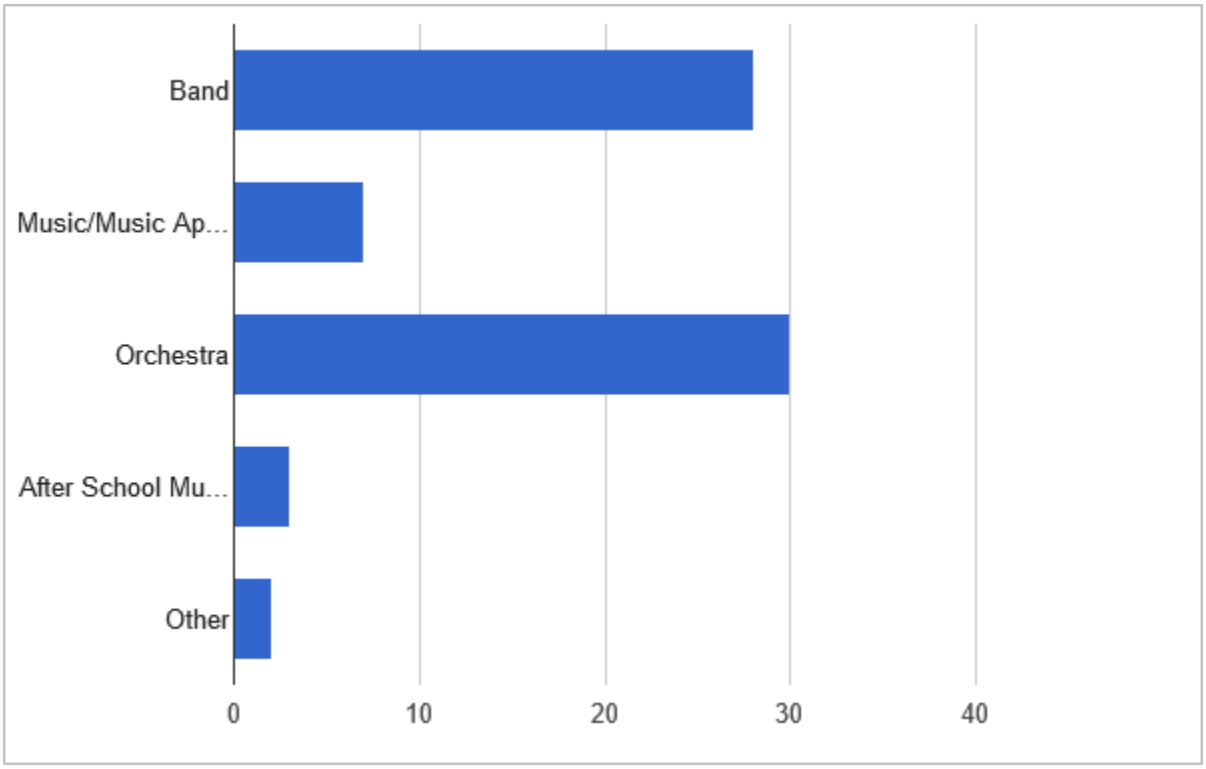

Figure 5. Music Classes. Counts/frequency: band (28, 54.9%), music/music appreciation (7, 13.7%), orchestra (30, 58.8%), after school musical ("Annie Jr.") (3, 5.9%), other (2, 3.9%)

In survey question 5 (*Do you participate in other music groups outside of school?)* respondents were asked to identify their preference in music. Based on the counts and frequency of answers, the researcher was able to account for the possible responses representative of Yes

(10, 19.6%). In addition to survey data collected regarding students' participation in music outside of the school setting, Students C, D, E, and F shared insight into music-based activities that they were involved in outside of school. In their semistructured interviews, these students further noted engagement in piano lessons, talent shows, church choir, and church music groups (Appendix L). With the responses of No (41, 80.4%), students indicated they did not participate in music outside of the school setting (school-based band and/or school-based orchestra programs). Figure 6: Other Music Groups Outside of School displays participants' value of music beyond their band and/or orchestra ensembles.

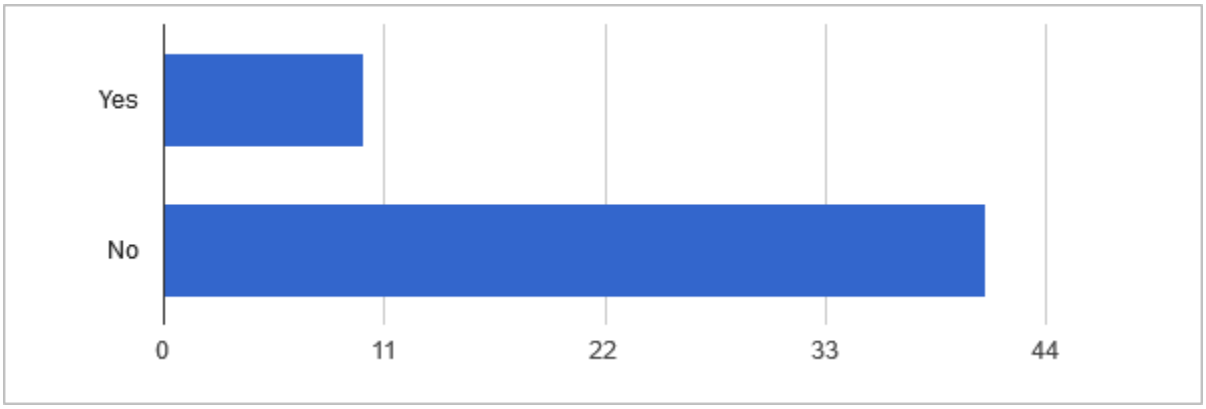

Figure 6. Other Music Groups Outside of School. Counts/frequency: Yes (10, 19.6%), No (41, 80.4%)

In survey question 6, participants were asked to identify their preference in music. Based on the counts and frequency of answers to survey question 6 (*What kind of music do you listen to?),* participants were given the opportunity to select all options that applied to their musical preferences. The profile of music preferences across participants are as follows: Rap (28, 54.9%), R&B (23, 45.1%), Hip Hop (22, 43.1%), Other (21, 41.2%), Pop (17, 33.3%), Classical (11, 21.6%), Rock (10, 19.6%), Gospel (8, 15.7%), Bachata (7, 13.7%), Country (7, 13.7%), Reggae/Reggaeton (7, 13.7%), Jazz (4, 7.8%), and Salsa (4, 7.8%). Based on data analysis, the researcher was able to account for the possible responses representative of Other (21, 41.2%).

Although the survey data did not collect additional information regarding the category of "Other," Students A–G shared insight into their musical preferences in their semistructured individual interviews (Appendix L). Students A–G discussed music genres or applications such as: Anime, Broadway musicals, Classic Rock, Dubstep, Meme videos, "Old School" (e.g., hip hop, jazz, rap), Techno, Tik Tok, and Trap. Also, in Students A–G interview transcriptions, the researcher found a resemblance to their families in music preference; however, the music preferences of participants tend to mirror the preferences of their friends. Figure 7: Music Preferences displays the variation in music preferences among African American student participants.

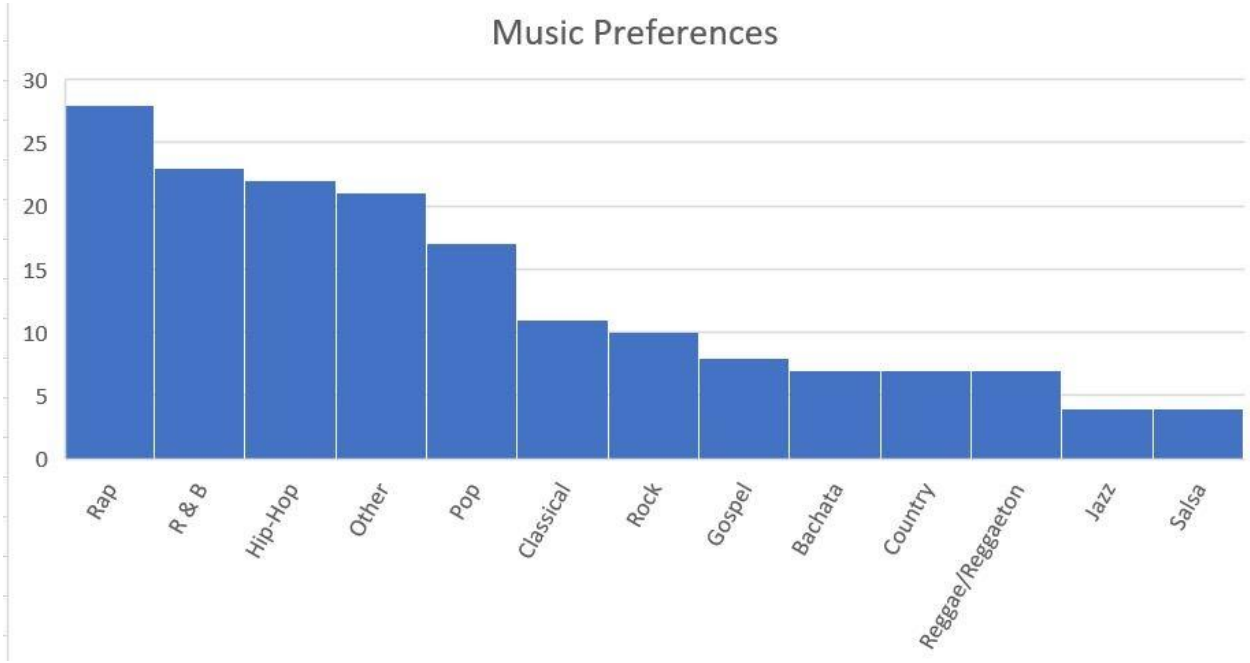

Figure 7. Music Preference(s). Counts/frequency: Rap (28, 54.9%), R&B (23, 45.1%), Hip Hop (22, 43.1%), Other (21, 41.2%), Pop (17, 33.3%), Classical (11, 21.6%), Rock (10, 19.6%), Gospel (8, 15.7%), Bachata (7, 13.7%), Country (7, 13.7%), Reggae/Reggaeton (7, 13.7%), Jazz (4, 7.8%), Salsa (4, 7.8%)

Data and Analysis

This study applied a mixed-methods approach to conduct research, which integrated quantitative and qualitative data through semistructured interviews built upon variables established from a cross-sectional online survey. The researcher conducted a survey questionnaire and a semistructured interview with the eligible band and orchestra students to discover and interpret African American participants' experiences. The researcher developed the survey instrument and interview questions based on readings of African-centered pedagogy and culturally relevant pedagogy described in the review of literature included in Chapter 2.

Phase 1—Quantitative (Primary Phase)

The survey instrument was accessible through an online web application sent as a link to individual email addresses retrieved from the participants' assent form. Surveys were coded with a number to ensure the participants' anonymity. The survey took place outside of the school day, during a student's noninstructional time. The survey included questions using a binary, multiple choice (yes/no) format and agreement Likert scales. The duration for completion by participants of this survey instrument was approximately 5–7 minutes.

Participant Demographics. First, as previously introduced under Participant Description (Figures 1–7), survey questions 1–6 and 40 were used for collection of student demographics. The demographic information of this study provided data that represented a sample of the target population: African American students enrolled in their school-based band and/or orchestra program of Alpha Middle School. Participant characteristics, such as music class enrollment, instrument played, preferred type of music are reported and serve as independent (demographic) variables. Furthermore, the demographic information of this research study is based on parametric statistics, in which there was a strict assumption based on the recruitment information

that the sample population for this research study was African American. Moreover, there was an assumption that students participating in such research are currently enrolled in the school-based band and/or orchestra programs of Alpha Middle School.

Survey Elements. A two-point question analysis for multiple choice (yes/no) or (band/orchestra) questions was conducted on survey questions 1, 2, and 40. Other survey items, questions 3, 4, and 6 were analyzed with consideration that multiple answers could apply. With respect to participant consent, an examination of survey responses showed that 51 participants (100%) had sufficient time to consider the research study information, ask questions, and voluntarily agree to participate in this study. In addition, 33 participants (64.7%) indicated they were interested in an optional interview to share more about their perspectives and experiences in music whereas 18 (35.3%) opted to not participate in the interview.

Current enrollment in the band program was indicated by 29 participants (56.9%) and enrollment in orchestra was indicated by 30 participants (58.8%). Findings show that 21 participants (41.2%) are enrolled only in band; 22 participants (43.1%) are enrolled only in orchestra; and 8 participants (15.7%) are enrolled in both band and orchestra. The orchestral instruments that participants indicated they played are violin (20, 39.2%), cello (6, 11.8%), viola (3, 5.9%), and bass (1, 2.0%). In addition, the band instruments that participants indicated they play are flute (7, 13.7%), saxophone (7, 13.7%), trumpet (6, 11.8%), clarinet/bass clarinet (4, 7.8%), trombone (4, 7.8%) and percussion (2, 3.9%). Participants have engaged in other music classes at their school such as music/music appreciation (7, 13.7%), after school musical (3, 5.9%) and “other” courses not indicated from the survey (2, 3.9%). Also, 10 participants (19.6%) stated that they participate in music activities outside of school, whereas 41 (80.4%) do not engage in music activities beyond their school-based programs. Student participants noted that

they listen to a wide array of music genres such as Rap (28, 54.9%), R&B (23, 45.1%), Hip Hop (22, 43.1%), Other (21, 41.2%), Pop (17, 33.3%), Classical (11, 21.6%), Rock (10, 19.6%), Gospel (8, 15.7%), Bachata (7, 13.7%), Country (7, 13.7%), Reggae/Reggaeton (7, 13.7%), Jazz (4, 7.8%), and Salsa (4, 7.8%). Table 11 illustrates survey questions 1–6, which outlines the demographic information of student survey participants.

Table 11

Participant Description, Survey Questions 2–6

Participant Description, Survey Questions 2–6		
Survey Question	Student Response	Percentage
Question 2: What music class(es) are you enrolled in?	Orchestra: 30	58.8%
	Band: 29	56.9%
Question 3: What music classes have you taken since you have been a student at Alpha Middle School?	Orchestra: 30	58.8%
	Band: 28	54.9%
	Music: 7	13.7%
	After School	5.9%
	Musical: 3	3.9%
	Other: 2	
Question 4: What instrument do you play at school?	Violin: 20	39.2%
	Flute: 7	13.7%
	Saxophone:7	13.7%
	Cello: 6	11.8%

	Trumpet: 6	11.8%
	Clarinet: 4	7.8%
	Trombone: 4	7.8%
	Viola: 3	5.9%
	Percussion: 2	3.9%
	Bass: 1	2.0%
Question 5: Do you participate in other music groups outside of school?	Yes: 10	19.6%
	No: 41	80.4%
Question 6: What kind of music do you listen to?	Rap: 28	54.9%
	R&B: 23	45.1%
	Hip Hop: 22	43.1%
	Other: 21	41.2%
	Pop: 17	33.3%
	Classical: 11	21.6%
	Rock: 10	19.6%
	Gospel: 8	15.7%
	Bachata: 7	13.7%
	Country: 7	13.7%
	Reggae: 7	13.7%
	Jazz: 4	7.8%
	Salsa: 4	7.8%

Survey questions 7–13 were binary as they allowed student participants to indicate yes or no for their responses. Analysis of the survey responses showed that 11 participants (21.6%) were in classes or activities during the school day that withdrew them from band or orchestra class. In contrast, 40 participants (78.4%) revealed they were not affected by classes or activities that interfere with band or orchestra class. Forty participants (78.4%) believed their band or orchestra room had ample space for music practice, whereas 11 participants (21.6%) indicated the size of the rehearsal space as insufficient. Likewise, 39 participants (76.5%) believed their band or orchestra room has ample space for instrument storage, whereas 12 participants (23.5%) indicated the size of the storage area as insufficient. In addition, thirty-nine participants (76.5%) conveyed that they are able to pay their fees for band and orchestra; where 12 (23.5%) stated they are unable to financially provide for their band and/or orchestra fees. A majority of participants (46 students, 90.2%) revealed that they were able to attend after school performances and rehearsals, with 5 participants (9.8%) stating they are unable to attend after school music events. Furthermore, most participants (48 students, 94.1%) designated that their band or orchestra classroom has operative technology, with 3 participants (5.9%) specifying that these music rooms do not have working technology. The majority of participants (42 students, 82.4%) indicated that their band or orchestra classroom has equipment such as music stands, chairs, and other classroom items in good condition, with 9 participants (17.6%) stating that music equipment in their classroom is in less than acceptable condition. Table 12 illustrates survey questions 7–13, which refer to activities or conditions associated with student participation in band and/or orchestra; and the physical environment of the band/orchestra classroom.

Table 12

Student Activities and Classroom Environment

Student Activities and Classroom Environment		
Survey Question	Student Response	Percentage
Statement 7: I am in classes or activities during the school day that pull me out of band or orchestra class.	Yes: 11 No: 40	21.6% 78.4%
Statement 8: The size of the music room has enough space for rehearsal.	Yes: 40 No: 11	78.4% 21.6%
Statement 9: The size of the music room has enough space for instrument storage.	Yes: 39 No: 12	76.5% 23.5%
Statement 10: I can pay all fees for my music class.	Yes: 39 No: 12	76.5% 23.5%
Statement 11: I can go to after school performances and rehearsals.	Yes: 46 No: 5	90.2% 9.8%
Statement 12: My band/orchestra classroom has technology that works.	Yes: 48 No: 3	94.1% 5.9%
Statement 13: My band/orchestra classroom has music stands, chairs and other classroom items that are in good condition.	Yes: 42 No: 9	82.4% 17.6%

A scaled question analysis for Likert items were conducted for survey questions 14–39. Likert items are used to measure respondents' attitudes to a particular question or statement. Based on this study, Likert items measured the level of agreement and disagreement to a target statement to identify the level of agreement that participants expressed regarding the historical, cultural, political, and developmental topics aligned with African-Centered Pedagogy. The level of agreement identified student personal connections, social learning community, multiple perspectives, and connections beyond the classroom with focal points aligned with Culturally Responsive Pedagogy.

Response levels were coded with categories such as strongly disagree (SD), disagree (D), neutral (N), agree (A), and strongly agree (SA). Response levels were coded with verbal labels that denote gradually spaced choices centered around a neutral label (strongly disagree, disagree, neutral, agree, strongly agree). These categories were assigned consecutive integer values: SD=1, D=2, N=3, A=4, SA=5. The verbal labels are equal polar opposites that when displayed on the survey, were symmetrically centered around a neutral label.

Initial analysis of Likert response options (survey questions 14–39) from participants are analyzed based on the frequency, modes, median, and interquartile range of responses for each question. Likert item data was examined as interval data, where the frequency per item represented the number of times a data value occurred; the mode as the value that most respondents agreed; the median illustrating the measure of central tendency; and the interquartile range (IQR) which represents an insensitivity to outliers and range of the middle 50% of the data. For survey questions 14–31 and 33–39, all participants (n= 51) responded. For survey question 32, only 50 participants responded. The following analysis describes the frequency, modes, median, and interquartile range of responses for survey questions 14–39.

Survey question 14 asked participants to consider if the type of music they listen to relates to the customs and traditions of their family. For survey question 14, the frequency of categories were SD 9.8%, D 15.7%, N 37.3%, A 21.6%, and SA 15.7% with a mode of neutral, median of 3, and IQR of 2.

Survey question 15 asked participants to consider if students in their band or orchestra class work well as a team. For survey question 15, the frequency of categories were: SD 0%, D 3.9%, N 41.2%, A 37.3%, and SA 17.6% with a mode of neutral, median of 4, and IQR of 1.

Survey question 16 asked participants to consider if their band or orchestra teacher allows students to collaborate for peer tutoring. For survey question 16, the frequency of categories were SD 0%, D 11.8%, N 25.5%, A 37.3%, and SA 25.5% with a mode of agree, median of 4, and IQR of 1.

Survey question 17 asked participants to consider if their band or orchestra teacher sets performance goals based on the ability level of the student. For survey question 17, the frequency of categories were SD 2%, D 0%, N 17.6%, A 49%, and SA 31.4% with a mode of agree, median of 4, and IQR of 1.

Survey question 18 asked participants to consider if their band or orchestra teacher allows students to set classroom rules and consequences. For survey question 18, the frequency of categories are SD 3.9%, D 23.5%, N 15.7%, A 37.3%, and SA 19.6% with a mode of agree, median of 4, and IQR of 2.

Survey question 19 asked participants to consider if their band or orchestra teacher and classmates hold each other accountable for their actions and behavior. For survey question 19, the frequency of categories were SD 0%, D 0%, N 21.6%, A 51%, and SA 27.5% with a mode of agree, median of 4, and IQR of 1.

Survey question 20 asked participants to consider if the music they play in band or orchestra class represents the customs and traditions of their family. For survey question 20, the frequency of categories were: SD 13.7%, D 33.3%, N 33.3%, A 7.8%, and SA 11.8% with a bimodal analysis of disagree and neutral, median of 3, and IQR of 1.

Survey question 21 asked participants to consider if their band or orchestra teacher motivates them to work hard and challenge themselves. For survey question 21, the frequency of categories were SD 0%, D 0%, N 5.9%, A 35.3%, and SA 58.8% with a mode response of strongly agree, median of 5, and IQR of 1.

Survey question 22 asked participants to consider if their band or orchestra teacher motivates them to take responsibility for their work. For survey question 22, the frequency of categories were SD 0%, D 0%, N 7.8%, A 43.1%, and SA 49% with a mode of strongly agree, median of 4, and IQR of 1.

Survey question 23 asked participants to consider if their band or orchestra teacher motivates them to believe in themselves. For survey question 23, the frequency of categories were SD 2%, D 2%, N 11.8%, A 29.4%, and SA 54.9%, with a mode of strongly agree, median of 5, and IQR of 1.

Survey question 24 asked participants to consider if their band or orchestra teacher's classroom makes the student feel welcome, inspired, and motivated to learn. For survey question 24, the frequency of categories were SD 3.9%, D 0%, N 13.7%, A 27.5%, and SA 54.9% with a mode of strongly agree, median of 5, and IQR of 1.

Survey question 25 asked participants to consider if their band or orchestra teacher cares about their feelings, questions, or concerns during class. For survey question 25, the frequency of

categories were SD 0%, D 2%, N 7.8%, A 35.3%, and SA 54.9% with a mode of strongly agree, median of 5, and IQR of 1.

Survey question 26 asked participants to consider if their band or orchestra teacher understands their culture. For survey question 26, the frequency of categories were SD 0%, D 2%, N 27.5%, A 43.1%, and SA 27.5% with a mode of agree, median of 4, and IQR of 2.

Survey question 27 asked participants to consider if the race of their band or orchestra teacher is important to their success in class. For survey question 27, the frequency of categories were SD 39.2%, D 15.7%, N 19.6%, A 15.7%, and SA 9.8% with a mode of strongly disagree, median of 2, and IQR of 3.

Survey question 28 asked participants to consider if band or orchestra classes are available as needed. For survey question 28, the frequency of categories were SD 2%, D 5.9%, N 31.4%, A 41.2% and SA 19.6% with a mode of agree, median of 4, and IQR of 1.

Survey question 29 asked participants to consider if their band or orchestra class has school owned instruments for every student. For survey question 29, the frequency of categories were SD 2%, D 9.8%, N 15.7%, A 41.2%, and SA 31.4% with a mode of Agree, median of 4, and IQR of 2.

Survey question 30 asked participants to acknowledge if their band or orchestra teacher is present at community events outside of school, such as sporting events or clubs. For survey question 30, the frequency of categories were SD 3.9%, D 11.8%, N 41.2%, A 33.3%, and SA 9.8% with a mode of neutral, median of 3, and IQR of 1.

Survey question 31 asked participants to acknowledge if their band or orchestra performs in the community, such as concerts at a church or community center. For survey question 31, the

frequency of categories were SD 11.8%, D 37.3%, N 31.4%, A 13.7% and SA 5.9% with a mode of disagree, and IQR of 1.

Survey question 32 asked participants to acknowledge if their band or orchestra teacher educates their students about Africa. For survey question 32, the frequency of categories were SD 28%, D 20%, N 38%, A 12%, and SA 2% with a mode of neutral, median of 3 and IQR of 2.

Survey question 33 asked participants to acknowledge if their band or orchestra teacher allows them to be creative. For survey question 33, the frequency of categories were SD 2%, D 3.9%, N 27.5%, A 43.1%, and SA 23.5% with a mode of agree, median of 4 and IQR of 1.

Survey question 34 asked participants to acknowledge if their band or orchestra teacher uses techniques like clapping or tapping feet to help students learn music. For survey question 34, the frequency of categories were SD 0%, D 0%, N 3.9%, A 47.1%, and SA 49% with a mode of strongly agree, median of 4, and IQR of 1.

Survey question 35 asked participants to acknowledge if their band or orchestra teacher selects music that implements stomping, clapping, or other sounds. For survey question 35, the frequency of categories were SD 3.9%, D 11.9%, N 17.6%, A 35.3%, and SA 31.4% with a mode of agree, median of 4 and IQR of 2.

Survey question 36 asked participants to consider if they want to play music they know and love. For survey question 36, the frequency of categories were SD 2%, D 2%, N 5.9%, A 27.5%, and SA 62.7% with a mode of Strongly Agree, median of 5, and IQR of 1.

Survey question 37 asked participants to consider if they believe that being a member in their band or orchestra class has contributed to their self-esteem. For survey question 37, the frequency of categories were SD 5.9%, D 5.9%, N 19.6%, A 35.3%, and SA 33.3% with a mode of agree, median of 4, and IQR of 1.

Survey question 38 asked participants to consider if their family, social media and personal music choices influenced their instrument choice for band or orchestra class. For survey question 38, the frequency of categories were SD 21.6%, D 21.6%, N 19.6%, A 25.5%, and SA 11.8% with a mode of agree, median of 3, and IQR of 2.

Survey question 39 asked participants to consider if their family, social media, and personal music choices influenced their choice to join band or orchestra. For survey question 39, the frequency of categories were SD 15.7%, D 17.6%, N 21.6%, A 23.5%, and SA 21.6% with a mode of agree, median of 3, and IQR of 2.

Table 13 summarizes this data. Table 13 displays each Likert response for survey questions 14–39 based on the frequency, modes, median, and interquartile range

Table 13

Likert Response Options Based on Frequency, Mode, Median and Interquartile Range

Likert Responses Based on Frequency, Mode, Median, and Interquartile

(Survey Questions 14–31, 33–39, *n* = 51)

*(Survey Question 32, *n* = 50)

Survey item	Frequency		Mode	Median	Interquartile
Question 14	SD 9.8%	A 21.6%	Neutral	3	2
	D 15.7%	SA 5.7%			
	N 37.3%				
Question 15	SD 0.0%	A 37.3%	Neutral	4	1
	D 3.9%	SA 17.6%			
	N 41.2%				
Question 16	SD 0.0%	A 37.3%	Neutral	4	1
	D 11.8%	SA 25.5%			
	N 25.5%				
Question 17	SD 2.0%	A 49.0%	Agree	4	1
	D 0.0%	SA 31.4%			
	N 17.6%				

Question 18	SD 3.9% D 23.5% N 15.7%	A 37.5% SA 19.6%	Agree	4	2
Question 19	SD 0.0% D 0.0% N 21.6%	A 51.0% SA 27.5%	Agree	4	1
Question 20	SD 13.7% D 33.3%	A 7.8% SA 11.8%	Disagree Neutral	3	1
Question 21	SD 0.0% D 0.0% N 5.9%	A 35.3% SA 58.8%	Strongly Agree	5	1
Question 22	SD 0.0% D 0.0% N 7.8%	A 43.1% SA 49.0%	Strongly Agree	4	1
Question 23	SD 2.0% D 2.0% N 11.8%	A 29.4% SA 54.9%	Strongly Agree	5	1
Question 24	SD 3.9% D 0.0% N 13.7%	A 27.5% SA 54.9%	Strongly Agree	5	1

Question 25	SD 0.0% D 2.0% N 7.8%	A 35.3% SA 54.9%	Strongly Agree	5	1
Question 26	SD 0.0% D 2.0% N 27.5%	A 43.1% SA 27.5%	Agree	4	2
Question 27	SD 39.2% D 15.7% N 19.6%	A 15.7% SA 9.8%	Strongly Disagree	2	3
Question 28	SD 2.0% D 5.9% N 31.4%	A 41.2% SA 19.6%	Agree	4	1
Question 29	SD 2.0% D 9.8% N 15.7%	A 41.2% SA 31.4%	Agree	4	2
Question 30	SD 3.9% D 11.8% N 41.2%	A 33.3% SA 9.8%	Neutral	3	1

Question 31	SD 11.8% D 37.3% N 31.4%	A 13.7% SA 5.9%	Disagree	3	1
*Question 32 *n* = 50	SD 28.0% D 20.0% N 38.0%	A 12.0% SA 2.0%	Neutral	3	2
Question 33	SD 2.0% D 3.9% N 27.5%	A 43.1% SA 23.5%	Agree	4	1
Question 34	SD 0.0% D 0.0% N 3.9%	A 47.1% SA 49.0%	Strongly Agree	4	1
Question 35	SD 3.9% D 11.8% N 17.6%	A 35.3% SA 31.4%	Agree	4	2
Question 36	SD 2.0% D 2.0% N 5.9%	A 27.5% SA 62.7%	Strongly Agree	5	1

Question 37	SD 5.9% D 5.9% N 19.6%	A 35.3% SA 33.3%	Agree	4	1
Question 38	SD 21.6% D 21.6% N 19.6%	A 25.5% SA 11.8%	Agree	3	2
Question 39	SD 15.7% D 17.6% N 21.6%	A 23.5% SA 21.6%	Agree	3	2

Further analysis of Likert items was conducted by coding and examined for overlap, creating a Likert scale combining common themes. Therefore, several themes emerged including student/teacher relationships, student self-awareness, teacher cultural acceptance of students, student desirability of instrumental music classes, teacher community and cultural consciousness, and student outside perception and influence. The emerging themes are outlined in the analysis of the responses presented in Table 14. Table 14 illustrates survey questions 14–39 distributed within domains based on common themes found in this study associated with the perceptions and experiences of African American students in band and/or orchestra.

Table 14

Domains (Themes) of Survey Questions

Domains (Themes) of Survey Questions		
Theme	Survey Item	Domain
Student/Teacher: Relationships	Questions 14–19	1
Student: Self awareness	Questions 20–23	2
Teacher: Cultural acceptance of student	Questions 24–26	3
Student: Desirability of music classes	Questions 27–29	4
Teacher: Community & cultural consciousness	Questions 30–36	5
Student: External influences	Questions 37–39	6

The Likert scales, or domains, were analyzed based on the mean and standard deviation. First, categories were assigned consecutive integer values: strongly disagree=1, disagree=2, neutral=3, agree=4, and strongly agree=5. The statistical mean was determined within each domain to derive the central tendency of data from the population (n=51). The sum of all the values in each domain set were divided by the number of values in the data set to create the population mean. To express the variability of the sample population, the standard deviation (SD) was used to measure the spread of the data in respect to the mean value. By expressing these data sets (or domains) using a standard deviation, a measure of confidence in statistical conclusions can be determined by comparing sets of data based on range to the mean value.

The total level of agreement from domain 1 (student/teacher: relationships), averaged 3.7 (SD 1). The mean of agreement from domain 2 (student: self-awareness) was 4 (SD 1.1). Domain 3 (teacher: cultural acceptance of student) had an average degree of 4.2 (SD 0.9), whereas domain 4 (student: desirability of music classes) averaged 3.3 (SD 1.3). Furthermore, domain 5 (teacher: community and cultural consciousness) had a mean of 3.6 (SD 1.2). The total level of agreement from domain 6 (student: external influences) averaged 3.3 (SD 1.4). Table 15 illustrates the analysis of each domain based on the mean and standard deviation from the sample population.

Table 15

Domains (Themes) Mean and Standard Deviation

Domains (Themes) Mean and Standard Deviation		
Theme	Mean (average of 5 categories)	Standard Deviation (variance from the mean)
Student/Teacher: Relationships	3.7	1
Student: Self awareness	4	1.1
Teacher: Cultural acceptance of student	4.2	0.9
Student: Desirability of music classes	3.3	1.3
Teacher: Community & cultural consciousness	3.6	1.2
Student: External influences	3.3	1.4

Phase 2—Qualitative (Secondary Phase)

The researcher identified participants for semistructured interviews based on the response of an optional question included on the survey instrument. Based on the initial response of 51 participants from the survey phase, 33 respondents (64.7%) chose to participate in an optional, on-one-one interview with the researcher, whereas 18 of respondents (35.3%) indicated to not participate in the interview. The researcher notified participants via email of their tentative

interview appointment based on their assent identified from the survey. The researcher also informed participants of how interviews would be conducted, via one participant at a time using an online platform (e.g., Zoom) that is mobile-friendly, compatible by phone or computer, with an interview duration of 12–15 minutes. Participants were reminded of their rights to participate in the interview through the use of an interview protocol.

As a result of the participant notifications and interview protocol, only seven of the initial survey participants (13.7%) continued through the semistructured interview phase. Table 16 illustrates the intended count and frequency of participants' initial interest in the interview contrasted with the actual number of participants.

Table 16

Survey Distribution Process and Interview Follow-Up

Survey Distribution Process and Interview Follow-Up (n= 51)		
Theme:	Number	Percentage
Initial Response: Yes	33	64.7%
Initial Response: No	18	35.3%
Actual Response	7	13.7%

Interview Process. The researcher asked probing, open-ended questions on music-related topics that participants might not be open to talk about if sitting with same-aged peers in

a focus group. The semistructured; one-on-one interviews took place outside of the school day. during a student's noninstructional time. After the researcher identified the students for interviews, appointments were sent to participants via email. The appointment message included the date, time, and meeting details (Meeting ID and link) via Zoom meeting application. The researcher, as the host of the individualized Zoom meeting recorded the meeting via MP4 and M4A with security.

Seven students participated in this study and were given pseudonyms to provide confidentiality (Student A, Student B, etc.). Participants were named alphabetically from the order of their interviews. Based on preliminary data analysis of the respondents (n=7), the researcher discovered that 5 students (71.4%) were enrolled in orchestra, 1 student (14.3%) was enrolled in band, and 1 student (14.3%) was enrolled in both band and orchestra. Table 17 illustrates the preliminary data analysis of the student respondents.

Table 17

Preliminary Data Analysis of the Respondents

Preliminary Data Analysis of the Respondents (n = 7)		
Music Program/Student	Count	Percentage
Orchestra (Students A, B, D, F, & G)	5	71.4%
Band (Student E)	1	14.3%
Dual Enrolled (Student C)	1	14.3%

By implementing strategies to structure semistructured interviews with students, the researcher was able to develop intensive responses from participants. Table 18, Individual Interview Duration and Word Counts, indicates the length of the interview based on the measures of time and word count.

Table 18

Individual Interview Duration and Word Counts

Individual Interview Duration and Word Counts		
Student:	Interview Duration	Word Counts
A	8 minutes and 09 seconds	813
B	6 minutes and 37 seconds	800
C	13 minutes and 38 seconds	1249
D	7 minutes and 42 seconds	831
E	8 minutes and 49 seconds	930
*F	11 minutes and 48 seconds	882
*G	4 minutes and 11 seconds	641

*Student F paused the initial interview but reconvened the next day at their convenience.

*Student G concluded the interview prior to completion. The student and researcher were unable to schedule a follow-up interview in time allotted for data collection.

Interview analysis. Students' recorded responses were transcribed, coded, and analyzed independently by the researcher. Preliminary words and phrases were gathered during the review of the transcribed responses to gather a general sense of the data. The complete transcription of each participant was formatted for coding. The first phase of analysis was through listing and preliminary grouping. Through horizontalization, the researcher listed every expression relevant

to the experiences described from each interview question. The second phase of analysis was to reduce and eliminate codes by creating clusters and themes to explore overlapping, repetitive, and vague expressions for exact descriptive terms. The researcher tested each expression for necessary and sufficient understanding for possible underlying meanings and precipitating factors. The third phase of analysis was to create thematic clusters for invariant constituents, structural qualities that account for the emergence of the phenomenon. The researcher identified these clusters as core themes of the phenomenological experience. Five invariant constituents and themes emerged: (a) music preference implies listening and/or performing; (b) family, friends influence music listening, music performance, and instrument selection; (c) self-esteem, physiological needs, and self-actualization in class; (d) class attentiveness, practice, and teacher feedback influence achievement; and (e) student preference to activities combining music and culture. The invariant constituents and emerging core themes were used in the building of this phenomenological theory and discussed in the presentation of interview data.

Presentation of Interview Themes

Music preference implies listening and/or performing. Music preference that implied listening and/or performing was a theme that described the musical perspectives that shaped personal interest and pleasure in music. Based on the student participant responses in this study, a student's music preference was based on listening to a particular style of music; creating music; and/or watching others perform music. The following participant response from Student D was an example of a typical response in four of the responses that referenced music personal preference through the action of listening to music.

> *I listen to R&B, hip hop, old school, and jazz . . . old school like Tupac, Biggie, Tribe Called Quest, Mary J. Blige, Erykah Badu . . .* (Student D).

Two respondents referenced their music personal preferences through the action of creating music and watching others perform music. Students C and E described watching their siblings perform in various ensembles when they were younger; therefore, when they had an opportunity, the respondents had perspective to reinforce their personal preference for music performance.

> *I started singing in church when I was a kid. Then my mama signed me up for piano lessons but I didn't really like it cause I had to read the music . . .* (Student C); and *I started with a few piano lessons when I was younger.* (Student E)

Additionally, Student F indicated that personal music preferences can also be influenced by the listening choices of family members. For example, Student F referenced their music personal preference through a listening perspective of "tired" versus "smooth" R&B in comparison to their family.

> *Definitely R&B, rap, hip hop, trap, and old school rap. But, not that tired R&B, that smooth R&B. . . . Tired R&B is like what my parents and granny and em' listen to. That slow tired stuff is whack.* (Student F)

Furthermore, based on the responses in this research study, music preference was also an unintentional bias learned through family exposure. Regardless of family preference, student respondents noted that they developed their unique perception for music while also preserving a musical bond within their families. When compared to their family music preference, every respondent shared at least one musical preference with their family. Table 19 illustrates the music preferences of each student, Students A–G, compared to their family music preferences. Music genres illustrated in boldface identify commonality between student musical preferences and their family musical preferences.

Table 19

Student Personal Music Preference and Family Music Preference

Student Personal Music Preference and Family Music Preference		
Student:	Student Music Preference	Family Music Preference
A	*I enjoy listening to **rap music**.*	*My family likes old songs . . . **rap music** . . . like young Usher . . . Alicia Keys.*
B	***R&B** and **hip hop** and somewhat old school . . . like Outkast*	*Old school **hip hop**, **R&B**, old school jazz, and classical too.*
C	*I kinda listen to **EVERYTHING**. I also like those meme videos and tik tok . . . rock and some country and techno and anime . . .*	*. . . new and old school gospel and R&B, jazz . . . hip hop, rap, new R&B, some reggae and some pop music.*
D	***R&B** and hip hop, some what old school and **jazz** like Boney James . . . old school like Tupac, Biggie, Tribe Called Quest, Mary J. Blige . . .*	*Gospel, **R&B**, rap, **jazz**, pop . . .*
E	*. . . **R&B** and some rap . . . **rock**, **classic rock**, and a **tiny bit of country**.*	*. . . gospel, classical, **classic rock**, present day **rock**, **R&B**, jazz, **a little***

		***country**, a little pop. Sometimes Broadway musicals too . . .*
F	*Definitely **R&B**, **rap**, hip hop, trap, and old school rap.*	*Gospel, **R&B**, **rap**, jazz . . .*
G	*. . . pop music, **rap**, **hip hop**, dubstep, rock, **reggae**, classical, and **R&B**.*	*. . . **rap**, **hip hop**, soul music, **reggae**, **R&B**, jazz, blues, and Latin rap.*

Family, friends influence music listening, music performance and instrument selection. Family and friends influenced music and instrument selection, and this was a theme that described the strong force that family and friends have on a student's musical experience. Based on the student responses in this study, a student's music selection is based on the satisfaction of music listening choices from family members and/or the satisfaction of music listening choices of friends. Furthermore, a student's music performance experience was influenced by an expectation to follow music performance choices of family; and family acceptance of an instrument was perceived as gender specific.

All student respondents, Students A–G, expressed similar music preferences with family, although one respondent, Student A, revealed that personal music preference can be changed based on how family members behaved when they preferred a specific type of music or song. Therefore, personal music preferences can be influenced by the satisfaction of music listening choices from family members. The following example describes a Student A's negative experience based on the satisfaction of music listening choices of her mother.

> *I enjoy listening to rap music . . . my family likes old songs. My mom listens to old songs, like when she was born songs. And then when she play the songs we listen to, she runs them in the hole . . . like play them too much and play them out to the point that like we don't like them no more.* (Student A)

In addition, music selection was based on the satisfaction of music listening choices from family members and/or the satisfaction of music listening choices from friends. One respondent fully elaborated on the music preferences of her family and they enhanced her satisfaction for listening to "everything." However, Student A also described the music preference of her friends, adopting their preferences as her own.

> *My mama listens to new and old school gospel and R&B. My daddy listens to jazz, R&B and old school R&B. And my brothers and sisters listen to hip hop, rap, new R&B, some reggae and some pop music. I kinda listen to EVERYTHING. I like those meme videos and tik tok and I like music my white friends listen to like rock and some country and techno and anime. Me and my mama like classical too.* (Student C)

Also, music selection was based on the satisfaction of music listening choices from friends. One respondent, Student E, briefly expressed that his music preferences actually differed from his friends. However, the respondent described the music preference of his friends, assimilated to their preferences when "hanging out" together.

> *When I hang out with my friends I'm okay with listening to R&B and some rap but after a while rap gets on my nerves. At home I listen to rock, classic rock and a tiny bit of country.* (Student E)

Furthermore, personal music preference was influenced by an expectation to follow music performance choices of family. Three respondents, Students B, C, and E mentioned having older

siblings who performed in band class. For example, one respondent, Student B, briefly stated having a sister that played in band class. However, the sibling's enrollment in band class did not influence his experience in orchestra.

> *Now that I think about it, my sister played trumpet . . . that was back when she was in high school. She grown now.* (Student B).

In contrast, Student E expressed interest in following the musical footsteps of their siblings. However, the motivation to follow behind siblings in band class was based more on family expectation rather than individual choice for one respondent.

> *. . . my brothers were in band so it was kinda expected for me to do the same and to stick with it. . . . I'm not allowed to quit band. Once we join something, my parents make it mandatory for us to stay. Besides, my friends are in band so that's where I want to be anyways.* (Student E)

For Student C, the motivation to follow behind siblings in band and orchestra was based on aspiring to learn culturally relevant music and to perform similarly to their siblings.

> *I love it [band and orchestra] and I hope we learn enough to be able to play stuff off the radio or at least the beats and to keep playing in high school like my brothers and sis.* (Student C)

Moreover, personal instrument preference was influenced by family acceptance of an instrument perceived as gender specific. One respondent, Student F, acknowledged their initial experience in elementary orchestra as "okay" because of his family's perception of a violin being an instrument that females play. Therefore, when the respondent joined orchestra in middle school, he switched to the bass, which was assumed to be a masculine instrument, therefore defining the respondent as "a man."

. . . I think I'm the first one in my family to be in orchestra. It's cool now cause I play the bass. But in elementary school I started on the violin and that was a girl's instrument, so I got teased a lot even by my family . . . playing the violin was okay but the bass makes me feel like a man. (Student F)

Self-esteem, physiological needs, and self-actualization in class. Self-esteem, physiological needs and self-actualization in class was a theme to describe the psychological and social intensity that students developed as a member of their band and/or orchestra class. Based on the responses included in this study, students were self-motivated to strive as musicians; musicians were devoted to playing their instruments and passionate about their experiences despite personal struggle; and performing as a cohesive ensemble was a musical fulfillment.

All respondents, Students A–G, expressed enjoyment as a member of their band and/or orchestra class. However, Students B and C articulated a psychosocial connection to being in orchestra, therefore influencing their self-esteem. The first example is based on how the respondent feels "great" being in orchestra, yet he used self-induced emotional stress as a motivator towards success.

. . . I feel great but sometimes I hate myself because I mess up. . . . I anger myself to keep me motivated . . . that's just how I am with things that I really like. (Student B)

In contrast, Student C "likes" being in orchestra and referred to enjoying the class because his friends were also enrolled in the class. However, the respondent described being provoked by his peers as motivation to not excel beyond minimum performance expectations such as auditioning for solos.

I just like being in orchestra because I'm with my friends and orchestra is one of my favorite classes other than math and science . . . sometimes I hate it when I mess up a lot

and others around me tease me, so I don't like to try for solos and stuff. I like being in the back [sighs] less stress that way. (Student D)

Musicians were devoted to playing their instruments and passionate about their experiences despite personal struggle. Student C tearfully expressed her experience in band and orchestra as a compassionate connection between musician to instrument. The respondent also expressed her experience in these classes as a passionate occasion that minimized a physiological need, such as hunger.

. . . this sounds stupid but my instruments are my friends too. I hate putting them in the case because I want to play them forever. Like, band and orchestra is the only reason why I really want to come to school and sometimes by the time I get to band class, I'm tired and I'm hungry because of the time we eat lunch, but it's okay because sometimes if we line up and stay quiet [teacher's name] will give us candy. That keeps me happy until I can get a sandmich at home. (Student C)

Moreover, performing as a cohesive ensemble was a musical fulfillment that all respondents mentioned during their interviews. Student G eloquently described the experience as a member in orchestra similarly to a pursuit of self-actualization, in which musicians strive to become a part of something greater than themselves.

What I like about my experience as a student in orchestra is that I can actually play my instrument and experience life as an instrument player in an orchestra. What I also like is that when I play my violin, it makes me feel that I'm actually part of an orchestra and not just a regular musician playing a violin. (Student G)

Class attentiveness, practice, and teacher feedback influence achievement. Class attentiveness, practice, and teacher feedback influence achievement was a theme that described

the approach that students engaged in for success in their band and/or orchestra class. Based on the responses of this study, students thrived in a classroom environment that promoted uninhibited, rigorous instruction; students utilized opportunity to further learning beyond the classroom; and students desired a relationship with their band and/or orchestra teacher to enhance their musical capabilities.

Students A–F identified "paying attention in class" as an approach to learning that is possible based on the teacher's ability to maintain rigorous instruction. Students A, B, and E briefly mentioned that classroom management influenced their experience in class; however, their classroom attentiveness prevailed. For example, Student A referred to peers causing "drama" in class, yet she is able to "feel happy" as a violin player.

> *I dislike the drama that's in this class, but I like everything else. . . . You have to stop and deal with them then get us back on track. Like, they just don't know when to quit.* (Student A).

Another respondent, Student B, also referred to class behaviors. Regardless of the situation, he expressed dedication to learn.

> *I dislike a certain student in my class, but I like everything else. You handle [student's name] very well, but [they] don't listen, but I still learn.* (Student B).

Furthermore, students utilized opportunity to further learning beyond the classroom. Students C and E expressed that their success in class was influenced by practicing outside of class time. The following example described the attentiveness of Student E in class and at home practice as a means to prepare for tests. However, he also identified a limitation that impeded student capabilities to learn beyond the classroom.

. . . by paying attention in class but mostly by practicing at home. I'm able to take my instrument home to practice when sometimes my friends can't . . . their instruments are too large to fit on the bus but I walk home. (Student E)

Student C described her attentiveness in class and tutoring as a means to prepare for tests. However, she also identified an additional limitation that impeded student capabilities to learn beyond the classroom.

. . . I pay attention in class and I come to tutoring after school for band. Sometimes [teacher's name] has tutoring in the morning too. I wish we had tutoring for orchestra, but your schedule is different from [band teacher's name]. (Student C)

Students desired a relationship with their band and/or orchestra teacher to enhance their musical capabilities. This type of relationship is based on the connection between teacher and student during a vulnerable experience such as performance assessments during class. All respondents stated that by practicing or paying attention in class, they are successful with assessments. However, Students C and F thoroughly expressed how an emotional interaction with their band and/or orchestra teacher promoted success. The following example described how the band and orchestra teacher provided feedback from summative assessments to Student C. She described the band director's feedback style as a blending of technology and verbal communication, whereas the orchestra teacher provides feedback through verbal communication and humor.

Well, [band teacher's name] started using an I-Pad to record our tests then she gives us a rubric to see what we did right or wrong and try to tell us something positive. You just listen to us during class and after I play in class you tell me what I messed up and what I

need to do to fix it and you try to say something positive even if we really mess up really bad. Sometimes you joke too so we don't feel so bad but you get serious too. (Student C)

In addition, Student F described how the orchestra teacher provides verbal feedback from summative assessments. He also elaborated on a nonverbal style that the orchestra teacher uses to demonstrate technique.

You show us what we do wrong, showing us on an instrument or just with your hands or arms. Like, we know what you mean with certain things so you don't always have to put everything in words. (Student F)

Student preference to activities combining music and culture. Student preference for activities combining music and culture is a theme that described the experiences of African American students who incorporated culturally relevant connections to music in their school and personal lives. Based on the responses of this study, students interpreted their participation in band and/or orchestra concerts as a cultural element of their school; students are engaged in activities that emphasize a positive behavior intervention and supports (PBIS) school culture; and the personal activities of students were culturally structured to maintain African American traditions.

Most respondents (Students B–F) stated that participation in band and/or orchestra concerts was an activity that combines music and culture in their school and personal life. Student C expressed her passion for both band and orchestra based on the type of music performed.

Well, my first love is playing the cello, but I also joined band to play more popular music and to be in marching band when I get in high school. But both [names of teachers]

switch it up. . . like we play different types of music in band and orchestra. It's fun! (Student C)

Another respondent, Student E, expressed his passion for music performance through school concerts. He also compared the school-based band and orchestra concerts as a family experience.

When we [band] play our concerts with orchestra . . . it's kind of cool because we become like a [school name] music family. (Student E)

Furthermore, students were engaged in activities that emphasized a PBIS school culture. Activities such as step team activities, sports, and PBIS dances were described as events that combine music and culture in school and personal life. Students B, D, and F described their participation in school dances. The following example is dialogue between the respondent, Student D, and the researcher as the respondent described his perception of music and culture within various school activities.

When we play our concerts with band. The PBIS dances during school and . . . does sports count? (Student D)

Sure. There's elements of music involved at sporting events. (Researcher)

Okay. That's it. (Student D)

Moreover, the personal activities of students were culturally structured to maintain African American traditions. One respondent, Student C, stated participation on the step team, which is a cultural experience based on African dance traditions. Students E and F referred to a spiritual connection of music and culture. The first example thoroughly described the fusion of music and spiritual traditions in their personal life.

. . . on Sunday of course we listen to gospel and it is a rule to not listen to any other music in the house on Sunday until after church. Otherwise, at any time you can hear classical, classic rock, present day rock, R&B, jazz, a little country, a little pop. Sometimes Broadway musicals too because my parents want us to have culture . . . make sure we know about black and white music. (Student E).

Student F described the musical activities that he participates in from church. The respondent also shares this spiritual activity with his siblings and extended family.

Me and my brother and sister sing in the church choir and we have cousins, aunts, and uncles that sing or play keyboard or drums or guitar in the church. (Student F)

In reflection, qualitative semistructured interviews were conducted as a follow-up to the quantitative results to explore personal musical background and experience in band and orchestra. The intent of this method was to (a) explore what motivates African American students to join band and orchestra programs, and (b) assess perspectives about band and orchestra classes from African American students at their middle school. Based on the responses from this study, the following hypothesis was determined accurate: Race, culture, musical preference, socioeconomic level, and community or family structures are variables that create significant inequities and lack of inclusion that influence the recruitment and retention of African American students in school-based band and/or orchestra programs.

Conclusion

The purpose of this explanatory, mixed-methods study was to explore how African American students in a South Carolina metropolitan area perceived their experiences in band and orchestra at their middle school that will influence retention in these classes. Fifty-one sixth through eighth grade students participated by responding to a survey that measured students'

predisposition to music, pedagogical preferences, and cultural awareness. Seven of the fifty-one students contributed to a descriptive assessment that measured students' personal connection to musical experiences within their culture and communities.

This study applied a mixed-methods approach to conduct research, which integrated quantitative and qualitative data through semistructured interviews built upon variables established from a cross-sectional online survey. The researcher conducted a survey questionnaire and a semistructured interview with the eligible band and orchestra students to discover and interpret African American participants' experiences. The researcher developed the survey instrument and interview questions based on readings of African-centered pedagogy and culturally relevant pedagogy described in the review of literature included in Chapter 2.

By examining the phenomenon of a minimal rate at which African American students participate in music programs through the conceptual lens of African-Centered Pedagogy and Culturally Responsive Pedagogy, an inclusive prediction was constructed: Race, culture, musical preference, socioeconomic level, and community or family structures are variables that create significant inequities and lack of inclusion that influences the recruitment and retention of African American students in school-based band and/or orchestra programs.

The quantitative data (Phase 1) instrument was used to investigate if students' predispositions to music, pedagogical preferences, and cultural awareness are aligned with African-Centered Pedagogy and Culturally Responsive Pedagogy. The responses from students elicited themes for further understanding of racial, cultural, and socioeconomic sources that influence music performance for African American students in school-based band and/or orchestra programs. Survey questions 1–6 and 40 were used for collection of student demographics. The demographic information of this study provided data that represented a

sample of the target population: African American students enrolled in their school-based band and/or orchestra program. Participant characteristics, such as music class enrollment, instrument played, and preferred type of music are reported and serve as independent (demographic) variables. Survey questions 7–13 referred to activities or conditions associated with student participation in band and/or orchestra; and the physical environment of the band/orchestra classroom. Survey questions 14–39, were coded and examined for overlap, creating a Likert scale combining common themes. Five themes emerged including (a) student/teacher relationships, (b) student self-awareness, (c) teacher cultural acceptance of students, (d) student desirability of instrumental music classes, (e) teacher community and cultural consciousness, and (f) student outside perception and influence.

The qualitative data collected in Phase 2 through individual interviews was used to develop a profound understanding of African American students' perspectives and experiences in school-based band and orchestra programs. This data was collected to unveil variances in music exposure, music experiences, and performance that reveal social, cultural, and conceptual sources that influence music performance for African American students in school-based band and/or orchestra programs. By using the rationale of hermeneutic phenomenology, the following five invariant constituents and themes emerged: (a) music preference implies listening and/or performing; (b) family and friends influence music listening, music performance, and instrument selection; (c) self-esteem, physiological needs, and self-actualization in class; (d) class attentiveness, practice, and teacher feedback influence achievement; and (e) student preference for activities combining music and culture. The following chapter will analyze themes through the conceptual framework of African-Centered Pedagogy and Culturally Responsive Pedagogy with recommendations for further study.

CHAPTER 5

CONCLUSION

This chapter concludes this mixed methods study, *Students' Perceptions and Experiences: A Mixed-Methods Study of the African American Student in Band and Orchestra Programs* with a summary of the problem and purpose of the study, including research questions and a brief description of the methodology. Included in the summary of the methodology is a review of the findings that are related to the conceptual framework as described in Chapter 2. Furthermore, this chapter discusses implications for further practice and recommendations for research suitable for African American studies, music education, specifically instrumental music and teaching curriculum, secondary education, and other facets related to performing arts and/or music education. This chapter reviews variables that influence the recruitment and retention of African American students in instrumental music courses such as band and string orchestra in a metropolitan area school district in South Carolina.

The impetus of this research study was to identify the variables that influence the recruitment and retention of African American students in instrumental music courses such as band and string orchestra in a South Carolina metropolitan area, with an emphasis on middle school grades (6th–8th). The purpose of this mixed methods study is to (a) examine what motivates African American students to join band and orchestra programs, (b) assess perspectives about band and orchestra classes from African American students.

1: How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program; and

2: What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs.

Although much research has been conducted to determine the rate at which African American students participate in music programs; and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose to participate in band and orchestra programs. Therefore, this research study examined the recruitment and retention of African American students in music performance and their interest in music education from their unique perspective.

Research Findings

The self-reported musical demographics of participants (*n*=51) were influential in examining the perspectives and experiences of African American students enrolled in their school-based band and/or orchestra. Data were transcribed, coded, and analyzed independently by the researcher. A preliminary analysis included coding, examination for overlap, and redundancy. Several themes emerged, including cultural interactions, external forces, and social factors. Based on the results of this study, these themes contributed to a rewarding music experience for African American students' recruitment, enrollment, and retention in school-based band and orchestra programs. The emerging themes are discussed in connection to data that illustrate participants' link to music with their culture and personal opinion of their classroom experience. Therefore, the framework for the research population of African American students in band and orchestra will be examined through the lens of two conceptual frameworks: African-Centered Pedagogy and Culturally Responsive Music Pedagogy.

Phase 1- Quantitative (Primary Phase)

Binary survey questions (yes/no and band/orchestra) were analyzed for survey questions 1, 2, and 40. Other survey questions, numbers 3, 4 and 6, allowed multiple choice answers where more than one answer could apply. These survey questions correlated with research question

one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* The following themes connect African American students' personal experiences of artistic choice and musical performance.

Through the lens of Culturally Responsive Music Pedagogy, the results of survey questions 2–6 depict the musical choices, instrument selections, and social interactions that inspired students to participate in music classes. For example, the relationships between teacher to student in a school-based band and orchestra program should reflect the social structures necessary for a successful musical experience: creating a social learning community in the band/orchestra classroom and recognize multiple perspectives and positions of students.

Survey questions 7–13 were binary in nature which allowed student participants to answer "yes" or "no." These questions correlate with research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* External forces and cultural interactions were themes that influence African American students' perceptions and experiences in band and orchestra. Through the lens of African-Centered Pedagogy, the results of survey questions 7–13 exhibited the condition of politics, in which governed activities control an organization or community. For example, the students from this study had little to no control over their class schedules, rehearsal space, and performance obligations (for example fees and transportation). Based on the framework of African-Centered Pedagogy, students can overcome the conditions of politics through the "backdrop of the African-American historical experience" (Boon, 2014, p. 137). Therefore, the political reference was for educators to understand the inadequacies caused by broken social and political infrastructures that plague public schools. Additionally,

educators can motivate the intellectual success of African American students to help them "gain control over the directions of their lives and create a reality that would allow self-efficacy and the celebration of their humanity" (Coelho & Clarke, 1998, as cited in Piert, 2015, p. 17).

Through the lens of Culturally Responsive Music Pedagogy, the results of survey questions 7–13 depict the environmental conditions surrounding cultural interactions within the band and orchestra classroom. For example, based on the results of this research study, the relationships between teacher and student in a school-based band and orchestra program reflect the following social structures necessary for a successful musical experience: the teacher creating a social learning community in the band/orchestra classroom, the teacher connecting with students beyond the classroom, the teacher acknowledging the cultural differences of students, and the teacher recognizing multiple perspectives and positions of students. By developing a social learning community that exhibits those social structures within the music classroom, teachers can engage student learning through cultural connections and perspective to "not only address student achievement but also help students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (Ladson-Billings, 1995, as cited in Lind & McKoy, 2016, p. 14). When teachers accept and affirm the cultural identity of students as well as their own, a connection between culture and the educational process creates success for students of color beyond the classroom.

A Likert-scale question analysis was conducted for survey questions 14–39 to measure respondents' level of agreement or disagreement with a target statement to identify their expressed perceptions regarding the historical, cultural, political, and developmental topics aligned with African-Centered Pedagogy. The level of agreement identified student personal

connections, social learning community, multiple perspectives, and connections beyond the classroom with focal points aligned with Culturally Responsive Pedagogy. Analysis of responses were coded and examined for overlap to extrapolate themes. Several themes emerged, including student-teacher relationships, student self-awareness, teacher cultural acceptance of students, student desirability of instrumental music classes, teacher community and cultural consciousness, and student outside perception and influence. The emerging themes are discussed in domains based on common themes found in this study associated with the perceptions and experiences of African American students in band and/or orchestra.

Domain 1- Student-Teacher: Relationships. The results of survey questions 14–19 represented the relationship between the African American musician and their band and/or orchestra teacher. These survey questions correlated with research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* Student-teacher relationships was a theme that correlated with this question. Based on the results of this study, when the music teacher promoted responsibility of teamwork, allowed students to develop and maintain performance goals, and encouraged student accountability of classroom rules and consequences, African American musicians were motivated to become successful problem solvers and preserve a positive work ethic.

Based on African-Centered Pedagogy, the results of survey questions 14–19 exhibited the conditions of cultural and developmental concepts. First, in order for the music educator to create an environment that affirms and acknowledges the success of students regardless of inequalities and disparities, understanding the difference between a student's race versus ethnicity is important in order to set a dynamic of respect in the classroom (Fitzpatrick-Harnish, 2015).

When educators accept the differences in race and ethnicity among African American students, they can motivate student success through initiating learning through diversity. Therefore, students will succeed through a developmental process of who they are racially and culturally, teachers will learn and value cultures different from their own, and both teachers and students will view social reality through the lens of multiple perspectives (Howard, 2016, p. 86).

Additionally, from the framework of Culturally Responsive Music Pedagogy, the relationships between teacher and student in a school-based band and orchestra program reflected social structures necessary for a successful musical experience. The teacher should create a social learning community in the band/orchestra classroom, the teacher should acknowledge the cultural differences of students, and teachers should recognize multiple perspectives and positions of students. Music teachers can use interpersonal skills to promote themselves as a positive entity in the school environment, thereby building rapport through motivating recruited students and building community interest in instrumental music programs (Mixon, 2011). By creating a rewarding experience, Mixon (2011) expressed that teachers should influence students to achieve performance goals by developing meaningful activities to engage "content, concepts, and skills of instrumental music study" (p. 16–17).

Domain 2—Student: Self-awareness. The results of questions 20–23 represented the ability for African American musicians to be proactive in their musical experience. These survey questions correlate with both research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of student self-awareness revealed African American students'

perceptions and experiences in band and orchestra. Based on the results of this study, when the music teacher accepted students' customs and traditions, allowed students to challenge themselves musically, and motivated students to understand themselves as musicians and productive members of a team, African American musicians were self-motivated and driven to become successful musicians.

Based on African-Centered Pedagogy, the results of survey questions 20–23 displayed the conditions of cultural and developmental concepts. First, to engage African American students, teachers must cultivate a sense of pride and accomplishment to meet performance goals (Dekaney & Robinson, 2014). The nature of competition and how this behavior is structured in the music classroom relates to how the community positively or negatively responds to instrumental music programs (Mixon, 2011). Therefore, teacher motivation can maximize performance expectations for all students when music directors can identify with their students through themes of social inequality, racial uplift, and characteristic gender roles (Acosta et al., 2018; Mixon, 2011).

Furthermore, when educators create significant and purposeful activities among African American students, they can motivate student success by defining the holistic qualities of the student, which develops student self-awareness and cultural empowerment through music (Goggins, 2017). Therefore, students will succeed through a cultural and developmental process that commemorates African-centeredness by providing an outlet for students to express themselves by promoting African heritage and encouraging relationships to connect the African-American culture to traditional secondary (grades 6th–8th) school curriculum (Piert, 2015).

From the framework of Culturally Responsive Music Pedagogy, success of African American students in band and/or orchestra is based on the music teacher's ability to empower

students. By incorporating students' customs and traditions in curriculum and activities, African American students gain a sense of self awareness and consciousness that creates motivated musicians. For example, according to MacLeod and McKoy (2012), students take pride in performance when they have the opportunity to play music representing other cultures than their own. Reed (2019) expressed, "working to define and understand our own complex and multifaceted orchestra community culture is what delivers creativity, individuality, and joy to a group of orchestra players" (p. 39).

Domain 3—Teacher: Cultural acceptance of students. The results of survey questions 24–26 represented students' perception of their teachers' acceptance of African American musicians. These survey questions correlated with both research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of teachers' cultural acceptance of students examined African American students' perceptions and experiences in band and orchestra. Based on the results of this study, success of African American students in band and/or orchestra is based on the music teacher's willingness to explore personal, emotional, and academic needs of their students.

Based on the framework of African-Centered Pedagogy, the results of survey questions 24–26 displayed the conditions of political and developmental concepts. Typically, the curriculum of music classes is established through the lens of Western European music, which, as expressed by Kelly-Mchale & Abril (2015) "takes the viewpoint of the dominant cultural group and presents diverse material through a Western European lens, allowing little room for

alternate perspectives" (p. 159). When music educators use a multicultural approach to the curriculum, the cultural identity of students is stripped, creating a generic fiction that ignores political strife (Bradley, 2007). An African-centered approach can provide an understanding of the difference between a student's race versus ethnicity in order to set a dynamic of respect in the classroom (Fitzpatrick-Harnish, 2015). If music educators recognize the cultural differences among their students, "musical traditions could be shared within [the] classrooms" (Fitzpatrick-Harnish, 2015, p. 31).

From the framework of Culturally Responsive Music Pedagogy, teachers are able to develop a welcoming, caring, and respectful classroom environment through a willingness to culturally accept their students. For example, Fitzpatrick-Harnish (2015) suggested that teachers consider the needs of students balanced against typical music curriculum such as Western classical music; teach music theory elements such as arrangement, composition, and improvisation by analyzing popular music through the means of technology and other resources that are convenient for the student; and incorporate the musical traditions of the local communities, neighborhoods, and cultural institutions where the students live as well as expanding student knowledge globally through the music of different cultures and nations of the world (p. 59).

Domain 4—Student: Desirability of music classes. The results of survey questions 27–29 represent areas that affect student desire to continue in band and orchestra classes. These survey questions correlate with research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* Desirability of music classes to students is a theme that influences African American students' perceptions and experiences in band and orchestra. Based on the results of

this study, success of African American students in band and/or orchestra was based on the race of the band or orchestra teacher, class scheduling, and instrument availability.

Based on the framework on African-Centered Pedagogy, the results of survey questions 27–29 displayed political concepts. According to Howard (2016), for children of color to be successful, educators should recognize that there is a disparity of perception of discrimination. Regardless if the discriminatory action is actually present in an environment, African American students may assume discrimination and/or will question and manifest anxiety within certain environments that are not culturally comfortable (Howard, 2016, p. 79). Howard (2016) acknowledged that power struggles between White teachers and African American students can exist in classrooms when teachers are not willing to accept disparities and other differences.

From the framework of Culturally Responsive Music Pedagogy, Mixon (2011) stated that music directors are challenged with motivating students to remain in band and orchestra programs. According to Boyle, DeCarbo, and Jordan (1995), music directors are challenged with motivating students to remain in band and orchestra programs due to (a) student decline in initial excitement and motivation to play their instrument (b) transformation of school climate and community culture; (c) class scheduling and school testing overlapping or removing students from class; and (d) lack of advocacy from community stakeholders and district administration of curriculum standards and performance expectations of band and orchestra (as cited in Mixon, 2011, p. 55). Regardless of these challenges, Mixon (2011) expresses that "all students have a right to participate in all school activities to the extent they are capable, and it is [the teacher's] responsibility to include and even recruit students." (p. 55).

Domain 5—Teacher: Community and cultural consciousness. The results of survey questions 30–36 represent students' perception of their teachers' acceptance of the African

American culture and African American communities. These survey questions correlated with both research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of a teacher's relationship to community and cultural consciousness influenced African American students' perceptions and experiences in band and orchestra. Based on the results of this study, success of African American students in band and/or orchestra is based on the music teacher's willingness to explore the relationship between the student and their community, engage students through creativity and various learning styles, and discover the musical preferences of their students.

Based on the framework of African-Centered Pedagogy, the results of survey questions 30–36 displayed the conditions of historical, political, cultural, and developmental concepts. According to Mixon (2011), parents can encourage students to maintain interest in band and orchestra despite the obstacles of scheduling and other school-related issues. Furthermore, regardless of the socioeconomic level of the community, Mixon (2011) expresses that parental support is essential for teachers to understand "local cultures and values" (p. 27). Ogbu (1992) states that "[music] directors often do not come from the communities in which they teach and may have different values and perspectives, encountering 'oppositional frames of reference'" (as cited in Mixon, 2011, p. 27).

The typical curriculum of music classes is established through the lens of Western European music, which, as expressed by Kelly-Mchale & Abril (2015) "takes the viewpoint of the dominant cultural group and presents diverse material through a Western European lens,

allowing little room for alternate perspectives" (p. 159). Therefore, through positive connections with parents, Mixon (2011) states that music directors can encourage student retention in their programs by reaching beyond unspoken cultural norms to minimize cultural bias.

From the framework of Culturally Responsive Music Pedagogy, Mixon (2011) stipulated that the success of a music program is based on the teacher's understanding of students' culture and social interests (p. 53). Understanding student culture and learning experience and observing the natural abilities and interests of the student form a connection through culturally relevant music pedagogy. This specific pedagogy focuses on race, ethnicity, and culture to create a fulfilling learning environment through performance (Dekaney & Robinson, 2014; Mixon, 2011).

Music teachers must have the ability to use "cultural competence" to create a positive bond between themselves and students using unbiased perceptions to (a) "function, communicate, and coexist effectively in settings with individuals who possess cultural knowledge and skills that differ from their own"; and (b) "affirm the varied and unique cultural experiences, values, and knowledge their students bring to the classroom, and use these resources as tools to teach more effectively, thereby increasing student learning and achievement (Lind & McKoy, 2016, p. 27). Fitzpatrick-Harnish (2015) expressed that music educators should approach teaching "through our interactions with [students] that students learn the most about our expectations of them and our intentions in fostering their growth as members of multiple cultural communities" (p. 45). Music teachers should not assume that the perspective of "music as a universal language" is the same as being culturally competent within the music curriculum (Bradley, 2015).

Domain 6—Student: External influences. The results of survey questions 37–39 represent students' self-esteem, self-reflection, and self-perception of performance in a group; preference of music; and their instrument selection. These survey questions correlate with both research question one: *How do middle-level (6th-8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th-8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of external influences on the student had an impact on African American students' perceptions and experiences in band and orchestra. Based on the results of this study, perception and external influences impact music preference, group participation, and instrumental choices of African American musicians' musical experience and music performance opportunities.

Based on African-Centered Pedagogy, the results of survey questions 37–39 displayed the conditions of political and developmental concepts. Boykin (1986) defined the characteristics that exist in significant and purposeful African-centered activities as factors that: "(a) develop the whole self; (b) develop a sense of self by feeling good about one's self as a by-product of purposeful activities; and (c) not overemphasizing one aspect of self" (as cited in Goggins, 2017, Location No. 299, 303, 309). If African heritage is not provided as a developmental concept in an African American student's academic progress the student will "understand intuitively that participation in traditional music ensembles is really the domain of those who identify as culturally white" (Bradley, 2015, p. 199).

For example, according to Miller (2010), African American concert music was not embraced by White Americans due to the historical stereotypes of Blacks connected to minstrel shows. African American students are therefore affected by this psychosocial phenomenon,

where they perceived music classes to be for only White students (Miller, 2010). In addition, according to Cross (1971), ". . . the self-concept of African American students depends heavily on their reference group orientation, or how well they feel that their own personal identity as an African American aligns with the norms and expectations of the culture that surrounds them" (as cited in Fitzpatrick-Harnish, 2015, p. 39).

From the framework of Culturally Responsive Music Pedagogy, according to Gay (2010), once the teacher understands the relevance of their "ethnically diverse students," curriculum can be enhanced using the following processes through relevant activity to create an effective learning experience: (a) validation; (b) comprehension; (c) multidimension; (d) empower; (e) transform; and (f) emancipate (as cited in Lind & McKoy, 2016, pp. 18–19). The purpose of these learning experiences through culturally responsive teaching is to develop "bridges of meaningfulness" between a teacher, curriculum, the school atmosphere, and student cultural identity that is beneficial in all academic subjects (Lind & McKoy, 2016). The success of a music program is based on the teacher's understanding of students' culture and social interests (Mixon, 2011, p. 53). Understanding student culture, learning experience, and observing the natural abilities and interests of the student are connections through culturally relevant music pedagogy.

Phase 2—Qualitative (Secondary Phase)

The researcher identified participants for semistructured interviews based on the response of an optional question included on the survey instrument. As a result of the participant notifications and interview protocol, seven of the initial survey participants (13.7%) continued through the semistructured interview phase.

Preliminary analysis of the interview content identified participant susceptibility, researcher epoche, and researcher-child relationships. First, the researcher accounted for the participant's susceptibility to answer survey questions based on what they felt would be the appropriate answers to please the researcher, or in the participant's perspective, a teacher of familiarity. As a teacher of familiarity, the researcher consistently considered the student's susceptibility volunteering to participate in this semistructured interview process. Therefore, the researcher acknowledged the necessity of epoche to eliminate any personal bias toward the study. Furthermore, by using Moustakas' (1994) frame of epoche, the researcher was able to view the opinions of the participants with an open mind, abstaining from biased judgment during the study. By applying Woodgate and Edwards' (2010) perspectives in developing "mutual respect" within a research environment, the researcher employed confidentiality while conducting semistructured interviews, emphasizing trust in a safe environment achieved through a researcher-child relationship.

The researcher identified core themes of the phenomenological experience. The following five invariant constituents and themes emerged: (a) music preference implies listening and/or performing; (b) family and friends influence music listening, music performance, and instrument selection; (c) self-esteem, physiological needs, and self-actualization in class; (d) class attentiveness, practice, and teacher feedback influence achievement; and (e) student preference to activities combining music and culture. The invariant constituents and emerging core themes were used in the building of this phenomenological theory and discussed in the presentation of interview data. The emerging themes are discussed within domains based on common themes found in this study associated with the perceptions and experiences of African American students in band and/or orchestra.

Music preference implies listening and/or performing. The results of interview question 1 described the musical perspectives that shaped personal interest and pleasure in music for student participants. This interview question correlated with research question one: *How do middle-level (6th–8th grade), African American students describe their personal experience when enrolled in a school-based band and orchestra program?* The theme of music preference implies listening and/or performing was shown to influence African American students' perceptions and experiences in band and orchestra. Based on the results of this study, success of African American students in band and/or orchestra is based on a student's music preference, such as listening to a particular style of music; creating music; and/or watching others perform music.

Based on the framework of African-centered pedagogy, the results of interview question 1 unveiled cultural concepts. For example, according to Fitzpatrick-Harnish (2015), by respecting the music that African American students' value, music educators can begin to identify with their students, thereby diminishing cultural conflict and increasing student participation. In addition, Tatum (2004) defined cultural factors that are essential for teachers to implement to motivate academic success of African American students, such as: positive peer relationships with members of the same cultural group; knowledge about the notable achievements of members of the same cultural group; the availability of role models; and the encouragement of significant adults (as cited in Fitzpatrick-Harnish, 2015, p. 40).

From the framework of Culturally Responsive Music Pedagogy, Walter (2018) examined the depth of how culturally responsive teaching influences equity and bridges achievement gaps by "legitimizing a wide variety of music, validating students and their experiences in the world" (p. 26). Therefore, through further exploration of music curriculum strategies, music teachers are

able to explore art forms and music genres that can promote awareness of student culture and community beyond the classroom (Walter, 2018).

Through the use of technological advancements in music curriculum, students are able to contribute their personal knowledge and cultural awareness through music in the classroom (Fitzpatrick-Harnish, 2015). By the use of electronic devices that are accessible to all students, appreciating various types of music is a reality for all students (Fitzpatrick-Harnish, 2015). For example, according to Fitzpatrick-Harnish (2015), music educators can take advantage of these technological developments by encouraging "discussion, experience, and learning about the music that they enjoy" (p. 59).

Family, friends influence music listening, music performance and instrument selection. The results of interview question 2 described the musical perspectives of family and/or friends that shaped personal interest and pleasure in music. This interview question correlates with research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of family and friends influence music listening, music performance, and instrument selection affects African American students' perceptions and experiences in band and orchestra. Based on the results of this study, success of African American students in band and/or orchestra is founded on a student's music preference, which is influenced by the satisfaction of family members' music listening choices and/or the satisfaction of music listening choices from friends. Furthermore, a student's music performance experience is influenced by an expectation to follow the music performance choices of family.

Based on the framework on African-centered pedagogy, the results of interview question 2 unveiled historical and cultural concepts. By using African heritage (philosophies, social structure, arts, science, etc.) as a lens to view, interpret, and evaluate curriculum, teachers can provide diversity to a generic worldview often found within the traditional school curriculum (Goggins, 2017, Location 252). To attract African American students to instrumental music, band and orchestra programs need a positive perception in their community and school environment. In general, social factors, such as family culture, the impact of social media, life experience, and personal music preferences encourage musical instrument choice and interest (Varnado, 2013).

Therefore, if African heritage is not provided as a developmental concept in an African American student's academic progress the student will "understand intuitively that participation in traditional music ensembles is really the domain of those who identify as culturally white" (Bradley, 2015, p. 199). According to Miller (2010), African American concert music was not embraced by White Americans due to the historical stereotypes of Blacks connected to minstrel shows. African American students are therefore affected by this psychosocial phenomenon, in which they perceive music classes to be only for White students (Miller, 2010).

Additionally, from the framework of Culturally Responsive music pedagogy, to attract African American students to instrumental music, band and orchestra programs need a positive perception in their community and school environment. In general, social factors, such as family culture, the impact of social media, life experience, and personal music preferences encourage musical instrument choice and interest (Varnado, 2013). Factors causing a low percentage of Black students in band include the inability or unwillingness of White music teachers to connect with traditions of Black culture (Groulx, 2016).

Self-esteem, physiological needs, and self-actualization in class. The results of interview questions 3 and 5 described the psychological and social intensity that students developed as a member of their band and/or orchestra class. These interview questions correlated with research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and, research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* The theme of self-esteem, physiological needs, and self-actualization in class influenced African American students' perceptions and experiences in band and orchestra: . Based on the results of this study, African American students in band and/or orchestra are self-motivated to strive as musicians, musicians were devoted to playing their instruments and passionate about their experiences despite personal struggle, and performing as a cohesive ensemble was a musical fulfillment.

The concepts of self-esteem, physiological needs, and self-actualization in class are analyzed through the conceptual framework of Culturally Responsive music pedagogy. Based on this pedagogy, having a school-owned instrument program creates high self-esteem and promotes academic success for students living in low SES (Ester and Turner, 2009). In addition, minorities living in a lower socioeconomic status have problems with family involvement and participation in band programs (Kinney, 2010). Students with low SES are also correlated with lower academic achievement, in which lower academic achievement affects enrollment in band because music classes are not seen as a priority (Kinney, 2010).

Welner and Carter (2013) affirmed that the opportunities that affect student achievement are based on other gaps within the lives of students such as "health, housing, nutrition, safety,

and enriching experiences, in addition to opportunities provided through formal elementary and secondary school preparation" (as cited in Fitzpatrick-Harnish, 2015, p. 21). Ultimately, as expressed by Fitzpatrick-Harnish (2015), the concern of an achievement gap is typically observed through standardized testing, which places an implied notion that "something is wrong with students of color and other under-achieving groups. Instead, it may reveal that something is wrong with the opportunities and resources that they have been provided" (p. 22).

According to MacLeod and McKoy (2012), students take pride in performance when they have the opportunity to play music representing cultures other than their own. Reed (2019) expressed, "working to define and understand our own complex and multifaceted orchestra community culture is what delivers creativity, individuality, and joy to a group of orchestra players" (p. 39). In exploring cultural relevance in school-based band programs, Williams (2019) acknowledged that band directors should change their "mindset" to engage all musicians through a culturally responsive classroom. The way in which a culturally responsive teaching approach is used in a band is based on music selection or "programming." The action of programming is based on the concept of the band director considering various genres or composers of music for students to perform a concert program (Williams, 2019). As expressed by Williams (2019), "programming decisions are absolutely one way that we can signal to students that we value their musical identities" (p. 1).

Class attentiveness, practice, and teacher feedback influence achievement. The results of interview questions 4 and 5 described the approach that students engaged in for success in their band and/or orchestra class. These interview questions correlated with research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question

two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* Class attentiveness, practice, and teacher feedback influence achievement was an important theme in African American students' perceptions and experiences in band and orchestra. Based on the results of this study, African American students thrived in a classroom environment that promoted uninhibited, rigorous instruction; students utilized opportunity to further learning beyond the classroom; and students desired a relationship with their band and/or orchestra teacher to enhance their musical capabilities.

Based on the framework of African-centered pedagogy, according to Campbell (1994), music history and music performance seen through the lens of African American students will be recognized as relevant components of the curriculum rather than "different or exotic" beyond Western art music (as cited in Bradley, 2015, p. 195). Therefore, as expressed by St. Vil (2017), an African-centered pedagogy "promotes healthy commitment to positive Black identity development within a multicultural world incorporating [African-Centered] elements infused in academic and social aspects of a school or classroom as something we live and breathe. . ." (pp. 87–88).

Additionally, from the framework of Culturally Responsive music pedagogy, to attract African American students to instrumental music, performance experiences must be beneficial. Teacher motivation can maximize performance expectations for all students. Race and type of music performed is important to ensemble success in performance (Vanweeldeen & McGee, 2007). However, to engage African American students, teachers must cultivate a sense of pride and accomplishment to meet performance goals (Dekaney & Robinson, 2014). For example, the nature of competition and how this behavior is structured in the music classroom has a

relationship to how the community positively or negatively responds to instrumental music programs (Mixon, 2011).

Student preference to activities combining music and culture. The results of interview questions 3 and 6 described the experiences of African American students that incorporated culturally relevant connections to music in their school and personal lives. These interview question correlates with research question one: *How do middle-level (6th–8th grade) African American students describe their personal experience when enrolled in a school-based band and orchestra program?* and research question two: *What factors influence middle-level (6th–8th grade) African American students' decision to participate in school-based band and orchestra programs?* Student preference for activities combining music and culture was a theme that influenced African American students' perceptions and experiences in band and orchestra. Based on the results of this study, African American students interpreted their participation in band and/or orchestra concerts as a cultural element of their school, students are engaged in activities that emphasize a positive behavior intervention and supports (PBIS) school culture, and the personal activities of students were culturally structured to maintain African American traditions.

Based on the framework of African-centered pedagogy, according to Mixon (2011), music educators should create a family community within their instrumental programs that mimics the cultural bonds found in their students' communities to promote excitement in band and orchestra (p. 11). Therefore, by building relationships with this community, music directors can identify with their students through themes of social inequality, racial uplift, and characteristic gender roles (Acosta et al., 2018; Mixon, 2011). For example, to create bonds with the African American community, teachers should gain community support and positively

encourage African American students more so than their Caucasian counterparts (Acosta et al., 2018, p. 3). In addition, the music educator must connect with their school environment and surrounding communities to create a diverse music program that makes students' lives relevant (Mixon, 2011). For African American students to feel relevant in instrumental music programs, their cultural experiences must be present in the music and through performance experiences (Dekaney & Robinson, 2014).

Furthermore, for African American students to feel relevant in instrumental music programs, band and orchestra teachers should incorporate specific African-centered pedagogical themes to promote success for all students. For example, St. Vil (2017) described themes of African-centered pedagogy as (a) involving accurate inclusion of Black peoples, their histories and cultures with curricula; (b) respecting the diversity of Black peoples, communities, and countries as distinct, rather than one, singular way of Black being; and (c) sharing the histories and cultures with the world as part and parcel of global history and culture (pp. 86–87).

Additionally, from the framework of Culturally Responsive music pedagogy, when students participate in music activities away from school that are taught without note reading, teachers should avoid the assumption that such talent is not "formal" (Lind & McKoy, 2016). For example, when teachers create a negative perception toward aural tradition, cultural relevance for certain students is lost, creating a lack of belonging in a "school music" atmosphere (Lind & McKoy, 2016, p. 45). Therefore, cultural relevance is significant in the lives of students in the school atmosphere because students' self-image can be motivated through music curriculum (Bradley, 2015). As expressed by Gustafson (2008), "cultural messages inherent in music education pedagogy may cause students to infer abilities from comportment, gesture, and

speech, often precipitating judgements against themselves and others of inadequacy" (as cited in Bradley, 2015, p. 198).

Recommendations for Action

This section describes the recommended elements of action that can address the relationship of African-centered pedagogy and Culturally Responsive or relevant music pedagogy with African American student recruitment and retention in band and orchestra at their middle school. There are 3 major domains explored within this action plan: individual concepts (the teacher; the student; and the school community); district initiatives (professional development; band and orchestra framework); and state curriculum (diversity in music education and transformation of music studies). The intent of these action strategies is to expand research to

(a) identify what motivates academic success of African American students, and (b) broaden horizons of what motivates African American students to join and remain in band and orchestra programs.

Individual Concepts

The Teacher. When teachers accept and affirm the cultural identity of students as well as their own, a connection between culture and the educational process creates success for students of color (Gay, 2018). Ladson-Billings (1994) described the following traits for effective teaching; that teachers: "(a) believe that all children can succeed; (b) create a personal connection to students and their communities; (c) assist students in developing and understanding their cultural identity; (d) use students' culture to facilitate learning; and (e) promote and encourage critical and creative ways of knowing" (as cited in Piert, 2015, p. 142).

To be an effective music teacher, communication skills are necessary to promote cultural diversity in music exploration and music performance. Hersch (1998) expresses that eliminating division in communication diminishes the student perspective of an "us" versus "them" power struggle between themselves and their teachers (as cited in Hoffman, 2011). Therefore, "language can divide us, or it can be used to create bridges of meaning in relationships. To communicate effectively, music teachers need to understand what their students are saying" (p. 33). Being able to interpret what students mean can also diminish racial or cultural insensitivity, which causes frustration or confusion if the student assumes their teacher is prejudiced or racist (Hoffman, 2011). For example, in the music classroom, a student may use urban vernacular to describe elements of music such as "beat" instead of the proper term of "rhythm" or use slang phrasing such as "that song raw" to express their liking toward a musical selection.

The music teacher should recognize that student language is influenced not only based on social interactions through music and media, but also their cultural surroundings (Hoffman, 2011). Therefore, if a teacher chastises their students for use of language that is not offensive but rather representative of their social and cultural environments, the student may misinterpret this as a prejudiced remark against their community as a whole. Therefore, the teacher should not chastise students for use of such language, but embrace the language, thereby learning to "identify and decode contextually challenging language between [themselves] and [their] musical learners in order to make [their] classrooms inviting spaces for all students (Hoffman, 2011, p. 34).

The Student. The educational experiences of the student are influenced through cultural perspectives in addition to external factors such as millennial media. Cultural perspectives such

as hip-hop customs are, as expressed by Rose (1994) "a source for youth of alternative identity formation and social status" (as cited in Ramsey, 2004, p. 165). This music genre is a lifestyle that encompasses music vernacular of rhythm and voice, expression through dance, and stylistic outward appearance such as clothing, speech, and social networking (Keyes, 2009 Ramsey, 2004). Through the merging of hip-hop with other customs, including gospel, Kelley (1998) discovered "Hip Hop's hybridity reflected, in part, the increasingly international character of America's inner cities resulting from immigration, demographic change, and new forms of information, as well as the inventive employment of technology in creating rap music" (as cited in Ramsey, 2004, p. 190).

Furthermore, according to Campbell (2019), African American youth are more aware of social and racial injustice through technology and social media outlets such as Instagram, Facebook, Twitter, and YouTube. For example, as stated by Jenkins (2019), social platforms are more prevalent to be used for news updates for African Americans and Hispanic millennials than for their White peers. Moreover, the use of images or memes that promote "social commentary that targets specific social problems" is also another means of news updates for African Americans and Hispanic millennials more than for their White peers (Maddox, 2019). According to Maddox (2019), the nature in which African Americans visualize whiteness based on the behavior of "oppressive tendencies" is referred to as oppositional gaze (p. 140).

Therefore, at a young age, African Americans and Hispanics are present in daily occurrences in which racism based on immigration, demography, racial coalitions, racial order, ethnicity, poverty, black lives matter, police brutality, etc. are authentic points in their lives that should not be minimized (Campbell, 2019; Jenkins, 2019). Furthermore, according to Goldstein (2007), African Americans and Hispanics become challenged with their personal identity as,

through daily occurrence, "power, class, gender, and sexual orientation play a central role in developing a sense of self and possibilities for the future" (as cited in DeLorenzo & Silverman, 2016, p. 6). Hence, as music educators, social issues, history, and genres should be explored through music curriculum in the music classroom to provide a positive and productive viewpoint of African Americans for all students (Bolder, 2018). For example, Bolder (2018) recommended that the music teacher emphasize the authenticity of social issues during specific time periods but incorporate progress of acceptance. In recognizing the contributions and struggles of African Americans in music, Bolder (2018) expressed, ". . . it is important to stress togetherness to avoid bitterness when teaching. . ." (p. 5).

The school community. Educators must realize that there is a distinct difference between African American culture and the culture of the mainstream (Piert, 2015). As stated by Ladson-Billings (1994), "it is assumed that African American children are exactly like white children but just need a little extra help" (as cited in Piert, 2015, p. 138). In order for African-centered pedagogy and Culturally relevant music pedagogy to be successful, educators must recognize these differences so as to encourage community relationships to connect the African American culture (Piert, 2015). Furthermore, Gay (2018) identified five ways that educators should approach African American children, thereby creating a successful teaching environment for all students:

- Acknowledge the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum;
- Build bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities;

- Use a wide variety of instructional strategies that are connected to different learning styles;
- Teach students to know and praise their own and one another's cultural heritages; and
- Incorporate multicultural information, resources, and materials in all the subjects and skills routinely taught in schools (Gay, 2018, p. 37).

Based on identifying distinct differences between African American culture and the mainstream, Diller (1999) discovered that cultural discontinuity, a disconnect between African American culture and the expectations of the school community create cognitive, social, and emotional instability for African American children (as cited in Hale, 2016, p. 111). Therefore, teachers should use "explicit (clear) language rather than an inductive, indirect, questioning voice"; maintain consistent school routines with minimal interruptions; use movement and rhythm as learning styles; encourage parent volunteers in classrooms; and engage the parents in sharing information about their children's interests outside of school (as cited in Hale, 2016, p. 112). As music educators, teachers should develop goal setting, discipline, practice initiatives, and performance decorum by using direct language to motivate student success (Mathews, 2012). Through grant initiatives or volunteer approval, teachers can possibly hire minority educators from local symphonies who will "connect between the families, the students, and the teachers . . . strengthening the entire community through recitals, instruments, summer music programs, and college initiatives for students that would otherwise not be accessible due to their social economic status" (Mathews, 2012).

District Initiatives

Professional Development. As a solution to address cultural awareness in the classroom, teachers must have the ability to use "cultural competence" to create a positive bond between themselves and students using unbiased perceptions (Lind & McKoy, 2016, p. 27). Professional development opportunities should be an essential requirement for teachers to break down cultural barriers. There are three types of professional development experiences that will motivate the academic success of African American students and will influence all students to learn. The first is based on the primary concepts of culturally relevant pedagogy such as: (a) "function, communication, and coexisting effectively in settings with individuals who possess cultural knowledge and skills that differ from their own"; and (b) "affirm the varied and unique cultural experiences, values, and knowledge that students bring to the classroom, and use these resources as tools to teach more effectively, thereby increasing student learning and achievement" (Lind & McKoy, 2016, p. 27).

The second type of professional development emphasizes the unique learning styles, teaching approaches, communication and relationship necessities, and cultural relevance of African American students. According to Guion et al. (2003), "learning about cultural differences in customs and beliefs is the beginning of a rewarding journey toward building trust, cross-cultural communication, and competences . . . [however] it is critical to keep in mind that all individuals, children, and families are unique" (p. 4). The following list identifies a few examples of cultural and learning style aspects that are specific to African American students:

- Students may use direct eye contact when speaking, less eye contact when listening;

- Students value the importance of music (for communication, self-expression, and spirituality);
- Students prefer communication that is passionate, expressive, spontaneous, and animated;
- Value imagination and humor;
- Learn quickly through hands-on experience, manipulative materials, and multiple stimuli;
- Tend to view things in their entirety, not in separate pieces; and
- Possesses an ability to navigate between two cultures; some subgroups have high assimilation to mainstream learning styles (Guion et al. 2003, pp. 60, 64)

The third concept for professional development would be to study the differences between multiculturalism versus transculturalism and how these interactions influence race. According to Sarath (2018), if a teacher shifts from a multicultural to a transcultural mind set, diversity awareness can be achieved beyond the preexisting ethnological framework established from higher institutions (p. 29). Through a transcultural model, teachers can develop "meaningful and substantive connections to even a single new culture or cultural influences, even if contacted as part of a highly personalized hybrid expression or creative trajectory, can serve as the basis for a lifetime of self-driven culturally diverse pursuit and awareness" (p. 29).

These professional development opportunities can influence music teachers to create cultural competency within the music curriculum, thereby avoiding musical color blindness. Color blindness, as defined by Bradley (2015), is a form of racism that is based on a sense of denial that "music is a universal language," in which teachers treat all musicians the same, as the

dominant white race (p. 197). By ignoring cultural identity, Howard (2006) claimed that there is an assumption that "we can erase our racial categories, ignore differences, and thereby achieve an illusory state of sameness or equality" (as cited in Kelly-Mchale & Abril, 2015, p. 161). Therefore, if music educators dissociate their belief that music is universal, teachers can eliminate "reinforcing stereotypes about people and culture already held by listeners . . . treating all children as if they were white" but recognize the musical contributions of all cultures equally (Bradley, 2015, p. 197). Furthermore, as suggested by Allsup (2016), music educators can reinforce cultural awareness by expanding their musical range of practice by legitimizing or opening imagination and creativity in the music curriculum and rehearsal environment (pp. 108–109).

Band and Orchestra Framework. From research, the success of African American students in band and orchestra is based on the effort of the teacher to account for students' ethnicity, socioeconomic status, cultural awareness, and ability to instruct outside of the typical Western European music curriculum. According to Alonso (2009), music teachers may have a stereotypic mindset about students of color, generalizing a lower ability of achievement, leadership positions, and overall performance skill (as cited in DeLorenzo & Silverman, 2016, p. 6). Doyle (2014) expressed:

> While it has been shown to have many benefits, participation in the arts at the secondary level is generally elective. Research has indicated that students of color, students with low SES, and students with low academic achievement are often severely underrepresented in secondary school music programs across the United States . . . (p. 46).

Factors influencing student enrollment in band is based on "perception of the band program, instrument availability, and the availability of culturally relevant ensembles (Doyle, 2014, p. 47). Band directors should promote advocacy in their programs through positive involvement in the community, an increase of free access to instruments, and implementation of nontraditional music ensembles that mandates administrative support (Doyle, 2014). Williams (2019) suggested that a band director should take responsibility to research the background of composers to maintain a culturally responsive classroom. The research should be based on evaluating the composer's "social, political, and economic systems" in relation to the ethnicity of the musicians (Williams, 2019, p. 1).

According to Dworkin (2010), founding president of the Sphinx Organization, since the 1960s, enrollments in orchestra "lag behind virtually every other profession in hiring minorities . . . the problem has historical precedent, and it is solidly entrenched. It is educational, generational, psychological, practical, and all of the above" (as cited in Elliott, 2010, p. 45). Therefore, as a commitment to change, administration should create allowances for orchestra teachers to promote and expose classical music as an attainable pursuit in African American communities (Elliott, 2010). In addition, orchestra members from local symphonies and other professional music groups, in connection with orchestra teachers, should develop access to orchestral curriculum, instruments, and symphonic performance opportunities (Elliott, 2010). Moreover, further effort should be made in recruiting symphony members and orchestra teachers who reflect students of color. Dworkin (2010) expressed that "recruiting effort at least equal to that made by other professions, by calling conservatories and asking specifically about upcoming students of color . . ." is a necessary action to promote "classical musicians of color" (as cited in Elliott, 2010, p. 48).

State Curriculum

Student teachers/diversity in music education. Lind & McKoy (2016) specified that music educators should consider their own cultural background and cultural preferences when pursuing teaching endeavors. According to Kelly (2003), “music teachers are attracted to teaching in “educational settings that mirrored their own experiences" (as cited in Lind & McKoy, 2016, p. 26). In addition, McKoy (2006) affirmed that whereas “preservice (student) music teachers say they are comfortable with the idea of teaching in ethnically and racially diverse educational environments, they are ambivalent about the actual possibility of teaching in such environments” (as cited in Lind & McKoy, 2016, p. 27). Therefore, Bradley (2007) suggested speaking truthfully to student teachers about race, ethnicity, and other inequities that are experienced in the music classroom (as cited in DeLorenzo & Silverman, 2016). By embracing diversity, Goodlad et al. (2004) expressed that preservice (student) music teachers may develop an accurate mindset to work with students of color and/or urban environments creating “moral obligation of teachers to ensure equitable access to and engagement in the best possible education for all children and youth” (as cited in DeLorenzo & Silverman, 2016, p. 20).

Allsup (2016) stated that music majors in college or university settings are not taught to diversify their skills, and only focus on specific types of music. This type of curriculum programming stifles the nature of creativity of the student teacher, where only elements of “routine expertise” are acceptable. According to Allsup (2016), routine expertise is defined as,

> an adherence to a cultural history of closed forms in which quality is predetermined, and an international institutional support frame that favors preservation over innovation . . . the institutional structure of schools and universities privileges teaching methodologies that are sequential, stable, and predictable . . .” (p. 56).

Therefore, Allsup (2016) suggests that colleges and universities implement an "open music classroom" that engages student learning based on "multiple traditions at his or her disposal (including traditions that students bring with them and are experts in) to fund learners with the greatest capacity to make the widest range of decisions to benefit their long-term growth" (p. 85).

Transformation of music studies. During a National Education Association meeting (April 2016), Michael Butera, Executive Director of NEA stated that he could not take action to diversify his board and that African Americans and Latinos lacked keyboard (piano) skills needed to advance in the music education profession (Rosen, 2016, p. 1). This mindset that music students of color lack the appropriate skill set necessary to excel in the music profession is not uncommon, where Rosen (2016) suggested that diversity, inclusion, and equity will become essential topics to examine on a national level. However, transformation of music studies can begin at the collegiate level. According to Palmer (2011), "students of color aspiring to become music teachers face access challenges to general higher education as well as challenges unique to the music admission process. Those challenges include the audition, music style preference, and experience, as well as curriculum" (as cited in DeLorenzo & Silverman, 2016, p. 6).

The African American culture has a uniqueness of tradition that is displayed in various musical styles and experiences; yet, a negative connotation exists of music that is non-Western (Keyes, 2009). African-derived music, as stated by Keyes (2009) is a concept that is unique to Western music theorists in which

> rhythm correlates with speech and is adopted in the pedagogy and performance of percussion-based repertories . . . the foundation of tonal-motioned speech is this

> melorhythmic principle. Additionally, sound choices or preference by which black musicians design or create musical sound grow out of the intonations and rhythmic onomatopoeias of speech (p. 17).

The lyrical components of African-derived music is based on a vocal sound that is produced within a creative force; a spiritual level of "being in the moment" or "in the zone" (Keyes, 2009, p. 19). When music educators engage in understanding the cultural uniqueness of African-derived music such as gospel, hip hop, rap, blues, and jazz, there will no longer be differences in Western music versus non-Western but rather, as stated by Duke (2005), African-derived music will have a defined history in "making and shaping of African diasporic arts in the Western Hemisphere" (as cited in Keyes, 2009, p. 22). Moreover, music educators should analyze the skill set needed to produce African-derived music as advanced and complex. For example, according to Sarath (2018), jazz is a performance genre "equipped with the creative, integrative, rigorous, self-organizing, and self-transcending tools for twenty-first-century musical navigation [yet] has also been conspicuously marginalized in lower order curricular deliberations" (p. 25).

Limitations and Recommendations for Further Study

Limitations

The researcher created a mixed methods study examining the perception and experiences of African American students, middle-level (6th–8th grade), enrolled in their school-based band and orchestra program. This phenomenon was further examined to determine what factors influence middle-level (6th–8th grade) African American students' decision to participate in their school-based band and orchestra programs of Alpha Middle School. However, more

credibility could be given to this study if the researcher had been able to examine the entire African American school population, as this study did not consider the perspectives of elementary-level or high-school level students. A survey designed for quantitative research to describe the perspective of a school-based band and orchestra program and a subsequent qualitative analysis may provide further clarity as to why students do or do not enroll in school-based band and orchestra programs.

Recommendations for Further Study

Several areas for further study on the targeted demographic and phenomenological topic could expand perceptions and experiences of African American students in school-based band and orchestra programs. The following recommendations for further study are categorized within the themes of Critical Race Media Literacy Theory, secondary school, grades 6th–12th; cohort analysis, grades Pre-K–6th; and higher education.

Critical Race Media Literacy Theory. This phenomenological topic of perceptions and experiences of African American students in school-based band and orchestra programs could be analyzed through a different conceptual framework. As defined by Cubbage (2019), Critical Race Media Literacy Theory is a combination of Critical Race Theory (CRT) and Critical Media Literacy with the premise of "media serving as a conduit of racism and white supremacy" (p. 237). By analyzing this topic through this theory, African American musicians' responses can be based on how they interpret and respond to music that is targeted to their demographic (Cubbage, 2019, p. 237). An analysis of how African Americans are generalized in band and orchestra through media messages could be interpreted as indicators that influence recruitment and/or retention within instrumental music programs.

Secondary school, grades 6th–12th. Four mixed method studies could be developed with an emphasis on African American students' interest in school based instrumental music programs throughout the metropolitan area. First, recruitment and retention of African American students in a metropolitan area high school, grades 9–12, could identify variables that contribute to student enrollment in band and orchestra programs in higher grades. This type of research could determine success and/or challenges faced by the high school student community.

A mixed method study could be formulated to target gender correlations between African American males to African American females enrolled in instrumental music programs of metropolitan area students of any grade level. This research would discover perception and experiences of these students in band and orchestra. Analysis of this type of research could identify social norms that influence student enrollment and/or interest in playing a particular instrument.

A mixed methods study could be devised to study African American student participation in band and orchestra school-based programs within a predominantly Caucasian school. This research would help to discover if various environments encouraged or discouraged recruitment and retention in music classes. Analysis of this type of research could identify social norms, cultural assumptions, and other environmental factors that influence student enrollment and/or interest in playing an instrument.

Cohort analysis, grades Pre-K–6. A mixed method study could be outlined for an 8-year cohort (grade Pre-K through 6th grade) of metropolitan area students. This research would identify components that influence interest and enrollment in band and/or orchestra. Analysis of this type of research could determine a shift over time that students develop a liking or disliking to school based instrumental music programs.

Higher Education. A mixed study could be developed for the demographic area of higher education on two levels. First, research would help to discover the perspective and experiences in band and/or orchestra in a college or university, for the general population. Analysis of this type of research could correlate any themes related to the current study and provide solutions (if necessary) for transformational change on the secondary levels to promote academic success in the future.

Second, research would help to study Music Education curriculum within a college or university with emphasis on examining the perception of music, culture, and identity of African American students. Analysis of this type of research would identify the methods used to prepare for student teaching and professional learning examinations and correlate these variables to culturally relevant pedagogy and African-centered pedagogy. Therefore, the study would provide solutions for transformational change in higher education curriculum to enhance the teaching abilities, music comprehension, and music performance expectations of new music educators to connect with their African American students.

Conclusion

The impetus of this proposed study, *Students' Perceptions and Experiences: African American Students in Band and Orchestra Programs* was to identify the variables that influence the recruitment and retention of African American students in instrumental music courses such as band and string orchestra in a South Carolina metropolitan area. Although much research has been conducted to determine the rate at which African American students participate in music programs, and the need to increase recruitment of diverse populations, there is little research from the African American students' perspective about why they choose to participate in band and orchestra programs. Therefore, this research examined the recruitment and retention of

African American students in music performance and their interest in music education from their unique perspective.

This study created a generalized overview of African American students' participation in band and orchestra programs, with an emphasis on middle school, grades (6th–8th) in a South Carolina metropolitan area. Furthermore, the purpose of this mixed methods study was to (a) examine what motivates African American students to join band and orchestra programs, and (b) assess perspectives from African American students about band and orchestra classes.

By examining the phenomenon of a minimal rate at which African American students participate in music programs through the conceptual lens of African-Centered Pedagogy and Culturally Responsive Pedagogy, an inclusive prediction was constructed: race, culture, musical preference, physiological needs, socioeconomic level, and community or family structures are variables that create significant inequities and lack of inclusion that influence the recruitment and retention of African American students in school-based band and/or orchestra programs.

The quantitative data (Phase 1) instrument was used to investigate if students' predispositions to music, pedagogical preferences, and cultural awareness are aligned with African-Centered Pedagogy and Culturally Responsive Pedagogy. The responses from students elicited themes for further understanding of racially, culturally, and socioeconomic sources that influence music performance for African American students in school-based band and/or orchestra programs. Six themes emerged, including (a) student/teacher relationships, (b) student self-awareness, (c) teacher cultural acceptance of students, (d) student desirability of instrumental music classes, (e) teacher community and cultural consciousness, and (f) student outside perception and influence.

Furthermore, qualitative data collected in Phase 2 through individual interviews was used to develop a profound understanding of African American students' perspectives and experiences in school-based band and orchestra programs. This data was collected to unveil variances in musical exposure, music experiences and performance that reveal social, cultural, and conceptual sources that influence music performance for African American students in school-based band and/or orchestra programs. By using the rationale of hermeneutic phenomenology, the following five invariant constituents and themes emerged: (a) music preference implies listening and/or performing; (b) family and friends influence music listening, music performance and instrument selection; (c) self-esteem, physiological needs, and self-actualization in class; (d) class attentiveness, practice, and teacher feedback influence achievement; and (e) student preference to activities combining music and culture.

African Centered edagogy and Culturally Responsive music pedagogy was the conceptual framework through which to examine the research variables. The core objectives of African-centered pedagogy are "a commitment to use African heritage (experiences, folklore, philosophy, social structure, arts, etc.) to form the frame of reference to view, interpret, and evaluate the world" (Goggins, 2017, Location 258). Goggins (2017) identified that an educator must provide an educational experience through cultural progression for African American youth, such as historical and cultural continuity, development of meaning and purpose in a student's life, community and parental expectations for development and maintenance of the society, and approval from parents and community (Location No. 356). For example, this study provided an elaborative correlation between the historical significance of African culture to the metropolitan area of research. The metropolitan area is located within the Gullah Geechee Cultural Heritage Corridor, an area where Africans were enslaved to work on plantations with

crops of coastal rice, indigo, and sea island cotton (NPS, 2006). As such, African traditions are still present in cultural norms, practices, and language, such as Gullah "a creole language spoken nowhere else in the world (NPS, 2006, p. 2).

The core objectives of culturally responsive teaching are to create legitimacy and validity of students' culture and social experiences through curriculum and pedagogy (Gay, 2018). Improving student achievement through the pedagogy of culturally responsive teaching is based on understanding the emphasis of culture. Delgado-Gaitan and Trueba (1991) emphasized that culture is a standard of "social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others" (as cited in Gay, 2018, p. 8). For example, as previously elaborated, as African culture merged with English culture, "black and white music influenced each other . . . hope of freedom and salvation brought out the finest timbre of the African voice and enriched American music" (Pollitzer, 1999, p. 197). Specific present-day music genres that have historical and cultural lineage to Gullah and Creole artistic customs within the metropolitan area of study are (a) African music; (b) African American concert music; (c) Afro-Carolina music; (d) Jazz music; (e) Dance music; (f) Musical opera; (g) South Carolina Blues; and (h) Spirituals.

Furthermore, Gay (2018) advocated that culturally responsive teaching involves the teacher's willingness to accept culture as a means to define the structure of a learning atmosphere (p. 51). The learning atmosphere, specific to culturally responsive teaching, is based on recognizing multiple perspectives of students to create a social learning community within the classroom (Gay, 2018). For example, according to Sarath (2018), the exposure to music that derived from African traditions are minimalized in school curriculums, thereby stifling the critical thinking, creative expression, and cultural perspectives of students' due teacher inability

to accept fallacies of jazz and other African-centered art forms (p. 81). By developing a social learning community within the classroom, teachers can engage student learning through cultural connections (Gay, 2018).

This study also explored areas for action to expand research to identify what motivates academic success of African American students and to broaden horizons of what motivates African American students to join and remain in band and orchestra programs. The areas for action are: (a) individual awareness of the teacher, student, and school community; (b) district initiatives through professional development and Band and Orchestra framework; and (c) state curriculum to diversify music education and transform music studies. Through exploration of these areas, music educators can reinforce cultural awareness by expanding their musical range of practice by legitimizing or opening imagination and creativity in the music curriculum and rehearsal environment (Allsup, 2016, pp. 108–109). Recommendations for further study are categorized within the themes of Critical Race Media Literacy Theory, secondary school, grades 6th–12th; Cohort analysis, grades Pre-K–6th; and higher education.

This study discovered that the success of African American students in band and orchestra is based on the effort of the teacher to account for students' ethnicity, socioeconomic status, and cultural awareness, and the teacher's ability to instruct outside of the typical Western-European music curriculum. According to Alonso (2009) music teachers may have a stereotypic mindset of students of color, generalizing a lower ability of achievement, leadership ability, and overall performance skill (as cited in DeLorenzo & Silverman, 2016, p. 6). Factors influencing African American student enrollment in band is based on "perception of the band program, instrument availability, and the availability of culturally relevant ensembles (Doyle, 2014, p. 47). However, circumstances influencing student enrollment in orchestra are more predominant than

band, such as lack of awareness and education of orchestra in the community, generational poverty creating assumptions of lack of interest, and physiological needs that inhibit opportunity for students of color (Elliott, 2010, pp. 45–47). For example, as expressed in *The Life of Charlie Burrell: Breaking the Color Barrier in Classical Music* (Burrell, 2015), Mr. Burrell, a nationally renowned jazz and classical String bassist describes his experience as an African American in orchestra.

> . . . the classical musicians are beautiful, but you have to realize, in my case, the classical musicians—you're not quite at home with them. . . . By being a classical musician it was like being in a social atmosphere where you're in the middle. You're neither Black nor White. White society does not accept you, they tolerate you. And the Black society does not accept you because they resent you. But my mainstay is with black educated musicians. They're just *people* . . . (pp. 131–132).

The motivation of this study, *Students' Perceptions and Experiences: African American Students in Band and Orchestra Programs,* explored the entities that are important for the success of African American musicians in their school-based band and/or orchestra programs. However, the universal conclusion of this scholarly work is to promote cultural curiosity in all music educators to create a realization that African-derived history is American history; African-derived music is American music; therefore, it is the responsibility of music teachers to cultivate pride and cohesiveness in the cultural identities of their students, music curriculum, and performance expectations. As expressed by Michelle Obama (2009), Remarks by the First Lady at the White House Music Series: The Jazz Studio,

. . . our cultural identity must occupy a central place "in every single school in America," then this must first take hold at the higher education level—where not only music teachers but also the broader spectrum of classroom instructors and administrators receive their training. Until this happens, American society will remain disconnected from its musical soul . . . rendering the nation oblivious to its most distinctive contribution to global culture . . . (as cited in Sarath, 2018, p. xi).

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Appendix A

Parent Recruitment Letter

Flesch-Kincaid Grade Level: 8.0

Dear Parent,

My name is Ms. Pearson-Bush. I am a music teacher at your child's middle school. I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

I would like to invite your child to take part in this study. This study will include African American students who are currently enrolled in band or orchestra classes. The goal of the study is to understand your experience in these programs. This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

In order to gather this information, it is important to talk to students. Your child's participation will be kept confidential. Your child will be asked to take an online survey that will take 5-7 minutes. There is also an optional interview. The interview will be through an online/mobile friendly application and will last 12-15 minutes. Your child's involvement in the survey and interview are voluntary. There is no penalty if you do not want your child to participate. Your child may stop the survey and interview at any time. Your child does not have to participate at all.

Attached is a Consent for Participation in Research form. This form explains the study, how it will be handled and other important information. If you are willing to have your child

participate in this study, please sign and return the consent form by [*date- two weeks from sen*t]. You may return the signed form to me by email or have your child bring a printed copy to room D-117. There will be a locked box by the classroom door for your child to place the form in. If you have any questions, please contact me at spearsonbush@une.edu or by phone at (843) 764-2212.

Musically Yours,

Mrs. Sharese Pearson-Bush

Appendix B

Student Recruitment Letter

Flesch-Kincaid Grade Level: 8.3

Dear Student,

My name is Ms. Pearson-Bush. I am a music teacher at your middle school. I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

I would like to invite you to take part in this study. This study will include African American students who are currently enrolled in band or orchestra classes. The goal of the study is to understand your experience in these programs. This study may help to improve music classes. It may help schools look at ways to encourage African American students to participate in band and orchestra.

Your parent has learned about this study. If you choose to participate, your parent must give consent. You may return your signed parental consent to a locked box by my classroom door (D-117) or your parents can email their consent form to me.

Your participation will be kept confidential. You will be asked to take an online survey that will take 5-7 minutes. There is also an optional interview. The interview will be through an online/mobile friendly application and will last 12-15 minutes. Your involvement in the survey and interview are voluntary. There is no penalty if you do not want to participate. You may stop the survey and interview at any time. You do not have to participate at all.

Attached is an Assent for Participation in Research form. This form explains the study, how it will be handled and other important information. If the study is one you want to

participate in, you will give your assent to participate in this study when you receive the link to the online study.

If you have any questions, please contact me at spearsonbush@une.edu or by phone at (843) 764-2212.

Musically Yours,

Mrs. Sharese Pearson-Bush

Appendix C

PARENTAL CONSENT FOR PARTICIPATION IN RESEARCH

Flesch-Kincaid Grade Level: 8.0

UNIVERSITY OF NEW ENGLAND

CONSENT FOR PARTICIPATION IN RESEARCH

Project Title: *STUDENTS' PERCEPTIONS AND EXPERIENCES: A MIXED-METHODS STUDY OF THE AFRICAN AMERICAN STUDENT IN BAND AND ORCHESTRA PROGRAMS*

Principal Investigator(s): Sharese Pearson-Bush

Introduction:

- Charleston County School District is neither conducting nor sponsoring this study.
- Please read this form. You may also request that the form is read to you. The purpose of this form is to give you information about this research study, and if you choose for your child to participate and document that choice.
- You are encouraged to ask any questions that you may have about this study, now, during or after the project is complete. You can take as much time as you need to decide whether or not you want your child to participate. Your child's participation is voluntary.

Why is this research study being done?

I am a music teacher at the site. I am the researcher of this study. This study is a part of my degree program at the University of New England.

This study will take place at a middle school in South Carolina. The purpose of this study is to explore the experiences of African American students who are currently enrolled in band and orchestra programs.

Who will be in this study?

African American students in grades 6-8 who are currently enrolled in band and/or orchestra are able to participate in this study. Participation requires parent consent and student assent.

What will my child be asked to do?

You will need to agree for your child to participate in this study by signing a consent form. Your child will consent through an online form. Your child will participate in an online survey. The survey will last about 5-7 minutes. Your child will take the survey on their own. This will occur during their free time. They may take the survey on any electronic device. This will minimize interruptions to their school day.

Example survey questions:

Example 1

What music classes have you taken since you have been a student at Alpha Middle School? [mark all that apply]

A. Band

B. Music (General)

C. Music Appreciation

D. Orchestra (Strings)

E. After-school Musical Rehearsal/Production (example: “Annie Jr.”)

Example 2

Do you participate in other music groups outside of school? If yes, please describe on the line provided.

_____

There is an optional, follow-up interview. The interview will last 12-15 minutes. For example:

Example interview question:

Example 1

Describe your music background based on your family preferences and experiences.

Example 2

Describe your experience as a student in band or orchestra.

The interview will be through an online/mobile friendly application and will last 12-15 minutes. The interview will occur outside the school day to avoid interruption during instructional time. Interviews will be recorded via MP4 and M4A options and transcribed. All information and documentation will be stored in a secure location. Notes, transcriptions or documentation that are not needed will be cross shredded and destroyed by the researcher.

You can stop participating in this study at any time. You can stop for any reason. If you stop participating, all of your data will be destroyed and not be used.

What are the possible risks of taking part in this study?

The study poses little to no risk to your child. A child may internalize some questions. This could cause mild emotional distress if they bring up thoughts or thoughts feelings from a stressful event or situation.

What are the possible benefits of taking part in this study?

There are no direct benefits for being in this study. This study may help to improve music curriculum and programs. It may also increase African American students' participation in band and orchestra programs. Your child's participation in this study is voluntary. Participants will not receive any incentives, gifts, awards, compensation or academic credit for participation in this study.

What will it cost me?

There is no cost to participate.

How will my child's privacy be protected?

Your child's name will not be used in this study. The name of the school will not be used in this study. Your child's identity will be confidential. This means that no one will know your child's responses. Students will be given an assigned number such as, Student 1. The name of the school will be confidential. A pseudonym will be used for the name of the school.

The results of the study may be published. The study will not include identifiable references or information. Any records or data obtained as a result of your child's participation in this study may be inspected by the University of New England's Institutional Review Board. All records will be kept private in so far as permitted by law.

How will the data be kept confidential?

Electronic data will be stored in password-protected files on the researcher's lap-top computer. Student names will be replaced with a number. Survey and interview data will be collected by a secure, online platform that is approved by the university.

Researcher notes will be written in a journal. This journal will be secured in a locked file cabinet that is only accessible to the researcher.

The researcher will put all journal notes in a Word document on the researcher's personal laptop. Paper copies will be cross-shredded and destroyed. Digital recordings will be transcribed to Word documents on the researcher's personal laptop. Word documents will be secured on the researcher's personal laptop by a password only known by the researcher. The digital recorder will be secured in a locked file cabinet that is only accessible by the researcher. Digital materials for this study will be secured for 1 year on the researcher's personal laptop. The laptop is password protected. The laptop is only accessible to the researcher. At the conclusion of 1 year, all digital materials will be deleted at the end of the dissertation process.

What are my child's rights as a research participant?

- Your child's participation is voluntary. Your decision to have your child participate will have no impact on your current or future relations with the University, the researcher, the teacher or the school.
- Your child's decision to participate will not affect their current or future relationships with the University, the researcher, the teacher or the school.
- Your child may skip or refuse to answer any question for any reason.
- If you choose for your child not to participate there is no penalty to you or your child, You or your child will not lose any benefits that you are otherwise entitled to receive.
- You are free to withdraw your child from this study at any time, for any reason.

  - If you choose to withdraw your child from the research, there will be no penalty to you, and you will not lose any benefits that you are otherwise entitled to receive.
  - The decision whether or not to have your child participate in this research will have no impact on your child being in band and orchestra classes at school.
- You will be informed of any significant findings developed during the course of the research that may affect your willingness to have your child participate in the research by email.
- If your child sustains an injury while participating in this study, their participation may be ended.

What other options do I have?

- You may choose not to have your child participate.

Whom may I contact with questions?

- The researcher conducting this study is Sharese Pearson-Bush. I am also a music teacher at the site.
- For more information regarding this study, please contact Sharese Pearson-Bush by email: spearsonbush@une.edu or at (843) 764-2212.
- If you choose to participate in this research study and believe your child may have suffered a research related injury, please contact Dr. Heather Wilmot, Lead Advisor at email: hwilmot@une.edu
- If you have any questions or concerns about your rights as your child as a research subject, you may call Mary Bachman DeSilva, Sc.D., Chair of the UNE Institutional Review Board at (207) 221-4567 or irb@une.edu.

Will I receive a copy of this consent form?

- Please provide your email below. You will be given a copy of this form by email. A sample of the child assent form will be included with the email.

_____

Participant's Statement

I understand the above description of this research and the risks and benefits associated with my child's participation as a research subject. I agree for my child to take part in the research and do so voluntarily.

Participant's signature or Date

Legally authorized representative

_____ _____

Printed name

_____

Student School Email Address

_____

Researcher's Statement

The guardian/parent named above had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agreed to have their child participate in this study.

Researcher's signature Date

_____ _____

Printed name

_____

Appendix D

CHILD ASSENT FOR PARTICIPATION IN RESEARCH

Flesch-Kincaid Grade Level: 7.2

CHILD ASSENT FOR PARTICIPATION IN RESEARCH

(Electronic assent)

Project Title: *STUDENTS' PERCEPTIONS AND EXPERIENCES: A MIXED-METHODS STUDY OF THE AFRICAN AMERICAN STUDENT IN BAND AND ORCHESTRA PROGRAMS.*

Principal Investigator(s): Sharese Pearson-Bush

Introduction:

- Charleston County School District is neither conducting nor sponsoring this study.
- I am Ms. Pearson-Bush. I am a music teacher at your middle school. I am doing a research study. Your parent or guardian has said that you can take part if you want to. You don't have to take part if you don't want to.
- Please read this form. If you like, the form can be read to you. This form gives you information about the study. If you decide to be in the study, this form will also show that you voluntarily made that choice.
- Please ask any questions that you want about this study. You can ask them now, during the study, or once it is complete.
- It's your choice to be in the study. You don't have to be in it.

Why is this research study being done?

This study will take place at your middle school. I am a music teacher at your school. I am the researcher of this study. This study is a part of my degree program at the University of New England.

The purpose of this study is to explore the experiences of African American students who are currently enrolled in band and orchestra programs.

Who will be in this study?

African American students in grades 6-8 who are currently enrolled in band and/or orchestra are able to participate in this study. Participation requires your parent's permission. You must also agree to participate.

What will I be asked to do?

You will participate in an online survey lasting approximately 5-7 minutes. Here is a sample.

Example survey question:

Example 1

What music classes have you taken since you have been a student at Alpha Middle School? [mark all that apply]

1. Band
2. Music (General)
3. Music Appreciation
4. Orchestra (Strings)
5. After-school Musical Rehearsal/Production (example: "Annie Jr.")

Example 2

Do you participate in other music groups outside of school? If yes, please describe on the line provided.

There is an optional, follow-up interview. The interview will last 12-15 minutes. Here are a sample.

Example interview question:

Example 1

Describe your music background based on your family preferences and experiences.

Example 2

Describe your experience as a student in band or orchestra.

What are the possible risks of taking part in this study?

The study poses little to no risk to you. You may internalize some questions. This could cause mild emotional distress if they bring up thoughts or thoughts feelings from a stressful event or situation.

What are the possible benefits of taking part in this study?

There are no direct benefits for being in this study. This study may help to improve music curriculum and programs. It may also increase African American students' participation in band and orchestra programs. You will not receive any incentives, gifts, awards, compensation or academic credit for being in this study.

What will it cost me?

There is no cost to participate.

How will my privacy be protected?

Your name will not be used in this study. The name of the school will not be used in this study. Your identity will be confidential. This means that no will know your responses. You will be given an assigned number such as, Student 1. The name of the school will be confidential.

How will my data be kept confidential?

Electronic data will be stored in password-protected files on my lap-top computer. Your name will be replaced with a number. Survey data will be collected by a secure, online platform that is approved by the university. Interview data will be collected by a secure, online platform as well. My notes will be written in a journal. This journal will be secured in a locked file cabinet that is only accessible to me.

I will put all journal notes in a Word document on my personal laptop. Paper copies will be cross-shredded and destroyed. Digital recordings will be transcribed to Word documents on my laptop. Word documents will be secured on my laptop by a password. The laptop is only accessible to me. The digital recorder will be secured in a locked file cabinet. The file cabinet is only accessible to me. Digital materials for this study will be secured for 1 year on my personal laptop. The laptop is password protected. At the conclusion of 1 year, all digital materials will be deleted at the end of the dissertation process.

What are my rights as a research participant?

- Your participation is voluntary. Your participation will not affect their current or future relationships with the University, the researcher, the teacher or the school.
- You may skip or refuse to answer any question for any reason.

- If you do not to participate there is no penalty to you. You will not lose any benefits that you are otherwise entitled to receive.
- You are free to withdraw from this research study at any time, for any reason.
    - If you choose to withdraw from the research, there will be no penalty to you. You will not lose any benefits that you are otherwise entitled to receive.
    - The decision whether or not to participate in this research will have no impact on you being in band and orchestra classes at school.
- You will be informed of any significant findings developed during the course of the research that may affect your willingness to be in the stud by email.
- If you sustain an injury while participating in this study, your participation may be ended.

What other options do I have?

- You may choose not to participate.

Whom may I contact with questions?

- The researcher conducting this study is Sharese Pearson-Bush. I am also a music teacher at the site.
- For more information regarding this study, please contact Sharese Pearson-Bush by email: spearsonbush@une.edu or at (843) 764-2212.
- If you choose to participate in this research study and believe you may have suffered a research related injury, please contact Dr. Heather Wilmot, Lead Advisor at email: hwilmot@une.edu

- If you have any questions or concerns about your rights as your child as a research subject, you may call Mary Bachman DeSilva, Sc.D., Chair of the UNE Institutional Review Board at (207) 221-4567 or irb@une.edu.

Will I receive a copy of this consent form?

- You will receive a copy of the assent form with the recruitment letter, but you will give your assent to participate in this study when you receive the link to the online study.

Participant's Statement

I understand what this study is for, and I understand that my parent or guardian has said I can be in the study if I want to. I also understand that it is my choice, and I don't have to be in the study if I don't want to. I do want to be in the study.

Name (Please type here)_____

Date (Please type here)_____

Researcher's Statement

(Mark an "X" in the blank below that matches your answer)

_____The participant named above had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agreed to be in this study.

_____No, I do not agree to be in this study.

Appendix E

INSTRUMENTS/QUESTIONS

PHASE 1- SURVEY

Flesch-Kincaid Grade Level: 7.2

1. Participants Statement.

I understand that my parent or guardian has said I can be in the study if I want to. I also understand that it is my choice, and I don't have to be in the study if I don't want to. I understand this study may help to improve music curriculum and programs. It may also increase African American students' participation in band and orchestra programs I have had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agree to be in this study.

A. Yes

B. No

2. What music class(es) are you enrolled in? [Mark all that apply]

A. Band

B. Orchestra (Strings)

3. What music classes have you taken since you have been a student at “Alpha Middle School”? [mark all that apply]

A. Band

B. Music (General)

C. Music Appreciation

D. Orchestra (Strings)

E. After-school Musical Rehearsal/Production (example: “Annie Jr.”)

4. What instrument(s) do you play at school? [Mark all that apply]

A. Violin

B. Viola

C. Cello

D. Bass

E. Flute

F. Clarinet/Bass Clarinet

G. Saxophone

H. Trumpet

I. French Horn

J. Trombone

K. Baritone

L. Tuba

M. Percussion

5. Do you participate in other music groups outside of school?

A. Yes

B. No

6. What kind of music do you listen to? [Check all that apply.]

A. Bachata

B. Classical

C. Country

D. Gospel

E. Hip Hop

F. Jazz

G. Pop

H. R&B

I. Rap

J. Reggae/Reggaeton

K. Rock

L. Salsa

M. Other_____

Please read the following statements. Check one box that closely matches your answer.

(7) I am in classes or activities during the school day that pull me out of band or orchestra class.

YES	NO

(8) The size of the music room has enough space for rehearsal.

YES	NO

(9) The band or orchestra room has enough space for instrument storage.

YES	NO

(10) I can pay for all the fees for my music class.

YES	NO

(11) I can go to all after school performances and rehearsals.

YES	NO

(12) My band or orchestra classroom has technology that works.

YES	NO

(13) My band or orchestra classroom has music stands, chairs and other classroom items that are in good condition.

YES	NO

Please read the following statements. Check one box that closely matches your answer.

(14) The type of music I choose to listen to relates to the customs and traditions of my family.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(15) The students in my band or orchestra class get along with each other and work as a team.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(16) My band or orchestra teacher allows students to work in groups for peer tutoring.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(17) My band or orchestra teacher sets performance goals based on what I can do.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(18) My band or orchestra teacher allows students to set classroom rules and consequences.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(19) My band or orchestra teacher and classmates hold each other accountable for their actions and behavior.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(20) The music I play in band or orchestra class represents the customs and traditions of my family.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(21) My band or orchestra teacher motivates me to work hard and challenge myself.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(22) My band or orchestra teacher motivates me to take responsibility in my work.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(23) My band or orchestra teacher motivates me to believe in myself.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(24) My band or orchestra teacher's classroom makes me feel welcome, inspired, and motivated to learn.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(25) My band or orchestra teacher cares about my feelings, questions or concerns in class.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(26) My band or orchestra teacher understands my culture.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(27) My band or orchestra teacher's race is important to my success in class.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(28) Band or orchestra classes are available as needed.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(29) My band or orchestra class has school owned instruments for every student.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(30) My band or orchestra teacher is present at community events outside of school (sporting events, clubs).

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(31) My band or orchestra performs in the community (concerts at a church, community center.).

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(32) My band or orchestra teacher teaches me history about Africa.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(33) My band or orchestra teacher lets me be creative.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(34) My band or orchestra teacher teaches me in several ways like clapping or tapping feet to help me learn music.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(35) My band or orchestra teacher teaches music that has stomping, clapping or other sounds.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(36) I want to play music that I know and love.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(37) I believe that being a member in my band or orchestra class has made me feel better about myself.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(38) My family, social media and personal music choices helped me choose my instrument for band or orchestra class.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(39) My family, social media and personal music choices helped me choose band or orchestra class.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

(40) I would like to sign up for an optional interview with Mrs. PB. The interview will take 12-15 minutes (or less). Mrs. PB would like to know more about your thoughts about music. Please click YES or NO for your interest in an interview.

A. Yes

B. No

Appendix F

INTERVIEW INVITATION

Flesch-Kincaid Grade Level: 8.0

Dear Participant,

Thank you for volunteering to have a brief, online/mobile, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

As a reminder, the goal of this study is to understand your experience in band & orchestra. The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

The interview will occur outside of the school day. Interviews will be digitally recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All digital recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

If you are still interested in participating in this interview, your interview information is listed below:

[*Interview Date*]_____

[*Interview Time*]_____

[*Meeting ID*, *Interview Link and phone number via Zoom online app.)*]

_____

_____

On the day of your interview, you will receive an appointment message from me that will include the date, time, and meeting details (as stated above). The Zoom online app. allows you to talk with me through audio only or audio and video option.

We will have make-up days if we have to reschedule your interview for any reason. Make-up days for interviews will be within 1 week of your original date & time.

Musically Yours,

Mrs. Sharese Pearson-Bush

Appendix G

INTERVIEW PROTOCOL

PHASE 2- SEMISTRUCTURED INTERVIEW

Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

My name is Ms. Pearson-Bush, or you may know me as "Ms. PB". I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school. This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as “Tell me more”, “Could you give me an example?”, “Could you explain that?” as a way to pull more details from you.

Do you have any questions?

If there are no further questions, let’s begin.

1.Describe your music background based on your personal preferences.

Probe: Describe the kind of music you enjoy listening to.

2. Describe your music background based on your family preferences and experiences.

3. Describe your experience as a student in band or orchestra.

Probe: How do you feel when you play your instrument?

4. When you have performance assessments in band/orchestra class, how do you prepare for the test?

Probe: How does your teacher provide feedback?

5. Share personal examples of activities that combine music and culture in your school and personal life.

6. Is there anything else you would like to share about your experience in band or orchestra?

Appendix H

FOLLOW-UP

(Phase 1-Survey Participation: Thank You Letter: Email)

Flesch-Kincaid Grade Level: 7.8

Dear Student,

Thank you for joining my research about African American students in music classes.

I'm so excited to use your survey answers to build my research and for you to participate in an optional interview!

Musically Yours,

Mrs. Sharese Pearson-Bush

Appendix I

FOLLOW UP

(Phase 2-Semistructured Interview Participation: Thank You Letter: Email)

Flesch-Kincaid Grade Level: 7.8

Dear Student,

Once again, thank you for joining my research about African American students in music classes. You were so thoughtful with sharing your answers. I'm so excited to use your survey answers to build my research and for you to participate in an optional interview.

Musically Yours,

Mrs. Sharese Pearson-Bush

Appendix J

FOLLOW UP

(Full Study: Thank You Letter: Email- Principal)

Dear Principal,

Thank you for your willingness to allow your band and orchestra students to participate in my study on the perceptions of African American students' participation in band and orchestra. Your students shared general information about their background, musical experiences, and music preferences, which were informative and useful.

I greatly value your student's participation in this research study and their willingness to share about your experience. If you have any questions or concerns, please contact me. Again, thank you so very much for your time and effort that made this research study possible.

Musically Yours,

Sharese Pearson-Bush

Doctoral candidate

School of Education

University of New England

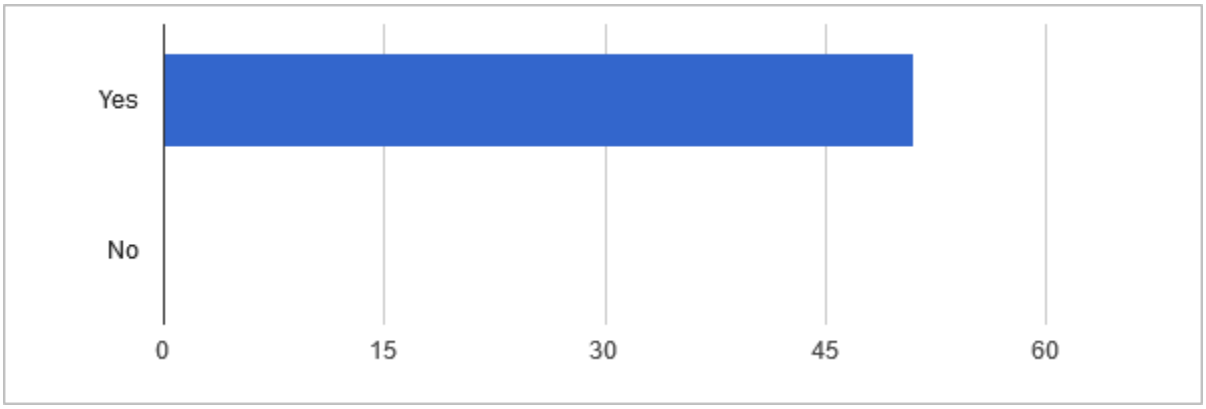
Appendix K

PHASE 1- SURVEY PARTICIPATION:

Data & Graphs

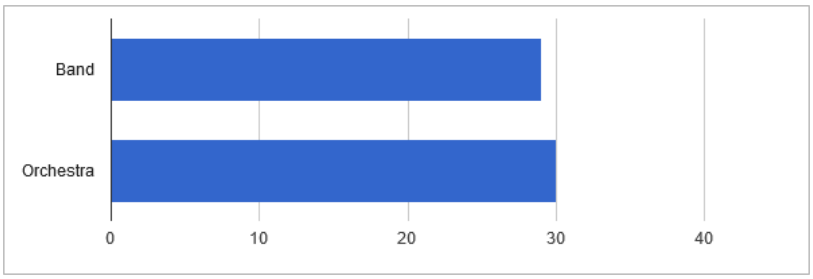
Participant's Statement I understand that my parent or guardian has said I can be in the study if I want to. I also understand that it is my choice, and I don't have to be in the study if I don't want to. I understand this study may help to improve music curriculum and programs. It may also increase African American students' participation in band and orchestra programs. I have had sufficient time to consider the information, had an opportunity to ask questions, and voluntarily agree to be in this study.

Counts/frequency: Yes (51, 100.0%), No (0, 0.0%)



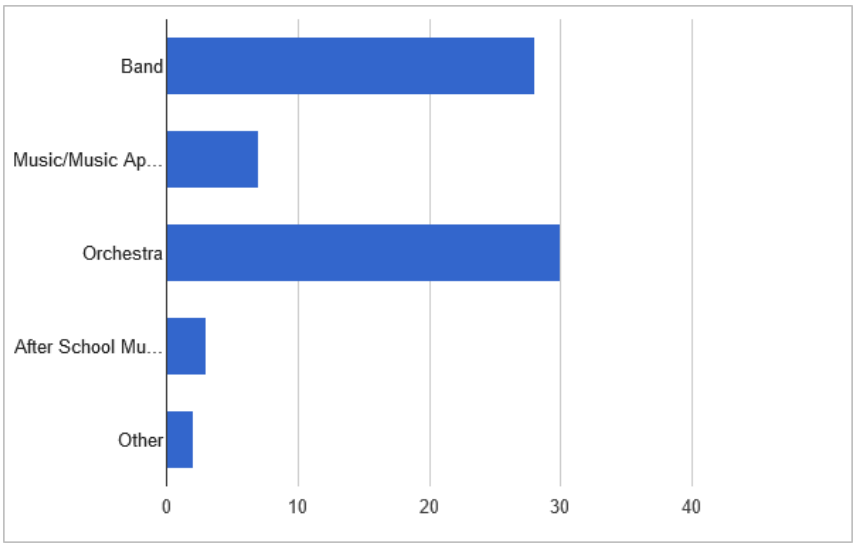
What music class(es) are you enrolled in? [Mark all that apply]

Counts/frequency: Band (29, 56.9%), Orchestra (30, 58.8%)



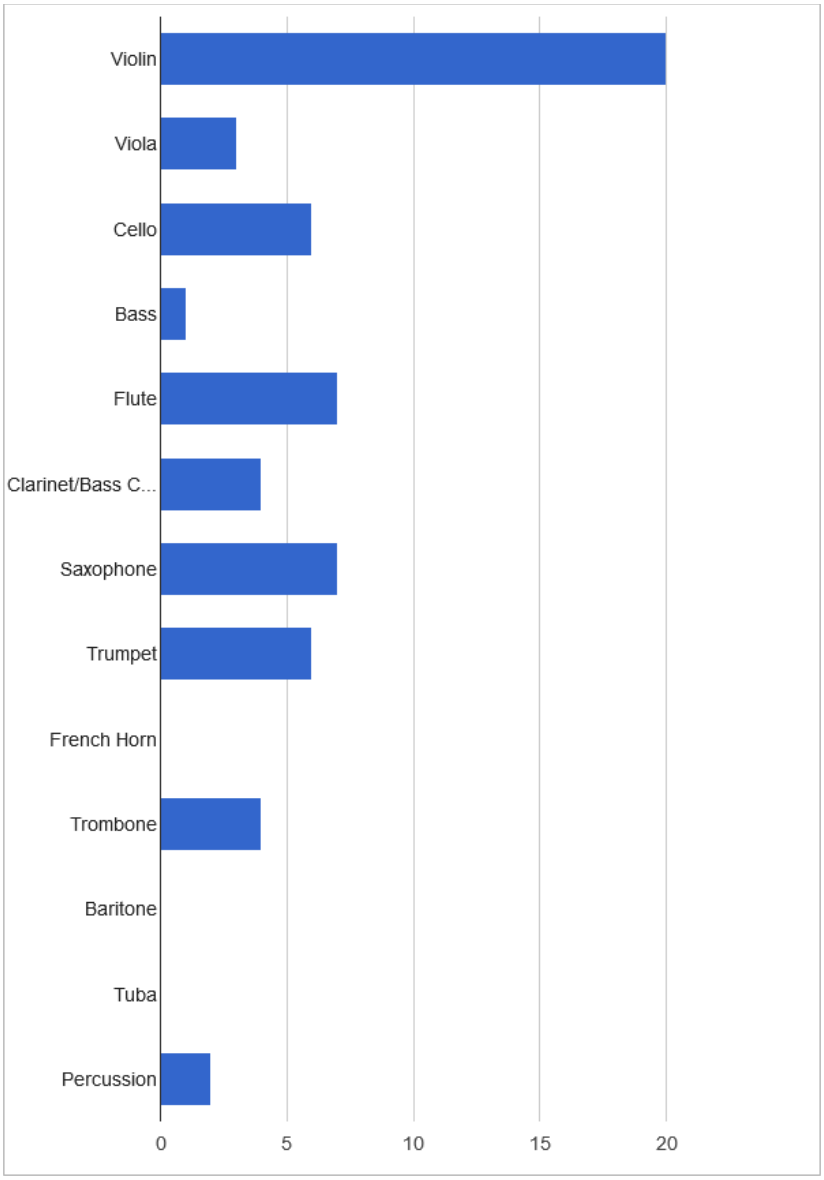
What music classes have you taken since you have been a student at "Alpha Middle School"? [Mark all that apply]

Counts/frequency: Band (28, 54.9%), Music/Music Appreciation (7, 13.7%), Orchestra (30, 58.8%), After School Musical ("Annie Jr.") (3, 5.9%), Other (2, 3.9%)



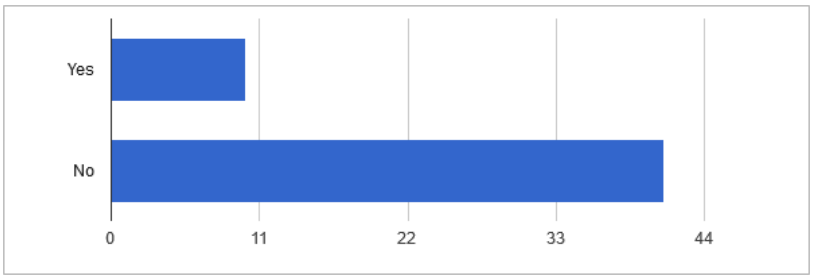
What instrument(s) do you play at school? [Mark all that apply]

Counts/frequency: Violin (20, 39.2%), Viola (3, 5.9%), Cello (6, 11.8%), Bass (1, 2.0%), Flute (7, 13.7%), Clarinet/Bass Clarinet (4, 7.8%), Saxophone (7, 13.7%), Trumpet (6, 11.8%), French Horn (0, 0.0%), Trombone (4, 7.8%), Baritone (0, 0.0%), Tuba (0, 0.0%), Percussion (2, 3.9%)



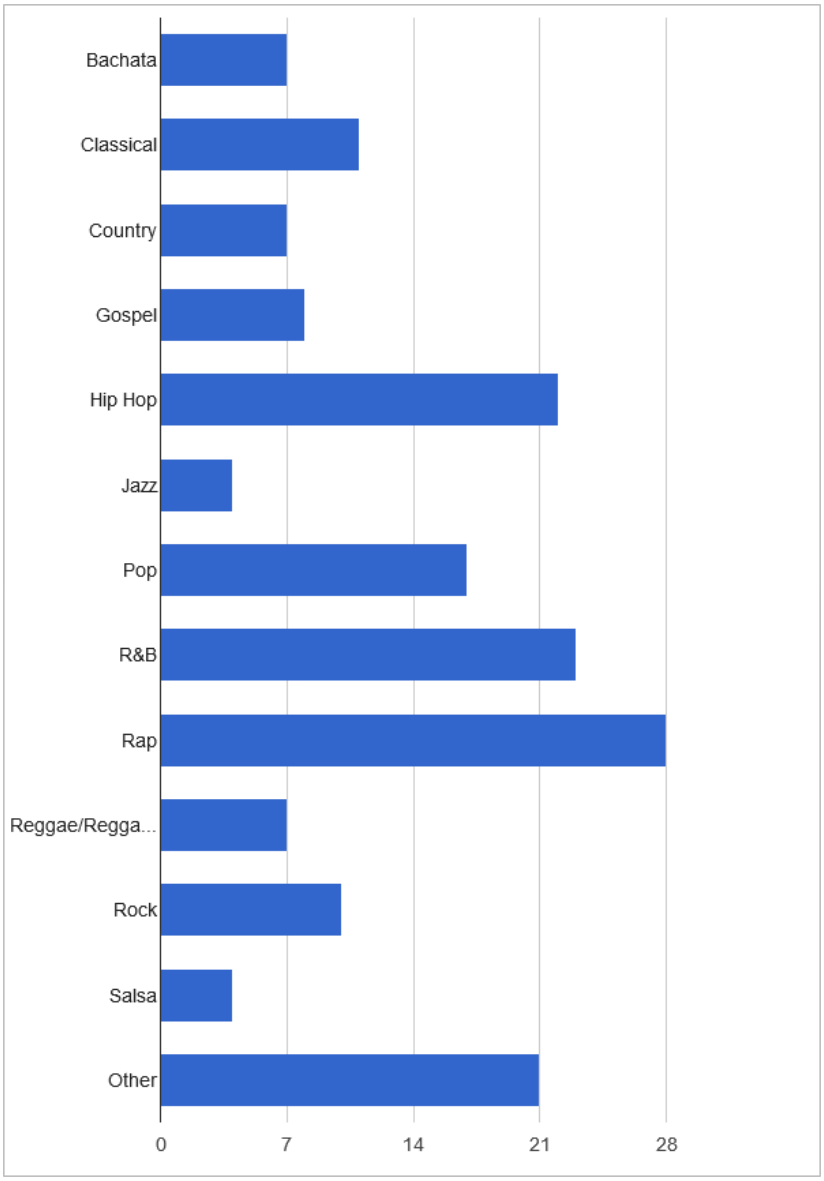
Do you participate in other music groups outside of school?

Counts/frequency: Yes (10, 19.6%), No (41, 80.4%)



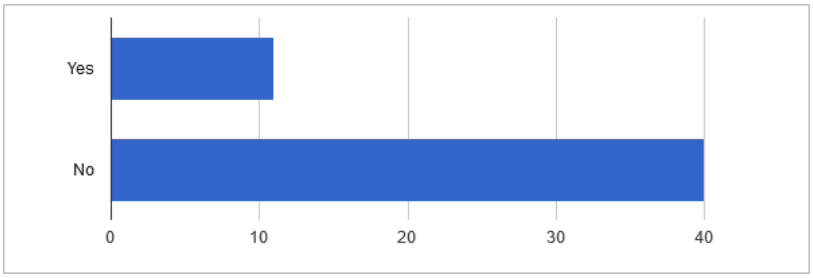
What kind of music do you listen to? [Mark all that apply]

Counts/frequency: Bachata (7, 13.7%), Classical (11, 21.6%), Country (7, 13.7%), Gospel (8, 15.7%), Hip Hop (22, 43.1%), Jazz (4, 7.8%), Pop (17, 33.3%), R&B (23, 45.1%), Rap (28, 54.9%), Reggae/Reggaeton (7, 13.7%), Rock (10, 19.6%), Salsa (4, 7.8%), Other (21, 41.2%)



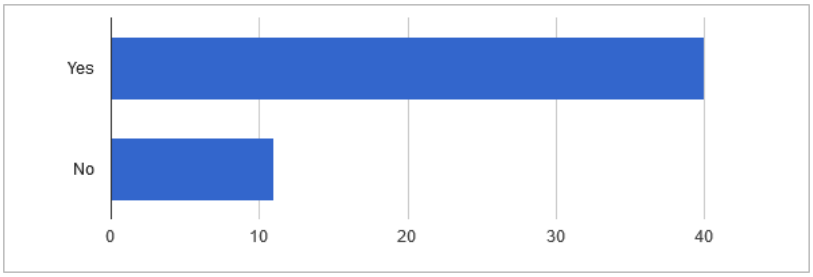
I am in classes or activities during the school day that pull me out of band or orchestra class.

Counts/frequency: Yes (11, 21.6%), No (40, 78.4%)



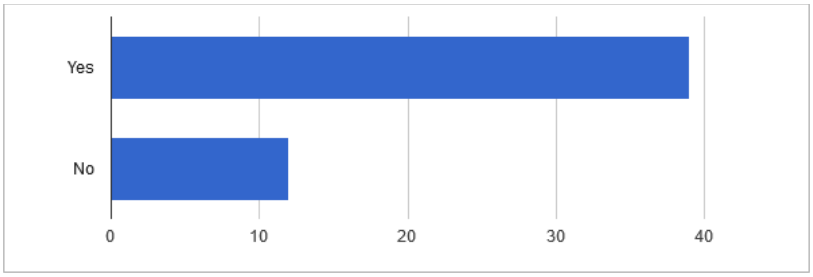
The size of the music room has enough space for rehearsal.

Counts/frequency: Yes (40, 78.4%), No (11, 21.6%)



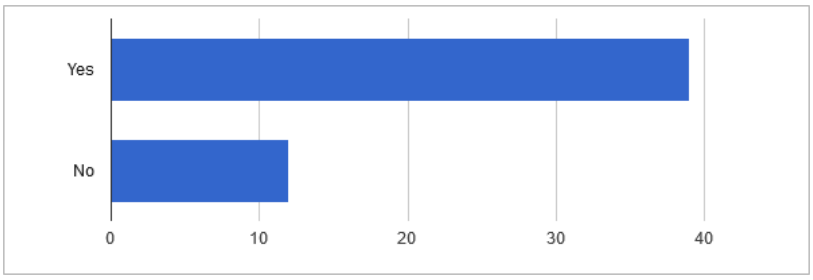
The size of the music room has enough space for instrument storage.

Counts/frequency: Yes (39, 76.5%), No (12, 23.5%)



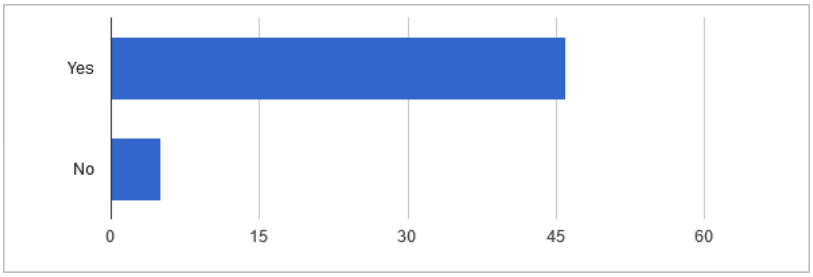
I can pay all fees for my music class.

Counts/frequency: Yes (39, 76.5%), No (12, 23.5%)



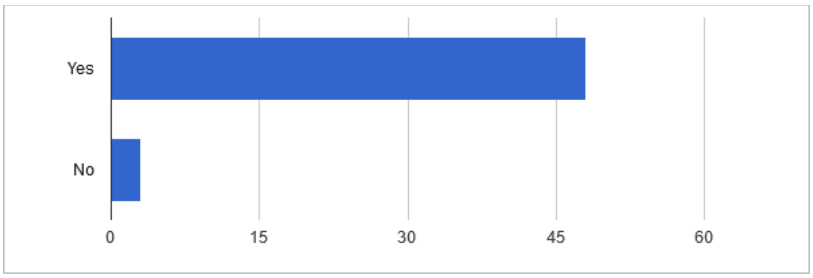
I can go to after school performances and rehearsals.

Counts/frequency: Yes (46, 90.2%), No (5, 9.8%)



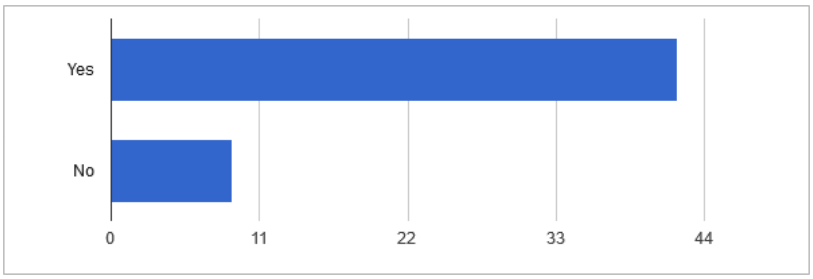
My band/orchestra classroom has technology that works.

Counts/frequency: Yes (48, 94.1%), No (3, 5.9%)



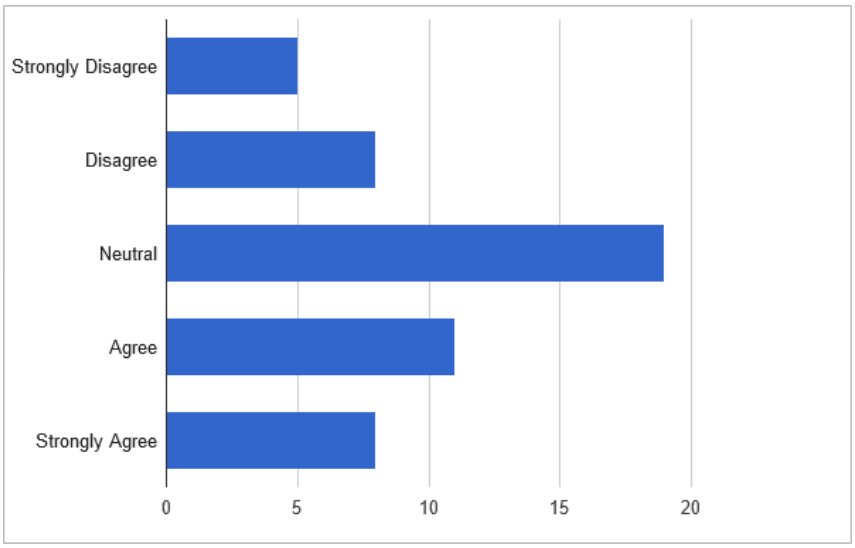
My band/orchestra classroom has music stands, chairs and other classroom items that are in good condition.

Counts/frequency: Yes (42, 82.4%), No (9, 17.6



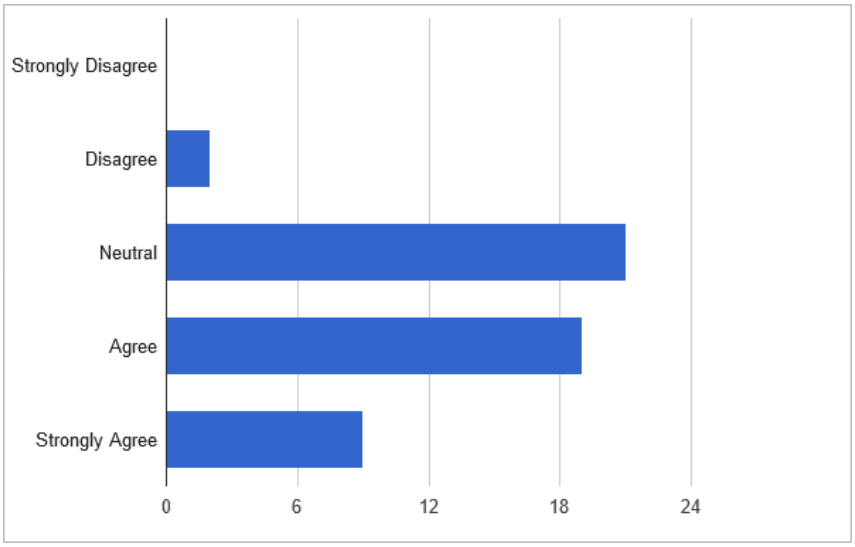
The type of music I choose to listen to relates to the customs and traditions of my family.

Counts/frequency: Strongly Disagree (5, 9.8%), Disagree (8, 15.7%), Neutral (19, 37.3%), Agree (11, 21.6%), Strongly Agree (8, 15.7%)



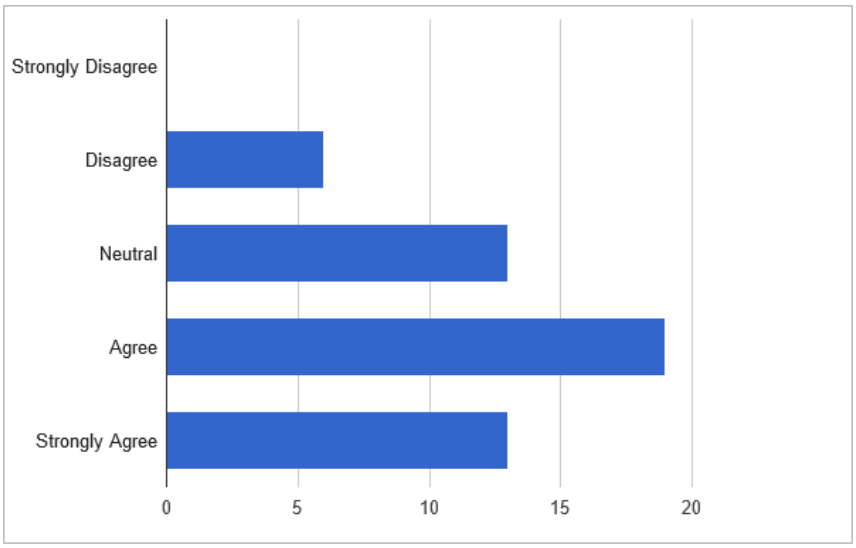
The students in my band or orchestra class get along with each other and work as a team.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (2, 3.9%), Neutral (21, 41.2%), Agree (19, 37.3%), Strongly Agree (9, 17.6%)



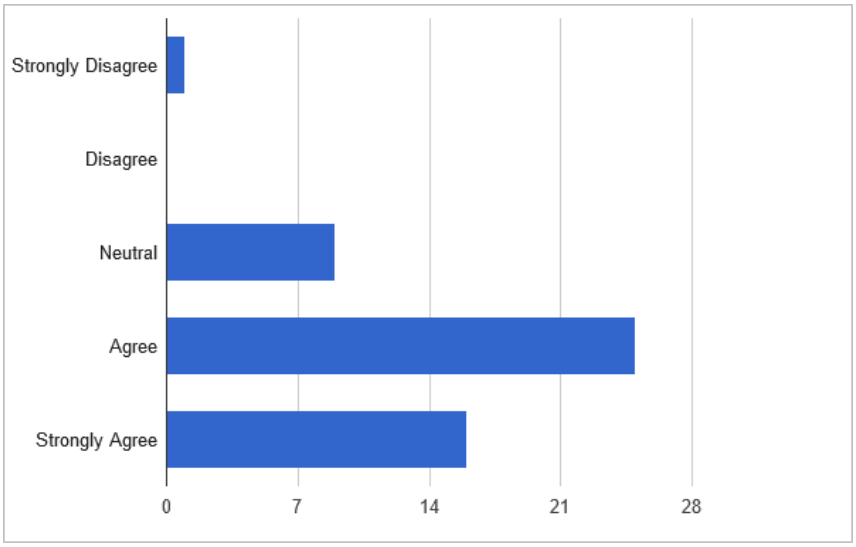
My band or orchestra teacher allows students to work in groups for peer tutoring.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (6, 11.8%), Neutral (13, 25.5%), Agree (19, 37.3%), Strongly Agree (13, 25.5%)



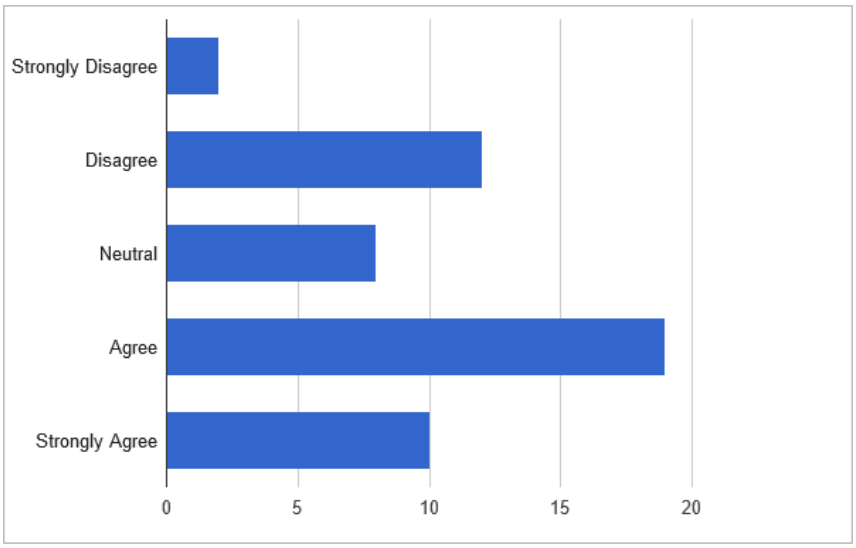
My band or orchestra teacher sets performance goals based on what I can do.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (0, 0.0%), Neutral (9, 17.6%), Agree (25, 49.0%), Strongly Agree (16, 31.4%)



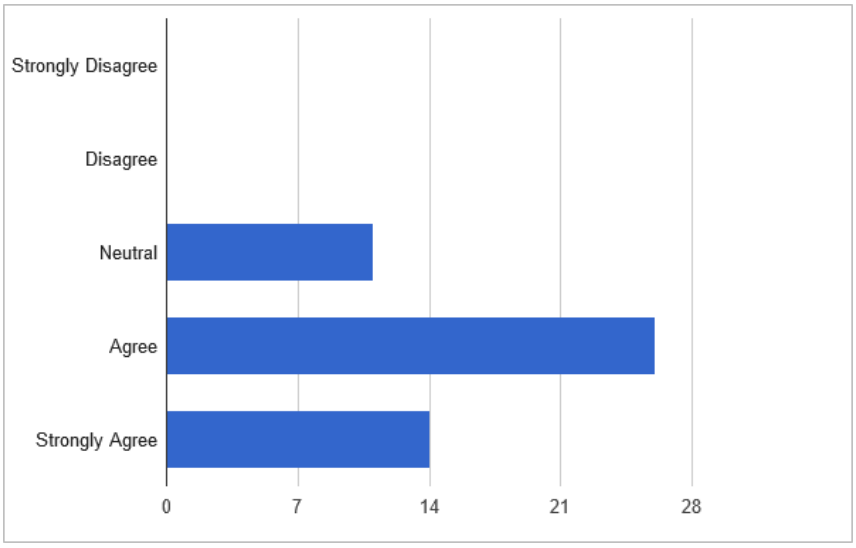
My band or orchestra teacher allows students to set classroom rules and consequences.

Counts/frequency: Strongly Disagree (2, 3.9%), Disagree (12, 23.5%), Neutral (8, 15.7%), Agree (19, 37.3%), Strongly Agree (10, 19.6%)



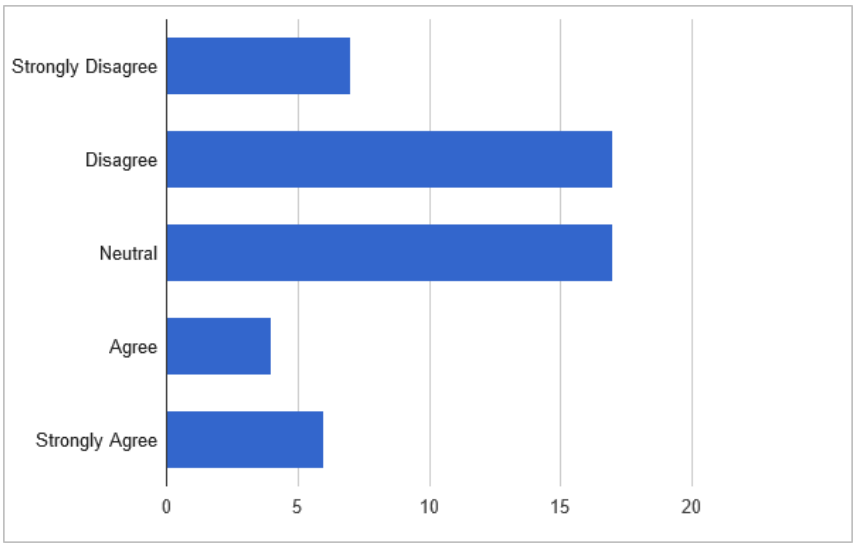
My band or orchestra teacher and classmates hold each other accountable for their actions and behavior.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (0, 0.0%), Neutral (11, 21.6%), Agree (26, 51.0%), Strongly Agree (14, 27.5%)



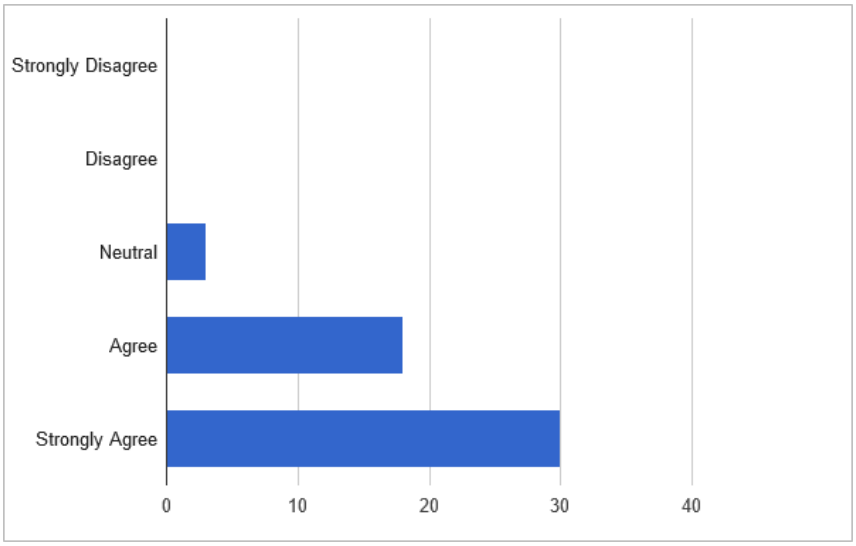
The music I play in band or orchestra class represents the customs and traditions of my family.

Counts/frequency: Strongly Disagree (7, 13.7%), Disagree (17, 33.3%), Neutral (17, 33.3%), Agree (4, 7.8%), Strongly Agree (6, 11.8%)



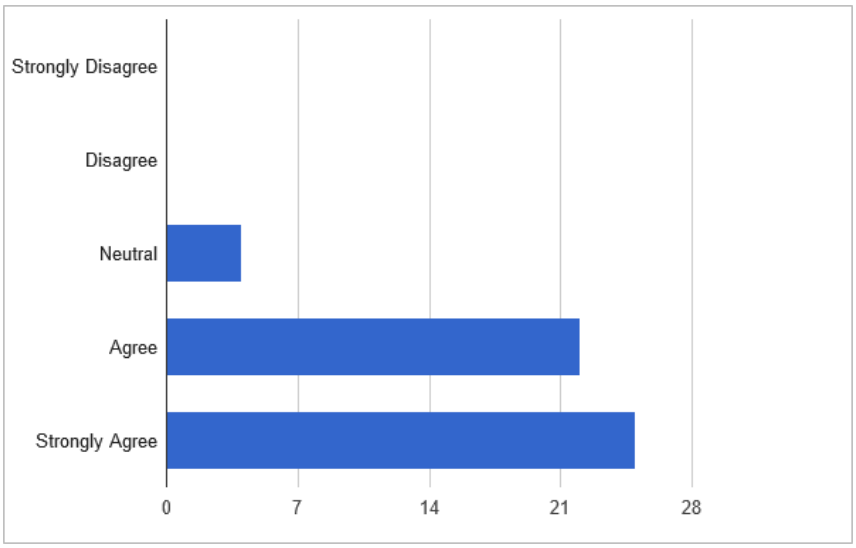
My band or orchestra teacher motivates me to work hard and challenge myself.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (0, 0.0%), Neutral (3, 5.9%), Agree (18, 35.3%), Strongly Agree (30, 58.8%)



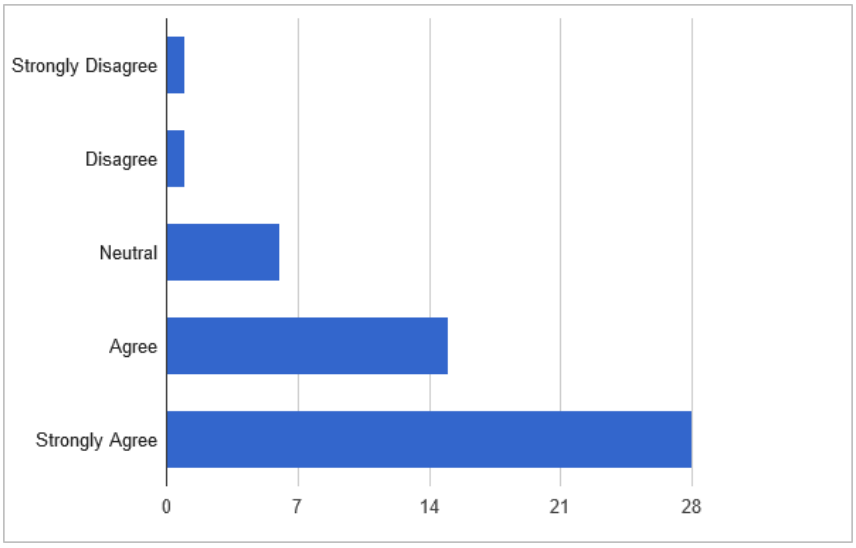
My band or orchestra teacher motivates me to take responsibility in my work.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (0, 0.0%), Neutral (4, 7.8%), Agree (22, 43.1%), Strongly Agree (25, 49.0%)



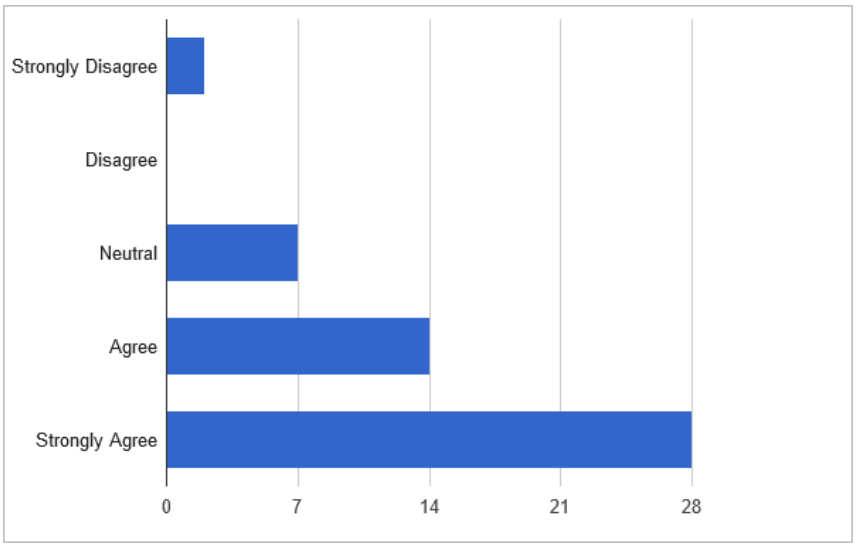
My band or orchestra teacher motivates me to believe in myself.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (1, 2.0%), Neutral (6, 11.8%), Agree (15, 29.4%), Strongly Agree (28, 54.9%)



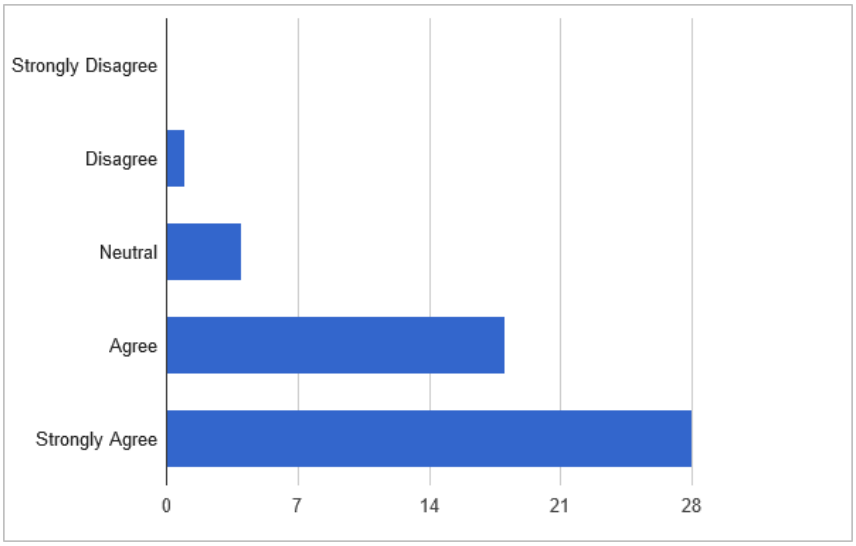
My band or orchestra teacher's classroom makes me feel welcome, inspired, and motivated to learn.

Counts/frequency: Strongly Disagree (2, 3.9%), Disagree (0, 0.0%), Neutral (7, 13.7%), Agree (14, 27.5%), Strongly Agree (28, 54.9%)



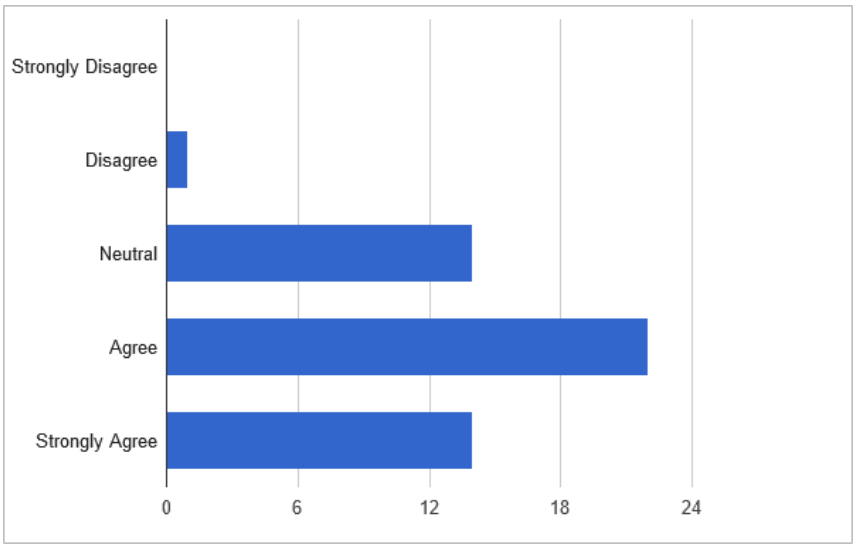
My band or orchestra teacher cares about my feelings, questions or concerns in class.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (1, 2.0%), Neutral (4, 7.8%), Agree (18, 35.3%), Strongly Agree (28, 54.9%)



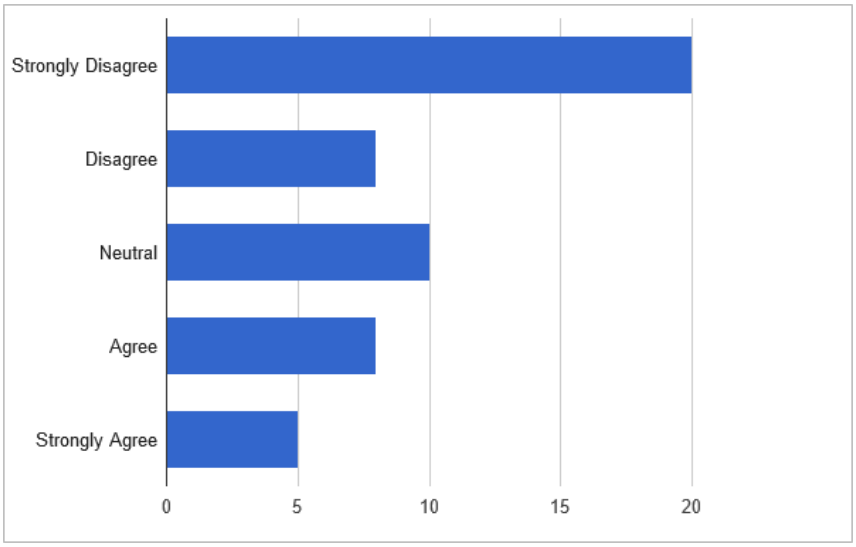
My band or orchestra teacher understands my culture.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (1, 2.0%), Neutral (14, 27.5%), Agree (22, 43.1%), Strongly Agree (14, 27.5%)



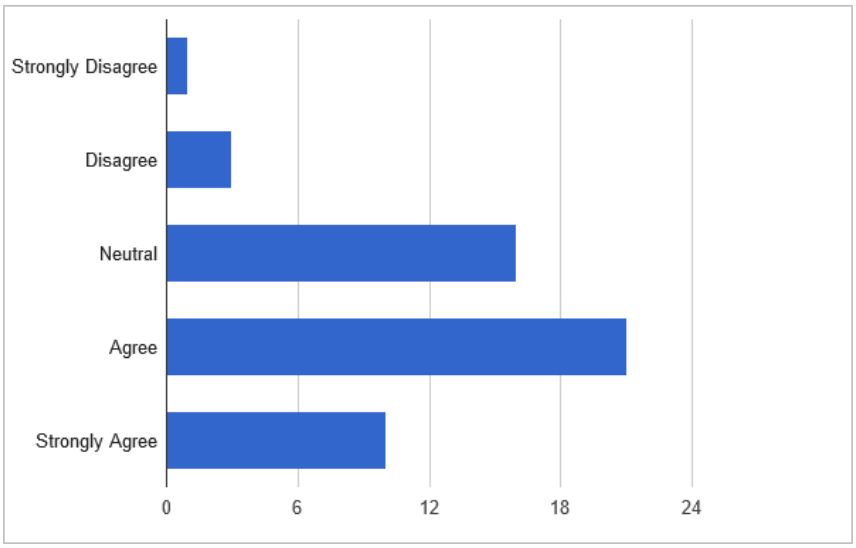
My band or orchestra teacher's race is important to my success in class.

Counts/frequency: Strongly Disagree (20, 39.2%), Disagree (8, 15.7%), Neutral (10, 19.6%), Agree (8, 15.7%), Strongly Agree (5, 9.8%)



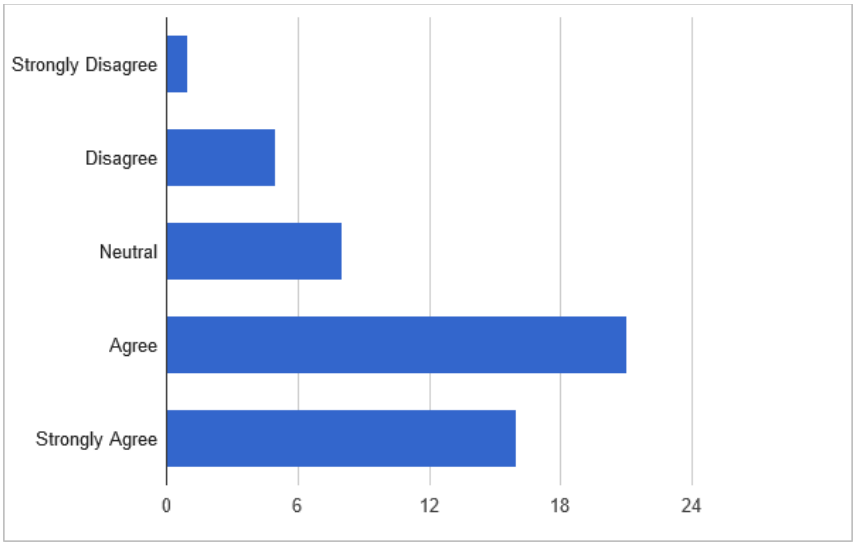
Band or orchestra classes are available as needed.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (3, 5.9%), Neutral (16, 31.4%), Agree (21, 41.2%), Strongly Agree (10, 19.6%)



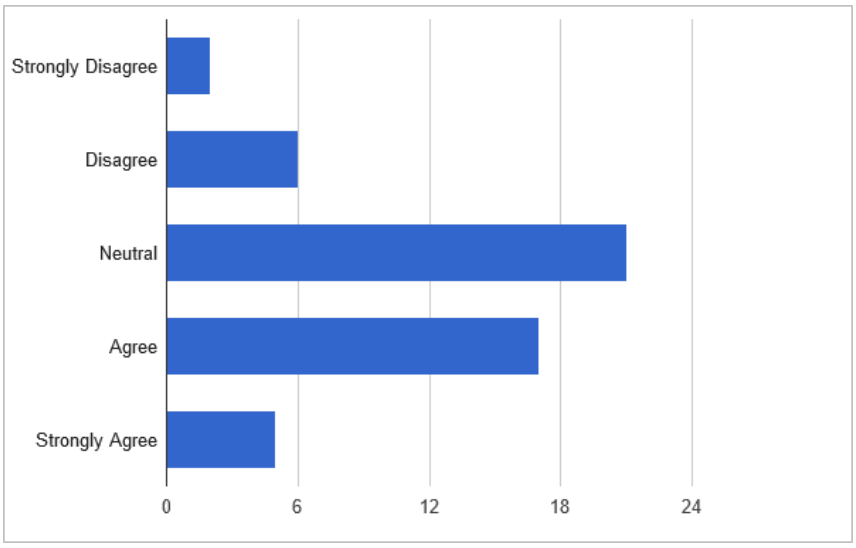
My band or orchestra class has school owned instruments for every student.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (5, 9.8%), Neutral (8, 15.7%), Agree (21, 41.2%), Strongly Agree (16, 31.4%)



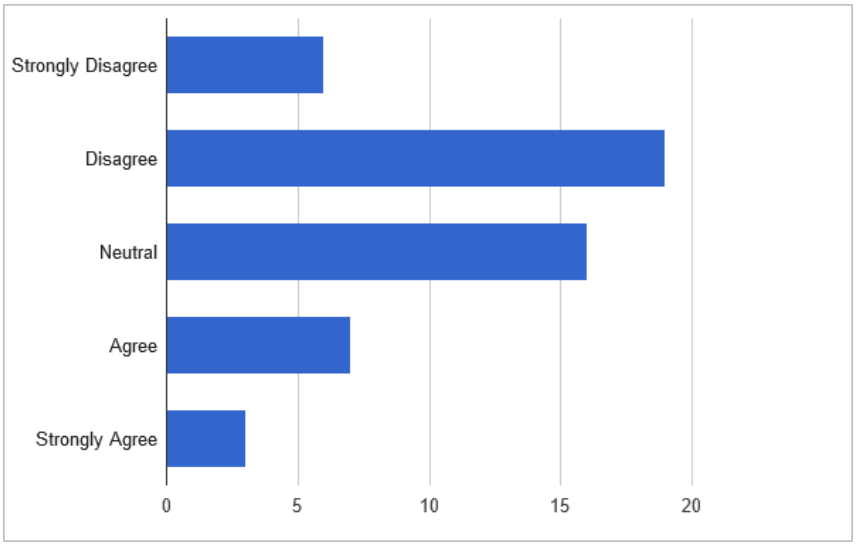
My band or orchestra teacher is present at community events outside of school (sporting events, clubs).

Counts/frequency: Strongly Disagree (2, 3.9%), Disagree (6, 11.8%), Neutral (21, 41.2%), Agree (17, 33.3%), Strongly Agree (5, 9.8%)



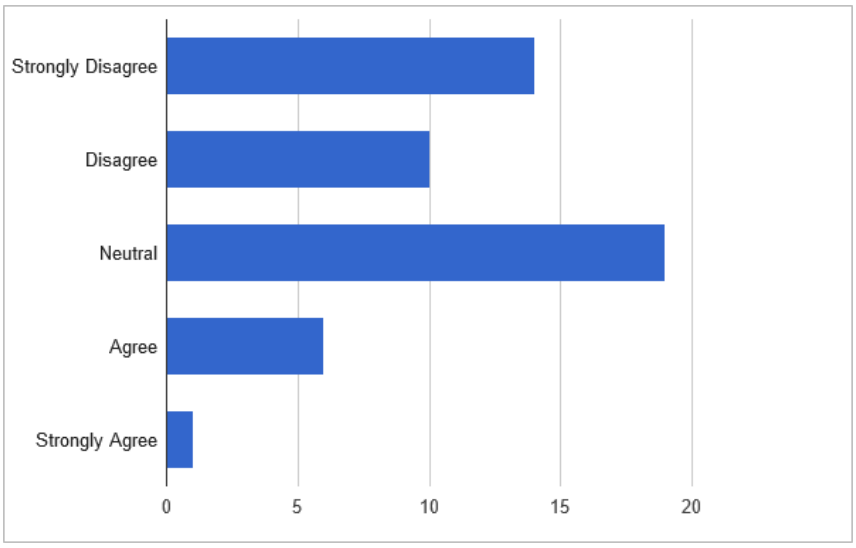
My band or orchestra performs in the community (concerts at a church, community center.).

Counts/frequency: Strongly Disagree (6, 11.8%), Disagree (19, 37.3%), Neutral (16, 31.4%), Agree (7, 13.7%), Strongly Agree (3, 5.9%)



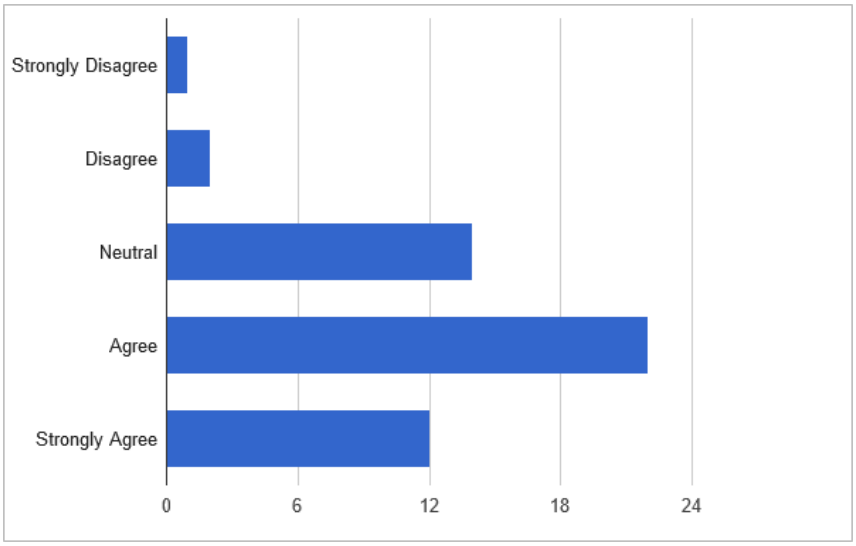
My band or orchestra teacher teaches me history about Africa.

Counts/frequency: Strongly Disagree (14, 28.0%), Disagree (10, 20.0%), Neutral (19, 38.0%), Agree (6, 12.0%), Strongly Agree (1, 2.0%)



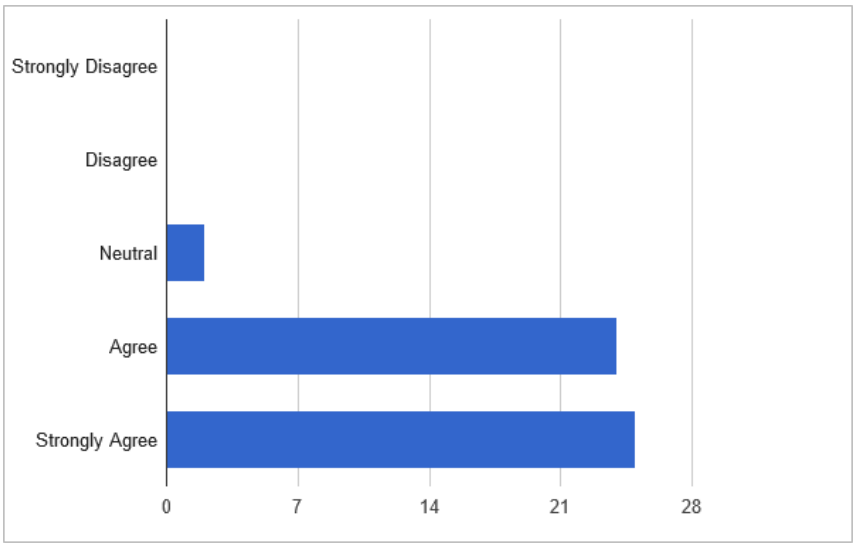
My band or orchestra teacher lets me be creative.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (2, 3.9%), Neutral (14, 27.5%), Agree (22, 43.1%), Strongly Agree (12, 23.5%)



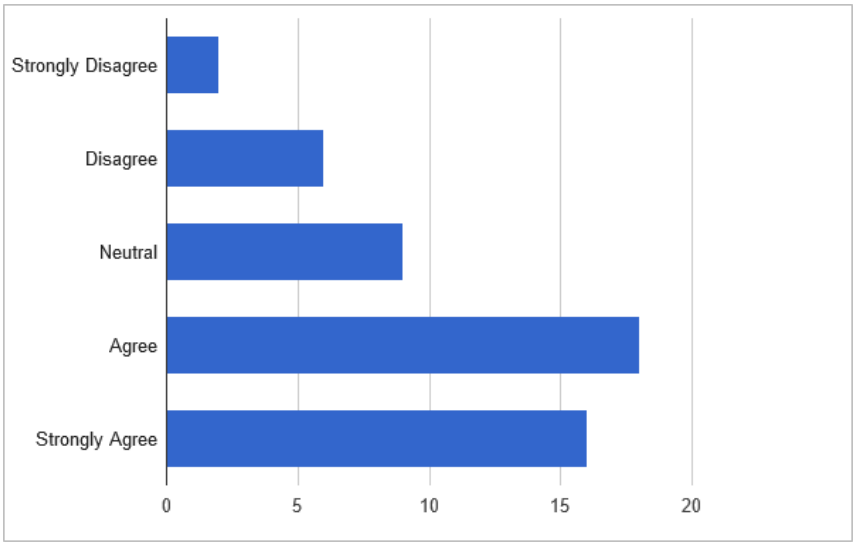
My band or orchestra teacher teaches me several ways to help me learn music, like clapping or tapping feet.

Counts/frequency: Strongly Disagree (0, 0.0%), Disagree (0, 0.0%), Neutral (2, 3.9%), Agree (24, 47.1%), Strongly Agree (25, 49.0%)



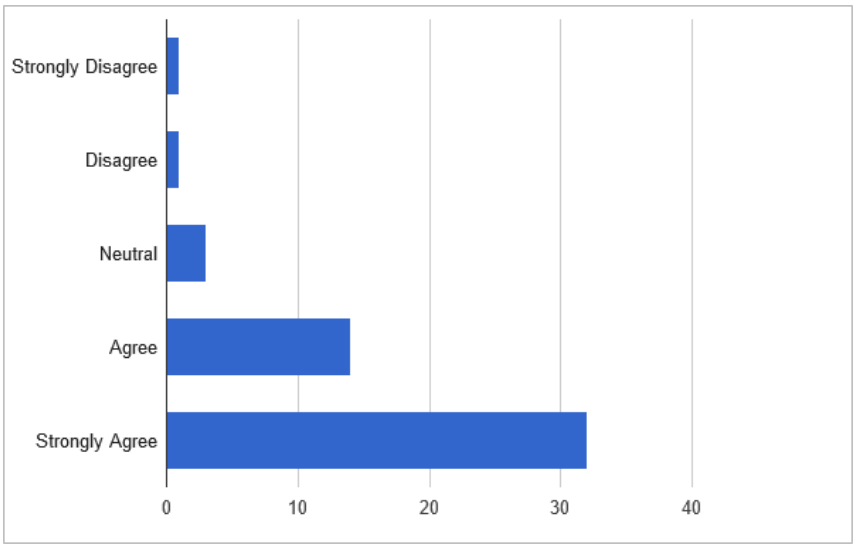
My band or orchestra teacher teaches music that has stomping, clapping or other sounds.

Counts/frequency: Strongly Disagree (2, 3.9%), Disagree (6, 11.8%), Neutral (9, 17.6%), Agree (18, 35.3%), Strongly Agree (16, 31.4%)



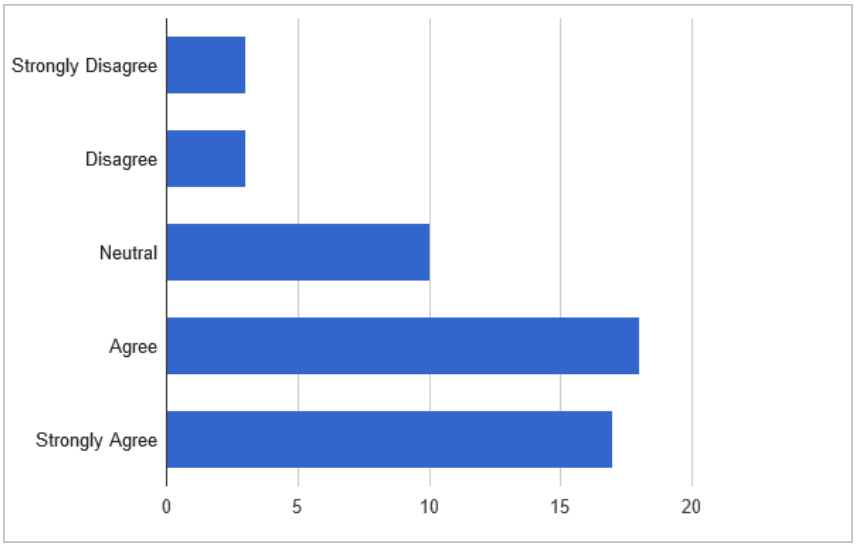
I want to play music that I know and love.

Counts/frequency: Strongly Disagree (1, 2.0%), Disagree (1, 2.0%), Neutral (3, 5.9%), Agree (14, 27.5%), Strongly Agree (32, 62.7%)



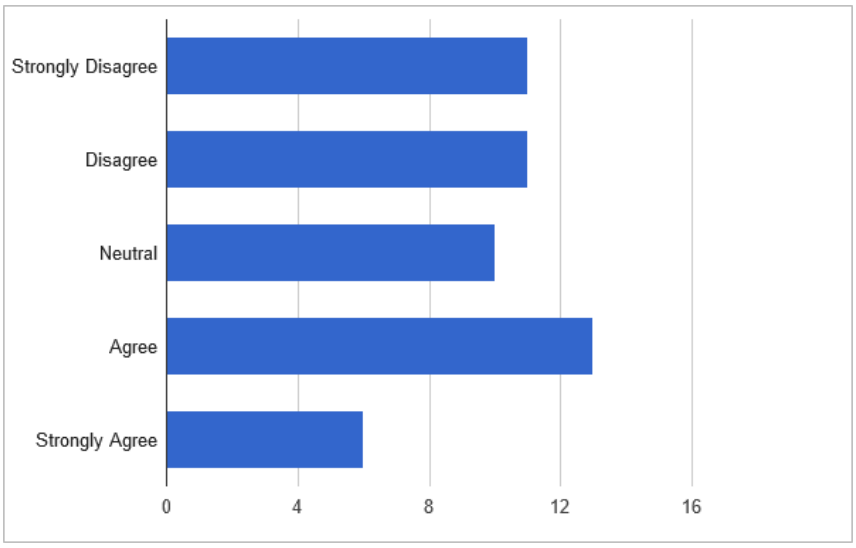
I believe that being a member in my band or orchestra class has made me feel better about myself.

Counts/frequency: Strongly Disagree (3, 5.9%), Disagree (3, 5.9%), Neutral (10, 19.6%), Agree (18, 35.3%), Strongly Agree (17, 33.3%)



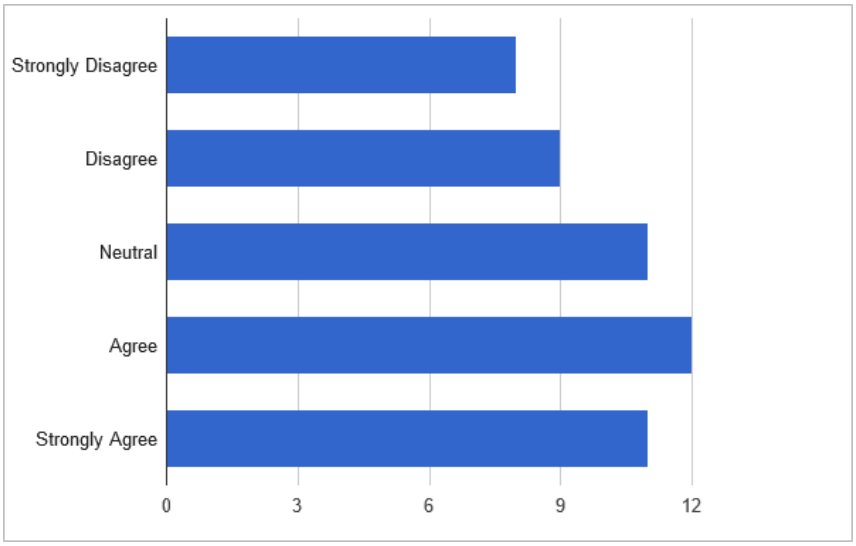
My family, social media and personal music choices helped me choose my instrument for band or orchestra class.

Counts/frequency: Strongly Disagree (11, 21.6%), Disagree (11, 21.6%), Neutral (10, 19.6%), Agree (13, 25.5%), Strongly Agree (6, 11.8%)



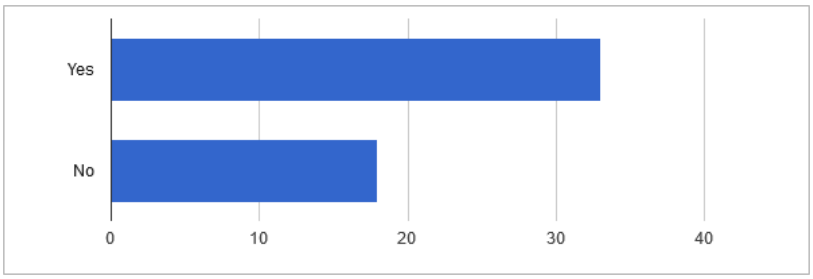
My family, social media and personal music choices helped me choose band or orchestra class.

Counts/frequency: Strongly Disagree (8, 15.7%), Disagree (9, 17.6%), Neutral (11, 21.6%), Agree (12, 23.5%), Strongly Agree (11, 21.6%)

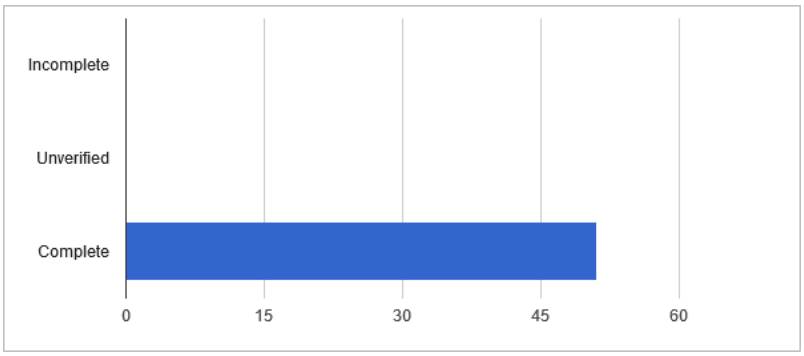


Optional: I would like to sign up for an optional interview with Mrs. PB. The interview will take 12-15 minutes (or less). Mrs. PB would like to know more about your thoughts about music. Please click YES or NO for your interest in an interview.

Counts/frequency: Yes (33, 64.7%), No (18, 35.3%)



Counts/frequency: Incomplete (0, 0.0%), Unverified (0, 0.0%), Complete (51, 100.0%)



Appendix L

PHASE 2- SEMISTRUCTURED INTERVIEW TRANSCRIPTIONS

Student A- Feb. 12, 2020 @ 4:03pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student A: Nope.

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student A: [frowned, with confused expression]

Researcher: So, like, think about the kind of music you enjoy listening to?

Student A: Oh, okay. Like, I enjoy listening to rap music, like sad songs. That's basically it.

Researcher: Okay, so describe your music background based on your family preferences and experiences.

Student A: My family likes old songs. My mom listens to old songs, like when she was born songs. And then when she play the songs we listen to, she runs them in the hole.

Researcher: Runs them in the hole?

Student A: Yeah, like play them too much and play them out to the point that like we don't like them no more.

Researcher: [Laughs] Yeah, my momma did that too and then she would mix up the words too.

Student A: For real tho!

[Laughter]

Researcher: So, back to your mom's music. Give me a little more detail.

Student A: Like back in the day songs like young Usher and other songs when she was little. It's like rap music. Oh, and she listens to Alicia Keys.

Researcher: Okay, now I got you. So, now I'd like for you to describe your experience as a student in orchestra.

Student A: [Rolling Eyes, Sighs] I dislike the drama that's in this class, but I like everything else.

Researcher: What do you mean by drama?

Student A: Like when you are trying to teach and sometimes people interrupt. You have to stop and deal with them then get us back on track. Like they just don't know when to quit.

Researcher: [Laughs] Well, I know what you mean, but sometimes as teachers we have to deal all kinds of personalities. But, I hope I'm still able to encourage you guys to work as a team.

Student A: Yeah, you want us to be a family, but I ain't kin to her so I really don't have to be nice.

[Laughter]

Researcher: [Smiles] Okay, okay, I got you. So, back to your experience as a violin player. How do you feel when you play your instrument?

Student A: I feel happy.

Researcher: When you have performance assessments in orchestra, how do you prepare for the test?

Student A: I practice…I practice sometimes. If I need help, I'll ask you to help me with the notes.

Researcher: So, describe how I provide feedback after your tests?

Student A: Like, you tell me what I messed up and how to fix it to make me a better musician.

[Student fidgety in chair]

Researcher: No worries, we are almost done. You are doing great. So, share personal examples of activities that combine music and culture in your school and personal life.

Student A: [Frowns] I can't think of any.

Researcher: Okay..that's okay. There's no right or wrong answer here. So, is there anything else you would like to share about your experience in orchestra?

Student A: No.

Researcher: Okay, that's it! Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student A: Okay.

Researcher: Tootles!

Student A: [Laughs] Bye.

Student B- Feb. 12, 2020 @ 4:27pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student B: Nah..I mean no ma'am.

Researcher: It's okay. You don't have to be formal here. Just think of this like a casual convo.

Student B: [Sighs with nervousness] Alright…

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student B: R&B and hip hop and some what old school.

Researcher: Like what type of old school music?

Student B: You know, like Outkast, some of them back in the day.

Researcher: Yeah, I know what you mean. I haven't heard an Outkast song in a while. I didn't realize you guys knew much about those groups.

Student B: Yep

Researcher: So, now describe your music background based on your family preferences and experiences.

Student B: I don't really know if any of my family plays instruments.

Researcher: What type of music does your family listen to?

Student B: Old school hip hop, R&B, old school jazz, and classical too.

Researcher: Okay. So, now I'd like for you to describe your experience as a student in orchestra.

Student B: I dislike a certain student in my class, but I like everything else. You handle [student's name] very well, but [they] don't listen, but I still learn.

Researcher: [Laughs] Well, I know what you mean, but sometimes as teachers we have to deal all kinds of personalities. But I hope I'm still able to encourage you to work hard.

Student B: [Nods head up/down motion]

Researcher [Smiles] I understand. So, back to your experience as a cello player. How do you feel when you play your instrument?

Student B: I feel great but sometimes I hate myself because I mess up.

Researcher: Yes, I also hear a few cuss words whispered as we play…you shouldn't put yourself down like that.

Student B: My mama says the same thing, but that's how I keep myself pumped…I anger myself to keep me motivated…that's just how I am with things that I really like.

Researcher: Okay…well, we can work on that with time. So, tell me, when you have performance assessments in orchestra, how do you prepare for the test?

Student B: By practicing by my lonesome.

Researcher: Describe how I provide feedback after your tests.

Student B: By you helping me out.

Researcher: So, share personal examples of activities that combine music and culture in your school and personal life.

Student B: Oh, that's a good one! School dance and concerts.

Researcher: What type of concerts?

Student B: The band and orchestra concerts we perform.

Researcher: Okay, so, is there anything else you would like to share about your experience in orchestra?

Student B: Well, now that I think about it, my sister played trumpet.

Researcher: Nice! See…you aren't the only musician in your family. Does she still play?

Student B: No. That was back when she was in high school. She grown now.

Researcher: Gotcha. Okay, this concludes our interview. Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student B: [Virtual handshake]. Alright.

Researcher: Well, thank you!

Student B: You welcome.

Student C- Feb. 17, 2020 @ 4:19pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student C: No ma'am

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student C: Well, I…like…started singing in church when I was a kid. In, you know, choir and stuff. Then my mama signed me up for piano lessons, but I didn't really like it cause I had to read the music. I just wanted to make up my own thing like when my daddy got us a keyboard for Christmas. I was able to set my own melody to preset beats. Then, at my elementary school I sang in talent shows by myself and with friends. Then I got into strings class in 5th grade. Now I'm in band and orchestra.

Researcher: Wow! You've done a lot musically! So, now describe your music background based on your family preferences and experiences.

Student C: So, my bro was in band and my other brother was in orchestra and my sis is in chorus cause it's just too many instruments goin' at my house sometimes. And we all sing at church. And…what was the rest of the question?

Researcher: No, no…that answer is fine. So, what type of music does your family listen to?

Student C: My mama listens to new and old school gospel and R&B. My daddy listens to jazz, R&B and old school R&B. And my brothers and sisters listen to hip hop, rap, new R&B, some reggae and some pop music. I kinda listen to EVERYTHING. I like those meme videos and tik tok and I like music my white friends listen to like rock and some country and techno and anime. Me and my mama like classical too.

Researcher: Okay. You really have a wide array of music preferences and so does your family! Very cool. So, now I'd like for you to describe your experience as a student in band and orchestra.

Student C: Yes ma'am. Well, my first love is playing the cello, but I also joined band to play more popular music and to be in marching band when I get in high school. But, both [names of teachers] switch it up…like we play different types of music in band and orchestra. It's fun!

Researcher Well, I'm glad you enjoy our classes. So, how do you feel when you play your instrument?

Student C: [Inaudible sound] I don't really know…like [quiver in voice] this sounds stupid, but my instruments are my friends too. I hate putting them in the case because I want to play them forever. Like, band and orchestra is the only reason why I really want to come to school and sometimes by the time I get to band class, I'm tired and I'm hungry because of the time we eat lunch, but it's okay because sometimes if we line up and stay quiet [teacher's name] will give us candy. That keeps me happy until I can get a sandmich at home.

Researcher: [Student's name]…Hey, that was a very emotional answer and I appreciate you opening up to me. It's okay if you need to take a break. Are you okay?

Student C: Yes ma'am…I'm good.

Researcher: Okay, you're doing great! So, tell me, when you have performance assessments in band and orchestra, how do you prepare for the tests?

Student C: Well, I pay attention in class and I come to tutoring after school for band. Sometimes [teacher's name] has tutoring in the morning too. I wish we had tutoring for orchestra, but your schedule is different from [band teacher's name].

Researcher: I totally get that, and I hope to be full time at [school's name] next year. Maybe I can do more after school for you. Just let me know the days you're available.

Student C: Sweet!

Researcher: So, back to assessments, describe how your band and orchestra teacher provide feedback after your tests.

Student C: Well, [band teacher's name] started using an I-Pad to record our tests then she gives us a rubric to see what we did right or wrong and try to tell us something positive. You just listen to us during class and after I play in class you tell me what I messed up and what I need to do to fix it and you try to say something positive even if we really mess up really bad. Sometimes you joke too so we don't feel so bad, but you get serious too.

Researcher: [Laughs] Well, it sounds like [band director's name] and I have different assessment styles, but the goal is the same. We want to see you guys succeed!

Student C: Yes ma'am

Researcher: So, share personal examples of activities that combine music and culture in your school and personal life.

Student C: Is that the same as like when I sing in church and stuff?

Researcher: Sure. Are there other activities that combine music and culture in, say, school?

Student C: Oh yeah. Like, I'm on the step team and we obviously have band and orchestra concerts.

Researcher: Okay, so, is there anything else you would like to share about your experience in band and orchestra?

Student C: No, I love it and I hope we learn enough to be able to play stuff off the radio or at least the beats and to keep playing in high school like my brothers and sis.

Researcher: It sounds like you have a musical plan! I definitely hope we have orchestra in high school by the time you get there. I'm working on it.

Student C: Me too…

Researcher: Okay, this concludes our interview. Thank you so so much for sharing your experiences and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student C: Okay

Researcher: Tootles!

Student C: [Laughs] Byeeee. See you later.

Student D- Feb. 19, 2020 @ 4:51pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student D: No ma'am

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student D: Ummm…R&B and hip hop, some what old school and jazz like Boney James.

Researcher: Like what type of old school music?

Student D: Tupac, Biggie, Tribe Called Quest, Mary J. Blige, and…you know…who sings that song about Tyrone?

Researcher: Ah…Erykah Badu?

Student D: Yeah, she cool too.

Researcher: So, now describe your music background based on your family preferences and experiences.

Student D: My bro played in orchestra before me, so I followed. I was told to sing in the church choir but that was more my sister's thing. That's it really.

Researcher: What type of music does your family listen to?

Student D: Ummm…Gospel, R&B, Rap, Jazz, Pop…that's it.

Researcher: Okay. So, now I'd like for you to describe your experience as a student in orchestra.

Student D: Ummm…like whatcha mean?

Researcher: Tell me how you feel when you play your violin.

Student D: Oh, oh, okay, I see. So, hmmm…I don't really feel much of anything. I just like being in orchestra because I'm with my friends and orchestra is one of my favorite classes other than math and science…no offense [researcher's name].

Researcher: Oh, none taken [student's name], at least my class is in the top 3.

[Laughter]

Student D: I mean, sometimes I hate it when I mess up a lot and others around me tease me, so I don't like to try for solos and stuff. I like being in the back [sighs] less stress that way.

Researcher: Well, in an orchestra, we always need strong players throughout the ensemble. So, that means I expect you to play well wherever you sit.

Student D: Yeah.

Researcher: So, tell me, when you have performance assessments in orchestra, how do you prepare for the test?

Student D: By paying attention in class but sometimes I lose focus cause it's a lot of people in the room and sometimes they start talking a lot, but I manage.

Researcher: I understand. Small space for a large class. But the social contracts are working out.

Student D: Yeah.

Researcher: So, describe how I provide feedback after your tests.

Student D: By you giving feedback…telling us what we do wrong, showing us on an instrument, you demonstrate how we should hold our instrument and you remind us to [imitates researcher's voice] sit up straight and tall, feet flat on the floor, booties half way the chair, then try again.

Researcher: [Laughs] Glad to know you pay attention in class.

Student D: Yeah. That's like your catch phrase. We should make a meme.

[Laughter]

Researcher: So, share personal examples of activities that combine music and culture in your school and personal life.

Student D: When we play our concerts with band. The PBIS dances during school and…does sports count?

Researcher: Sure. There are elements of music involved at sporting events.

Student D: Okay. That's it.

Researcher: Okay, so, is there anything else you would like to share about your experience in orchestra?

Student D: No ma'am. I'm good.

Researcher: Okay, this concludes our interview. Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student D: Okay

Researcher: Tootles!

Student D: [Laughs] Yeah…

Student E- Feb. 19, 2020 @ 6:27pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student E: Ummm…No.

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student E: Ummm…I started with a few piano lessons when I was younger. My brothers were all in band. That's all really.

Researcher: What type of music do you enjoy?

Student E: When I hang out with my friends, I'm okay with listening to R&B and some rap but after a while rap gets on my nerves. At home I listen to rock, classic rock, and a tiny bit of country.

Researcher: So, now describe your music background based on your family preferences and experiences.

Student E: Well, like I said, my brothers were in band, so it was kinda expected for me to do the same and to stick with it.

Researcher: Stick with it?

Student E: Yes, like I'm not allowed to quit band. Once we join something, my parents make it mandatory for us to stay. Besides, my friends are in band so that's where I want to be anyways.

Researcher: Okay, I understand that. Nothing wrong with following through to the end surrounded by people you like.

Student E: Right.

Researcher: So, just one more question about your family.

Student E: Okay.

Researcher: What type of music does your family listen to?

Student E: Ummm…Well, that's difficult to kind of answer. It depends on the situation. Like, on Sunday of course we listen to gospel and it is a rule to not listen to any other music in the

house on Sunday until after church. Otherwise, at any time you can hear classical, classic rock, present day rock, R&B, jazz, a little country, a little pop. Sometimes Broadway musicals too because my parents want us to have culture.

Researcher: Culture?

Student E: You know, like…make sure we know about black and white music.

Researcher: Ah, gotcha! Learning of different types of music is an awesome way of getting to know a variety of people and their cultures.

Student E: Yeah, but the opera stuff is a little [inaudible sound]

[Laughter]

Researcher: Okay. So, now I'd like for you to describe your experience as a student in band

Student E: I enjoy playing my sax and I look forward to learning how to play the other saxes, like the tenor and I REALLY want to play the Bari.

Researcher: Tell me how you feel when you play your sax.

Student E: Ummm…I don't know. I just like it.

Researcher: I understand. So, tell me, when you have performance assessments in band, how do you prepare for the test

Student E: By paying attention in class but mostly by practicing at home. I'm able to take my instrument home to practice when sometimes my friends can't.

Researcher: Why do you feel your friends can't practice at home?

Student E: Their instruments are too large to fit on the bus, but I walk home

Researcher: Yep, that would definitely be an issue. So, back to your tests in band, describe how your teacher provides feedback after your tests.

Student E: [band teacher's name] tells us what we did incorrectly and gives us examples of how to correct whatever it was that we messed up. Sometimes [they] say it out aloud or write it on an individual rubric.

Researcher: Good. So, share personal examples of activities that combine music and culture in your school and personal life.

Student E: When we play our concerts with orchestra. It's kind of cool because we become like a [school name] music family. Otherwise, I really can't think of anything.

Researcher: Okay, so, is there anything else you would like to share about your experience in band?

Student E: No.

Researcher: Okay, this concludes our interview. Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student E: Okay.

Researcher: Tootles!

Student E: Ummm….okay.

[Laughter]

Student F- Feb. 20, 2020 @ 8:12pm & Feb. 21, 2020 @ 3:47pm

*Initial interview was paused by Student F but reconvened the next day at Student F's convenience.

Feb. 20, 2020 @ 8:12pm

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student F: No ma'am.

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student F: Definitely R&B, rap, hip hop, trap, and old school rap. But, not that tired R&B. That smooth R&B.

Researcher: Tired R&B?

Student F: Okay like what my parents and granny and em' listen to. That slow tired stuff is wack. What I like is Alicia Keys and gotta get to know Daniel Caesar cause that's what the girls listen to. Okay, okay…I'll admit, I'm down with Anita Baker and some of that. She cool.

Researcher: Well, you've almost answered the next question about your family. So, now describe your music background based on your family preferences and experiences.

Student F: Well, I think I'm the first one in my family to be in orchestra. It's cool now cause I play the bass. But in elementary school I started on the violin and that was a girl's instrument, so I got teased a lot even by my family. Me and my brother and sister sing in the church choir and we have cousins, aunts, and uncles that sing or play keyboard or drums or guitar in the church.

Researcher: Wow! You and your family are very musical. Outside of church, what type of music does your family listen to?

Student F: Ummm…Gospel, R&B, Rap, Jazz…that's about it.

*Feb. 21, 2020 @ 3:47pm

Researcher: Okay. Thank you for being able to reschedule your interview. So, to start back where we left off yesterday. I'd like for you to describe your experience as a student in orchestra which you already kind of mentioned with your experience playing the violin versus the bass.

You expressed that in elementary school, you started on the violin and that was a girl's instrument, so you were teased a lot even by your family?

Student F: Yeah. Like, playing the violin was okay but the bass makes me feel like a man…yeah!

[Laughter]

Student F: The best section in the orchestra is bass. Without us, the violins would be nothin'

Researcher: Well, the bass section does maintain rhythm and tempo. However, every section is important.

Student F: Yeah [researcher's name], you have to say that, but you know the deal.

[Laughter]

Researcher: So, tell me, when you have performance assessments in orchestra, how do you prepare for the test?

Student F: By paying attention in class and you review certain parts of the music and give us hints of what may be on the test. Some of the test are playing test and some of the test are written but most of them we have to play something.

Researcher: So, describe how I provide feedback after your tests.

Student F: You us what we do wrong, showing us on an instrument or just with your hands or arms. Like, we know what you mean with certain things, so you don't always have to put everything in words.

Researcher: [Laughs] Glad to know you pay attention in class.

Student F: Yeah.

[Laughter]

Researcher: So, share personal examples of activities that combine music and culture in your school and personal life.

Student F: When we play our concerts with band. The dances during school and I guess that's it.

Researcher: Okay, so, is there anything else you would like to share about your experience in orchestra?

Student F: No, that's it, I think.

Researcher: Okay, this concludes our interview. Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student F: Okay.

Researcher: Tootles!

Student F: [Laughs] Bye!

Student G- Feb. 27, 2020 @ 5:37pm

*Student concluded interview prior to completion due to other obligations. Unable to schedule follow-up interview with student in time allotted for data collection.

Researcher: Thank you for volunteering to have a brief, 12-15-minute interview with me. This interview will give me details about your music experience. Your participation in the interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to look at African American students' experiences in band and orchestra programs.

This study may help to improve music classes for students. It may help schools look at ways to encourage African American students to participate in band and orchestra.

The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

This interview will be audio recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

Just a few things before we get started:

- You can stop the interview at any time.
- I may use phrases such as "Tell me more", "Could you give me an example?", "Could you explain that?" as a way to pull more details from you.

Do you have any questions?

Student G: No ma'am.

Researcher: Okay, let's get started. Describe your music background based on your personal preferences.

Student G: My music background consists of pop music, rap, hip hop, dubstep, rock, reggae, classical, and R&B.

Researcher: Cool beans! I greatly enjoy dubstep too. Do you like dubstep covers of rap and hip-hop songs?

Student G: (Laughter) I do like those covers too.

Researcher: So, now describe your music background based on your family preferences and experiences.

Student G: My family's music background consists of rap, hip hop, soul music, reggae, R&B, jazz, blues, and Latin rap.

Researcher: Your family has quite diverse musical tastes. Cool Beans!

Student G: Yes ma'am.

Researcher: Okay. So, I'd like for you to describe your experience as a student in orchestra.

Student G: My experience as a student in orchestra? Like how I feel in your class or how I feel as I play my violin?

Researcher: Sure, all the above. There is no wrong answer here.

Student G: What I like about my experience as a student in orchestra is that I can actually play my instrument and experience life as an instrument player in an orchestra. What I also like is that

when I play my violin, it makes me feel that I'm actually part of an orchestra and not just a regular musician playing a violin.

Researcher: I'm glad that orchestra provides this life experience for you.

Student G: Thanks, but [researcher's name], I really have to go now. Can I reschedule to finish our interview at another time?

Researcher: Yes, we can reschedule if you are available no later than tomorrow evening, Friday, February 28th by 6pm. I definitely need to start putting all of this work together to complete my doctorate homework.

[Laughter]

Student G: No ma'am. I'm sorry, I can't reschedule then. I'm sorry. I wish I could.

Researcher: It's quite alright [student's name]. I greatly appreciate the time we did share. This will conclude our interview. Thank you for sharing and remember, your name and other personal information like your name and grade level will not be included in this documentation.

Student G: Yes ma'am.

Researcher: Tootles!

Student G: Tootles [researcher's name]!