LIBERTY UNIVERSITY

SCHOOL OF MUSIC

Using Popular Music to Engage the Multiculturally

Diverse Secondary School Band

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by

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Abstract

Despite the increasing acceptance and enthusiasm for multicultural popular music in some high schools in the United States, traditional music teachers are often hesitant to embrace this trend. Even though the United States is responsible for creating many popular music styles, European music education philosophy is ahead with popular music education. Because of the United States' changing demographics, a new strategy must be developed to address this issue and implement it to the band director's advantage. Ethnic diversity and multiculturism have been creative factors in the United States, which explains why American culture has produced a wide variety of musical styles such as rock, jazz, blues, gospel, praise and worship music, rock, soul, hip-hop, bluegrass, and country. Most of these genres can be categorized as *popular music,* although there is debate about which styles should be included. With the increasing acceptance and enthusiasm of popular music in secondary schools across much of the United States, and because of the expanding diversity in ethnicity and multiculturalism, there is a need to assimilate these elements into a unified educational model. This does not mean that traditional music programs should be abandoned, or that classical music is less critical. This hermeneutic phenomenological study aimed to discover the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band and to study how band directors oriented in traditional music can prepare themselves for this implementation.

Keywords: popular music, multiculturally diverse, ethnic diversity, multicultural music education, band director preparation, hermeneutic, phenomenological.

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Dedication

This thesis is dedicated to the memory of my loving father, Tommy H. Murphy, who passed away before I could complete this task, but without his influence, I would not be the man I am. He was a God-fearing man, a great father, a loving husband, and a successful provider. He led his family with a firm hand but with a gentle heart. He was and still is my hero. This one's for you, Dad!

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CHAPTER 1: INTRODUCTION TO THE STUDY

Introduction

Despite the increasing acceptance and enthusiasm for multicultural popular music in some high schools in the United States, traditional music teachers are often hesitant to embrace this trend. That could be considered a paradox since many of the most successful popular music artists and styles of the last century originated in the United States.[1] Smith also suggests that the United Kingdom and many parts of Northern Europe are comfortable with popular music education and that it is a "comfortable companion."[2] Because of the United States' changing demographics, a new strategy must be developed to address this issue and implement it to the band director's advantage. Herbert discusses this inherent resistance to popular music, "Popular music pedagogy in certain respects may appear to inevitably stand in philosophical opposition to some of the more traditional approaches to music education that emphasize the teaching of the masterworks of European art music."[3] Moreover, some teachers perceive that popular music musicians tend to be self-taught and that their musical styles do not merit in-depth musical analysis and study.

Ethnic diversity and multiculturism have been creative factors in the United States, which explains why American culture has produced a wide variety of musical styles such as rock, jazz, blues, gospel, praise and worship music, rock, soul, hip hop, bluegrass, and country. Most of these genres can be categorized as *popular music,* although there is debate about which styles

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[1] Gareth Dylan Smith, "Popular Music in Education," in *Music Education: Navigating the Future,* ed. Clint Randles (New York: Routledge, 2015), 186.

[2] Ibid.

[3] David G. Hebert, "Originality and Institutionalization: Factors Engendering Resistance to Popular Music Pedagogy in the U.S.A," *Music Education Research International* 5 (2011): 13.

should be included. The working definition of the term "popular music" applied in this research

is provided in the Definition of Terms section of chapter 1, but among the many definitions in

the research literature, one is sufficient for this introduction. According to Morrison:

> Popular music is defined as music belonging to any number of musical styles that
> are accessible to the general public and distributed commercially. The term
> "popular music" can refer to many sub-genres including pop, rock, dance, rhythm
> and blues, alternative, reggae, rap, and hip hop, but it stands in contrast to the
> genres of jazz and western classical music.[4]

In 2010, the Association for Popular Music Education addressed the increasing

implementation of popular music in educational institutions: "Popular music has a growing

presence in education, formal and otherwise, from primary school to postgraduate study."[5] Since

2010, scholarly literature on popular music has increased substantially in North America and

Europe. Pignato writes:

> As one might surmise, the proliferation of popular music programs in primary and
> secondary education, at vocational schools and universities, and via nonprofit and
> for-profit ventures has captured the attention of scholars in music education
> research. Consequently, a number of scholarly gatherings focused on education
> and music learning have proliferated."[6]

The other elements of this research study are multiculturalism and ethnic diversity, where

the research gap occurs. Researching this topic would hardly be novel but exploring the rapidly

changing demographics of the United States because of mass immigration creates space for new

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[4] Sarah Morrison, "Music Makers: Popular Culture in Music Education - Popular Music in the Classroom: Where to Begin?" *Canadian Music Educator* 49, no. 2 (Winter, 2007): 53-4, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fmusic-makers-popular-culture-education-classroom%2Fdocview%2F1029092%2Fse-2%3Faccountid%3D12085.

[5] Association for Popular Music Education, "Popular Music Education: A White Paper by the Association of Popular Music Education," Accessed, November 1, 2021: 3, https://www.popularmusiceducation.org/about-apme/white-paper/.

[6] Pignato, Joseph M., Brian Powell, and Andrew Krikun, "Something's Happening Here!: Popular Music Education in the United States," *Journal of the International Association for the Study of Popular Music* 5, no.1 (2015): 12. DOI 10.5429/2079-3871(2015)v5i1.2en.

research areas. The United States has experienced a more significant-than-expected increase in immigration in the past decade, and most of these immigrants are of Latin American origins. Data originating from the United States Census Bureau present the phenomenon of increasing foreign-born immigration from 2010 to 2020: "The Hispanic or Latino population, which includes people of any race, was 62.1 million in 2020. The Hispanic or Latino population grew 23%, while the population not of Hispanic or Latino origin grew 4.3% since 2010."[7] In 2021, the United States experienced an even sharper increase in this trend. Whether one agrees or disagrees with the reasons for this current explosion of immigration into the United States, the cultural landscape is quickly evolving. This means that schools in many parts of the country will also experience similar changes in the diversity of their student demographics.

With the increasing acceptance and enthusiasm of popular music in secondary schools across much of the United States, and because of the expanding diversity in ethnicity and multiculturalism, there is a need to assimilate these elements into a unified educational model. That does not mean that traditional music programs should be abandoned, or that classical music is less critical, but that the emerging American schools' rich multicultural and ethnically diverse nature deserves a robust repertoire to engage its students.

Background of Topic

Although a considerable amount of research has been conducted pertaining to popular music in music education, this study sought to address a gap in the literature by introducing multiculturalism and ethnicity. It also established a broader definition of "popular music" to include many musical styles inherent to Latin American cultures. This study also addressed the

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[7] "2020 Census Statistics Highlight Local Population Changes and Nation's Racial and Ethnic Diversity," U.S. Census Bureau, 2020, https://www.census.gov/newsroom/press-releases/2021/population-changes-nations-diversity.html.

methods required to implement popular music into an existing band program and demonstrated the benefits of such an endeavor for the band members, music program, and band director. As the demographical composition of the United States continues to evolve in subsequent years, the implementation of popular music styles such as praise and worship music, rock, jazz, samba, salsa, reggae, rap, hip hop, rhythm and blues, and pop may also be of value in addressing this curriculum gap. Still, this study aimed to explore the valuable topic for future music education models and other disciplines affected by the multicultural and popular movements that will affect education in the coming decades.

Another factor of engagement is the decreasing attention span of students. Keeping secondary school students interested in learning music has become more challenging in recent years due to their decreasing attention spans to topics unrelated to their smartphones. Rosen addresses this, "Due to the constant temptation to check their smartphones, today's students are spending less time focused on their schoolwork, taking longer to complete assignments, and feeling more stressed in the process."[8] This study did not delve extensively into this issue, but it is worth mentioning since this problem tends to evolve as time progresses. Therefore, finding new ways to attract students to music and instill the importance of individual practice and study at home will become necessary. It will also become more critical to find ways to engage students more; thus, the objectives of this research become clearer.

The study also included ways for traditional band directors to prepare for teaching popular music to the students. Significant and often subtle differences exist between school

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[8] Larry D. Rosen, "The distracted student mind--enhancing its focus and attention," *Phi Delta Kappan*, October 2017, 8, *Gale In Context: Biography* (accessed November 13, 2021): 1, https://link.gale.com/apps/doc/A515495579/BIC?u=vic_liberty&sid=summon&xid=b376d85a.

bands' musical styles. For example, it is not just about enjoying a musical style or experiencing a

general "feel" for performing it. Each musical style of popular music employs its characteristic

"groove," "feel," or "swing," which differentiates it from others. Even some classical musical

genres apply their peculiar conventions. The Viennese waltzes, which involve dislocating and

altering beats one, two, and three, produce an almost "swing" effect. This is addressed on the

"Music: Practice & Theory Stack Exchange" website:

> As Jordan puts it, …we return to my example of an alternative description of the
> three interior pulses of many Viennese waltz performances. As I said, beat one is
> clipped, and we add to that description that: beat two is pregnant and beat three is
> neutral. These are still relational terms mind you, but they don't single out beat
> two as being an offending beat. The only thing it offends is a quantized notion of
> where the beat "should" land. It is also important because these terms relate the
> three pulses to each other and not to an exterior musical culture. Think of the
> three bears. One's too short, one's too long, and one is just right.[9]

Most classical musicians are familiar with the term "Viennese Swing," as are many

ballroom dancers. When asked about the best way to count this elusive "3 feel" of the authentic

waltz, many conductors respond with "just listen and play it as everyone else does." This is

sound advice for students when explaining metaphysical concepts such as swing, groove, or feel.

It is more accessible and effective than notating the displaced notes quantitatively or providing a

mathematical explanation. When all else fails, listen - or, as David Elliot writes:

> Achieving the aims and values of music education depends on students engaging
> in sustained and purposeful musical thinking that is congruent with the practices
> of different music cultures. This is what happens when elementary, middle, and
> secondary school music education programs are organized around the sustained
> development of musicianship and listenership in classroom practicums that link
> deep listening to all forms of music-making.[10]

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[9] "Performance Practice of Viennese Waltz," Music: Practice & Theory Stack Exchange, accessed November 11, 2021, https://music.stackexchange.com/questions/607/performance-practice-of-viennese-waltz.

[10] David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York: Oxford University Press, 2015), 441.

Dr. Elliot was aware of engaging music students in various ways, emphasizing the development of listening, improvisation, composition, theoretical studies, and introducing multicultural repertoire as part of the music-making scenario.

Problem Statement

Band directors can use popular music to engage a multicultural group in diverse ways. One objective of this study was to discover these methods through qualitative hermeneutic phenomenological methods. This also allowed for data collection efforts regarding professional development methods music educators with such expertise employ in the multicultural band setting. Exploring the literature provided even more solutions for these two important considerations.

There are psychological implications of providing students a sense of pride when they experience the honor of sharing part of their musical heritage with others. As Hess explains, "This type of music education would facilitate ways for youth to engage in musics that resonate with them and their communities and address the imposition of specific raced, classed, and gendered models of music on youth who occupy vastly different subject positions."[11] While American popular music should provide a more significant component of the repertoire, carefully inserting selections representing the band's cultural diversity will add to the positive experience for the students in the long term. One of the most attractive aspects of American popular music is that it is already rich in multiculturalism. It has African American roots such as blues, jazz, gospel, funk, and rock and roll. As the United States becomes increasingly populated

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[11] Juliet Hess, "Expanding our own knowledge," In The *Bloomsbury Handbook of Popular Music Education: Perspectives and Practices*, ed. Zack Moir, Bryan Powell, and Gareth Dylan Smith (London: Bloomsbury Publishing Plc, 2019), 39.

by Latin Americans, this cultural diversity expands even more. Choosing songs representing the band's cultural and ethnic diversity will help engage the band and fill them with a feeling of group pride. According to Conrad, "When choosing materials for class and sharing examples, attempt to include perspectives from different races, ethnicities, and cultures when possible."[12]

Popular music is educational for the other band members who might not be familiar with musical styles from different cultures. Reyes writes, "Multicultural music education has provided North Americans with great achievements by helping students to understand other cultures as well as promoting participation in music courses in lower-level education, among other things."[13] Another engaging advantage of this strategy is that it gives students a sense of pride in their cultural background. There is an expanding nationalist movement permeating the world and challenging *globalism.* Jesse C. McCarroll explains how students perceive their national heritage: "Today, most students are not ashamed to tell anyone the ethnic origins of their parents. They want to keep their cultures alive. It doesn't matter what country your music program hails from; adding variety from other cultures benefits all involved in the learning process."[14]

Teaching multicultural and ethnic music can be challenging for teachers with little or no experience with those forms of music. Although some consider music a *universal language*, there is much more to performing a piece authentically and convincingly when the performers and the conductor have little prior knowledge of that genre or the culture from which it came.

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[12] Colleen M. Conway, *Teaching Music in Higher Education* (New York: Oxford University Press, 2020), 79.

[13] Francisco Luis Reyes, "Multicultural Music Education in North America: Achievements and Obstacles," *The Canadian Music Educator* 59, no. 2 (Winter, 2018): 10.

[14] Jesse C. McCarroll, "Another Perspective: Multiculturalism—Can It Be Attained?," *Music Educators Journal* 103, no. 1 (September 2016): 74. https://doi.org/10.1177/0027432116664513.

The problem is that the literature has not adequately addressed the types of teacher preparation required to transition to a more popular music curriculum or the effects of this transition. Just as it would be hard to communicate with someone from another country without being able to speak their language, it would also be hard to perform or teach their traditional music without understanding their *musical language* and its intricacies. This idea is supported by a recent Harvard study on music as a universal language. The researchers concluded that:

> Music is in fact universal: It exists in every society (both with and without words), varies more within than between societies, regularly supports certain types of behavior, and has acoustic features that are systematically related to the goals and responses of singers and listeners. But music is not a fixed biological response with a single prototypical adaptive function: It is produced worldwide in diverse behavioral contexts that vary in formality, arousal, and religiosity. Music does appear to be tied to specific perceptual, cognitive, and affective faculties, including language (all societies put words to their songs), motor control (people in all societies dance), auditory analysis (all musical systems have signatures of tonality), and aesthetics (their melodies and rhythms are balanced between monotony and chaos).[15]

The term *musical language* is used in this study to refer to the inflection, accent, groove, jinga (Brazil), feel, swing, or any other quality that distinguishes the performance of the music of one culture from another. For example, an American playing or teaching samba or a Brazilian playing or teaching jazz would probably have an accent even when well played. In these cases, learning the *musical language* of that different culture is essential to performing or teaching the musical styles from that culture. According to Mark and Madura, "Teaching the music of a society other than one's own on the basis of academic knowledge often fails to elicit the affective responses that the music was designed to evoke in its original culture."[16]

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[15] Samuel Mehr, et al, "*Universality and Diversity in Human Song,*" Science (2019): 15, https://10.1126/science.aax0868.

[16] Michael Mark, and Patrice Madura, *Contemporary Music Education* (Boston, Ma: Centage, 2014), 145.

Purpose Statement

The purpose of this hermeneutic phenomenological study is to discover the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band and to study how band directors oriented in traditional music can prepare themselves for this implementation. At this stage in the research, popular music will be generally defined as music that has broad appeal, reaches a large audience through commercial distribution, maintains easily singable melodies and simple harmonic structures, can be performed and enjoyed by those with little or no musical knowledge, and contains repetitive musical elements such as phrases and rhythms.

Significance of the Study

Modern education research increasingly addresses equity, racial equality, multiculturism, and ethnicity. This study did not aim to address these controversial issues but only to show that the expanding diversity of schools is an increasingly pervasive phenomenon and that adding popular music to the curriculum can engage them with a more international repertoire. Elliot writes, "Finally, if it is accurate to say that music education functions as culture more than it functions autonomously in a culture, then a dynamic multicultural music curriculum offers the possibility of developing appreciations and new [behavior] patterns not only in relation to world musics, but also in relation to world peoples."[17]

The American musical tradition is significantly rich and robust, so many American musicians tend to disregard the music from other cultures as somehow inferior. Even learning to speak different languages is often difficult for most Americans who contend that English is an

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[17] David Elliott, "Key Concepts in Multicultural Music Education," *International Journal of Music Education* 13 (1989): 18. 10.1177/025576148901300102.

international language and there is no need to learn other languages. One of the best ways to gain

respect and be well-received by people from different countries is to learn their language,

popular musical styles, and cultural traditions. Even if it is a humble attempt, the effort will be

warmly rewarded in most places.

The expanding popularity of multicultural, multiethnic, and popular music in a more

formal musical education setting makes it a fertile research topic. There is an increasing

tendency to introduce popular music into the academic arena. In most cases, it involves small

groups such as the "garage band" format or electronic lab music creation. In the case of this

study, the focus was on using popular music in the repertoire of the more extensive traditional

school ensembles, such as a wind ensemble or even a symphony orchestra.

Research Questions

The following research questions are answered in this study:

Research Question 1: What are the effects of implementing a popular music repertoire

to engage the multiculturally diverse secondary school band?

Research Question 2: How can band directors oriented in traditional music prepare

themselves to include popular music in the multiculturally diverse secondary school band

curriculum?

There is an expanding body of research into popular music and multiculturalism in the

music classroom. Still, it can be disaggregated into a research topic designed to address the gap

in the literature discussed in the introduction. Larger high school bands transitioning from

traditional repertoire to international and national popular music can be a real asset. This issue

will become increasingly critical. Przybylski writes, "Inclusion of popular music in the

curriculum, even when taught through classroom techniques devised for other music genres, has

benefits for students."[18] This effort should also attract band participants who might otherwise view the band as boring or old-fashioned.

Moreover, with contemporary, technologically advanced culture, music teachers must look for ways to attract students to pursue musical studies, and popular music is, theoretically, one such engaging option. Often, band directors see talented students abandon their band for the more socially attractive choir class or the more socially accepted athletic teams. The band director who fails to keep their class challenging, engaging, and fun will inevitably suffer from a dwindling band size.

<h2 style="text-align:center">Hypotheses</h2>

Hypothesis 1: The effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band are the facilitation of ethnic pride, exposure to unfamiliar genres, and multicultural appreciation.

Hypothesis 2: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by improving their ability to perform the various popular music styles, studying the histories and intricacies of the styles, and by fine-tuning their rehearsal techniques to facilitate the different popular music styles.

<h2 style="text-align:center">Core Concepts</h2>

It is crucial to consider the cultural and ethnic makeup when designing a curriculum and choosing the repertoire for a musical ensemble. The music program should be student centric. Reyes indicates, "Pupils enjoyed engaging in music in a student-centered curriculum,

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[18] Liz Przybylski, "Teaching and Learning Popular Music in Higher Education Through Interdisciplinary Collaboration: Practice What You Preach," *Journal of the International Association for the Study of Popular Music* 5, no. 1 (2015): 68. ISSN 2079-3871 | DOI 10.5429/2079-3871(2015)v5i1.7en | www.iaspmjournal.net.

where creative activities were encouraged. This research confirmed that students could develop an interest in musics from other cultures if the art forms are presented conditions."[19] With much contemporary debate pertaining to racism, xenophobia, and prejudice, popular music lessons can teach students about other people and broaden their conceptions of different cultures. According to Livermore, "We were designed to live in relationship with those who see the world differently than we do, not merely cloister ourselves with those who are like us, look, think, and act like us."[20]

The most notable change will occur in the band's repertoire and the required adjustments to the curriculum to present the music with the best possible interpretation of each piece's musical characteristics. As Westerlund posits, "By simply pointing out that the other is plural, multiculturalism does not necessarily even change nationalist curricula, but it may strengthen the idea of us (the normal) and the ethnos (different) of the musical Mappa Mundi."[21] Variety and color can be introduced into the band programs by carefully introducing popular music into the curriculum.

Teachers must constantly undertake professional development to successfully include popular music in their band programs. This study also analyzed how band directors can engage in professional development activities needed to teach their students in the coming decades. Randall E. Allsup makes the following prediction about the future of music education. "We will need to expand our teaching-performing modalities. Teaching will be more difficult than

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[19] Reyes, "Multicultural Music," 12.

[20] David A. Livermore, *Cultural Intelligence: Improving Your Cultural C.Q. To Engage Our Multicultural World* (Grand Rapids: Baker Academic, 2009), 244.

[21] Heidi Maria Westerlund, "The return of moral questions: expanding social epistemology in music education in a time of super-diversity," *Music Education Research* 21, no. 45 (2019): 509. DOI: 10.1080/14613808.2019.1665006.

ever. We may need to keep one foot planted in the past traditions as we step boldly into the musical worlds our students are composing."[22] Confident teaching is at the forefront of any effective music teacher's philosophy. Regular listening, research, instrument practicing, and modeling are vital to convincing the students of their band director's expertise. Choosing challenging, engaging, and fun pieces should be a fundamental goal of the modern band director. Getting the students involved is a fantastic way to encourage their inclusion in the selection process and ensure that their cultures are represented and appreciated by the other students and the eventual concertgoers.

For this study on popular music for the multicultural band, jazz had a limited role since it is pervasive in schools and universities. It has reached the same level and merit as classical music. That does not mean the band director should not include jazz arrangements in the repertoire or elements of jazz, such as improvisation in a popular music arrangement. It means that the jazz genre already exists in many schools and has already transformed into a legitimate subject. Popular music may one day reach classical music and jazz's intellectual and academic levels!

Definition of Terms

There is ongoing controversy about the vague term "popular music" and its meaning. According to Middleton and Manuel, "A term used widely in everyday discourse, generally to refer to types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather

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[22] Randall Everett Allsup, "The compositional turn in music education: From closed forms to open texts," 2013, 69. https://www.academia.edu/36574984.

than to an elite."[23] This demonstrates the complexity of arriving at an adequate definition of the term. In Brazil, for example, Música Popular Brasileira (M.P.B.) includes samba, bossa nova, samba rock, Brazilian jazz, maracatu, axé, marchas, frevo, choro, chorinho, and sertaneja—to name a few. The Caribbean and Latin America offer even more popular music styles, such as salsa, merengue, cumbia, tango, and mariachi. The robustness of world music is extensive, and each time a new popular music genre is added to the list, our musical knowledge is augmented and enhanced.

Correlated definition of *popular music*: Music that has broad appeal, reaches a large audience through commercial distribution, maintains easily singable melodies and simple harmonic structures, can be performed and enjoyed by those with little or no musical knowledge, and contains repetitive musical elements (ex. phrases and rhythms). Popular music styles include but are not limited to rock, blues, reggae, pop, hip hop, country, electronic music, soul, funk, worship & praise, gospel, rap, and styles originally unique to Brazil and Hispanic countries, such as samba, bossa nova, salsa, merengue, and cumbia.

Multiculturalism refers to cultural pluralism or diversity within a society, an organization, or an educational institution. Elliot presents a meaningful way to think about this term, "But multiculturalism also has an evaluative sense. It connotes a social idea, a policy of support for exchange among social groups to enrich all while respecting and preserving the integrity of each."[24] Another definition of multiculturalism has become prominent in recent years and is often employed by political activists. Barns writes:

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[23] Richard Middleton and Peter Manuel. "Popular music." *Grove Music Online* (2015); Accessed 3 Oct. 2021. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043179.

[24] David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York: Oxford University Press, 2015), 446.

> Multiculturalism is a term that has come to serve as shorthand for a host of different and not necessarily related cultural and educational issues. Arguments relating to gender studies, ethnic and racial studies, affirmative action, freedom of speech on campus, compromise and corruption among educational administrators have all been aired under the title, multiculturalism.[25]

The following correlated definition of "multiculturalism" in a music school setting is preferable. Cultural diversity within an educational organization such as a band involves supporting the idea of exchange and compromise among cultural, ethnic, and social groups while respecting and preserving the integrity of each.

Summary

This study aims to guide aspiring music educators to expand their musical repertoire to enrich the student's musical experience. Implementing popular music in the band program is a viable solution. An expanding body of research reflects the pervasiveness of popular music in high school programs, and there is increasing interest in multicultural teaching techniques due to the influx of immigrants. It is particularly true in the United States, and a gap exists in the literature regarding this new and extending trend.

Sometimes cultural barriers can cause bands to become segregated into smaller groups. Since peer assessment is one of the desirable outcomes of music education, building new relationships and connections is inevitable. The United Kingdom has experienced success with this type of music education. Cloonan and Hulstedt assert, "Peer learning and self-assessment, common in popular music learning, allow for learning and relationship building among

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[25] A.E Barnes, "Blaspheming like Brute Beasts: Multiculturalism in Historical Perspective," Contention 1, no. 3 (Spring 1992).

students."[26] Popular music can promote camaraderie and bonding in the band class setting and serve to engage.

The United States was founded on liberty and equal rights for all people. Immigrants also contributed to its formation, and one of the assertions of this study is that music can be an incredibly unifying and engaging force when applied correctly. Teachers must work diligently to overcome any preconceptions concerning the students. McCarroll writes, "My concept of multicultural teaching is to accept all cultures as equal and not think of one as being superior to the others."[27] Research into this topic is critical and crucial for developing a popular music strategy plan. Band classes are a type of laboratory to experiment and develop teaching methods and philosophy.

Lastly, some contemporary students might reject the traditional school band program, and this research demonstrates that a popular music program often attracts a different class of students. It is desirable to discover ways to attract students who typically present little interest in band class participation. Ensuring that band class is fun and engaging has become more challenging with the advent of distractions such as smartphones and social media. Band class is a face-to-face collaborative effort that relies on relational abilities. Akram and Kumar write, "The additional time the students spend on these online networking destinations, the less time they will go through associating face-to-face with others. This decreases their relational abilities. They won't have the capacity to convey and mingle adequately face to face with others."[28]

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[26] Cloonan, M. and Hulstedt, L. "Looking for Something New: The Provision of Popular Music Studies Degrees in the UK." *Journal of the International Association for the Study of Popular Music* 3, no. 2 (2013): 63-77.

[27] McCarroll, "Another Perspective," 74.

[28] Waseem Akram, and Rakesh Kumar, "A Study on Positive and Negative Effects of Social Media on Society," *International Journal of Computer Sciences and Engineering* 5, no. 10 (2018):351, 10.26438/ijcse/v5i10.351354.

Students from other countries will also be engaged and honored to experience the music from their countries included in the band repertoire. The music educator should use this as an opportunity to engage the students and teach them to respect all people and cultures. Rolandson indicates, "Some scholars have suggested that the majority of students exhibit a lack of interest in curricular music because large performing ensembles lack relevance in their lives and fail to reflect the music of local cultures and ethnicities."[29] One solution is to promote a well-rounded, culturally diverse, fun, and engaging popular music program. Once popular music has been implemented to attract more students, the clever band director can also expose music students to the traditional band repertoire. The music educator must never abandon the primary role of teaching in a way that enriches and educates the students while instilling music-making skills that last a lifetime.

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[29] David M. Rolandson, "Motivation in Music: A Comparison of Popular Music Course Students and Traditional Large Ensemble Participants in High School," *Contributions to Music Education* 45 (2020): 109.

CHAPTER 2: LITERATURE REVIEW

Introduction

This chapter examines the existing literature that furnishes context and validity to the study. The first section establishes the theoretical framework utilized in the study. The second section investigates the benefits of implementing popular music in secondary school band programs, specifically in multiculturally diverse settings. The third section discusses multicultural music education and the findings of recent studies on the topic. The fourth section considers the literature on the pedagogical aspects of implementing popular music in the multiculturally diverse secondary school band and its correlating teacher preparation regiment necessary for this implementation. A summary is included at the end of the literature review.

As discussed above, the literature review was written and conceived around the three critical variables: popular music, multicultural music education, and teacher preparation. The first step was to conduct an in-depth search of the existing literature on these three variables with a preference for books and recent peer-reviewed journal articles. The material was sorted out according to its corresponding subject(s), and a literature map[30] was constructed to identify a gap in the literature.

Theoretical Framework

Phenomenology is a philosophical and psychological framework that focuses on observing and describing the lived experiences of participants to understand better the phenomenon.[31] Creswell and Creswell continue to remark, "This description culminates in the

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[30] John W. Creswell, and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approach* (Thousand Oaks, California: SAGE Publications, Inc., 2018), 34-37.

[31] Ibid., 13.

essence of the experiences of several individuals who have all experienced the phenomenon."[32]

In phenomenological design, interviews are usually an essential part of the process.[33] In the case

of this study, a survey was also critical. Qualitative research involves applying inductive

reasoning to the collected data in pursuit of its meaning. The phenomenological approach was

the most logical choice of qualitative research for this study because it seeks to arrive at the

meaning of the data collected. Meaning and interpretation were at the heart of the works of

Husserl, who helped develop the philosophy of phenomenological research. Suddick, Cross,

Vuoskoski, Galvin, and Stew observe, "Husserl's phenomenological philosophy was instrumental

in re-establishing the fundamental contribution of human experience. In Husserl's view, a more

secure founding of scientific knowledge would start with describing the objects of study as

phenomena to consciousness."[34]

Going even further, the specific methodology of phenomenology chosen for the study

was hermeneutic, which helps examine texts derived through interviews to understand and

interpret their meaning. One needs to get inside the hermeneutic circle to interpret a text and

understand its meaning. Suddick, Cross, Vuoskoski, Galvin, and Stew conclude, "Oft forgotten

but fundamental, it is the text/s failure to deliver that provides the incentive to enter the

hermeneutic circle and get to work on uncovering meaning."[35] Hermeneutic phenomenology is

particularly well suited for nursing and healthcare research but has found its way into other

branches of research, such as sociology and music education. Smythe and Spense claim,

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[32] Creswell and Creswell, *Research Design,* 13.

[33] Ibid.

[34] Kitty Maria Suddick, Vinette Cross, Pirjo Vuoskoski, Kathleen T. Galvin, and Graham Stew. "The Work of Hermeneutic Phenomenology," *International Journal of Qualitative Methods*, (January 2020):1, https://doi.org/10.1177/1609406920947600.

[35] Ibid., 3.

"Heideggerian hermeneutic phenomenology methodology requires a spirit of attunement. Heidegger calls it "the way." It is a way of being, a listening, a wondering, that once grasped, stays with one through life's ongoing journey."[36]

Popular Music

Popular music education is making strides in the United States. This study was conducted to help music educators understand how to implement the various genres of popular music to engage the multiculturally diverse classes in many of America's schools. Culturally responsible teaching is a crucial question that modern educators must address. Juliet Hess writes, "In imagining a popular music education that is not simply a "new hegemony," we might consider how culturally responsive teaching may help ensure that students work with musics related to their lives."[37] The variables that comprise this study have been researched and written about in the past, but not in the same contest as this study, where they were combined to arrive at a valuable addition to the scholarly literature.

There are many books, journal articles, websites, dissertations, and scholarly papers regarding *popular music* in education. Some originated in the 1960s or earlier when jazz was the then-current popular music. The Tanglewood Symposium of 1967 is an example of earlier attempts to adapt American music education to the increasingly multicultural composition of the country.[38] Popular music education began when jazz was already becoming a legitimate art form.

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[36] Liz Smythe and Deb Spense, "Nurturing a Spirit of Attuning-to," In *Hermeneutic Phenomenology in Health and Social Care Research,* ed. Susan Crowther, and Gil Thomson (New York: Routledge, 2023), 1.

[37] Juliet Hess, "Popular Music Education: A Way Forward or a New Hegemony?," In *The Bloomsbury Handbook of Popular Music Education: Perspectives and Practices,* ed. Zack Moir, Bryan Powell, and Gareth Dylan Smith (London: Bloomsbury Publishing Plc, 2019), 29-30.

[38] Michael Mark and Patrice Madura, *Contemporary Music Education* (Boston: Cenage Learning, Inc., 2014), 30-31.

The Tanglewood Symposium was crucial in adapting American music education to represent America better. Mark and Madura observe, "The Tanglewood Symposium played a major role in the evolution of American music education as it found ways to respond to the changing needs of society."[39]

One book that examines popular music from various perspectives is "*The Sage Handbook of Popular Music*." The name "*Handbook"* is deceptive as the book has over 650 pages, but it includes important information. Andy Bennet discusses the relationships between culture, society, ethnomusicology, and music.[40] Popular music has evolved into an art form studied by sociologists and cultural theorists. Bennett writes, "The inter-relationship between music and society is also central to the ways in which sociologist and cultural theorists have approached the study of popular music."[41]

Still, there is an ongoing debate about whether popular music should be taught and studied at the same level as classical music and jazz. Part of this argument against such endeavors is based on specific characteristics of popular music. It is well-known that many of its practitioners are self-taught, play by ear, and read very little musical notation except for guitar tabs and chord changes. When addressing recent progress in popular music acceptance, Bennett writes, "Such work has also been critically important in shifting the perception of popular music as a low, and essentially crude, form of culture to something worthy of study."[42]

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[39] Mark and Madura, *Contemporary Music*, 31.

[40] Andy Bennett, "Theory and Method," in *The Sage Handbook of Popular Music*, ed. Andy Bennett, and Steve Waksman (Los Angeles: Sage Publication, Inc., 2015), 11.

[41] Ibid.

[42] Ibid.

Technology is another factor in the debate on legitimizing popular music. It is alarming

that almost anyone can decide to become a musician overnight. Instances of home studios are

increasing, and the variety of music production tools is growing. Gilbert B. Rodman states,

"One side of these debates maintains that technology - digital sampling, synthesizers, electric

guitars, recording studios, electronic microphones, player pianos - serves as a problematic sort of

crutch that allows people without "real" talent to make inferior (albeit often very popular)

music."[43] However, musicians maintain access to this technology regardless of their musical

background, knowledge, training, expertise, or genre of choice. Rodman underscores that history

is replete with examples where new technologies such as the television, telegram, or telephone

were criticized for adversely affecting society.[44]

Some critics also claim that popular music practitioners are less sophisticated and often

less educated than the musician of legitimate musical styles. It was also true with jazz before it

transcended to its present-day status. Wynton Marsalis expressed the following:

> For too long, people have attributed Armstrong's spiritual depth and technical
> fluidity to the supposed fact that he didn't know anything about music, couldn't
> read music and played in the hallowed halls of prostitution, knife fights and
> murder. But Armstrong grew up in a New Orleans that demanded many levels of
> musical sophistication. In a highly competitive musical milieu, one had to know
> melodies, how to phrase them beautifully, the harmonies of those melodies, many
> kinds of rhythms, and so on. Access to such knowledge allowed younger
> generations of musicians to develop what had only been implied in earlier
> music.[45]

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[43] Gilbert B. Rodman, "Theory and Method," in *The Sage Handbook of Popular Music*, ed. Andy Bennett, and Steve Waksman (Los Angeles: Sage Publication, Inc., 2015), 59.

[44] Ibid.

[45] Wynton Marsalis, "What Jazz is – and Isn't," New York Times, July 31, 1988, https://wyntonmarsalis.org/news/entry/music-what-jazz-is-and-isnt.

May, Broomhead, and Tsugawa introduce new concepts of "music literacy" to encourage popular music education and experiences based on the desired social outcomes of the musical activities.[46] The authors refer to the writings of David Elliot in 1995. His praxial philosophy of music education emphasizes the power of music to engage individuals in many aspects of their lives and instill a lifelong musical journey of musicing and listening, including in a social context.[47] May, Broomhead, and Tsugawa explain:

> Due to the diversity and complexity of potential meanings, the goal of music education should be to maximize all meaning-making through diverse interactions with a wide range of musical resources. Accordingly, central questions of music teaching are (a) what musical resources provide rich meaning-making opportunities for learners, and (b) how does a music teacher maximize students' ability to make meaning through interactions with these resources?[48]

The term *meaning-making* is introduced as part of the meaning of "music literacy." The authors cover this term's complexities and the many attempts at a definition by previous authors, including Elliot. He employs the term *musicing*, which maintains a broad meaning, including many aspects of musical activities such as listening, improvising, composing, playing a musical instrument, etc. However, there is a deeper meaning related to the idea of musical meaning-making employed by May, Broomhead, and Tsugawa. Elliot writes:

> In our praxial view, "musical agency is first and foremost a matter of musicing and listening for purposes of empowering persons individual and communal flourishing. That is, although the aims and values of music education and community music should certainly include developing people's abilities to make, listen to, participate in, and share in as many musics and in as many ways as possible, this is not the end of things. Music teaching and learning of all kinds should aim to empower people's capacities of personhood in-and-through

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[46] Brittany Nixon May, Paul Broomhead, and Samuel Tsugawa, "A Music Literacy-Based Rationale for Popular Music Ensembles and Experiences in Music Education," *International Journal of Music Education* 38, no. 3 (August 2020): 470, https://doi.org/10.1177/0255761420923186.

[47] David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York: Oxford University Press, 2015), 18.

[48] May, Broomhead, and Tsugawa, A Music Literacy-Based Rationale, 474.

musicing and listening. Through the sociality and intersubjectivity of active and shared musicing and listening, people can and do acquire "arts of personhood," which include individual and shared capacities and dispositions to act justly toward others.[49]

May, Broomhead, and Tsugawa end their discussion on the definition of *meaning-making* before continuing to their interpretation of *music literacy*. The influence of Elliot and Silverman and their concept of praxial music education is apparent throughout the article. However, in the book "*Music Matters,*" the term *popular music* is not used, although many genres associated with popular music and mentions of multicultural implications of music education are present, as seen in the second section of this chapter.

The authors propose that the term popular music text does not just apply to written music and its symbols as was previously the norm. Their new broader definition includes many other aspects of music such as music videos, recordings, images, tablature, soundtracks, video game music, and even performance.[50] They explain, "Note that these definitions do not imply that everything is a text, only that anything can be a text if it is being attended to as a text, that is, it is being negotiated and/or created for meaning."[51] In the article's conclusion, the authors state, "There is immense value in studying popular music and participating in popular music ensembles as they provide abundant opportunities for students to take ownership in their learning and engage in meaningful, relevant musical experiences that foster literacy development."[52]

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[49] Elliot and Silverman, *Music Matters*, 52.

[50] May, Broomhead, and Tsugawa, *A Music Literacy-Based Rationale*, 475-485.

[51] Ibid., 475.

[52] Ibid., 487.

An excellent argument for using popular music to engage band students is that they are

often familiar with the songs. This is especially the case when the teacher wants to teach new

musical concepts.[53] Paris expresses, "It is no secret that motivation is the catalyst to successful

study in music. Whether learning an instrument, studying music composition, or investigating

various theoretical concepts in music, motivation provides the spark of productivity that leads to

deeper learning in music."[54] This idea of motivation is related to engagement, which is critical to

this study. Popular music can be a powerful tool for the music educator. Paris confirms his

success with this philosophy by writing, "This philosophy has led to a broad curriculum that

includes film music, videogame music, music production, music and the mind, world music,

classical music, jazz music, and popular music."[55] In the closing paragraph, Paris summarizes his

article by expressing the following:

> Familiar material can certainly be a powerful tool in teaching musical concepts.
> Since popular music seems to be everywhere in western society, and students
> seem to be enjoying music that falls into one of these genres, many students are
> familiar with modern popular songs. Utilizing this familiarity is a great way to
> motivate students through the music they love while also delivering a quality
> music education. I am not advocating that popular music should replace the art
> music tradition as the foundation of music education, but rather that popular
> music finds an active role in the music classroom.[56]

Popular music education is growing in many parts of the world, from elementary schools

to master's programs.[57] The United States has been lagging in this trend compared to the U.K.,

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[53] Zach Paris, "Beginning with Familiarity: Popular Music as a Motivational Tool in Music Education," *Canadian Music Educator* 59, no. 4 (2018):18, https://link.gale.com/apps/doc/A573714103/AONE?u=anon~70f47c12&sid=googleScholar&xid=1d7eb704.

[54] Ibid.

[55] Ibid.

[56] Ibid., 19.

[57] Gareth Dylan Smith, "Popular Music in Education," in *Music Education: Navigating the Future,* ed. Clint Randles (New York: Routledge, 2015), 186.

northern Europe, and other parts of the world.[58] But, Smith observes that scholarly research on

this topic is steadily increasing in America.[59] A good example is a case study of four secondary

school music teachers enacting change in their curriculums through the use of popular music.

Published by the Society for Music Education in 2019, the study focuses on integrating popular

music and informal music learning practices in the secondary school music curriculum.[60]

> The purpose of this multiple case study was to examine the practices and
> perspectives of four music teachers who integrated popular music and informal
> music learning practices into their secondary school music programs in the United
> States. A primary goal was to understand music teachers' process of enacting
> change.[61]

Change is central to the ideas presented in this study on implementing popular music to

engage the multiculturally diverse secondary school band. Therefore, the case study findings

with four secondary school teachers were a crucial resource for establishing the validity of this

study. The following section shares significant literature supporting multicultural music

education and the United State's changing demographics. The third section of this chapter looks

deeper into the supporting literature on the process of teachers enacting Change and the

professional development recommended for this Change in the curriculum.

<p align="center">**Multicultural Music Education**</p>

Multicultural music education is another vital variable of this research project, and there

is a substantial body of scholarly literature to reference on the subject of popular music. The

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[58] Smith, *Popular Music*, 186.

[59] Ibid.

[60] Martina Vasil, "Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education," *International Journal of Music Education* 37, no. 2 (May 2019): 298, https://doi.org/10.1177/0255761419827367.

[61] Ibid.

United States has always been an immigrant country with a rich diversity of cultures, and the

African American population also contributed immensely to this diversity. But as pointed out in

Chapter 1, the influx of migrants is increasing significantly—most notably among Latin

Americans. Unfortunately, the music education practiced in many parts of the United States is

not representative of the multicultural diversity of secondary school bands. Western art music

continues to be the standard model for many school districts, and their band directors are often

content to maintain that tradition if possible. Mary Ellen Cavitt writes:

> University curricula for Western-trained music educators usually dictate that
> Western art music is the culturally acceptable model. There seems to be a caste
> system or hierarchy established where Western classical music is ranked above all
> other musics. The music that is taught in public schools is often largely limited to
> educational compositions and state-prescribed music lists that usually do not
> contain music considered popular by today's standards. Students who join the
> band hoping to perform popular music representative of their culture and
> preferences often are disappointed.[62]

Multicultural music education has many facets, including some irrelevant to the proposed

research study. Multicultural music can be taught to any group of students, regardless of their

cultural makeup. This study investigates the multiculturally diverse secondary school band and

adapting the repertoire and curriculum to represent that diversity.

Popular music and *multicultural music education* are two of the crucial variables of this

study. Heinrich writes, "Multicultural music education is a multifaceted practice in which

educators must consider not only instructional methods, but also cultural sensitivity and desired

learning outcomes."[63] That is an adequate definition, but it is possible to go even further with the

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[62] Mary Ellen Cavitt, "College of Fine Arts and Communications: Integrating Multicultural Education into an Instrumental Music Teacher Preparation Course," *Counterpoints* 391 (2013): 157, http://www.jstor.org/stable/42981443.

[63] Lisa M. Heinrich, "Multicultural Music Education: Second-Grade Students' Responses to Unfamiliar Musics" (2009). *ETD Archive*. 537, https://engagedscholarship.csuohio.edu/etdarchive/537.

concepts of sensitivity and desired outcomes. Cavitt explains, "Multicultural music education teaches students to respect, understand, and develop sensitivity to people and music from diverse cultures, abilities, and backgrounds."[64]

Musicology in America has focused on western art music for much of its history, but the tide is slowly changing. The expanding cultural diversity of the United States deserves a multicultural reset with equal representation of the wide variety of popular music within its borders. Romero observes, "Western musicology has focused primarily on questions relevant to the understanding and development of Western art music. Since membership or identification with a Western European worldview is implicit in this discipline, musicology has rarely concerned itself with questions of cultural significance."[65] Research and fieldwork and required to overcome this trend of Western musicology, and a growing body of literature has emerged in recent years. Romero concludes, "Change has been so fast and furious in the past century that at times a historical approach is irrelevant and only fieldwork reveals the nuances of a musical phenomenon."[66]

Repertoire and curriculum are essential elements for successful multicultural music teaching. Elliot and Silverman write. Music curricula should function socially and culturally in transformative ways.[67] The authors describe six categories of curricula related to multicultural music education as follows:

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[64] Cavitt, Integrating Multicultural, 160.

[65] Brenda M. Romero "Ethnomusicology Method and Application," in *The Music of Multicultural America: Performance, Identity, and Community in the United States*, ed. Kip Lornell and Anne K. Rasmussen (Jackson: University Press of Mississippi, 2016), 207.

[66] Ibid.

[67] Ibid., 450.

1) "The *assimilationist music curriculum* is characterized by an exclusive concern with the central practices of the Western European "classical" tradition."[68] One of the essential ideas in this study is to demonstrate the need for teachers to be more open-minded about repertoire and curriculum. This type of music program ignores or denies the musical diversity of its nation, and its narrow-minded teachers fail to recognize the cultural identity of their students.[69]

2) "The *amalgamationist curriculum* includes a limited range of microculture practices based on their frequency in the core repertoire of the Western classical tradition, or their potential for incorporation into this tradition."[70] Forms such as jazz are considered viable because Western composers have successfully used elements of jazz in modern compositions, while many other popular music styles are deemed unworthy of study.[71] This controversial subject has existed since the advent of jazz and other popular music forms native to the United States. With the rising immigration from Latin America, the cultural heritage of other peoples has gained more recognition. But, since the *assimilationist music curriculum* focuses on national culture and not on the ethnic heritage of other peoples, the amalgamationist teaches music education as culture.[72]

(3) "An *open society* view of inclusion entails abandoning allegiance to the traditional music of a particular culture because it is considered to be an obstacle for unity and loyalty to the group."[73] Individual popular music styles such as rock, hip hop, samba, and reggae are good

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[68] Elliot and Silverman, *Music Matters*, 448.

[69] Elliot and Silverman, *Music Matters*, 448.

[70] Ibid.

[71] Ibid.

[72] Ibid.

[73] Ibid.

examples of this type of culture. Tradition is substituted for the *with-it* styles that have "musical relevance" and are the preferred form of personal expression.[74]

(4) "The term *insular multiculturalism* applies to curricula that select praxes exclusively on the basis of students' cultural affiliations."[75] Like the first three categories, this form of curriculum is not a proper element of multicultural music education.[76] It is often an attempt by the minority to preserve their culture amid a more significant majority. Another form exists when the majority introduces songs from minority groups' traditions to appear sensitive to their different backgrounds.[77] Elliot and Silverman note, "This kind of music curriculum seems multicultural because it adds an exotic music flavor to the conventional diet in music programs by and for the dominant majority."[78]

(5) "In the modified multicultural curriculum, musical praxes are selected for study on the basis of local or regional boundaries of culture, ethnicity, religion, function, or race."[79]As in most approaches to teaching, this curriculum has pros and cons. Inclusion is a priority here, and the students can experience a wide variety of music. Also, since the songs are generally adapted into the Western art music form, immigrants can be more easily assimilated into the new culture.[80] Elliot and Silverman point out:

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[74] Elliot and Silverman, *Music Matters*, 448.

[75] Ibid.

[76] Ibid.

[77] Ibid.

[78] Ibid., 449.

[79] Ibid.

[80] Ibid.

The modified multicultural curriculum has two basic weaknesses. First, it's biased from the outset by virtue of its insistence that the work-centered concept of music has universal validity. And second, the music chosen for study is often limited to the music cultures of the immediate student population. Once again, then, the ideology underlying the music curriculum obviates an essential goal of a truly inclusive musics curriculum: to understand the underlying musical beliefs and assumptions of various music cultures and to thereby expose ethnocentric attitudes.[81]

The writings of Elliot and Silverman demonstrate the complexities of multicultural music education and its varying curricula. The authors conclude, "This book has attempted to argue that music educators require a philosophy of music education that is inclusive in its concern for preserving the integrity of all music cultures, yet expansive insofar as it goes beyond "local" preferences and ethnocentric notions of music."[82] The modified multicultural curriculum comes close to supporting this study and the researcher's views, but the following curriculum, the *dynamic multicultural curriculum*, comes even closer.

(6) "*Dynamic multicultural curriculum* emphasizes the need to convert subgroup affiliation into a community of concern through a shared commitment to a common purpose."[83] Students can achieve their musical goals by learning to work together expressively with familiar and unfamiliar cultures and musical styles.[84] Learning to work together for a common cause is one of the main objectives of all bands. Helping students to share experiences, beliefs, emotions, and cultural differences is fundamental to good teaching. Elliot and Silverman explain, "The

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[81] Elliot and Silverman, *Music Matters*, 449.

[82] Ibid.

[83] Ibid.

[84] Ibid.

music curriculum-as-practicum includes a concern for developing critical perspectives on a range of music cultures."[85]

It is not just the teachers that must make the changes necessary to implement multicultural music education. Reyes states, "It is widely agreed by multicultural educators that changes need to occur in all institutions related to education in order for this philosophy to work."[86] The whole network responsible for music education must play a role, and educators, government policies, schools, and universities must collaborate to ensure the effectiveness of this educational approach.[87] But, the band director or music teacher is generally the instigator in implementing new curricula at an institution. Cavitt explains, "Teachers must ensure that the music curricula are designed to stress the importance of multicultural music making."[88] Arguing for this cause was one of the main driving factors for this study. This researcher is convinced that the changing demographics of the United States demand a change in the repertoire and curriculum of secondary school bands. Cavitt confirms, "We live in a culture that is becoming more diverse each day. Students need to understand that there are many types of musical systems and different but equally valid ways to make music."[89]

Teacher Preparation

The third important variable in this research is the *teacher preparation* required to implement popular music in the multiculturally diverse band. Teacher preparation has been

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[85] Elliot and Silverman, *Music Matters*, 449.

[86] Francisco Luis Reyes, "Multicultural Music Education in North America: Achievements and Obstacles," *The Canadian Music Educator* 59, no. 2 (Winter 2018): 10-17.

[87] Ibid.

[88] Cavitt, *Integrating Multicultural*, 160.

[89] Ibid.

researched the least of the three variables discussed in this chapter and has the least quantity of scholarly literature. Many band directors have extensive training and experience with popular and traditional music, both from a teaching perspective and as a performer. Still, some band directors have much experience with the conventional band repertoire but little experience with popular music. The second part of this study delves into this problem. It offers solutions for professional development that can aid the traditional band director in preparing to engage their students more by implementing popular music in their band repertoire. These issues were crucial elements of the study that helped establish a gap in the literature.

One common practice in the United States is teaching international popular music from an American perspective. But this researcher defends the idea of teaching different musical styles and genres considering their cultural and ethnic qualities. Huib Schippers observes, "The way music is taught and learned is inextricably linked to the specific music tradition being transmitted, its context, and the underlying value systems."[90] Schippers confirms, "Ethnomusicologists have well recognized this."[91] One of the characteristic traits of many forms of popular music is that it is often orally passed down from generation to generation. This form of transmission is not formal in modern music education, but music educators can use this form of teaching effectively with many forms of popular music. Schippers states, "Transmission relates not only to learning material but also to the enculturation of approaches to a musical style or genre at large."[92]

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[90] Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (New York: Oxford University Press, 2010), 61.

[91] Ibid.

[92] Ibid., 62.

One of the desirable outcomes of this research project is to expand the palate of musical styles offered to band students. The traditionalist may rebuke this concept or embrace it along with the professional development needed for its implementation. The inclusion of popular music in the curriculum often opposes the more traditional approaches to music education that focus on teaching Western art music.[93] This trend is slowly changing to embrace a more comprehensive musical repertoire. Gareth Dylan Smith comments, "Attempts are being made to incorporate a broad range of musics and musical experiences into the world's music classrooms that are meaningful to the students involved."[94] With this changing trend comes the necessity to adequately adapt teaching methods to address these changes. Schippers reports, "The powerful system of Western classical music training as it has developed at many public and private music schools tends to focus on reading music, (instrumental) skills, repertoire, theory, performance, and interpretation."[95] This continues to be the norm in some institutions. Still, the focus has gradually shifted to musical performance, conceptual learning, and more development of musicianship through performance-based activities, ensemble playing, creative composition, improvisation, and deep listening.[96] Schippers observes, "These changes were influenced by Jacques-Dalcroze, Orff, Kodály, and the writings of Swanwick, Reimer, Paynter, Small, and Elliott. But an underlying emphasis on theoretical skills has survived, particularly in formal instrumental teaching."[97]

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[93] David G. Hebert, "Originality and Institutionalization: Factors Engendering Resistance to Popular Music Pedagogy in the U.S.A," *Music Education Research International* 5 (2011): 13.

[94] Gareth Dylan Smith, "Popular Music in Education," in *Music Education: Navigating the Future,* ed. Clint Randles (New York: Routledge, 2015), 190.

[95] Schippers, *Facing the* Music, 62.

[96] Ibid.

[97] Ibid., 62-6

Music teacher education programs are one of the possible barriers to making popular music performance a widespread reality.[98] Rinsema states, "As it currently stands, if music teachers want to incorporate popular music practices into their classrooms, by and large, they must seek the training to do so outside music teacher education programs."[99] This study aims to find new ways for traditional band directors to prepare for introducing unfamiliar popular music styles. Lily Chen-Hafteck and Frank Heuser explain, "Developing a music teacher education program that can adequately prepare new teachers for the needs of today's music-teaching careers has become increasingly challenging."[100] Part of the second hypothesis of this study proposes that band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by improving their ability to perform the various popular music styles. Chen-Hafteck and Heuser confirm:

> Prospective teachers must acquire excellent musicianship skills, become polished performers, and demonstrate creative abilities through composition and improvisation, in addition to cultivating the pedagogical skills and dispositions necessary to succeed in elementary and secondary schools. Because music is constantly evolving, the specific skills that were once sufficient for teaching general music and large ensembles must now be supplemented with the knowledge necessary to teach world and popular music. Accomplishing this can be difficult for teacher educators whose own expertise leans toward the traditional rather than popular musical genres.[101]

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[98] Rebecca Rinsema, "Opening the "Hermeneutic Window" in Popular Music Education," in *Coming of Age: Teaching and Learning Popular Music in Academia*, ed. Carlos Xavier Rodrigues (Ann Arbor: Michigan Publishing, 2017), Brief History.

[99] Rinsema, "Opening the "Hermeneutic Window", Brief History.

[100] Lily Chen-Hafteck and Frank Heuser, "Learning and Teaching Popular Music: Discovery of the Diversity in Music Learning Processes," in *Coming of Age: Teaching and Learning Popular Music in Academia*, ed. Carlos Xavier Rodrigues (Ann Arbor: Michigan Publishing, 2017), Introduction.

[101] Ibid.

Lastly, Elliot covers the social-ethical aspects of teaching and cultural considerations relevant to this study. Elliot and Silverman note, "Music teacher preparation should consistently compare yesterday's aims with today's experiences in mind and consider what could be tomorrow."[102] Past, present, and future elements of teacher preparation are crucial to success. Elliot and Silverman conclude, "In essence, a quality music teacher preparation program must always integrate past, present, and future possibilities and concerns for students' practical musical engagements in creating music with ethical-social issues in mind."[103]

Summary

The literature reviewed in this chapter examined the three fixed variables extracted from the two research questions, which were the basis of this study. Popular music, multicultural music education, and teacher preparation were narrowed down to address a gap in the scholarly literature. Creswell and Creswell state, "The literature review helps to determine whether the topic is worth studying, and it provides insight into ways in which the researcher can limit the scope to a needed area of inquiry."[104] At first glance, conducting more research on popular music and multicultural music education alone does not present a significant gap in the literature. But a nitch was identified by putting it into the context of engaging a multiculturally diverse secondary school band and the teacher preparation necessary for the traditional band director to include popular music in the curriculum. It is also important to note that improving or extending existing literature on a subject is valid. Creswell and Creswell point out, "Contributing to the literature

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[102] David Elliot and Marisa Silverman, "Change in Music Teacher Education: A Philosophical View," in *The Oxford Handbook of Preservice Music Teacher Education in the United States,* ed. Colleen Conway, Kristen Pellegrino, Ann Marie Stanley, and Chad West (New York: Oxford University Press, 2018), 16.

[103] Elliot and Silverman, "Change in Music Teacher Education, 16.

[104] John W. Creswell, and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approach* (Thousand Oaks, California: SAGE Publications, Inc., 2018), 23.

may also mean how the study adds to an understanding of a theory or extends a theory, or how

the study provides a new perspective or "angle" to the existing literature."[105]

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[105] Creswell and Creswell, *Research Design*, 25.

CHAPTER THREE: METHODOLOGY

Introduction

This hermeneutic phenomenological study aims to establish perspectives not yet documented and researched and to extend the existing theoretical work on using popular music to engage the multiculturally diverse secondary school band. Chapter three thoroughly describes the research design, survey/interview recruitment processes, the study's motivational characterization, researcher positionality, philosophical assumptions, and analytical framework by which it was conducted. It also addresses the research procedures, data collection methods, analysis methods, coding methodology, and organizational considerations. Lastly, there is an examination of ethical issues and steps taken to ensure the credibility and accuracy of the research results.

Research Design

A framework was designed based on the existing literature, identifying the primary problems, formulating potential research questions, and developing hypotheses. The next step was to determine the best research approach for the study—qualitative, quantitative, or mixed method. Creswell and Creswell write, "The selection of a research approach is also based on the nature of the research problem or issue being addressed, the researchers' personal experiences, and the audiences for the study."[106] In the case of this study, the nature of the problem, the researchers' personal experiences, and the audiences for the study all address band directors, band directing, and music education students. Due to the subjective nature of human experiences and the expansion of qualitative research in music education in recent years, the qualitative approach was deemed the best choice. Joji and Besler iterate, "The past twenty years have been a

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[106] Creswell and Creswell, *Research Design*, 3.

coming of age for qualitative research in music education. From a marginal, pariah methodology, qualitative research has become a legitimate, central methodology, with its own conferences, research journals, and venues."[107]

The qualitative design selected for the study was phenomenological research which works well as a frame of inquiry in music education.[108] Hourigan and Edgar state, "Studies involving phenomenology in music education can be grouped into the following themes: a) underrepresented populations; b) professional development; and c) blended studies."[109] By reviewing the two research questions from this study, a correlation to themes a) and b) can be intimated since multiculturally diverse bands generally include *underrepresented populations, and* teacher preparation is a form of *professional development.*

The United States comprises a vast population of band directors who form a group of individuals sharing many similar experiences. Patton states that phenomenological approaches focus on "exploring how human beings make sense of experience and transform experience into consciousness, both individually and as shared meaning."[110] Phenomenology is a philosophy, a methodology, and a research *method* that can be characterized as the study of essences, the science of phenomena, and the exploration of human experience.[111] Through surveys and

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[107] Koji Matsunobu, and Liora Bresler, "Qualitative Research in Music Education: Concepts, Goals, and Characteristics," in *The Oxford Handbook of Qualitative Research in American Music Education*, ed. Colleen M. Conway (New York: Oxford University Press, 2014), 21.

[108] Ryan M. Hourigan and Scott N. Edgar "Qualitative Research in Music Education: Concepts, Goals, and Characteristics," in *The Oxford Handbook of Qualitative Research in American Music Education*, ed. Colleen M. Conway (New York: Oxford University Press, 2014), 154.

[109] Ibid.

[110] Michael. Q. Patton, *Qualitative Research and Evaluation Methods* (Thousand Oaks, CA: Sage Publications, Inc., 2002), 104.

[111] Frances Racher and Steven Robinson, "Are Phenomenology and Postpositivism Strange Bedfellows?," *Western journal of nursing research* 25: 482, https://doi.org/10.1177/0193945903253909.

interviews, it is possible to express the essence of individual experiences, their impressions, beliefs, and feelings about a particular shared phenomenon. Creswell and Creswell write:

> Phenomenological research is a design of inquiry coming from philosophy and psychology in which the researcher describes the lived experiences of individuals about a phenomenon as described by participants. This description culminates in the essence of the experiences for several individuals who have all experienced the phenomenon.[112]

In phenomenological qualitative studies, there is often no explicit theoretical orientation, but still, the researcher can construct a rich, detailed description of the central phenomenon.[113] The analysis of the existing literature and the data collected through interviews and survey questions provided enough information to establish a literature gap via phenomenological design.

There are many branches of phenomenology; therefore, consideration of the various *methods* of qualitative phenomenological design was necessary. Canadian philosopher Max Van Manen adopted the phrase "Phenomenology of Practice" to help organize and categorize the many *meaning-giving* methods of phenomenology. Van Manen writes:

> Phenomenology of practice describes the development and articulation of meaning-giving methods of phenomenology on the basis of the practical examples that can be discerned in the primary literature of phenomenology as advanced by Edmund Husserl, Martin Heidegger, Max Scheler, Maurice Merleau-Ponty, Jean-Paul Sartre, Emmanuel Levinas, Maurice Blanchot, and subsequent scholars.[114]

Van Manen explains, "The term *method* refers to the way or attitude of approaching a phenomenon."[115] Phenomenology of practice involves methods that are more "open" and distinguishes themselves from the more theoretical and technically philosophical methods by

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[112] Creswell and Creswell, *Research Design*, 13.

[113] Ibid., 64.

[114] Max Van Manen, *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing* (New York: Left Coast Press, 2014), 212.

[115] Van Manen, *Phenomenology of practice,* 26.

being sensitive to the concerns of professional procedures in professional fields and the personal

and social practices of everyday living.[116] To better understand how the various methods

function, it is necessary to refer to the work of the German philosopher Edmund Husserl on

reduction and *epoché*. Van Manen describes it like this:

> The Greek word *epoché* means abstention, to stay away from. Ancient skeptics
> used the term to indicate the suspension of belief. And Husserl adopted the term
> *epoché* to indicate the act by which the natural attitude of taken-for-granted
> beliefs and the attitude of science are suspended. He used the term bracketing as
> an analogy with mathematics where what is done within the brackets can be kept
> separate from the operations outside of it. Bracketing means parenthesizing,
> putting into brackets the various assumptions that might stand in the way from
> opening up access to the originary or the living meaning of a phenomenon. The
> term reduction derives from reducere, to lead back. The meaning of the word
> *reduction* can be misleading since the phenomenological reduction is ironically
> directed against reductionism (abstracting, codifying, and shortening).[117]

Husserl's signification of epoché means that the researcher must delete or bracket previous

experiences, presumptions, and understandings of the phenomenon and approach the study with a

pure and unbiased perspective. As early as 1913, Husserl had already recommended the epoché

and the reduction as the central method for practicing phenomenology.[118]

Based on the existing literature, four methodical moments of the epoché-reduction of

phenomenology can be distinguished: the heuristic epoché-reduction (wonder), the hermeneutic

epoché-reduction (openness), the experiential epoché-reduction (concreteness), and the

methodological epoché-reduction (approach).[119] Van Manen clarifies, "In the process of inquiry,

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[116] Van Manen, *Phenomenology of practice,* 212.

[117] Ibid., 215.

[118] Edmund Husserl, *Ideas Pertaining to a Pure Phenomenology and to a Phenomenological Philosophy: First Book: General Introduction to a Pure Phenomenology* (New York: Springer Science & Business Media, 1983), 153.

[119] Ibid., 222.

these *methods* are practiced as if more or less in concert. But we can also deal with them separately while keeping the integrity of the larger phenomenological project in view."[120]

One concern was that it would be nearly inconceivable to delete or bracket the more than 40 years of extensive professional experience studying, performing, composing, arranging, conducting, and teaching many genres of popular and classical music ingrained in the memory of the researcher. One cannot just erase such memories in the quest to remain pure and unbiased in studying the phenomenon under investigation. Therefore, most of the methods considered were not ideal because of the apparent difficulty in excluding all biases and opinions of the researcher. Hermeneutic phenomenology was selected because of its "openness" and interpretive and descriptive nature of reflection on a given phenomenon through the lived experiences of the study participants. While it is desirable to bracket one's preconceptions of a phenomenon as much as possible during research, hermeneutic phenomenology allows the inquirer to be a more active participant and allows for more openness in the interpretation and description of the phenomenon. Racher and Robinson explain, "Understanding is a reciprocal activity, and the present may only be understood in terms of the past and the past in terms of the present. The part and the whole are similarly understood through a reciprocal relationship."[121]

German philosopher Martin Heidegger developed hermeneutic phenomenology while pursuing improvement on his mentor Husserl's concept of phenomenology. Racher and Robinson discuss explain, "According to Heidegger, nothing can be encountered without reference to a person's background understanding, and interpretation is based on that background, in its

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[120] Van Manen, *Phenomenology of practice,* 222.

[121] Racher and Robinson, "*Are Phenomenology and Postpositivism,*" 473.

historicality."[122] Heidegger developed the concept of the "hermeneutic circle" to help illustrate the above-mentioned reciprocal relationship of understanding the past in terms of the present and the present in terms of the past. Heidegger refuted Hurrsel's concept of "bracketing" and believed that past experiences are essential to interpretation and understanding.[123] According to Koch, "Heidegger criticizes, in particular, the notion that the meaning is totally neutral and unsullied by the interpreter's normative goals or view of the world. The interpreter inevitably brings certain background expectations and frames of meaning to bear in the act of understanding, and these cannot be ignored, forgotten, or bracketed.[124]" Koch also writes, "Understanding is not the result of a correct procedure, rather it is found in the hermeneutic circle."[125] Researchers participate in the interpretation and creation of data because the hermeneutic circle cannot be avoided; co-constitution requires that the original data be treated as contextualized life events between the researcher and the individual's perspective.[126]

Research Questions

The two research questions were designed to guide this hermeneutic phenomenological study to gain valuable insights into the band director's thought process, perceptions, emotions, behaviors, and procedures pertaining to using popular music to engage the multiculturally diverse secondary school band.

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[122] Racher and Robinson, "Are Phenomenology," 473.

[123] Tina Koch, "Interpretive Approaches in Nursing Research: The Influence of Husserl and Heidegger," *Journal of advanced nursing* 21 no. 5 (1995): 831.

[124] Ibid.

[125] Ibid.

[126] Koch, "Interpretive Approaches in Nursing Research," 832.

Research Question 1: What are the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band?

Research Question 2: How can band directors oriented in traditional music prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum?

Interview Participants

Purposive sampling is the most common method of participant selection in qualitative studies because it allows the researcher to choose cases that will illuminate the inquiry questions being investigated.[127] Creswell and Creswell confirm, "The idea behind qualitative research is to *purposefully select* participants who will best help the researcher understand the problem and the research question."[128] The inquirer selected the nine participants for the interviews, focusing on a) levels of experience as secondary school band directors in America, b) variety of gender and race so that a balanced data pool could be collected, and c) the selection of band directors from multiculturally diverse schools or with similar experiences from employment at previous schools. These three factors were critical to the purposive sampling process. Another crucial consideration in purposive sampling is to decide on the actual number of participants to establish accuracy in the data without an overwhelming number of interviews.

Glaser and Strauss first applied the term "theoretical saturation" in 1967 and helps establish the ideal minimum number of interview participants. "Saturation means that no additional data are being found whereby the sociologist can develop properties of the category.

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[127] Patton, *Qualitative Research*, 264.

[128] Creswell and Creswell, *Research Design*, 185.

As he sees similar instances repeatedly, the researcher becomes empirically confident that a category is saturated."[129] There is no exact number of recommended participants for a qualitative study. Still, qualitative research generally involves smaller numbers of participants, and from a review of many qualitative studies, a rough estimate for phenomenological studies is 3-10 interviews.[130] Using the concepts from hermeneutic phenomenology and focusing on staying within the 3-10 participant guideline, it was found that nine interviews were sufficient to reach the saturation threshold in which new insights, themes, or properties were no longer emerging.

The interview protocol was devised based on the two research questions. See Appendix G for the interview transcripts. The next step was generating a list of potential interview participants and contacting them by email. The final selection for the band director interviews consisted of two African American males, one Caucasian female, five Caucasian males, and one Cambodian American female. Interviews were scheduled via Zoom video conferencing and recorded using the Zoom platform record feature. A backup recording of the interviews was made with an iPhone. The interview participants' identities and responses will remain confidential via pseudonyms.

Interview Recruitment Procedure

Upon the construction of the interview protocol and IRB approval, potential participants were identified after reviewing hundreds of profiles on Facebook band director groups. Purposive sampling was of prime concern during this phase. The IRB certification involved the development of a recruitment email letter, participant consent form, and meticulously reviewed

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[129] Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research* (Chicago: Aldine Publishing Company, 1967), 61.

[130] Creswell and Creswell, *Research Design*, 185-186.

interview protocol. Other ethical considerations for IRB certification were research procedures, data security, and risks and benefits for participants. Part of the requirements for seeking IRB approval was to complete a CITI course in social and behavioral Researcher ethics. Once all of these requirements were met, the study was allowed to proceed.

Survey Process

A unique feature of this study was a fourteen-question anonymous survey devised by the researcher and posted on the QuestionPro online platform, which yielded 79 participants. The questions were primarily multiple-choice question types that generated ordinal data in the form of a) Strongly Agree, b) Agree, c) Neutral, d) Disagree, and e) Strongly Disagree. The final aim of this portion of the survey was to report measures of central tendency of the data analyzed purely qualitatively, thus avoiding delving into the quantitative research realm. See Appendix H for the complete survey.

Chakrabarty explains, "A measure of central tendency is a single value that attempts to describe a set of data by identifying the central position within that set of data."[131] Although many data types are purely statical and treated by quantitative methods, ordinal and nominal data are suitable for qualitative studies. The three main categories of measure of central tendency commonly implemented in data analysis are mean, median, and mode. The mode was chosen for this research because of its purely qualitative characteristics. Chakrabarty confirms, "Mode is the most frequent value in the data set. In the case of the above-mentioned multiple-choice questions, the mode would be the choice most frequently selected by the participants.

The survey comprised two main sections corresponding to the two research questions. Part I - Popular Music and Multicultural Education comprised ten multiple choice questions,

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[131] Dhritikesh Chakrabarty, "Model Describing Central Tendency of Data," *International Journal of Advanced Research in Science, Engineering and Technology* 8, no. 9 (September 2021):18194. ISSN: 2350-0328.

including one question with four sub-questions. Part II - Teacher Preparation comprised four

questions, including one question with nine sub-questions. Chapter four contains a more

thorough rationale for each question and its relation to the research questions and hypotheses.

Survey Participants and Recruitment Procedure

The participants in the supplemental survey were directed to the QuestionPro online

survey platform. The only eligibility requirements included that the participants were American

band directors with at least five years of experience in the profession. A total of 79 participants

completed the survey, with 30 opting out for a 72.48% completion rate, and the average

completion time was 5 minutes. All data were stored online on the QuestionPro platform in a

password-protected account and on a password-protected computer that only the researcher

could access. All data will be erased after five years.

Once IRB had approved the recruitment letter, the first step for recruitment was to join as

many secondary school band director groups on Facebook as possible. This was a crucial step

because most groups do not allow posts from non-members, and often, the group administrators

must approve the posts. No signatures were required to maintain survey anonymity, and those

band directors who chose to participate completed the survey online. Potential participants could

opt out during the survey completion by simply exiting the survey and closing the ProQuest site

window.

The IRB certification involved the development of a recruitment letter, participant

consent form, and meticulously reviewed survey. Other ethical considerations for IRB

certification were research procedures, data security, and risks and benefits for participants. Part

of the requirements for seeking IRB approval was to complete a CITI course in social and

behavioral Researcher ethics. Once all these requirements were met, the study was allowed to proceed.

Researcher Positionality

An essential element of qualitative research is to reflect on one's worldviews, experiences, preconceptions, and biases and how these might influence the outcome of the research, or even its validity. Holmes observes:

> Positionality requires that both acknowledgment and allowance are made by the researcher to locate their views, values, and beliefs about the research design, conduct, and output(s). Self-reflection and a reflexive approach are both a necessary prerequisite and an ongoing process for the researcher to be able to identify, construct, critique, and articulate their positionality.[132]

This section describes the positionality of the researcher and some of the worldviews that guided the study's inspiration, conception, design, method, data collection, and interpretation process.

The inspiration for this study is based firstly on a biblical worldview and experience as a band director at a Christian K-12 school and secondly on vast professional experiences with music of various genres, ethnicities, and multicultural origins. Also, as a classically schooled trombonist with an acute love for jazz and popular music, this researcher believes in the increasing importance of multicultural diversification in music education. This study was never intended to undermine or discourage the traditional Western art music so prevalent in American music education. It was meant to improve student recruitment and interest by offering them access to music that is more familiar to them, especially considering the multicultural direction in which the United States is increasingly transitioning. The study was designed and intended to provide music educators, music education researchers, and music education administrators with

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[132] Andrew G. D. Holmes, "Researcher Positionality: A Consideration of Its Influence and Place in Qualitative Research - A New Researcher Guide," *International Journal of Education* 8, no. 4 (September 2020): 2, https://doi.org/10.34293/education.v8i4.3232.

insights and professional development ideas that may be significant to the future of music education in America.

The professional career of the researcher includes twenty-five years of musical activities while living in Brazil. These activities include working as a trombonist, guitarist, composer/arranger, conductor, educator, clinician, music producer, sound engineer, and bandleader. Some styles realized during the researcher's professional career include classical music, jazz, rock, Brazilian jazz, samba, bossa nova, choro, maracatu, frevo, Christian music, rap, hip hop, reggae, salsa, Haitian music, merengue, cumbia, and blues. Due to this, the researcher maintains a particular bias regarding the multicultural diversity of musical activities and believes that this diversity is vital to success as a music professional, performer, and music educator.

These life experiences form some of the many perspectives through which this researcher understands the world and contributes to the researcher's positionality. Holmes concludes, "Positionality is integral to the process of qualitative research, as is the researcher's awareness of the lack of stasis of our own and other's positionality."[133] The next section of this chapter presents the philosophical assumptions and interpretive frameworks that guided the research questions asked, methodology, data collection, analysis, and interpretation of the experiences of the participating band directors as they have experienced this phenomenon in their lives.

Philosophical Assumptions and Interpretive Frameworks

These two interconnected aspects of qualitative research are extensions of a researcher's positionality and should be carefully considered as part of the research process. Creswell and

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[133] Holmes, "Researcher Positionality, 7.

Poth state, "Whether we are aware of it or not, we always bring certain beliefs and philosophical

assumptions to our research. Sometimes they are deeply ingrained views about the types of

problems we need to study, what research questions to ask, or how we go about gathering

data."[134] In hermeneutic phenomenology, the researcher's experiences are an unavoidable part of

the overall interpretation. Nevertheless, this researcher attempted to practice as much *epoché* as

possible concerning previous experiences, presumptions, and understandings of the phenomenon

and approach the study with as much of a pure and unbiased perspective as possible. The social

interaction between the interviewees and the researcher and the acceptable openness of

interpretation of data characteristic of hermeneutic phenomenological studies indicated the

implementation of an epistemological and ontological philosophy based on social

constructivism. Dieronitou explains:

> Research based on constructivism aligns to an emphasis of inductive logic by
> means of arguing from the particular to the general. From a methodological point
> of view, it proceeds hermeneutically by depicting individual construction as
> accurately as possible in order to compare and contrast it dialectically with the
> aim of reaching and generating a substantial consensus.[135]

The concepts of ontology and epistemology are vital to the position of constructivism.

Ontology examines the nature of reality or the kinds of elements that exist, while epistemology

means knowing something very well through experience.[136] The researcher's ontological

assumptions are a part of a unique worldview formed by a lifetime of experiences and

knowledge. In contrast, the researcher's epistemological assumptions pertain to the nature of this

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[134] John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry & Research Design: Choosing Among Five Approaches* (Thousand Oaks, Ca: Sage Publications, Inc., 2018), 15.

[135] Irene Dieronitou, "The Ontological and Epistemological Foundations of Qualitative and Quantitative Approaches to Research: With Particular Reference to Content and Discourse Analysis of Textbooks," *International Journal of Economics, Commerce and Management* II, no.10 (Oct 2014): 7.

[136] Ibid., 4-5.

knowledge and how it will affect interaction with society.[137] Creswell and Poth expand further

and discuss four philosophical assumptions of qualitative study with implications for practice as

follows:

a) Ontological Assumption: Reality is multiple, as seen through many views.
b) Epistemological Assumption: Subjective evidence is obtained from participants; the researcher attempts to lessen the distance between himself or herself and that being researched.
c) Axiological Assumption: The researcher acknowledges that research is value-laden and that biases are present in relation to their role in the study context.
d) Methodological Assumption: The researcher uses inductive logic, studies the topic within its context, and uses an emerging design.[138]

One's worldview is formulated from religious beliefs, political stance, life experiences,

upbringing, and education. These elements will inherently influence the assumptions that

comprise a researcher's positionality. It was the researcher's task to analyze and interpret the

experiences and perspectives constructed by the band directors who participated in the study,

thus discovering themes that relate to the research purpose and questions. Holmes explains,

"Ontologically speaking, there are multiple realities constructed by actors of research. Thus, they

argue that research is grounded on a relativist ontology which rejects the existence of any

possible correct reality."[139] Each participant maintains a particular offering to the construction of

a reality worthy of study. Holmes continues, "On an epistemological level, the inquirer takes a

subject-subject posture whereas facts and values are inextricably linked. Hence, since the knower

and the known are inseparable, research is value-bound."[140]

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[137] Holmes, "Researcher Positionality, 1.

[138] Creswell and Roth, 20.

[139] Ibid., 7.

[140] Ibid.

A researcher's philosophical assumptions of qualitative study may be applied within interpretive frameworks.[141] The framework implemented by this researcher is social constructivism. Creswell and Poth explain:

> In social constructivism, individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences—meanings directed toward certain objects or things. These meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrow the views into a few categories or ideas. The goal of research, then, is to rely as much as possible on the participants' views of the situation. Often these subjective meanings are negotiated socially and historically. In other words, they are not simply imprinted on individuals but are formed through interaction with others (hence social construction) and through historical and cultural norms that operate in individuals' lives.[142]

During the interview stage of the research, the researcher interacted socially with the participants via Zoom to promote meaningful conversations based on the open-ended questions devised to collect valuable data on the phenomenon. The life and work experiences of the participants constructed meanings that were both complex and often unique. Still, because of their common occupation as band directors, it was possible to form general themes about the phenomenon that could be analyzed and interpreted hermeneutically. The interpretations of the life experiences of the participants were often guided within limits by the researcher's background, experience, knowledge, positionality, and philosophical assumptions, as is proper for hermeneutic phenomenological research studies.

Interview Data Collection and Analysis Plan

Because this is a hermeneutic phenomenological study, qualitative interviews were crucial for gathering data to understand the participants' lived experiences concerning this phenomenon. "Unlike survey interviews, in which those giving information are relatively passive

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[141] Creswell and Poth, 22.

[142] Ibid., 24.

and are not allowed the opportunity to elaborate, in qualitative interviews, interviewees share in the work and the fun of the discovery, often guiding the questioning in channels of their own choosing."[143] Interviews are a form of conversation where a person's experiences can be expressed, recorded, and later analyzed. Kvale and Brinkman suggest, "Through conversation, we get to know other people, learn about their experiences, feelings, attitudes, and the world they live in."[144]

Kvale and Brinkman define the term "semi-structured life world interview" as an interview whose purpose is to obtain descriptions of the life world of the participants to interpret the meaning of the described phenomenon.[145] A more modern version of the semi-structured life world interview is "responsive interviewing," as introduced in the writings of Rubin and Rubin. Responsive interviewing allows for various styles that depend on the interviewer's personality, and it is a qualitative process that is dynamic and iterative, not a set of mechanical rules.[146] Rubin and Rubin explain, "The responsive interviewing model relies heavily on the interpretive constructionist philosophy, mixed with a bit of critical theory and then shaped by the practical needs of doing interviews."[147] The responsive interviewing model was employed in this study due to its flexibility, ethical and respectful nature, and suitability for hermeneutic phenomenological research.

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[143] Herbert J. Rubin and Irene S. Rubin, *Qualitative Interviewing: The Art of Hearing Data* (Thousand Oaks, CA: Sage Publications, Inc., 2005), 14.

[144] Steinar Kvale and Svend Brinkman, *Interviews: Learning the Craft of Qualitative Research Interviewing* (Thousand Oaks, CA: Sage Publications, Inc., 2009), xvii.

[145] Ibid., 3.

[146] Rubin and Rubin, *Qualitative Interviewing,* 30-31.

[147] Ibid, 30.

Before the interviews, a protocol was designed that served as a semi-structured guide remaining consistent throughout the interviews.[148] Creswell and Creswell write, "The interview protocol consists of several important components. These are basic information about the interview, an introduction, the interview content questions with probes, and closing instructions."[149] The researcher added follow-up questions of a spontaneous nature when the participant's answers lacked meaning, detail, and depth. This three-step questioning method is part of the responsive interviewing structure composed of the main question, probes, and follow-up questions.[150] Rubin and Rubin conclude, "The main questions help you make sure you are answering your research puzzles; the follow-up questions and probes ensure that you get depth, detail, vividness, richness, and nuance."[151]

Kvale and Brinkman outline seven stages in the complete responsive interviewing process as follows: "(a) thematizing an interview project, (b) designing, (c) interviewing, (d) transcribing, (e) analyzing, (f) verifying, and (g) reporting."[152] Kvale and Brinkman also point out, "It is important to conceptualize an interview topic in advance of interviewing, as well as to plan an entire interview project through seven stages before starting to interview."[153] Chapter four contains a more thorough rationale for each interview question and how they relate to the research questions and hypotheses.

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[148] Creswell and Creswell, *Research Design*, 190.

[149] Ibid., 190.

[150] Rubin and Rubin, *Qualitative Interviewing*, 129.

[151] Ibid.

[152] Kvale and Brinkman, *Interviews: Learning the Craft*, 19-20.

[153] Kvale and Brinkman, *Interviews: Learning the Craft*, 20.

Once the interview project had been thematized, designed, and the online Zoom interviews had been completed, the Zoom recordings of the interviews were transcribed using the Google speech-to-text tool. After carefully reviewing each transcription with the Zoom recording for accuracy and making the necessary corrections, the transcriptions were emailed to the proper interviewee for verification in a process known as member checking. Finally, pseudonyms were assigned to each participant to help maintain anonymity.

Coding Methodology

The first step in the interview analysis stage was to upload the nine interview transcriptions to the Delve analysis tool for coding. The researcher considered many computer-based analysis platforms and programs, but the Delve analysis tool proved the easiest to learn and comprises many valuable features. It is also reasonably priced for students, which was a significant factor in the decision. The organizational power of the Delve platform greatly facilitated the coding during the analysis of the interview data. It is much easier to track the relationships between different interviewer answers when it is right before your eyes and grouped by question or category. This process is much akin to implementing an outline for organization and simplification. Rubin and Rubin write, "This coding scheme allows you to see the relationships among your coding categories and to use the computer to call back for examination any level of the outline."[154]

To better understand the coding process applied in this study, this section defines some key concepts and discusses the methods and techniques employed in this analysis phase. Saldaña determines, "A code in qualitative analysis is most often a word or short phrase that

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[154] Rubin and Rubin, *Qualitative Interviewing*, 221.

symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data."[155] Coding is a crucial step in the data analysis process which eventually leads to the research findings and conclusions. Rubin and Rubin clarify, "Data analysis is the process of moving from raw interviews to evidence-based interpretations that are the foundation for published reports."[156] It is essential to distinguish between coding, decoding, and encoding, the latter two falling under the general category of *coding*. Saldaña clarifies, "Note that when we reflect on a passage of data to decipher its core meaning, we are *decoding;* when we determine its appropriate code and label it, we are *encoding*."[157] *Codify* is another helpful process related to coding. Saldaña explains, "To codify is to arrange things in a systematic order, to make something part of a system or classification, to categorize."[158]

There are always themes and concepts that arise during the whole research process. Many of them can be deduced from the literature and the researcher's experiences with the phenomenon often associated with the research questions and hypotheses. These are expected themes with a high probability of appearing in the transcripts; thus, deductive coding can be applied before the analysis begins.[159] This researcher applied both deductive and inductive coding during this phase of the analytical process. Inductive coding is the preferred method for phenomenological qualitative research because of its *open-mindedness and* "learn as you go"

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[155] Johnny Saldaña, *The Coding Manual for Qualitative Researchers* (Thousand Oaks, CA: Sage Publications, Inc., 2021), 5.

[156] Ibid., 201.

[157] Ibid, 8.

[158] Ibid., 13.

[159] Ibid., 40.

approach that offers a more spontaneous formation of codes and themes.[160] Still, in the case of

the phenomenon being studied, some deductions were inevitable, but with the explicit intention

of using the data to verify the presumptions made.

Establishing themes and concepts is part of the recognition phase, leading to the actual

coding process.[161] Saldaña suggests the coding method of *themeing the data phenomenologically,*

which is the closest description of how this study was coded.[162] The transcripts were scrutinized

for patterns that are repetitive, regular, or consistent occurrences of action or data that appear

more than twice.[163] Once the themes and concepts were identified, refined, elaborated, and

integrated, they were coded systematically and labeled.[164] The Delve platform greatly facilitated

the task of categorizing, grouping, and linking the codes, which eventually were synthesized into

the themes which emerged. Saldaña explains, "Synthesis combines different things in order to

form a new whole, and it is the primary heuristic for transitioning from coding to

categorizing."[165]

The coding process was performed and reperformed several times to guarantee the

accuracy of the findings. Saldaña interates, "Rarely will anyone get coding right the first time.

Qualitative inquiry demands meticulous attention to language and images, and deep reflection on

the researcher-constructed patterns and meanings of human experience."[166] The coding process

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[160] Saldaña, *The Coding Manual*, 41.

[161] Rubin and Rubin, *Qualitative Interviewing*, 207.

[162] Saldaña, *The Coding Manual*, 267-68.

[163] Ibid., 8.

[164] Rubin and Rubin, *Qualitative Interviewing*, 207.

[165] Saldaña, *The Coding Manual*, 13.

[166] Ibid., 15.

was a vital part of the study, resulting in the themes, concepts, and theories presented in chapters

four and five. Saldaña concludes, "When you compare major categories to each other and

consolidate them in various ways, you transcend "particular reality" of your data and progress

toward the thematic, conceptual, and theoretical.[167]

Survey Data Collection and Analysis Plan

The online database, QuestionPro, was implemented to collect and correlate the data from

the survey. The QuestionPro platform comprises powerful analytical capabilities and graphics for

demonstrating the data in graphs and tables. Fourteen quantitative-style questions were devised

based on the themes suggested by the research questions and study hypotheses triangulated with

the data analyzed from the existing literature. The survey results helped guide the researcher

during the interview protocol development process. It allowed for formulating potential themes

that might be corroborated during the study's interviewing phase, which was purely qualitative.

Still, qualitatively using quantitative data is not new, although this researcher was careful to keep

the research in the qualitative realm without becoming a mixed methods study.

The method applied for this purpose was to report the measures of central tendency to

help corroborate the findings of the interviews in a paradigmatic fashion. Saldaña states,

"Paradigmatic corroboration occurs when the quantitative results of a data set do not simply

harmonize or complement the qualitative analysis but corroborate it."[168] As will be seen in

chapters four and five, the survey data supported many of the interviews' findings and offered

some new themes. Saldaña concludes, "Paradigmatic corroboration provides the analyst a *reality

check* of their analytical work. It also provides two sets of lenses to examine the data for a

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[167] Saldaña, *The Coding Manual*, 17.

[168] Ibid., 39.

multidimensional and more trustworthy account."[169] The thought process for including the supplemental survey was to help support the research findings and expand the study's scope to discover themes not foreseen by the researcher, thus providing material and ideas for future studies.

Ethical Issues

A code of ethics exists for scholarly research and is regulated by each University's Institutional Review Board (IRB). Federal law requires educational institutions to protect against human rights violations, and IRB approval was necessary before the researcher could begin the data-gathering process. Creswell and Creswell write, "Ethical issues in research command increased attention today. The ethical considerations that need to be anticipated are extensive, and they are reflected through the research process."[170] Upon IRB approval of the study, participants for the survey and interviews were recruited, and informed consent forms were acquired. Because of the anonymous nature of the surveys and interviews, all information that could be used to identify the participants was protected, and pseudonyms were used in the case of the interviewees to protect their identities further and to preserve confidentiality. Additionally, all data collected during the study is stored on an encrypted, password-protected computer drive in a securely locked location. This data will be maintained for a maximum of five years and will be destroyed after that period has lapsed.

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[169] Saldaña, *The Coding Manual*, 39.

[170] Creswell and Creswell, *Research Design*, 90.

Trustworthiness

This section discusses the steps taken by the researcher to present a credible and transparent study, thus making it more trustworthy. Rubin and Rubin mention that credibility should be demonstrated through transparency.[171] All attempts were made to maintain transparency by ensuring that the readers of this qualitative research study are able to observe the steps by which the data were gathered and analyzed.[172] This chapter on research methodology gives detailed descriptions of the techniques, methods, plans, frameworks, philosophies, and researcher positionality so that the study could be as transparent as possible. The themes, findings, theories, and conclusions were supported with careful analysis and triangulation involving the interview data, survey data, and data extracted from the existing scholarly literature on the phenomenon. Rubin and Rubin confirm, "You make your writing credible by providing solid evidence for each key point and by describing how carefully you designed—and redesigned your study."[173]

Guba and Lincoln established four criteria for ensuring trustworthiness that have become standard benchmarks for qualitative studies as follows: credibility, transferability, dependability, and confirmability[174] Shenton explains:

> In addressing credibility, investigators attempt to demonstrate that a true picture of the phenomenon under scrutiny is being presented. To allow transferability, they provide sufficient detail of the context of the fieldwork for a reader to be able to decide whether the prevailing environment is similar to another situation with which he or she is familiar and whether the findings can justifiably be applied to the other setting. The meeting of the dependability criterion is difficult in qualitative

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[171] Rubin and Rubin, *Qualitative Interviewing*, 76.

[172] Ibid.,76.

[173] Ibid., 266.

[174] Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newberry Park, CA: Sage Publications, Inc., 1985), 293-300.

work, although researchers should at least strive to enable a future investigator to repeat the study. Finally, to achieve confirmability, researchers must take steps to demonstrate that findings emerge from the data and not their own predispositions.[175]

"Credibility" was pursued through the use or triangulation of data sources by employing well-established research methods, random sampling in the case of the survey, pertinent background information of the researcher, and thick descriptions of the phenomenon under scrutiny.[176] "Transferability" is often challenging to establish, but by supplying biographical and demographical data of the interview participants, research procedures and methods, and a detailed background of the phenomenon, this study should have reasonable transferability.[177] "Dependability" was addressed by reporting the processes and steps of the study in great detail, enabling a future researcher to clone the study.[178] "Confirmability" was established by enacting measures to help ensure the findings are the interpretation of the participants' experience rather than the presumptions of the researcher.[179] Once again, Shenton confirms, "The role of triangulation in promoting such confirmability must again be emphasized, in this context, to reduce the effect of investigator bias."[180] Triangulation was applied at several levels during the study, giving it several different perspectives to interpret the data. The researcher's positionality was expressed in this chapter, and potential biases were made clear. Still, the researcher practiced as much bracketing as possible in the spirit of Husserl's epoché. Implementing a

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[175] Andrew K. Shenton, "Strategies for Ensuring Trustworthiness in Qualitative Research Projects," *Education for Information* 22 no. 2 (July 2004): 63, https://doi.org/10.3233/EFI-2004-22201.

[176] Shenton, "Strategies for Ensuring," 64-69.

[177] Ibid., 69-71.

[178] Ibid., 71.

[179] Ibid., 72.

[180] Ibid.

detailed methodological description should enable the reader to determine how far the data and constructs emerging from them may be accepted.[181]

Summary

This chapter was written to describe the complete plan executed during this research project, from start to finish. With "dependability" in mind, each step and stage were clearly explained and examined so that future researchers might use it as a guide for similar research projects. Many factors contributed to the conception of the final title of the project, as well as to the research questions and the researcher's hypotheses. The first is the researcher's experiences and views concerning the phenomenon, secondly, the analysis of existing literature on the phenomenon; and finally, the desire to contribute to the existing body of scholarly material with new ideas and practices that could help mold the future of American music education.

The chapter began by presenting the theoretical reasoning which led to this researcher's embrace of the qualitative approach, the phenomenological design, and finally, the hermeneutic method. Hermeneutic phenomenology is one of the many branches of the qualitative approach and is well suited for music education research, mainly because of its "openness" and application of Heidegger's hermeneutic circle when interpreting qualitative data. This openness allows the researcher's past experiences to play a more active role in the research without compromising the "confirmability" of the findings and conclusions. Still, in the spirit of epoché-reduction, this researcher attempted to "bracket" the many biases from past experiences as much as possible for fidelity.

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[181] Shenton, "Strategies for Ensuring" 72.

The primary data source for this study was the interviews of nine American band directors with extensive field experience in multiculturally diverse secondary school band settings. Purposeful sampling was a critical concern, along with representing different ethnic groups and genders in the participant selection process. Chapter three presented in-depth explanations of the complete interview process, including the creation of its question protocol, participant selection/recruitment, data collection, data coding methodology, data analysis, and the steps to the eventual theoretical findings.

This study featured a supplemental online survey that 79 American band directors completed online. This quantitative data set was treated qualitatively by reporting the measures of central tendency via the "mode." The mode is the most chosen response and was utilized for its appropriateness for qualitative research. The findings and results of the analysis stages were enriched, thickened, and deepened by adding the survey. The application of triangulation resulting from several data fonts, such as the interviews, survey, and the existing literature, added to the "credibility" of the study and its findings. Chapter three presented in-depth explanations of the complete survey process, including the logic behind the survey questions, participant selection/recruitment, IRB approval process, data collection, data analysis, and the survey's role in the eventual findings.

Another feature of chapter three was the addition of a section on the researcher's positionality, allowing for more transparency as to the potential biases and perceptions that form the worldview of this researcher. The chapter continued with the philosophical assumptions brought to the study and the resulting interpretive framework devised by the researcher to address the philosophical assumptions which guided the interviews and their interpretation in traditions of a hermeneutic phenomenological study.

Next, the extensive ethical issues that arise during a research study were addressed, and the actions taken by the researcher to ensure that no human rights were violated were explained in detail. This included seeking approval through Liberty University's IRB and completing a short course on researcher ethics. Finally, chapter three describes the steps taken to address research trustworthiness by following the established benchmarks established by Lincoln and Guba: credibility, transferability, dependability, and confirmability.[182]

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[182] Lincoln and Guba, *Naturalistic Inquiry,* 293-300.

CHAPTER 4: FINDINGS

Introduction

The purpose of this hermeneutic phenomenological study was to discover the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band and to study how band directors oriented in traditional music can prepare themselves for this implementation. This chapter begins with a detailed description of the interview participants. The second section of chapter four reports the findings of the hermeneutic phenomenological interviews and presents the main themes which emerged from the thematic coding of the interviews. The third section reports the significant results of the online survey, which supported the main themes extrapolated from the interviews, followed by a chapter summary.

Interview Participants

Nine American band directors with at least two years of experience in multiculturally diverse settings were interviewed online via Zoom. Attention was given to purposeful sampling focusing on ethnic variety, gender variety, and choosing band directors from states and districts that traditionally have diverse cultures and ethnicities. In the case of band directors teaching in communities without significant multicultural diversity, previous experiences were considered sufficient. Measures of demographic characteristics such as age, gender, and ethnicity are crucial to the planning and outcomes of qualitative studies.[183] Table 4.1 depicts each interview participant's demographic characteristics and a summary of their responses to the icebreaker question, "Why did you become a band director?" Pseudonyms are assigned here to preserve anonymity.

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[183] Creswell and Creswell, *Research Design*, 165.

Table 4.1. Description of Interview Participants

Participant	Gender	Age	Race	Location / Band Director Position
Matthew	*Male*	*35*	*Caucasian*	*Texas / Middle & High School*

Matthew grew up in an intense band program in Ohio, where he played in all the bands. He realized that he wanted to become a band director when he was given a chance by his band director to conduct his high school band.

Deborah	*Female*	*54*	*Caucasian*	*Oklahoma / Middle & High School*

Deborah's hometown band director inspired her choice to become a band director. She did Drum Corps, which furthered her love and passion for it. After many years of band directing, she became her school district's art and music administrator.

Gary	*Male*	*27*	*African American*	*Missouri / High School*

Gary started his teaching career in Missouri at a small school where he taught general music, band, and choir from kindergarten through 12th grade. He realized that he wanted to concentrate on band directing, moved back to his hometown, and worked his way up to high school band director.

Jamie	*Male*	*47*	*Caucasian*	*Texas / Middle & High School*

During his junior year in high school, Jamie realized he wanted to do something in music. His band director inspired him, and by his senior year, he knew he wanted to become a band director.

Victor	*Male*	*57*	*Caucasian*	*Oklahoma / High School*

Victor became a band director after a long career as a musician, arranger, and clinician in a top military jazz band. After retiring from the military, he returned to his home state of Oklahoma and finished his master's degree. He has written hundreds of arrangements and compositions.

Aaron	*Male*	*51*	*African American*	*Georgia / Middle & High School*

Aaron was first introduced to the band programs in the fifth grade, where he started on the recorder. His band director got him tickets to the local University's jazz band concerts, and he knew then that he wanted to become a band director when he grew up. He now has a master's degree in composition and instrumental conducting.

Rick	*Male*	*58*	*Caucasian*	*South Dakota / High School*

Torn between music and art, Rick knew that he had to decide before college, and he felt that band had more of an impact on his life. He also thought that he had more to offer as a band director and that maybe the career had more to offer to him.

Carol	*Female*	*30*	*Cambodian American*	*Oklahoma / Middle & High School*

Carol always knew that she wanted to do something with music. She says it runs in her family, so she went to college to become a music educator, got her bachelor's degree, taught for a little bit, and went back to get her master's degree in music education.

Hamilton	*Male*	*24*	*Caucasian*	*Louisiana / High School*

Hamilton decided to be a band director as a sophomore in high school. He realized that he needed to be able to play guitar, bass, piano, and brass—not just woodwinds. At first, his primary instrument was the bassoon, but he eventually switched to the saxophone, although he can play many different instruments.

Interview Findings

One of the crucial steps in hermeneutic phenomenology is to analyze the transcripts of interview participants for emerging patterns that can be synthesized into the main themes which eventually form the study's theories and conclusions. These patterns can come in the form of words, short phrases, long phrases, sentences, or even paragraphs extracted from the transcripts, which describe the lived experiences of the interview participants concerning the phenomenon. Because of the wealth of data compiled during the interview stage, multiple patterns and themes were analyzed, considered for relevance to the research purpose and its research questions, and then selected or discarded as objectively as possible. An essential aspect of this chapter was to refrain from interpreting the themes found during the analysis of the transcripts but only to report the findings and results as they relate to the research questions and the purpose statement.

Theme Category 1: The positive effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band. The first theme category and its subthemes are related to the first research question:

RQ1: What are the *effects* of implementing a popular music repertoire to engage the multiculturally diverse secondary school band? Theme category one reveals four subthemes that emerged from the thematic coding of the interviews, as shown in Table 4.2.

Table 4.2. Theme Category 1: Positive Effects

Subtheme 1a: Engages band students.
Referred to eight times by six band directors.
Subtheme 1b: Enhances band recruitment and retention.
Referred to seven times by three band directors.
Subtheme 1c: Teaches students about other cultures.
Referred to six times by three band directors.
Subtheme 1d: Gives students a sense of ethnic pride and cultural representation.
Referred to three times by three band directors.

Subtheme 1a: Implementing a popular music repertoire engages the multiculturally diverse secondary school band. Supporting Dialogue:

Hamilton: "I believe places like Texas, which have a highly competitive nature, will be the first to diversify by playing more popular music. I think that's going to keep the student *engagement* up because they're all about numbers and marching band, right?

Matthew: "I have more flexibility for the Spring concerts, and that's when you can do more popular music, which *engages* the kids and helps with next year's recruitment of band students. They love it!."

Jamie: "There are often religious conflicts at the Christmas concert, so selecting songs representative of the student makeup, such as Jewish music, can help solve the problem and make it *engaging* for everyone."

Deborah: "I think that the directors will get out and open up their ears and incorporate not just traditional wind band literature but styles from the past and current styles like the latest type of popular music that's playing and that the kids are interested in. I think that helps with retention, you know, and keeping kids *engaged*."

Deborah: "In 2018, I had a popular piece rewritten for the kids to play, and they were interested in that tune, so I just did that to draw them in and *engage* them."

Aaron: "One of the benefits of using popular music is that it makes it easier to teach the kids the elements of my comprehensive music program, because they would be more interested in it, and it *engages* them more."

Aaron: "I take the popular music and introduce music theory, harmony, ear training, etc. All of those aspects are taught by utilizing popular music because they will be more *engaged* with

something that they're familiar with and more likely to go home and listen to it at home, to try and reinforce or follow up with the discussion we had during class."

Carol: "I have experience arranging little tunes and pop songs for my beginners to *help keep them motivated*. I try to write out some of the concepts we've learned earlier in the week and then tell them to hang on till Friday. I say, "I wrote this for you guys," and they do better because they have something to look forward to. They actually want to try to play on the last day of the school week."

Subtheme 1b: Implementing a popular music repertoire in the multiculturally diverse secondary school band helps with band recruitment and retention. Supporting Dialogue:

Hamilton: "It adds to the retention rate and growth *recruiting*. If the kids are interested in what they're playing, they'll mention it to their friends and push their friends to *come to band the following year*."

Hamilton: "We have the kids for a limited amount of time every day, so if popular music or music that they like listening to will help hold their attention and help with *recruiting* and *maintaining band members*, it's a good deal."

Hamilton: "They're going to ask friends to *join the band*, and they're going to tell their mom and their dad, "Hey, I want to *play in the band* because this and this and this, I'm having a great time."

Hamilton: "I think that's probably the second most important thing behind just having instruments for them to play: if we're picking things the kids want to do, they're going to *want to join the band*."

Matthew: "I have more flexibility for the Spring concerts, and that's when you can do more popular music, which engages the kids and helps with next year's *recruitment* of band students. They love it!"

Matthew: "The middle school band is where you need to push popular music as much as possible because we have a significant *dropout rate* from middle school to high school. Those kids want to explore those other options that have nothing to do with you or the program, but some of them can be because of your music selection. If they don't find it fun, whether it's music selection, trips, or whatever grabs their attention, they just *don't transfer over* to high school band."

Deborah: "I think that helps with *retention*, you know, and keeping kids engaged."

Subtheme 1c: Implementing a popular music repertoire in the multiculturally diverse secondary school band teaches students about other cultures. Supporting Dialogue:

Gary: "You can learn a lot from that music, but you're *missing out on many other cultures*."

Gary: "You want to get some of those other cultures out there into your bands; you want to show them that *music isn't just one culture*."

Gary: "You want them to know just what that feels like, what that sounds like, *where that culture comes from, and how it came to be*. There are no downsides to having more diverse styles of music in your program."

Aaron: "It has a lot to *contribute to the music culture*. World music, for my Philosophy, is that all music is world music. We should *know at least a little about every culture* to have well-rounded students."

Aaron: "That reduces a lot of the discord that students may have within the school itself because they're able to *relate to people of different ethnicities*."

Deborah: "I think when you've got a multiculturally diverse band, it's essential that all the kids understand that *all kinds of music represent all kinds of cultures."*

Subtheme 1d: Implementing a popular music repertoire in the multiculturally diverse secondary school band gives students a sense of ethnic pride and makes them feel like they are represented. Supporting Dialogue:

Victor: "*Representation!* They're going to feel like *they're being represented*, so I'm always thinking about that kind of thing. If you play popular songs from other countries and have students from there, it gives them a *sense of Pride*."

Gary: "We have a lab because there are kids from so many different cultures, and it might be like one or two, but *it means so much to those kids when they know that you're making music from their culture or their parent's culture."*

Rick: "It shows the students that you *care about them and their culture* and that you, as a teacher, are willing to step outside of your comfort zone, which kind of allows them to do the same thing."

Theme Category 2: The negative effects of implementing popular music in the multiculturally diverse secondary school band. This category is also related to the first research question:

RQ1: What are the *effects* of implementing a popular music repertoire to engage the multiculturally diverse secondary school band? Theme category two reveals three subthemes that emerged from the thematic coding of the interviews. Most participants agree that there are few downsides to using popular music in a multiculturally diverse band. Still, three negative effects were coded more than once in the analysis of the interview transcripts, as shown in Table 4.3.

Table 4.3. Theme Category 2: Negative Effects

Subtheme 2a: Can cause conflicts between different ethnic groups and religious groups.
Referred to three times by three band directors.
Subtheme 2b: It can be difficult for the teacher to teach and for the students to perform.
Referred to three times by two band directors.
Subtheme 2c: Some popular music might not be appropriate.
Referred to five times by four band directors.

      Subtheme 2a: Implementing a popular music repertoire in the multiculturally diverse secondary school band can cause conflicts between different ethnic groups and religious groups.

Rick: "You must be careful that the popular music chosen does not *cause social rifts among students of different cultural backgrounds*, especially in cities with gangs."

Matthew: "I think the only downside I can add is that depending on the pieces, you could run into some *religious obstacles*."

Hamilton: "If you're *focusing on a particular minority group's style* too much, and the other band members aren't enjoying it, it could potentially bring your program down."

      Subtheme 2b: Popular music can be difficult for the teacher to teach and for the students to perform.

Victor: "One downside is that if you don't listen to that kind of music or have any concept of it, it is *hard to play it correctly*. That's true for the *student trying to learn the popular music style* and the teacher trying to teach it. Perhaps one of its biggest downsides, and it's going to be a much slower process for kids who have not grown up listening to those styles of music to get to where they can *feel it right*."

Hamilton: "Another downside is that many *Latin popular music styles are challenging*, so it might not be enjoyable to the students who have *difficulty with them*. The kids that grew up in those cultures will find it easier to play that music than those that didn't."

Hamilton: "I find that kids turn their nose up to music when it's too hard more often than when it's *something they're not used to.* That is a definite downside!"

Subtheme 2c: Some popular music styles or songs might not be appropriate. Example: The lyrics might be offensive. There were five references to this issue by four interviewees. The researcher has also experienced this issue, especially since he works in a Christian school.

Deborah: "I think the only downside is sometimes the *lyrics may not be appropri*ate, and the kids may know what those are, and the parents may not, but if the kids are singing it, the parents hear it, you know, I did get an email once because we were playing a tune in the marching band and the *lyrics were sketchy*, but, you know, I just came back and said, we're not singing it, and we're not condoning the lyrics, we're just teaching the music.

Mark: "I think the only downside I can add is that depending on the pieces, you could run into some *religious obstacles*. I ran into that before when I was at a charter school. We were performing selections from the Night Before Christmas with the choir. On the evening of the concert, right before we started, I had a parent come up to me with her daughter. She's like, I just want to let you know that it's actually *against our religion for our daughter to sing Christmas Music."*

Aaron: "I haven't seen anything negative that would warrant it not being included as long as it's done properly and done with care, with an understanding of *what's acceptable and what's not acceptable.*

Aaron: "If it's a song that's in question or might be controversial, they'll come up to me and say, we are not sure about this one because this *might incite some problem*, and we feel that *we shouldn't play this particular song.*"

Rick: "It can be a factor. I guess it has to do a little with my familiarity with music just because I want to ensure *it's appropriate*. I had a bunch of kids when I was in Yakima. It was a very high Mexican migrant population, and kids were asking about doing different Mariachi tunes. I don't speak Spanish, and I've heard some of the songs in these bands have *lyrics that are not appropriate*, so I was afraid to implement them into the band repertoire."

Theme Category 3: Teacher Preparation is the last category of themes that emerged from the thematic coding and was deemed relevant to the research purpose and research question two. RQ2: How can band directors oriented in traditional music prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum? There are four themes discussed, as shown in Table 4.4.

Table 4.4: Theme Category 3: Teacher Preparation

Subtheme 3a: Learning how to play popular music.
Mentioned five times by five band directors.
Subtheme 3b: By listening to popular music.
Mentioned nine times by five band directors.
Subtheme 3c: Attending conferences on popular music.
Mentioned four times by three band directors.

Subtheme 3a: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by learning how to play it. Supporting Dialogue:

Hamilton: "If you can *play it*, you can probably teach it. Also, learn how to play that style on different instruments so that you can model it for the band."

Rick: "Learning as much as possible about the style, how to *play it*, and how to sing it."

Deborah says, "If you don't know the style, maybe at least learn to *play it* a little bit."

Victor: "If you don't listen to that kind of music or have any concept of it, it is hard to *play it* correctly. That's true for the student trying to learn the popular music style and the teacher trying to teach it.

Aaron: "Learn how to *play it* on your instrument because our instrument is an extension of our voice, learn how to sing the rhythms and how to circulate those rhythms, how to vocalize those phrases and develop those, and then you can apply it to your instrument."

   Subtheme 3b: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by listening to it. Supporting Dialogue:

Jamie: "I have to talk to them more, and they'll share pieces that they like with me to which I'll listen."

Jamie: "*Listening* to what the kids are listening to."

Victor: "If you don't *listen* to that kind of music or have any concept of it, it is hard to play it correctly. That's true for the student trying to learn the popular music style and the teacher trying to teach it."

Victor: "Then there's something about the tumble and the clave and the grove to know that if you don't *listen* to that music, you're not gonna be able to walk that music."

Victor: "It's different, and you've got to *listen* to that kind of music to feel it. I can compare it to speaking your native tongue. Oklahomans speak English with a specific accent, and they learn it from infancy because they hear it."

Gary: "Yeah, it's different, and you got to get them to *listen* to it, and you have to *listen* to it. *Listening* is going to be essential even to know how to feel or teach that stuff."

Gary: "Well, here's how to implement Latin rhythms into your jazz band and going to those sessions and just opening yourself up to that and *listening to it* and trying it out helps out so much—trying to attend webinars, looking up other information, just seeking."

Deborah: "Maybe *listen* to many videos out there where you can find them."

Hamilton: "I think it starts with *listening* to the style to be implemented. Also, learn how to play that style and play it on different instruments so you can model it for the band."

Subtheme 3c: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by attending conferences. Supporting Dialogue:

Gary: "We meet every year, and during that *conference*, it's a bunch of different sessions covering how to implement certain things in your band or some new way to teach something. It's all about *professional development*."

Gary: "It seems like where I can find that stuff the most is going to be at those *conferences*."

Matthew: "There should be more *conferences on popular music* to show band directors how to do it and what pieces fit into that category."

Hamilton: "Also, we have the *Louisiana Music Education Association*, a *Midwest Band Director's Association*, and many other *Music Conventions* that often have speakers giving master classes on these topics."

Figure 5.2. Themes and Subthemes tied to RQ2.

Theme 4: Band directors oriented in traditional music can prepare to include popular music in the multiculturally diverse secondary school band curriculum by allowing students to participate in the repertoire selection process**.** Choosing the repertoire is another crucial step in the preparation process. This is particularly true for traditional band directors with little

experience or knowledge of the popular tunes that students listen to. One of the recurring themes was that allowing students to participate in the repertoire selection is an effective way of addressing this problem. It also ties in with student engagement, which is discussed more in chapter five. Supporting Dialogue:

Matthew: "I love to get the kids to help *pick it*, and whenever I make music selection, I will pick out a plethora of pieces, lay them all down, and then I kind of guide them a little bit and say, okay, out of these pieces, and I let them look at the scores and parts, and then I play the recordings once or twice and then what they want, and I let *them kind of have control of that*. I believe they should feel like *they have ownership in that too*."

Jamie: "I'm all about relationships with my kids, we have an authentic family atmosphere, and kids are always in the band room even when there's no class. Sometimes, I'll send out a Google form, *getting their advice on the music they'd like to play in the next concert*, and I'll pick what seems to be the most popular choices for them, provided I was able to find arrangements for what they are interested in."

Jamie: "I have to talk to them more, and *they'll share with me pieces that they like,* and then I'll go and do a lot of listening. I used to have students come in on Friday afternoons after school. Hey, bring your phone; bring your computer. Let's drink some music, and *everybody got to pick their favorite kind of music* to share with everybody else."

Deborah: "Especially in the spring concert, I would *let them choose a tune*. Give them the sights. They wanted to go in there and *find one*."

Carol: "I'm definitely more open-minded to *their suggestions* than other directors I've met in my career so far. But that's just because I'm all about them, wanting to feel like *they have some say*

in the success of our ensemble and stuff like that. I mean, like, they've done all this hard work, and it's kind of *unfair for me not to get their opinions on things*."

Aaron: "Yeah. Because if you give them more responsibility, they want to take ownership at that particular point. It lets them take more pride in what they're doing. I even allowed them to sit as we listened to recordings of *jazz arrangements that they may want to perform*. We go through recordings and *allow the students to find at least two popular songs* they enjoy."

Aaron: "When we're in the marching band season, the spring before, I get with the students and have them *come up with a top 10 list of songs they would enjoy playing*. From that point, I have the section leaders in the band and student staff collaborates, take those numbers, and then *narrow it down*."

Hamilton: "Once I have picked enough material that I think the kids can handle, I open it up and ask the children, *what kind of tunes do you want to play?* What do you guys think? Let's take a vote. Their *taste* is almost more important than mine because I'm not the one who has to play the music. They have to play the music, and if they're intrigued, their attentions being held and grasped by the music, my job becomes much more manageable."

Gary: "After all that hard work during the year, I will do a Spring Concert, which will be more popular. *The senior students choose* what they want to do."

Victor: "Talk to the kids to get their *input*. The kids want to feel like they have some skin in the game. Writing for your band is an excellent way to *prepare*, and I think they get to feel some ownership in the product when they *help choose the repertoire*, and some of them will put the time into learning the music because they feel like they were instrumental in *getting it*."

The three theme categories and their subthemes resulted from careful analysis, inductive thematic coding, and recoding via the Delve analysis online tool. The application of the

hermeneutic circle was a crucial element of this examination as the researcher merged, synthesized, and interpreted the interview participants' thoughts, ideas, and experiences. During the theme analysis process, credibility was demonstrated through transparency.[184] Credibility, transferability, dependability, and confirmability are the four standard criteria for ensuring trustworthiness for qualitative studies.[185] See chapter three for a detailed report of steps taken to ensure transparency and trustworthiness.

Survey Results

An additional element of the hermeneutic phenomenological study was a survey employed to verify and add more validity to the interview findings. This process resulted in the possibility of triangulating the different data sets for added trustworthiness and transparency. The survey was not intended to be quantitative, which would have resulted in a mixed-method research design, but rather qualitative. A more nuanced interpretation was possible by reporting the central tendency of the results for the relevant survey questions that corresponded to the categories and subthemes. QuestionPro reported a Confidence Interval of 95% for results.

One hundred nine people started the online survey, with a total of seventy-nine finishers. That is a completion rate of 72.48% with thirty dropouts. The average survey completion time was five minutes. Out of the twenty-four questions and sub-questions, ten were found to be relevant to the findings of the interview and their emerging themes. To report the measure of central tendency for each relevant survey question, the five possible answers were reduced to three possible results, and the *mode* was calculated as shown in Table 4.2.

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[184] Rubin and Rubin, *Qualitative Interviewing*, 76.

[185] Yvonna S. Lincoln and Egon G. Guba, *Naturalistic Inquiry* (Newberry Park, CA: Sage Publications, Inc., 1985), 293-300.

Table 4. 5. Procedure for calculating the mode

Measure of Central Tendency
Possible Result 1
Positive = Strongly Agree + Agree
Possible Result 2
Neutral
Possible Result 3
Negative = Disagree + Strongly Disagree
Example
The mode of figure 4.1 is **88% Positive**

The results of the relevant surveys are represented in graphic form for clarity and visual ease.

Each figure shows the survey question, a bar graph of results in percentages, and the measure of

central tendency. The complete survey results are included in Appendix I.

Theme Category 1: The positive effects of implementing a popular music repertoire to

engage the multiculturally diverse secondary school band.

Subtheme 1a: Implementing a popular music repertoire engages the multiculturally diverse

secondary school band. Supporting survey results:

Q7. Popular music can engage students and promote camaraderie and bonding
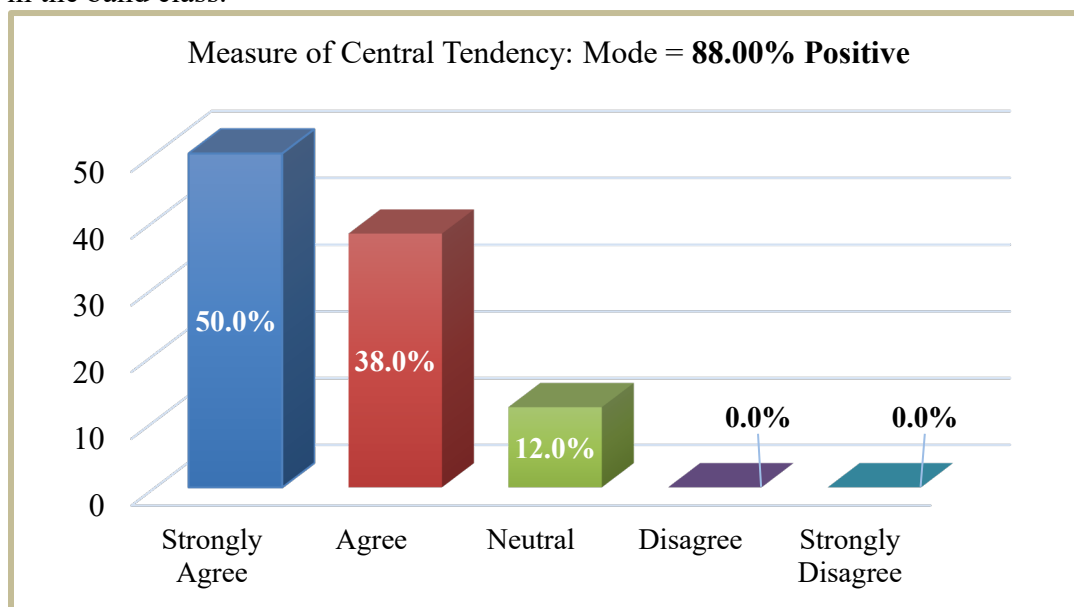in the band class.

Figure 4.1. Survey Question 7 results and Mode Value.

Subtheme 1b: Implementing a popular music repertoire in the multiculturally diverse secondary

school band helps with band recruitment and retention. *No supporting survey data available.

Subtheme 1c: Implementing a popular music repertoire in the multiculturally diverse secondary

school band teaches students about other cultures. Supporting survey results:

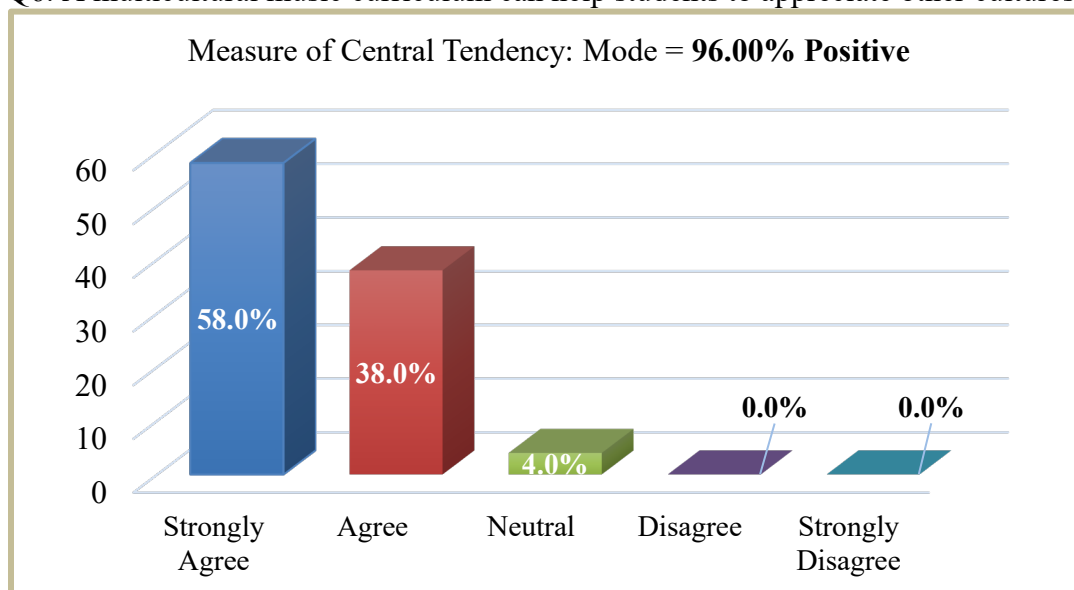Q6. A multicultural music curriculum can help students to appreciate other cultures.

Figure 4.2. Survey Question 6 results and Mode Value.

8c. A popular music repertoire can be implemented to engage students in secondary
school bands because it teaches the students insights into the appreciation of other
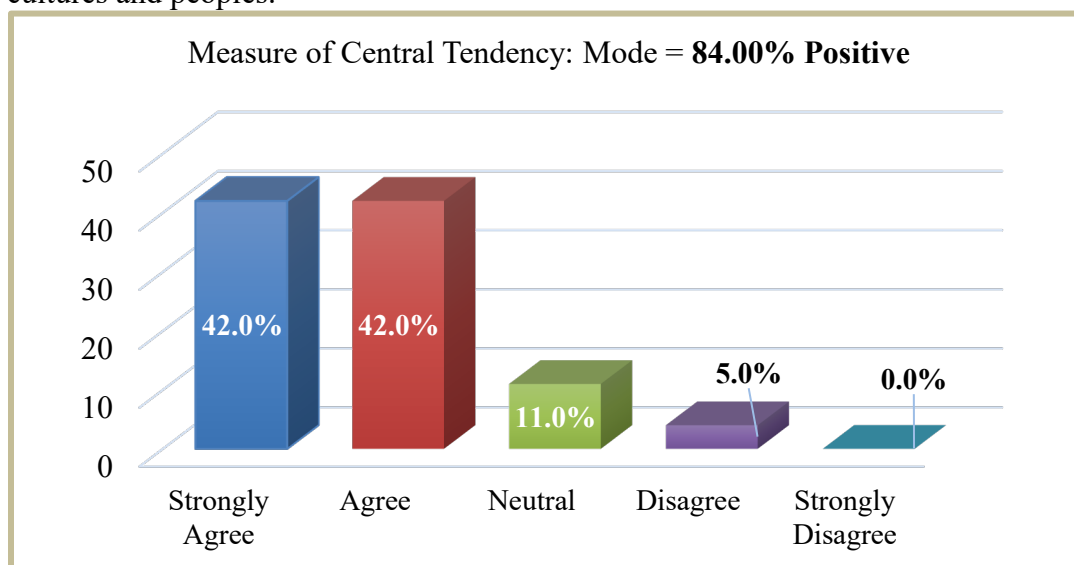cultures and peoples.

Figure 4.3. Survey Question 8c results and Mode Value.

Subtheme 1d: Implementing a popular music repertoire in the multiculturally diverse secondary

school band gives students a sense of ethnic pride and makes them feel like they are represented.

Supporting survey results:

Q5. Choosing songs that represent the band's cultural and ethnic diversity will help
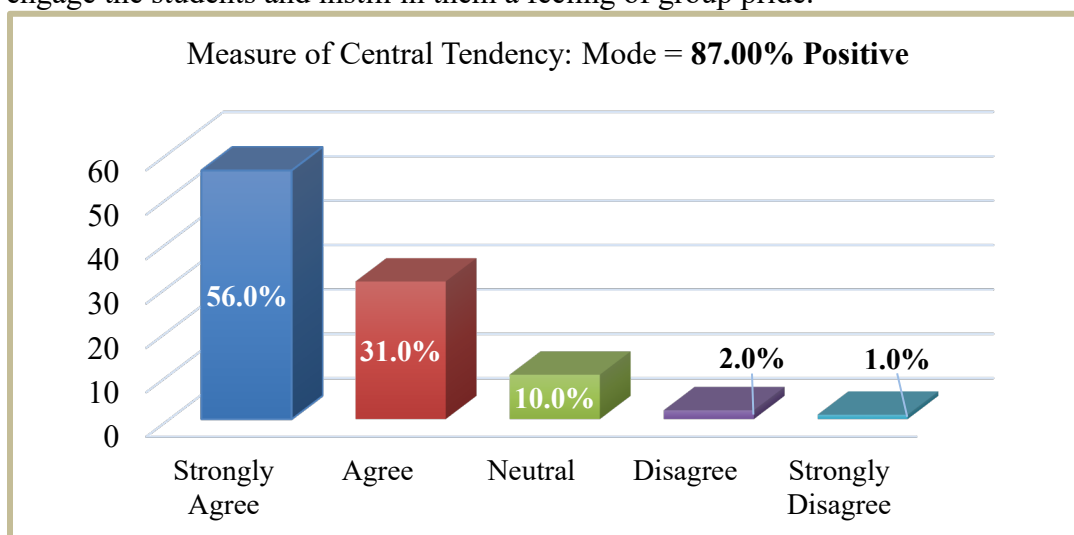engage the students and instill in them a feeling of group pride.

Figure 4.4. Survey Question 5 results and Mode Value.

Q8a. A popular music repertoire can be implemented to engage students in secondary
school bands because it provides students with pride when their country's or ethnic
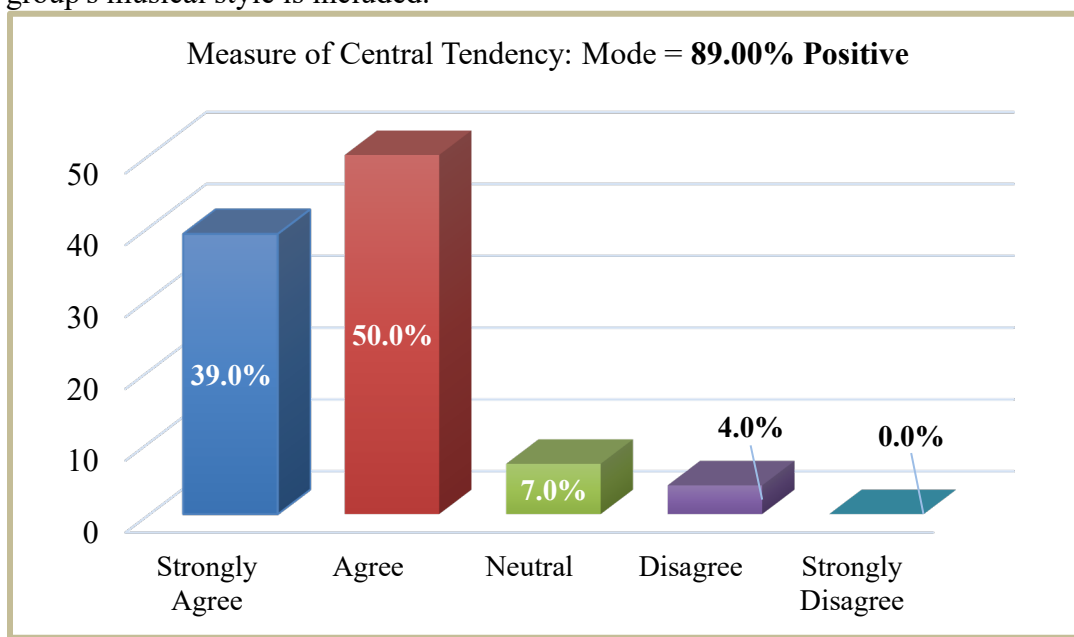group's musical style is included.

Figure 4.5. Survey Question 8a results and Mode Value.

Theme Category 2: The negative effects of implementing popular music in the multiculturally diverse secondary school band.

Subtheme 2a: Implementing a popular music repertoire in the multiculturally diverse secondary school band can cause disputes between different ethnic groups and religious groups.

Subtheme 2b: Popular music can be difficult for the teacher to teach and for the students to perform.

Subtheme 2c: Some popular music styles or songs might not be appropriate. *There were no supporting survey data for the three subthemes of theme category two because the researcher had not predicted these results in the research hypothesis or during the survey creation process.

 Theme Category 3: Teacher Preparation

Subtheme 3a: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by learning how to play it. Supporting survey results:

Q11a. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by improving their ability to perform the various popular music styles.

Figure 4.6. Survey Question 11a results and Mode Value.

Subtheme 3b: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by listening to it. Supporting survey results:

Q11e. Band directors oriented in traditional music can prepare themselves to include More popular music in the secondary school band curriculum by attending live popular music concerts and performances.

Figure 4.7. Survey Question 11e results and Mode Value.

Q11g. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by listening to recordings of the various popular music styles.
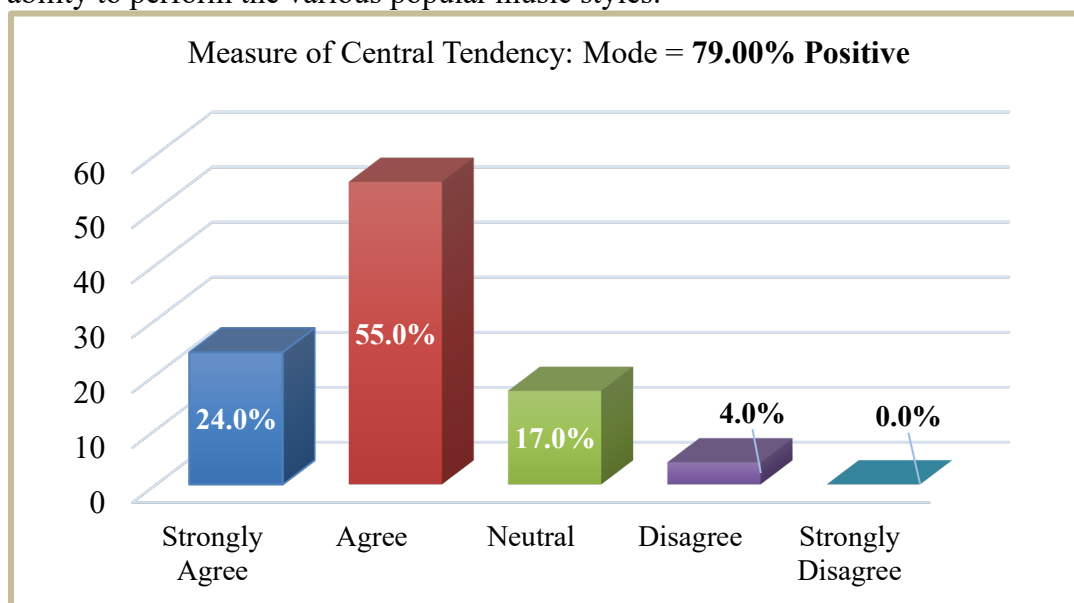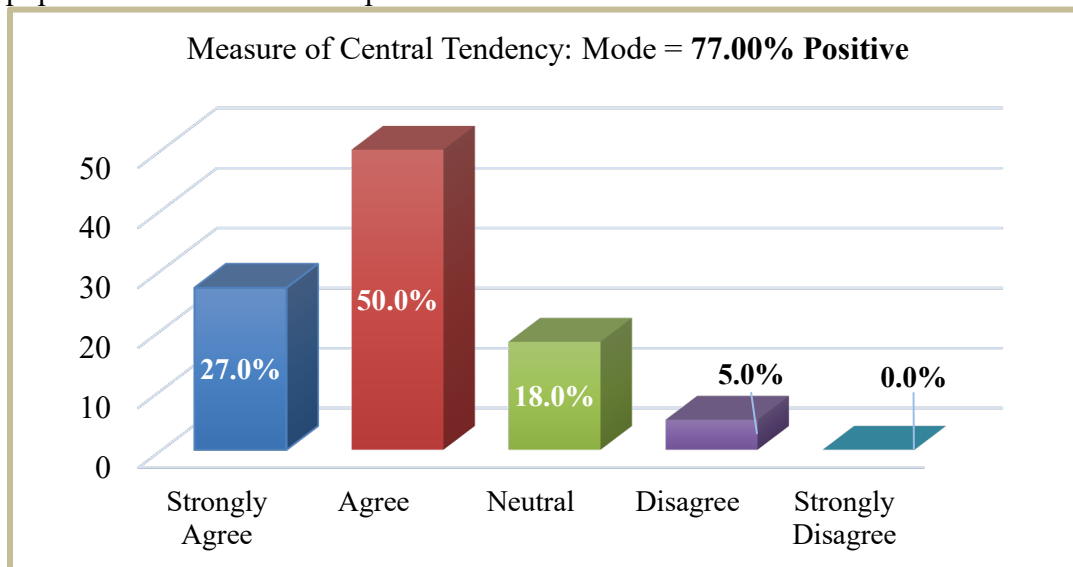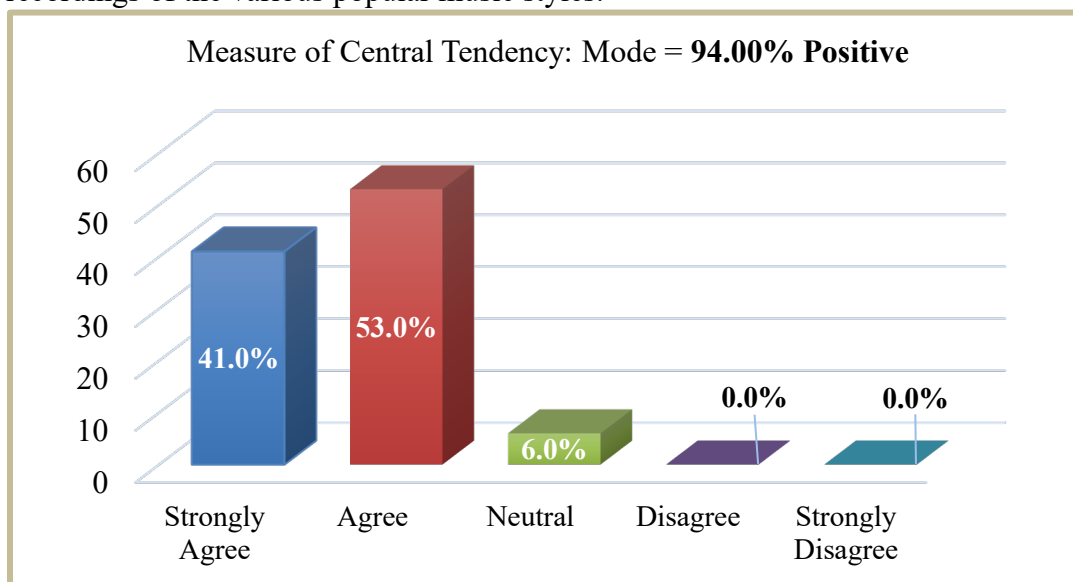

Figure 4.8. Survey Question 11g results and Mode Value.

Subtheme 3c: Band directors oriented in traditional music can prepare themselves to include

popular music in the multiculturally diverse secondary school band curriculum by attending

conferences. Supporting survey results:

Q11h. Band directors oriented in traditional music can prepare themselves to include
more popular music in the secondary school band curriculum by attending education
seminars focused on popular music education.
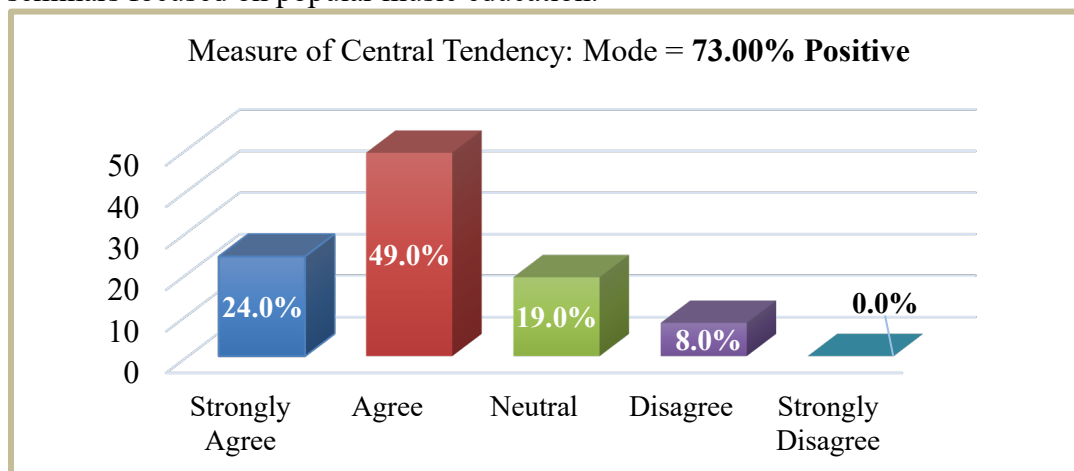
Figure 4.9. Survey Question 11h results and Mode Value.

Theme 4: Band directors oriented in traditional music can prepare to include popular music in

the multiculturally diverse secondary school band curriculum by allowing students to participate

in the repertoire selection process

Q10. Student band members should be involved in the selection process of the
repertoire.
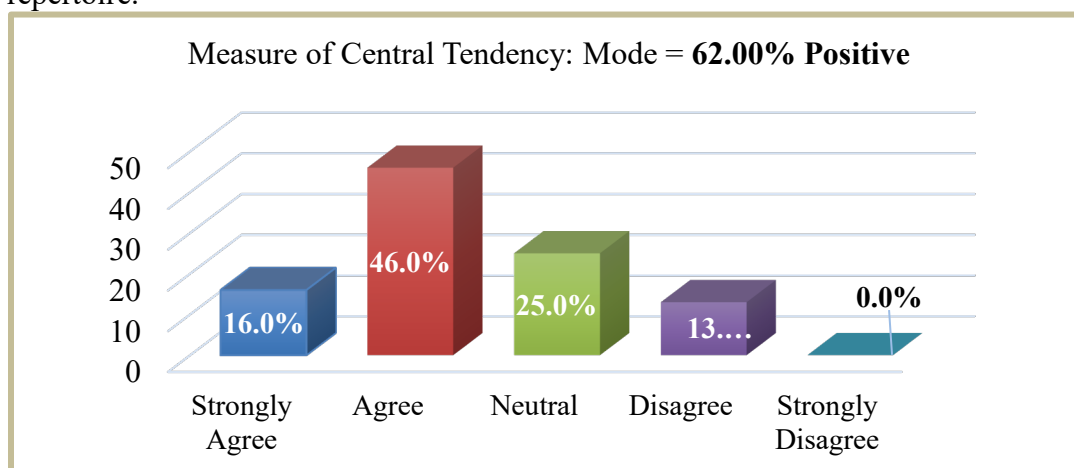
Figure 4.10. Survey Question 10 results and Mode Value.

Summary

This chapter began with an in-depth description of the interview participants. The second section of chapter four reported the findings of the hermeneutic phenomenological interviews and presented the main themes which emerged from the thematic coding of the interviews. The third section reported the noteworthy results of the online survey, which supported the main themes extrapolated from the interviews. The findings and results partly supported the research hypotheses. Still, several emerging themes were unforeseen by the researcher, and the data did not support some elements of the premises. For example, although many participants agreed that implementing popular music in the multiculturally diverse secondary school band had few or no adverse effects, three downsides worthy of consideration were extrapolated from the interview data. Chapter five discusses this research project's findings, conclusions, and recommendations through the perspectives and life experiences of the nine interviewees, seventy-nine survey participants, and the researcher.

CHAPTER 5: DISCUSSION, RECOMMENDATIONS, AND CONCLUSIONS

Introduction

Popular music and multicultural music education have been studied and researched extensively; however, few studies have investigated the effects of implementing popular music in the multiculturally diverse secondary school band as a vehicle to engage students. Also, there is a gap in the literature concerning the preparation and professional development necessary for such an implementation. The findings and conclusions of this study should add to the scholarly literature in a meaningful way.

Chapter four reported the theme categories and subthemes that emerged from the thematic analysis of the interviews, along with the supporting data from the supplemental survey. One of the objectives of chapter five is to address the interpretation of these themes and discuss the supportive data as it relates to the research aims and research questions established in chapter one. In addition, the findings are linked back to the existing literature discussed in chapters one and two for alignment comparison. Chapter five begins with a summary of the themes that emerged from the data analysis from the perspective of the chapter one guidelines. The second section discusses the study's conclusions as interpreted by the researcher and extrapolated from the data, along with study limitations. Chapter five terminates with recommendations that band directors, music administrators, and future researchers can pursue, followed by the study's conclusions.

Summary of Findings

The purpose of this hermeneutic phenomenological study was to discover the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band and to study how band directors oriented in traditional music can prepare themselves for

this implementation. The above-recapitulated purpose statement was presented again to emphasize its essential role in all stages of the study. Chapter one demonstrated the thought processes in devising the two research questions and the researcher's hypotheses guiding the entire research project. For clarity, it is appropriate to restate the research questions and research hypotheses before continuing.

Research Question 1: What are the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band?

Research Question 2: How can band directors oriented in traditional music prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum?

Hypothesis 1: The effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band are the facilitation of ethnic pride, exposure to unfamiliar genres, and multicultural appreciation.

Hypothesis 2: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by improving their ability to perform the various popular music styles, studying the histories and intricacies of the styles, and by fine-tuning their rehearsal techniques to facilitate the different popular music styles.

The data suggest that the *effects* of implementing a popular music repertoire to engage the multiculturally diverse secondary school can be expressed as two theme categories and seven subthemes, as shown in figure 5.1. Some of these subthemes support research hypothesis one, while others do not. In figure 5.1, supporting subthemes are shown in blue boxes, while opposing

subthemes are shown in green boxes. The following section on the interpretation of the findings

discusses this in greater detail.
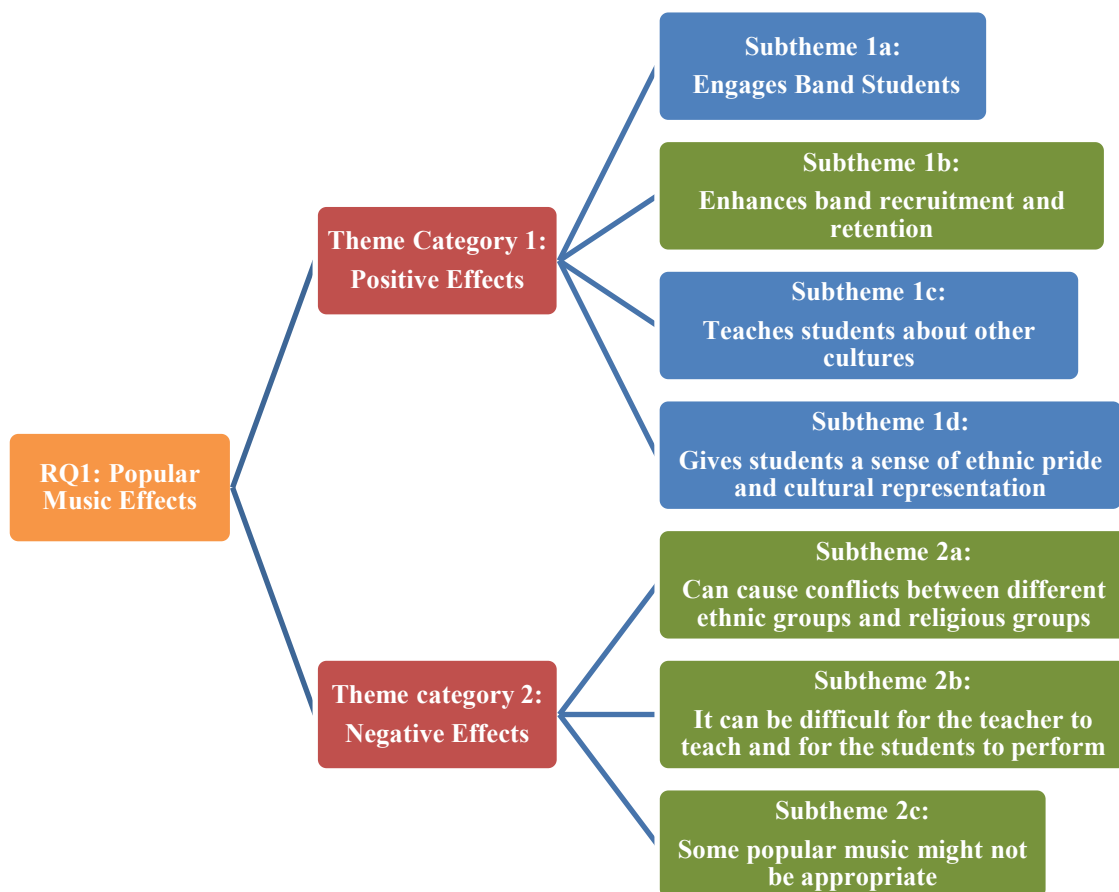
Figure 5.1. Themes and subthemes tied to RQ1.

The data also suggest a third theme category with three subthemes and a fourth

independent theme related to research question two, which concerns the preparation necessary

for implementing popular music in the multiculturally diverse secondary school band, as shown

in figure 5.2. Likewise, some of these themes/subthemes support research hypothesis two, while

others are opposing. In figure 5.2, supporting themes/subthemes are shown in blue boxes, while

opposing themes/subthemes are shown in green boxes. The following section on the

interpretation of the findings discusses this in greater detail.
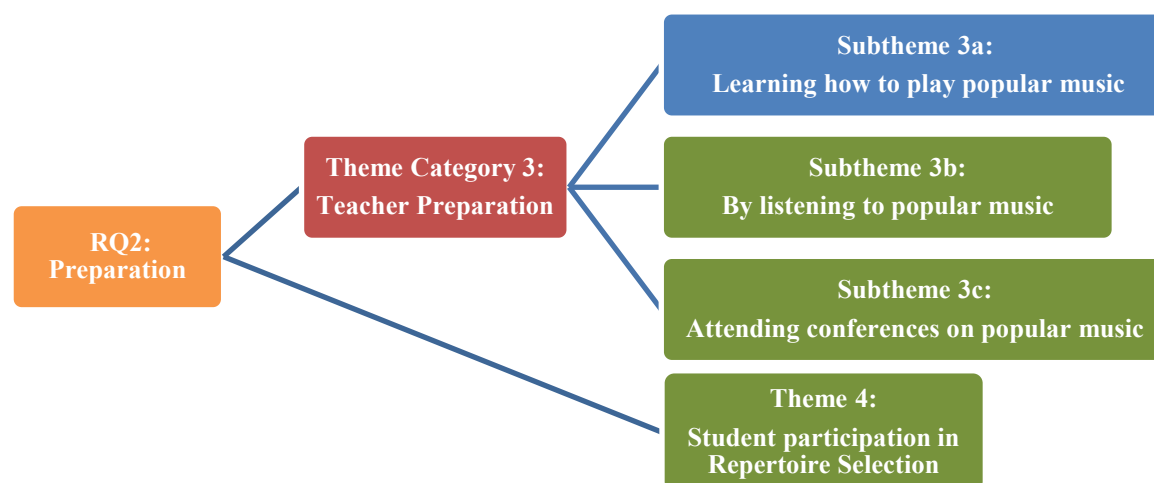
Figure 5.2. Themes and subthemes tied to RQ2.

Interpretation of Findings:

Positive Effects

The concept of student engagement is central to this study. It appears not only in the

research purpose, research questions, and hypotheses but also in the project's title, "Using

Popular Music to *Engage* the Multiculturally Diverse Secondary School Band." **Subtheme 1a**

reads: Implementing a popular music repertoire *engages* the multiculturally diverse secondary

school band. Student engagement emerged eight times during the interviews in six of the nine

band directors' transcripts. Two notable quotes from the interviews are given here, and all the

eight quotes can be found in chapter four. Aaron explains, "I take popular music and introduce

music theory, harmony, ear training, etc. All those aspects are taught by utilizing popular music

because they will be more *engaged* with something that they're familiar with and more likely to

go home and listen to it at home, to try and reinforce or follow up with the discussion we had during class." In Aaron's case, popular music plays a fundamental role in teaching music theory, harmony, and ear training while engaging students simultaneously. Carol says, "I have experience arranging little tunes and pop songs for my beginners to *help keep them motivated*. I try to write out some of the concepts we've learned earlier in the week and then tell them to hang on till Friday. I say, "I wrote this for you guys," and they do better because they have something to look forward to. They actually want to try to play on the last day of the school week." Carol strategically implements popular music as a reward for a week's work while reinforcing concepts taught during the week.

The survey results supported subtheme 1a, as seen in figure 4.1 in the previous chapter. Seventy-nine band directors were asked to respond to the following statement: Popular music can engage students and promote camaraderie and bonding. The measure of central tendency resulted in a mode value of 88% positive. It can be noted that promoting camaraderie and bonding was not mentioned earlier in the study. Still, the results here are a supplementary finding that most band directors should find desirable and help to support the argument that engaging students through popular music elicits positive effects.

The scholarly literature offers many examples of supporting evidence related to popular music to engage band students. For example, May, Broomhead, and Tsugawa iterate, "There is immense value in studying popular music and participating in popular music ensembles as they provide abundant opportunities for students to take ownership in their learning and engage in meaningful, relevant musical experiences that foster literacy development."[186] Another

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[186] Brittany Nixon May, Paul Broomhead, and Samuel Tsugawa, "A Music Literacy-Based Rationale for Popular Music Ensembles and Experiences in Music Education," *International Journal of Music Education* 38, no. 3 (August 2020): 487, https://doi.org/10.1177/0255761420923186.

convincing example from the literature comes from the writings of Zach Paris on popular music as a motivational tool. Paris expresses, "It is no secret that motivation is the catalyst to successful study in music. Whether learning an instrument, studying music composition, or investigating various theoretical concepts in music, motivation provides the spark of productivity that leads to deeper learning in music."[187]

Many of the findings of this study are intermingled with the concept of student engagement. For example, **subtheme 1b** reads: Implementing a popular music repertoire in the multiculturally diverse secondary school band helps with band recruitment and retention. This was a finding not anticipated as evidenced in the hypotheses statements. Still, there is no doubt that one of the concerns that inspired this study was maintaining student interest in the band programs. Recruitment/retention emerged six times during the interviews in three of the nine band directors' transcripts. For example, when asked about the positive effects of popular music, Hamilton stated, "It adds to the retention rate and growth *recruiting*. If the kids are interested in what they're playing, they'll mention it to their friends and push their friends to *come to band the following year*." Hamilton makes a strong case for the power of word of mouth and peer pressure among students for band retention and recruiting. Matthew stated, "I have more flexibility for the Spring concerts, and that's when you can do more popular music, which *engages* the kids and helps with next year's recruitment of band students. They love it!." Matthew also said, "The middle school band is where you need to push popular music as much as possible because we have a significant *dropout rate* from middle school to high school. Those kids want to explore those other options that have nothing to do with you or the program, but

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[187] Zach Paris, "Beginning with Familiarity: Popular Music as a Motivational Tool in Music Education," *Canadian Music Educator* 59, no. 4 (2018):18, https://link.gale.com/apps/doc/A573714103/AONE?u=anon~70f47c12&sid=googleScholar&xid=1d7eb704.

some of them can be because of your music selection. If they don't find it fun, whether it's music selection, trips, or whatever grabs their attention, they just *don't transfer over* to high school band." The issue of year-to-year retention rates for band students, especially from middle to high school, is a crucial issue for most band directors and schools, which can directly affect the success or rejection of a band director.

There were no directly supporting survey results for subtheme 1b because the researcher had not anticipated these results in the research hypothesis or during the survey creation process. However, one example from the literature found in chapter two supports using popular music in the multiculturally diverse band to maintain interest, thereby contributing to retention and recruitment. Rolandson indicates, "Some scholars have suggested that the majority of students exhibit a lack of interest in curricular music because large performing ensembles lack relevance in their lives and fail to reflect the music of local cultures and ethnicities."[188] This question would make a be a significant candidate for future studies.

The following subtheme ties together the concept of student engagement with two of the study's variables; popular music and multicultural music education. **Subtheme 1c** reads: Implementing a popular music repertoire in the multiculturally diverse secondary school band teaches students about other cultures. Three of the nine band directors' transcripts contained supporting dialogue, with six coded mentions. Three convincing quotes are given here, and all six quotes can be found in chapter four. Gary observes, "You want to get some of those other cultures out there into your bands; you want to show them that *music isn't just one culture*." Gary clearly refers to multicultural music education in this quote and how it relates to

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[188] David M. Rowlandson, "Motivation in Music: A Comparison of Popular Music Course Students and Traditional Large Ensemble Participants in High School," *Contributions to Music Education* 45 (2020): 109.

other cultures. Deborah confirms, "I think when you've got a multiculturally diverse band, it's essential that all the kids understand that *all kinds of music represent all kinds of cultures."* Deborah's quote reiterates the meaning of subtheme 1c compactly. Finally, Aaron adds, "It has a lot to *contribute to the music culture.* World music, for my Philosophy, is that all music is world music. We should *know at least a little about every culture* to have well-rounded students." Aaron's deep understanding and passion for the topic were evident during the interview.

The survey produced two supporting results for subtheme 1c, as seen in figures 4.2 and 4.3 in the previous chapter. Survey question six asked the seventy-nine band directors to respond to this statement: A multicultural music curriculum can help students to appreciate other cultures. The measure of central tendency resulted in a mode value of 90% positive. Survey question 8c asked the band directors to respond to this statement: A popular music repertoire can be implemented to engage students in secondary school bands because it teaches the students insights into the appreciation of other cultures and peoples. The measure of central tendency resulted in a mode value of 84% positive. These two results overwhelmingly support subtheme 1c, along with concurring with a part of the study's second hypothesis.

Three previous examples of supporting quotes from the literature are given. The writings of David Elliot often champion the importance of multicultural appreciation as a goal of music education. Elliot concurs, "Finally, if it is accurate to say that music education functions as culture more than it functions autonomously in a culture, then a dynamic multicultural music curriculum offers the possibility of developing appreciations and new [behavior] patterns not only in relation to world musics, but also in relation to world peoples."[189] One of the

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[189] David Elliott, "Key Concepts in Multicultural Music Education," *International Journal of Music Education* 13 (1989): 18. 10.1177/025576148901300102.

contributions of this research was to present ways to approach the multiculturally diverse band with the students in mind. It proposes a manner of thinking that teaches understanding, respect, and cultural pride. Cavitt explains, "Multicultural music education teaches students to respect, understand, and develop sensitivity to people and music from diverse cultures, abilities, and backgrounds."[190] Reyes writes, "Multicultural music education has provided North Americans with great achievements by helping students to understand other cultures as well as promoting participation in music courses in lower-level education, among other things."[191]

The last of the positive effects subthemes also ties together the concept of student engagement with popular music and multicultural music education. It also supports a part of research hypothesis one. **Subtheme 1d** reads: Implementing a popular music repertoire in the multiculturally diverse secondary school band gives students a sense of ethnic pride and makes them feel like they are represented. The three references to this theme provided by Victor, Gary, and Rick are given. Victor exclaimed, "*Representation!* They're going to feel like *they're being represented*, so I'm always thinking about that kind of thing. If you play popular songs from other countries and have students from there, it gives them a *sense of Pride*." It was one of the memorable moments for this researcher during the study. A fellow band director and colleague was conferring one of the fundamental claims of the research. The following two quotes emphasize the importance of considering the student' backgrounds. Gary expresses, "We have a lab because there are kids from so many different cultures, and it might be like one or two, but *it means so much to those kids when they know that you're making music from their culture or their*

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[190] Mary Ellen Cavitt, "College of Fine Arts and Communications: Integrating Multicultural Education into an Instrumental Music Teacher Preparation Course," *Counterpoints* 391 (2013): 160, http://www.jstor.org/stable/42981443.

[191] Francisco Luis Reyes, "Multicultural Music Education in North America: Achievements and Obstacles," *The Canadian Music Educator* 59, no. 2 (Winter, 2018): 10.

parent's culture." Finally, Rick shares, "It shows the students that you *care about them and their culture* and that you, as a teacher, are willing to step outside of your comfort zone, which kind of allows them to do the same thing." These three powerful testimonies of real-life experience brought more validity to the study.

The survey produced two supporting results for subtheme 1d, as seen in figures 4.4 and 4.5 in the previous chapter. Survey question five asked the seventy-nine survey participants to respond to the following statement: Choosing songs that represent the band's cultural and ethnic diversity will help engage the students and instill in them a feeling of group pride. The measure of central tendency resulted in a mode value of 87% positive. Survey question 8a asked the band directors to respond to this statement: A popular music repertoire can be implemented to engage students in secondary school bands because it provides students with pride when their country's or ethnic group's musical style is included. The measure of central tendency resulted in a mode value of 89% positive. These two results also support a part of the study's second hypothesis.

The following two examples from the literature indirectly support subtheme 1d. Hess iterates, "This type of music education would facilitate ways for youth to engage in musics that resonate with them and their communities and address the imposition of specific raced, classed, and gendered models of music on youth who occupy vastly different subject positions."[192] McCarroll states, "Today, most students are not ashamed to tell anyone the ethnic origins of their parents. They want to keep their cultures alive. It doesn't matter what country your music

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[192] Juliet Hess, "Expanding our own knowledge," In The *Bloomsbury Handbook of Popular Music Education: Perspectives and Practices*, ed. Zack Moir, Bryan Powell, and Gareth Dylan Smith (London: Bloomsbury Publishing Plc, 2019), 39.

program hails from; adding variety from other cultures benefits all involved in the learning process."[193]

<div align="center">**Negative Effects**</div>

All nine interview participants were asked if they could think of any downsides to implementing a popular music repertoire to engage the multiculturally diverse secondary school band. It seems like a logical question since "effects" are not always positive and are often negative. Nevertheless, this researcher hadn't predicted any adverse side effects in the research hypothesis. Most interviewees agreed with this point of view, but three surprising themes that deserve attention emerged from the interview data.

Since this research focuses on multiculturally diverse band settings, the first subtheme could be problematic. **Subtheme 2a** reads: Implementing a popular music repertoire in the multiculturally diverse secondary school band can cause disputes between different ethnic groups and religious groups. Three quotes concerned this issue and were stated by three band directors. Firstly, Rick warned, "You must be careful that the popular music chosen does not *cause social rifts among students of different cultural backgrounds*, especially in cities with gangs." Music is typically considered a unifying force, but it could conceivably become polarizing. It is easy to imagine the possible adverse scenarios of schools in large metropolitan cities where larger and small ethnic groups are present, or gangs are commonplace. Matthew observes, "I think the only downside I can add is that depending on the pieces, you could run into some *religious obstacles*." As a band director in a Christian school, this researcher can confirm this potential problem. It is a concern that should always be considered when choosing

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[193] Jesse C. McCarroll, "Another Perspective: Multiculturalism—Can It Be Attained?," *Music Educators Journal* 103, no. 1 (September 2016): 74. https://doi.org/10.1177/0027432116664513.

repertoire. Hamilton adds, "If you're *focusing on a particular minority group's style* too much, and the other band members aren't enjoying it, it could potentially bring your program down." Hamilton's advice suggests that fairness should be practiced when selecting repertoire that includes music from various band members' cultures.

The following subtheme is connected to both research questions and appears here as an adverse effect, while in the case of RQ2, possible solutions are discussed. **Subtheme 2b** reads: Popular music can be difficult for the teacher to teach and for the students to perform. Victor and Hamilton make excellent points that deserve consideration. Victor says, "One downside is that if you don't listen to that kind of music or have any concept of it, it is *hard to play it correctly*. That's true for the *student trying to learn the popular music style* and the teacher trying to teach it. Perhaps one of its biggest downsides, and it's going to be a much slower process for kids who have not grown up listening to those styles of music to get to where they can *feel it right*." These statements from Victor contain several vital phrases that hint at the challenges of playing a popular music style *correctly* and being able to *feel it* or play it with the *correct feeling*. These issues will be discussed in more detail in the sections on teacher preparation. Hamilton makes a similar observation, "Another downside is that many *Latin popular music styles are challenging*, so it might not be enjoyable to the students who have *difficulty with them*. The kids that grew up in those cultures will find it easier to play that music than those that didn't." Hamilton continues, "I find that kids turn their nose up to music when it's too hard more often than when it's *something they're not used to.* That is a definite downside!" Chapter one discusses this topic, where the researcher compares the musical styles of different countries with that of languages. A person born in a particular country will naturally speak that country's native language with much greater facility than someone learning it as a second language. Likewise, a country's traditional

musical genres will be more accessible for a person who grew up listening to that music. They will play that *musical language* without an accent, with an authentic feel, groove, swing, or *jinga* as the Brazilians call it. Victor agreed with the researcher's view and said this during the interview: "It's different, and you've got to *listen* to that kind of music to feel it. I can compare it to speaking your native tongue. Oklahomans speak English with a specific accent, and they learn it from infancy because they hear it." According to Mark and Madura, "Teaching the music of a society other than one's own on the basis of academic knowledge often fails to elicit the affective responses that the music was designed to evoke in its original culture."[194] This researcher believes that the teacher must undergo professional development to teach these popular music styles convincingly, as will be discussed in the upcoming "preparation" section.

The last discussion of the negative effects is on **Subtheme 2c**, which reads: Some popular music styles or songs might not be appropriate. Example: The lyrics might be offensive, or the band responsible for the original version might be controversial. Here, three quotes will be presented. Deborah observes, "I think the only downside is sometimes the *lyrics may not be appropri*ate, and the kids may know what those are, and the parents may not, but if the kids are singing it, the parents hear it, you know, I did get an email once because we were playing a tune in the marching band and the *lyrics were sketchy*, but, you know, I just came back and said, we're not singing it, and we're not condoning the lyrics, we're just teaching the music." Deborah is an experienced band director and not only stated the problem but offered a solution that she used to calm the parents. *"*Aaron relates, "If it's a song that's in question or might be controversial, they'll (the students) come up to me and say, we are not sure about this one because this *might incite some problem*, and we feel that *we shouldn't play this particular song*." Aaron's quote

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[194] Michael Mark, and Patrice Madura, *Contemporary Music Education* (Boston, Ma: Centage, 2014), 145.

opens the door to the last discussion in this section which covers student participation in the repertoire selection. Finally, Rick states, "It can be a factor. I guess it has to do a little with my familiarity with music just because I want to ensure *it's appropriate*. I had a bunch of kids when I was in Yakima. It was a very high Mexican migrant population, and kids were asking about doing different Mariachi tunes. I don't speak Spanish, and I've heard some of the songs in these bands have *lyrics that are not appropriate*, so I was afraid to implement them into the band repertoire."

No supporting survey findings are available for these three adverse effects subthemes because the researcher had not predicted these results in the research hypothesis or during the survey creation process. Also, the overwhelming consensus of the interview participants was that they could think of few or no downsides. Still, for the sake of discussing any seemingly significant emerging themes, they were presented here as plausible. This researcher will leave it to future studies to delve further into these findings.

Preparation

Teacher Preparation is the last category of emerging themes from the thematic analysis of the interview transcripts. A fourth theme also frequently emerged, which was not solely in the realm of teacher preparation, but rather *preparation* in general. The related research question two and hypothesis two are exhibited one last time here for clarity, followed by a recap of figure 5.2.

> **Research Question 2**: How can band directors oriented in traditional music prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum?

> **Hypothesis 2:** Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by

improving their ability to perform the various popular music styles, studying the histories

and intricacies of the styles, and by fine-tuning their rehearsal techniques to facilitate the

different popular music styles.
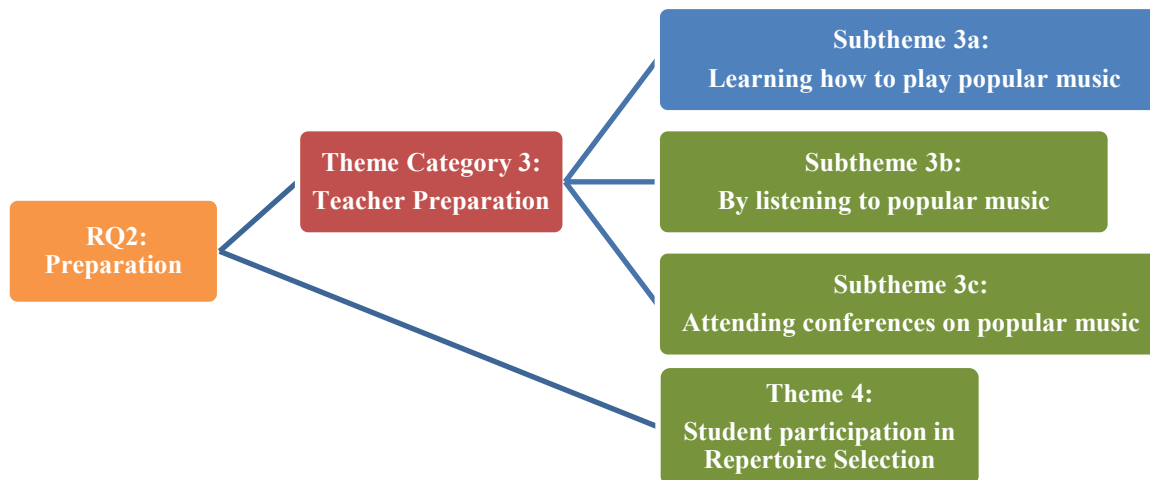
Figure 5.2. (Recap): Themes and subthemes tied to RQ2.

In figure 5.2., the subtheme in the blue box supports hypothesis two, while the three

subthemes in the green boxes were new ideas not predicted by the researcher's theory. Even

though the findings of this study do not directly support all the researcher's predictions,

studying the histories and intricacies of the styles, and fine-tuning rehearsal techniques to

facilitate the different popular music styles certainly could not hurt an inspiring band director.

Still, it is difficult to imagine overlooking such evident and powerful ways to prepare for

teaching popular music to one's students as listening to it and attending conferences. This is the

nature of qualitative research and demonstrates that no researcher maintains all the answers

hence further research could be required.

As previously mentioned, many of the themes and subthemes from this study are interrelated. For example, listening to samba is a great way to begin learning how to play it on one's instrument, while both acts could be forms of professional development geared towards teaching samba to a band. Likewise, teaching students the art of listening can increase student engagement and expose them to the world of music from other cultures. These are some of the contributions this research offers to the field of music education or at least reinforces them.

The second research question addresses a fundamental problem by which many band directors are challenged when adding unfamiliar genres of popular music to their band's curriculum. It can be an almost overwhelming task for the traditional director with vast knowledge and experience with the traditional Western art music repertoire so prominent in American schools but with limited experience with popular music. One of the objectives of this study was to arm the traditional band director with professional development ideas that would be within reach of even the more "old school" teachers.

Subtheme 3a reads: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by learning how to play it. This theme appeared five times during the interviews in five of the transcripts. Hamilton claims, "If you can *play it*, you can probably teach it. Also, learn how to play that style on different instruments so that you can model it for the band." This researcher is a big proponent of modeling in the classroom, and it is particularly effective when you can model it on several different instruments. The students are often impressed with this, especially the younger ones. Hamilton has reinvented the adage, "If you can sing it, you can play it." His version is, "If you can play it, you can teach it." Rick goes one step further and states, "Learning as much as possible about the style, how to *play it*, and how to sing it." Aaron confirms, "Learn

how to *play it* on your instrument because our instrument is an extension of our voice, learn how

to sing the rhythms and how to circulate those rhythms, how to vocalize those phrases and

develop those, and then you can apply it to your instrument." Many of the band directors have

similar views and experiences with this question. The last two quotes verify this even more.

Deborah says, "If you don't know the style, maybe at least learn to *play it* a little bit." Victor

observes, "If you don't listen to that kind of music or have any concept of it, it is hard

to *play it* correctly. That's true for the student trying to learn the popular music style and the

teacher trying to teach it." Victor's quote shows the relationship between listening to a particular

musical style and being able to play it. He also connects these two concepts to being able to

teach and learn a popular music style. Once again, the interconnections between the different

themes are demonstrated by the interview participants.

The online survey produced one supporting result for subtheme 3a, as seen in figure 4.6

in the previous chapter. Survey question 11a asked the survey participants to respond to the

following statement: Band directors oriented in traditional music can prepare themselves to

include more popular music in the secondary school band curriculum by improving their

ability to perform the various popular music styles. The measure of central tendency resulted in a

mode value of 79% positive, which supports the first part of the second hypothesis.

There are some excellent examples of supporting quotes from scholarly literature.

Allsup explains, "We will need to expand our teaching-*performing* modalities. Teaching will be

more difficult than ever, and we may need to keep one foot planted in the past traditions as we

step boldly into the musical worlds our students are composing."[195] This observation by Allsup

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[195] Randall Everett Allsup, "The compositional turn in music education: From closed forms to open texts,"
2013, 69. https://www.academia.edu/36574984.

demonstrates the difficulties of being an up-to-date band director and the amount of preparation it requires. Chen-Hafteck and Heuser make this point even more convincingly:

> Prospective teachers must acquire excellent musicianship skills, become polished performers, and demonstrate creative abilities through composition and improvisation, in addition to cultivating the pedagogical skills and dispositions necessary to succeed in elementary and secondary schools. Because music is constantly evolving, the specific skills that were once sufficient for teaching general music and large ensembles must now be supplemented with the knowledge necessary to teach world and popular music. Accomplishing this can be difficult for teacher educators whose own expertise leans toward the traditional rather than popular musical genres.[196]

At this point, the researcher felt it worthwhile to mention the band directors who do not maintain themselves on their musical instruments, many of whom are excellent band directors. This study was never meant to undermine such professionals, only to discover meaningful options for professional development to help reach the goal of implementing popular music to engage the multiculturally diverse secondary school band.

The following theme was so apparent that the researcher overlooked it in the hypothesis. **Subtheme 3b** reads: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by listening to it. Five of the nine band directors' transcripts contained supporting dialogue, with seven mentioned quotes. Four supporting quotes are given here, and all seven can be found in chapter four. Victor states, "Then there's something about the tumbao and the clave and the grove to know that if you don't *listen* to that music, you're not gonna be able to walk that music." Victor makes an essential point about the difficulties of performing many popular music styles.

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[196] Lily Chen-Hafteck and Frank Heuser, "Learning and Teaching Popular Music: Discovery of the Diversity in Music Learning Processes," in *Coming of Age: Teaching and Learning Popular Music in Academia*, ed. Carlos Xavier Rodrigues (Ann Arbor: Michigan Publishing, 2017), Introduction.

As explained in chapter one, the term *musical language* is used in this study to refer to the inflection, accent, groove, jinga (Brazil), feel, swing, or any other quality that distinguishes the performance of the music of one culture from another. Understanding a style's *musical language* means more than just being able to play the notes written on the page. Each style has its own subtleties that require listening and analysis to play convincingly. These subtleties can range from playing eighth notes with a triplet feel as in jazz, modifying beat placement as in beat four in salsa, stretching and contracting rhythmic figures as in samba to a more triplet feel. More examples include accents and syncopation in many styles, laying back in the horn section, bass players pushing slightly ahead in some styles, etc. These nuances will add authenticity to the performances and should give the students an advantage once they reach the professional level.

Gary reinforces, "Yeah, it's different, and you got to get them to *listen* to it, and you have to *listen* to it. *Listening* is going to be essential even to know how to feel or teach that stuff." Deborah is from the YouTube generation and recommends videos. She says, "Maybe listen to many videos where you can find them." The advantage of watching a performance as you listen to it is that it allows for more observations on the details of the performance. Finally, Jamie recommends, "*Listening* to what the kids are listening to." Jamie offers some foreshadowing of theme four which suggests allowing students to participate in the repertoire process.

The online survey supplied two supporting results, as shown in figures 4.7 and 4.8 of the last chapter. Survey question 11e asked the survey participants to respond to the following statement: Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by attending live popular music concerts and performances. The measure of central tendency resulted in a mode value of 77% positive, which supports subtheme 3b. Live music performances have long been one of the most

productive ways to listen to music as a form of learning. The jazz tradition is a perfect example where players come together to listen and, in some cases, to even participate by "sitting in" with the band. Survey question 11g asked the participants to respond to this statement: Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by listening to recordings of the various popular music styles. The measure of central tendency resulted in a mode value of 94% positive, which highly supports subtheme 3b. With the prominence of the internet and the plethora of online listening and study material, this option is a highly effective way of exploring any musical style.

The scholarly literature contains a significant number of examples supporting the importance of listening in all aspects of music-making and learning. One music scholar who champions this aspect is David Elliot, and references to listening are scattered throughout his writings on the Praxial Philosophy of music education. Two examples are given here. Elliot and Silverman iterate, "Musicing always includes listening because music makers of all kinds listen to what they do in acts of musicing and because listening is, in itself, a form of musical-social-participation."[197] Another meaningful example from the same book demonstrates that teachers should model their instruments and didactic practices, such as listening. Elliot and Silverman conclude, "This is what happens when elementary, middle, and secondary school music education programs are organized around the sustained development of musicianship and listenership in classroom practicums that link deep listening to all forms of music-making."[198]

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[197] David J. Elliot and Marissa Silverman, *Music Matters: A Philosophy of Music Education* (New York: Oxford University Press, 2015), 16.

[198] Ibid., 441.

The last of the teacher preparation themes was also not predicted by the researcher but was not surprising. Sometimes, the most obvious solutions are overlooked, while more complex ones are unsupported by the evidence. **Subtheme 3c reads:** Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band curriculum by attending conferences. There were four mentions of this theme by three band directors. Three are presented here, and all four can be found in chapter four. Gary informs, "We meet every year, and during that *conference*, it's a bunch of different sessions covering how to implement certain things in your band or some new way to teach something. It's all about *professional development*." Most American school districts and schools require professional development each year and attending regional music educator conferences is often a part of that. Also, there are specialty conferences that are significant and available to anyone willing to take the trip, pay the registration fee, and spend a few days in a hotel. Matthew observes, "There should be more *conferences on popular music* to show band directors how to do it and what pieces fit into that category." Matthew envisions a future scenario where popular music conferences become commonplace alongside jazz and traditional music conferences. This researcher believes that the options for masterclasses on popular music education will become more available as the multicultural composition of the United States becomes more diverse in the coming years. Hamilton adds, "We have the *Louisiana Music Education Association*, a *Midwest Band Director's Association*, and many other *Music Conventions* that often have speakers giving master classes on these topics."

The online survey contained a question that addressed subtheme 3c, and the results supported it. Survey Question 11h reads: Band directors oriented in traditional music can prepare themselves to include popular music in the multiculturally diverse secondary school band

curriculum by attending conferences. The measure of central tendency resulted in a mode value of 73% positive. The teacher preparation research resulted in three meaningful ways for traditional band directors to prepare themselves for implementing popular music in the curriculum. The last theme concerns general preparation, and the supporting results were overwhelming.

Theme four is perhaps the most unifying of all the themes. Since one of the main aims of this research was to find ways to engage band students within the framework of the study, this surprising outcome of the thematic analysis seems to tie it all together. **Theme 4** reads: Band directors oriented in traditional music can prepare to include popular music in the multiculturally diverse secondary school band curriculum by allowing students to participate in the repertoire selection process**.** It is well known that good leaders create other leaders in their wake and allowing band participants to be involved in the decision-making process is robust.

Eight of the nine band directors interviewed not only agreed with the importance of theme four, they confirmed that this practice was part of their repertoire selection routine. The complete selection of the ten supporting dialogues from the interview transcripts was presented in chapter four. In this chapter, the emphasis will be on key phrases, bullet points, and words extracted from the responses that demonstrate this action's effectiveness in engaging students.

<u>Matthew</u>: the kids help *pick it*
they have *control* of that
they have *ownership*

<u>Jamie</u>: *relationships* with kids
authentic *family atmosphere*
their advice on the music *they'd like to play*
what they are *interested in*
they'll *share* with me pieces that *they like*
pick their favorite kind of music

<u>Deborah</u>: *let them choose a tune*

give them the *sights*

Carol: open-minded to *their suggestions*
they have some *say* in the success of our ensemble
unfair for me not to get *their opinions* on things

Aaron: give them more *responsibility*
take *ownership*
allow the students to find at least two popular songs *they enjoy*
come up with a top 10 list of songs they would *enjoy playing*

Hamilton: *what kind of tunes do you want to play?*
what do you guys think?
let's *take a vote*
their *taste* is important
they have to *play* the music
if they're *intrigued*, my life's easier

Gary: *students choose* what they *want* to do

Victor: get their *input*
kids feel like they have some *skin in the game*
they feel ownership when they *help choose the repertoire*
they feel like they were instrumental in *getting it*

This process works with any genre of music and does not mean that some students will

not choose traditional music. Still, in most cases, the students will prefer music that they are

familiar with and popular in their social circles. This researcher has found that it is possible to

guide their choices while providing agency. Being an arranger is a valuable skill for band

directors and allows even more freedom in this process. Students seem to appreciate it when a

director comes to rehearsal and says, "look what I wrote for you last night." This researcher's

concert repertoire is almost entirely comprised of self-written arrangements, and several

interviewees also mentioned making their own arrangements. Here are a few examples from the

transcripts. Anthony stated, "I allow the students to find at least two popular songs they enjoy,

and then I'll arrange those for concert band." Chelsea mentions, "I have

experience arranging little tunes and pop songs for my beginners to help keep them motivated."

Anthony confirms, "I'll arrange it where I can make it comfortable for them to learn at a pretty quick pace."

Survey question 10 also supported theme four when the seventy-nine participants were asked to respond to the following: Student band members should be involved in the repertoire selection process. The measure of central tendency resulted in a mode value of 62% positive, as shown in figure 4.10 of chapter four. Finally, one example of supporting materials from the scholarly literature is presented. Rotjan iterates:

> Inclusion may constitute finding comfort in repertoire that is immediately relevant and connected to an individual, or perhaps a gesture of openness, a welcome to the unfamiliar music of another. Being that classes constitute a pluralism of identity, including students in repertoire choices may foster meaningful open sociocultural and political discussion in the classroom. Students can then be allowed to share themselves and learn about composers, traditions, and music that may or may not represent them in curriculum. They can participate in class decision making with democratic freedom.[199]

This journal article quote contains relevant information that directly relates to this study. For example, it addresses the idea of becoming familiar with the music of others which embodies subtheme 1c. It also mentions representation which can be tied to subtheme 1d. Once again, the interconnectedness of the study's themes can be deduced.

Limitations

All studies include limitations, some of which are caused by factors outside of the researcher's control, while others result from choices made regarding the scope of the research. The latter is often referred to as delimitations. The most significant limitation of this study was time restraints due mainly to the intense schedule of the researcher. The solution to this

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[199] Matthew Rotjan, "Deciding for or Deciding With: Student Involvement in Repertoire Selection," *Music Educators Journal*, 107 no. 4 (2021): 29, https://doi.org/10.1177/00274321211013879.

limitation was to extend the project's overall time frame to more than a year, allowing the researcher to gather data, analyze it, and record the outcome without the restrictive pressure of constant time constraints and deadlines.

The most significant delimitation of this study stems from the researcher's positionality and the chosen theoretical framework of hermeneutic phenomenology, which allows the researcher's bias some limited liberty, as discussed in chapter three. The combination of a biblical worldview and the researcher's preconceptions regarding popular music due to a lifetime of professional experiences could have influenced the results. Nevertheless, all efforts were made to minimize this bias and to be as objective as possible in the spirit of the epoché.

Recommendations

This study focused on American band directors and their experiences implementing popular music to engage the multiculturally diverse secondary school band. Future research may attempt to conduct a similar study using a different methodology, such as quantitative or mixed method. Also, similar studies with American university band programs instead of secondary school bands could be of significant value. Many of the individual themes that emerged during this study are candidates for further inquiry—for example, using popular music to improve band recruitment and retention and looking further into the downsides of popular music in multiculturally diverse band settings. Another potential research topic might be more professional development ideas to help traditional band directors successfully introduce a more popular music curriculum into their bands. Lastly, this researcher remains excited about possibly researching and categorizing the subtleties, musical nuances, and details of each of the many popular music styles prominent in America, including how to learn, play and teach them convincingly.

Conclusions

This hermeneutic phenomenological study examined the lived experiences of nine American band directors employed in mostly multiculturally diverse secondary schools. It also surveyed seventy-nine American band directors from various cultural settings. The study aimed to discover the effects of implementing a popular music repertoire to engage the multiculturally diverse secondary school band and to study how band directors oriented in traditional music can prepare themselves for this implementation. Hermeneutic phenomenology was the chosen theoretical framework because of its "openness" and interpretive and descriptive nature of reflection on a given phenomenon through the lived experiences of the study participants. It also allows for the past experiences of the researcher to influence the interpretation of the data to a limited extent due to a process known as the "hermeneutic circle."

The results indicate that popular music engages band students in the multiculturally diverse secondary school by teaching them about other cultures and giving them a sense of ethnic pride and cultural representation. The results also indicate that this engagement can improve band recruitment and retention of existing students. More findings revealed potential downsides to implementing popular music in multiculturally diverse secondary school bands. These include the potential to cause conflicts between different ethnic and religious groups, the fact that some popular music genres are challenging to teach and perform, and some popular music songs might not be appropriate.

This study also examined potential ways for band directors to prepare for implementing popular music in the curriculum. The focus was on the traditional band director with little or no experience with popular music genres. The results indicated three practical ways: learning to play popular music, listening to popular music, and attending conferences on popular music. The

findings also suggested that allowing students to participate in the repertoire selection can facilitate the process while engaging students simultaneously. The last result is directly related to both research questions. It is the study's most significant finding because of its overwhelming supporting data and its power as a unifying, helpful and engaging way to facilitate the inclusion of popular music in the repertoire.

The valuable findings of this study can be applied by any band director, music administrator, or music education apprentice wanting to engage their band students more and improve band recruitment. The focus was on school districts with multiculturally diverse student bodies, but many of the ideas and findings could also be applied in other settings. The keyword of the study is "engage." All teachers must strive to engage their students and make learning fun and exciting. This researcher desires that music teachers will find some helpful information from the study and inspiration to undertake the often-daunting task of livening up their band program with more popular music.

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APPENDICES

Appendix A: IRB Study Approval

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

April 21, 2022

Todd Murphy
Betty Damon

Re: IRB Exemption - IRB-FY21-22-833 Popular Music in the Multicultural Band

Dear Todd Murphy, Betty Damon,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,
G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

Appendix B: IRB Study Modification Approval

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

June 17, 2022

Todd Murphy
Betty Damon

Re: Modification - IRB-FY21-22-833 Popular Music in the Multicultural Band

Dear Todd Murphy, Betty Damon,

The Liberty University Institutional Review Board (IRB) has rendered the decision below for
IRB-FY21-22-833 Popular Music in the Multicultural Band.
Decision: Exempt - Limited IRB
Your request to add interviews of 7-9 secondary school band directors and reduce your total
number of study participants from 200 to 80 has been approved. Thank you for submitting your
revised study documents for our review and documentation. Your revised, stamped consent form
and final versions of your study documents can be found under the Attachments tab within the
Submission Details section of your study in Cayuse IRB. Your stamped consent form should be
copied and used to gain the consent of your research participants. If you plan to provide your
consent information electronically, the contents of the attached consent document should be
made available without alteration.

Thank you for complying with the IRB's requirements for making changes to your approved
study. Please do not hesitate to contact us with any questions.

We wish you well as you continue with your research.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

Appendix C: Survey Participant Consent Form

Consent

Title of the Project: Popular Music in the Multicultural Band
Principal Investigator: Todd W. Murphy, Doctoral Student at Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a secondary school band director working in the United States with 3 or more years of experience. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of my research is to discover the benefits of implementing a popular music repertoire to engage multicultural and ethnically diverse secondary school bands and to study how band directors oriented in traditional music can prepare themselves to include popular music in the band curriculum.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to complete an anonymous online survey, which should take about 15 minutes.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include a better understanding of how popular music can engage multicultural and ethnically diverse secondary school bands and support the rationale for developing new professional development activities for music teacher training.

What risks might you experience from being in this study?

There should be minimal risks to you since the survey is online.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study and there is no cost to you other than the time it takes to complete the survey.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Todd Murphy. If you have questions, **you are encouraged** to contact him at ███████████ or ███████████████ You may also contact the researcher's faculty sponsor, Dr. Betty Damon, at ███████████████.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

By checking the I Accept box below, you will be agreeing to participate in the above-described project.

☐ **I Accept**

Liberty University
IRB-FY21-22-833
Approved on 4-21-2022

Appendix D: Survey Recruitment Message

Social Media Group Members

ATTENTION FACEBOOK GROUP MEMBERS: I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to discover the benefits of implementing a popular music repertoire to engage multiculturally diverse secondary school bands and to study how band directors oriented in traditional music can prepare themselves to include popular music in the band curriculum. To participate, you must be a secondary school band director working in the United States with 3 or more years of experience. Participants will be asked to complete an anonymous online survey, which should take about 15 minutes. If you would like to participate and meet the study criteria, please click the link provided at the end of this post. A consent document will be provided on the first page of the survey. Please review this page, and if you agree to participate, click the "proceed to survey" button at the end.

Appendix E: Interview Participant Consent Form

Consent

Title of the Project: Popular Music in the Multicultural Band
Principal Investigator: Todd W. Murphy, Doctoral Student at Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a secondary school band director working in the United States with 3 or more years of experience. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of my research is to discover the benefits of implementing a popular music repertoire to engage multiculturally diverse secondary school bands and to study how band directors oriented in traditional music can prepare themselves to include popular music in the band curriculum.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to participate in a recorded, remote interview via Zoom, which should take about 20 minutes.

How could you or others benefit from this study?

Participants should not expect to receive a direct benefit from taking part in this study.

Benefits to society include a better understanding of how popular music can engage multicultural and ethnically diverse secondary school bands and support the rationale for developing new professional development activities for music teacher training.

What risks might you experience from being in this study?

There should be minimal risks to you since the interview is online.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records. Data collected from you may be shared for use in future research studies or with other researchers. If data collected from you is shared, any information that could identify you, if applicable, will be removed before the data is shared.

- Participant responses will be kept confidential through the use of pseudonyms.
- Data will be stored on a password-locked computer. After three years, all electronic records will be deleted.
- Interviews will be recorded and transcribed. Recordings will be stored on a password locked computer for three years and then erased. Only the researcher will have access to these recordings.

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study and there is no cost to you other than the time it takes to complete the survey.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Todd Murphy. If you have questions, **you are encouraged** to contact him at ▮▮▮▮▮▮▮▮ or ▮▮▮▮▮▮▮▮▮ You may also contact the researcher's faculty sponsor, Dr. Betty Damon, at ▮▮▮▮▮▮▮▮▮▮

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record me as part of my participation in this study.

_____   _____
Printed Subject Name   Signature & Date

Appendix F: Interview Recruitment Message

Sent by Email

[Recipient]
[Title]
[Company]

Dear [Recipient]:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is to discover the benefits of implementing a popular music repertoire to engage multiculturally diverse secondary school bands and to study how band directors oriented in traditional music can prepare themselves to include popular music in the band curriculum. I am writing to invite eligible participants to join my study.

To participate, you must be a secondary school band director working in the United States with 3 or more years of experience. Participants, if willing, will be asked to participate in a recorded interview via Zoom, which should take about 20 minutes. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

To participate, please contact me at ███████████████████████████ to schedule an interview.

A consent document is attached to this email. The consent document contains additional information about my research. If you choose to participate, you will need to sign the consent document and return it to me at the time of the interview.

Sincerely,

Todd Murphy
Doctoral Candidate at Liberty University
████████████████████

Appendix G: Interview Transcripts

Aaron Interview (African American)
Middle - High School Bands - Georgia

Background: Aaron was first introduced to the band programs in the fifth grade, where he started on the recorder. His band director got him tickets to the local university's jazz band concerts, and he knew then that he wanted to become a band director when he grew up. He now has a master's degree in composition and instrumental conducting.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Aaron: My programming depends on what season we're in. When we're in the marching band season, the spring before, I get with the students and have the students come up with a top 10 list of songs they would enjoy playing. From that point, I have the section leaders in the band, and student staff collaborates, take those numbers, and then narrow it down to the top 15 songs. And then we get with the band staff, and they also look at it along with the student staff and myself, and that's when we start to divide and develop the show finding music that everybody finds enjoyable and seeing how we can incorporate everything and come up with schematic material to create a halftime show. So, that's how we start the pre-planning, and then we start our writing and designing during the summer and have that ready for the fall. When we begin band camp and even throughout the marching season, I allow the students to bring in suggestions for material. Then if it's easy to arrange that's not too time-consuming and something easy for them to learn, I'll fix it; I'll arrange it where I can make it comfortable for them to learn at a pretty quick pace because we do everything memorized. It keeps them engaged even when I write the drill, but I also allow them to offer suggestions on what they think should go into the drill itself and then let the students develop a dance routine. Yeah, I give them the guidelines, and I give them the

boundaries, and they select the music, create the dances, put everything together, and then teach the rest of the band.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Aaron: Yeah. Because if you give them more responsibility, they want to take ownership at that particular point. It lets them take more pride in what they're doing, we even allowed them to sit as we listen to recordings of jazz arrangements that they may want to perform, and we come up with another top 10 in that aspect, and then that's what we go with now with our concert band, we do a little bit of a mixture. I pick out some songs that are what you might call traditional literature, and those are for history. I use those as a form of teaching music history, and then I will pick a current composer, anybody from Stephen Bryant. Eric Whitaker, Tomer, or Kevin Day. Any one of those guys and utilize that as a teaching tool as well? But if some are more contemporary, we go through recordings and allow the students to find at least two popular songs that they enjoy, and then I'll arrange those for the concert band. So, we have a completely diverse performance set up and laid out for the students, and again they still have that ownership in bringing those ideas to the table. It's crucial to me because they know more about what's going on in the community than we do as band directors, especially in the spirit I'm in. They live it daily, so I find ways of giving them those responsibilities and offering them suggestions because they have their entry to the Street more than we do. So, they know what's going on. If it's a song that's in question or might be controversial, they'll come up to me and say, "we are not sure about this one because this might incite some problem, and we feel that we shouldn't play this particular song.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Aaron: Yeah, what works for me is working backward. I take popular music and introduce music theory, harmony, ear training, etc. All of those aspects are taught by utilizing popular music because they will be more engaged with something that they're familiar with and more likely to go home and listen to it at home, to try and reinforce or follow up with the discussion that we had during class. At that point, I start working backward, so we begin with popular music, but then we go a little bit backward to say, okay, well, where did this sound develop from, and once we've established where that sound grew from, then we go back further. Okay, where did we get this sound from that influence, this sound that influenced this sound, and then we go back, and by the time you know it, we're back in the Classical era, or the Romantic Period, or the Baroque Period of music. Now they have a way of connecting the historical music with the current or the more popular music, so it's kind of like working backward. One of the benefits of using popular music is that it makes it easier to teach the kids. the elements of my comprehensive music program definitely because they would be more interested in it, and it engages them more. It's suitable for career training and everything else. We approach that from a world music perspective because so often, when we talk about world music, it's automatically categorized as third-world music, which is not the case. No, not exactly. It's definitely not, and it has a lot to contribute to the music culture. So, world music, for my Philosophy, is that all music is world music. We should know at least a little about every culture to have well-rounded students. That reduces a lot of the discord that students may have within the school itself because they're able to relate to people of different ethnicities.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Aaron: No, I can't! It works. I haven't seen anything negative that would warrant it not being included as long as it's done properly, and done with care, with an understanding of what's acceptable and what's not acceptable. I haven't found anything that could negatively impact a band by including popular music.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Aaron: We are about 70 percent African American, 20% Latin, roughly 9% Caucasian, and 1% Asian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Aaron: Learn the culture pertaining to the genre of popular music in question! I emphasize learning the culture, not the music because the culture will influence the music itself. Like, dealing with Latin music, specific rhythmic structures are influenced by the demographical region that the particular popular music comes from. Also, instruments utilized from certain regions influence the music because that's how it identifies itself. So, when you start looking at rhythmic patterns of, for example, the claves and just how they may be utilized with congas and bongos, you have to understand the history behind why those instruments were developed in the first place. So, it's learning the culture and knowing what actually influenced the music itself. Even more specifically, in the area of hip-hop culture, if the teacher does not understand it, they would have a tough time relying on translating it to the students in an effective manner. If they don't learn it, their teaching is not authentic. That's when you start losing the engagement of the

students. It's crucial to know and understand the culture and have an open mind about it. Learn the culture and be willing to try it yourself because you can't teach it if you haven't done it. Learn how to play it on your instrument because our instrument is an extension of our voice, learn how to sing the rhythms and how to circulate those rhythms, how to vocalize those phrases and develop those, and then you can apply it to your instrument. If you have a specific instrument, you can translate and pass that on to your students as well.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Aaron: Overall, I think in the United States, we are getting ready to see a shift in music literature. We're going to see a change in music literature because when we look at classical music and a lot of the Western European music that was introduced to us as students, it is further back in history now than it was before. The music of the Caribbean, rock & roll, hip-hop, r&b, jazz, and all of those more diverse styles in the United States are becoming more accessible. We have two different kinds of literature from other countries and different styles, and we have the new age of composers, still doing the traditional, but they're taking more of an avant-garde approach to the music they compose. Now, where it's a blending and emerging of several different cultures to create a new sound. So, and that's even on a worldly aspect. I talk about hip-hop a lot because I feel like it's taking over the culture in several different areas.

In the Middle East, you had a hip-hop producer in one country and a hip-hop lyricist in another country, and what they decided to do was very dangerous. The producer was able to smuggle in the music tracks from the other country to the lyricist in his country. Then he recorded over that music and smuggled it back to the producer, and then released the music. So now you have two opposing countries that are in the middle of war but still have music that is unifying both of them

in a particular way. That is how you know where we are right now. There you have, you know, Iraq and Iran fighting each other, and people are still finding ways of putting music together. Music was the second form of language known to humanity. The first one was energy. The second one was music because even if you want to go back to the continent of Africa, different tribes communicated by using drums. So, if they communicate with the drums, that's a form of communication, thereby raising music to the level of a language.

Carol Interview (Cambodian American)
Middle and High School Bands - Oklahoma

Background: Carol always knew that she wanted to do something with music. She says it runs in her family, so she went to college to become a music educator, got her bachelor's degree, taught for a little bit, and went back to get her master's degree in music education.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Carol: Obviously, it has to be within their abilities. I have my own band at the high school, so I always like to program something within their abilities, but that pushes them, something fun for them, and then we throw in a march just for fun. For high school, at least, that's my philosophy to help me pick repertoire for them.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Carol: I'm definitely more open-minded to their suggestions than other directors I've met in my career so far. But that's just because I'm all about them, wanting to feel like they have some say in the success of our ensemble and stuff like that. I mean, like, they've done all this hard work, it's kind of unfair for me to, you know, not get their opinions on things. So, I mean, I'm open-minded to it.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Carol: I don't have any specific examples for a band, but I have experience arranging little tunes and pop songs for my beginners to help keep them motivated. I try to write out some of the concepts we've learned earlier in the week and then tell them to hang on till Friday. I say, "I wrote this for you guys," and you know, they do better because they have something to look forward to. They actually want to try to play on the last day of the school week.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Carol: I really like things that aren't super classical. I love the classics, don't get me wrong. Anytime we can play *First Suite for Band*, I will. I like to do things they've never heard before or things that don't quite make sense. So, lots of 21st-century stuff when I'm able to, but it goes back to how I program music for them. I have to make sure it's manageable for them or slightly above their abilities and fun for them as well. Again, I take what the kids think into consideration whenever I program music. We read a lot of music before I even pick anything. I ask them, "What do you guys think of this?" I'm still pretty new to the career, and there have only been three years that I've actually had my own band to program music for. So, I mean, I don't have much experience with popular music, but I'm definitely interested in learning more about it.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Carol: I can't think of any, except that parents are always going to find something to complain about.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Carol: If I had to put a number, maybe 70% Caucasian, 20% African American, and 10% were just other students of color, Latin, or Asian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Carol: Maybe attending a music teacher's workshop on that topic, live or online. I'm also into playing in ensembles to stay in shape as a musician. This can help when you are teaching different styles like popular music. I play clarinet and double on the alto saxophone.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Carol: I think that as the younger generation begins to get into teaching, it's slowly going to change into more, you know, popular music. There are still a lot of teachers that are tradition-minded in the musical pieces they program in their concerts, so that it will take a little time, but we will get there.

Deborah Interview (Caucasian)
Middle - High School Bands - Oklahoma

Background: Deborah's hometown band director inspired her choice to become a band director. She did Drum Corps, which furthered her love and passion for it. After many years of band directing, she became her school district's art and music administrator.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Deborah: I usually approached it with the main three concepts of popularity, history and fundamental characteristics, and concepts that need to be taught. Anytime I programmed anything, I would always program it with something historical from either wind band literature or something socially historical, or they would always have something in there that would push them a little bit from a content standpoint. Then I'd always program something popular that everybody would recognize.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Deborah: Especially in the spring concert, I would let them choose a tune. Give them the sights. They wanted to go in there and find one. Typically, they would discover something honestly that was not necessarily the popular music stuff but something that they had heard another group play at some point in time, such as a Robert Smith tune or something, you know, that sounded fun to them or something that they had played in their earlier grades. Usually, the seniors want to play something they did in their beginning or 7th-grade year.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Deborah: Absolutely! I think when you've got a multiculturally diverse band like the one I had when I taught at Carl Albert, I think it's essential that all the kids understand that all kinds of music represent all kinds of cultures, so we would always program something that would typically be either a minority composer or we would play something from the popular music repertoire that the kid would hear on the radio and either have it rewritten or rearranged to be able to do whether it with the marching band and jazz band and even in concert band. In 2018, I had a piece that was Rewritten for the kids to play, and they were interested in that tune, so I just did that to draw them in and engage them.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Deborah: We have a complete set of steel pans, so I would always try to implement something where we could incorporate those percussion instruments like Caribbean-sounding tunes. We would do something upbeat and fun for the percussion kids, and some of the non-percussion kids might even learn how to play them, so I always incorporate that into our concert literature. In jazz band, I would always play the different genres, you know, swing tunes, the Blues, and Bebop, but we would also play classic rock and roll. We actually played some Metallica heavy metal stuff.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Deborah: I think the only downside is sometimes the lyrics may not be appropriate, and the kids may know what those are, and the parents may not, but if the kids are singing it, the parents hear it, you know, I did get an email once because we were playing a tune in the marching band and the lyrics were sketchy, but, you know, I just came back and said, we're not singing it, and we're not condoning the lyrics, were just teaching the music.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Deborah: The Carl Albert school was very multiculturally diverse, with around 40% Caucasian, 25% African American, 25% Latin, and 10% Asian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Deborah: I think there's now quite a bit out there that's available, and some of it for free, on some sites. You know, that people have just arranged that the teachers could find. I think that if you've never done it before, you could consult your leadership team or student leadership team. I believe in consulting the students first, listening to the lyrics, making sure that those will fly, you know, or even just do a snippet of it. You need to understand the style of it, particularly in the percussion section, to know what clave you're going to be playing in. So, the percussion, you'd be able to teach that to percussion players and to your wind players, understanding where that accented pulse will be different than what they're used to. So yeah, for sure I think it's important to prepare something at least. If you don't know the style, maybe at least learn to play it a little bit. Maybe listen to many videos out there where you can find them.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Deborah: Hopefully, I think that the directors will get out and open up their ears and incorporate not just traditional wind band literature but styles from the past and current styles like the latest type of popular music that's playing and that the kids are interested in. I think that helps with retention, you know, and keeping kids engaged. Sometimes, young band directors, I think, get locked into, "this is all I know because this is what I grew up with," and they're not necessarily opening your ears. Even as an older director, you know, who's taught 30 years, I find it refreshing just step away from the stuff I know and find the new stuff and see what's out there.

Gary Interview (African American)
High School Band - Missouri

Background: Gary started his teaching career in Missouri at a small school where he taught general music, band, and choir from kindergarten through 12th grade. He realized that he wanted to concentrate on band directing, moved back to his hometown, and worked his way up to high school band director.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Gary: Well, I try to, I try to keep a balanced diet of what to feed my kids. Like when we start the year, it's all going to be pop music because we're doing marching band. So, I'm trying to give them a healthy diet of popular music through that, and maybe if I have a show theme that deals with more traditional music, we can do that. But I generally want to keep marching band as Pepe and fun as possible because out there sweating, you know, at least give them the reward of playing music that they like, which goes over really well. So, if I play any modern music, the most modern stuff, like if you hear on the radio, I'm probably going to be playing it in marching band because for one, the audience likes that stuff too. Now, as we get through the year, we will start to get some of the more traditional music like, for Veterans Day, we will play the Armed Forces, Salute, God Bless America, America the Beautiful, the National Anthem, and stuff like that. Then as we slowly get closer and closer to winter, we're playing holiday types of music. But I might throw in a contest piece that we're going to see the next year or the following semester again, and that Segways us into the spring semester, where we are gearing up for contests. There we perform with our large group and get a rating over our sight reading and balanced blend tone and all those things. That's where I get the challenging literature out that I pressed them to learn. I guess this is kind of like the culmination of what a band is, and I try to challenge them with that

stuff. I'll do some traditional pieces, or I might do a March. I might do all kinds of lyrical pieces, and then I might add those two contest pieces as an opener and closer to the concert. After all that hard work, I will do a Spring Concert, which will be more like pop tunes (Popular music), senior student choices that they really want to do. So, there's not too much opportunity to do a lot of traditional stuff. But when we do it, we hit it hard.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Gary: Yeah, yeah, for sure. I try to do that as much as I can now, and it just helps the kids buy into the program. It's like a reward for the kids, too. You know, they see that band isn't just this foreign thing where you're playing music from hundreds of years ago. You can have fun playing an instrument with music, you know, and that could carry into so many different things. So, I'm glad we have a jazz band too because then we can get into some Modern stuff and have some fun with that; they'll play some traditional Jazz, too.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Gary: I like pop tunes, like things from Michael Jackson like a combination of or a medley of his tunes. In the jazz band, I want to try to give them different styles of jazz, as I might go to traditional jazz or I might give them a little bit of cool jazz or some blues or some funk or experimental stuff, and we'll do some modern pop things there too. I'll try to implement something that might have a singer for jazz that way. They get the, you know, lyrics and all that stuff, and I can get in some of those choir people to participate. Yeah, I'm trying to do some other tunes I've heard from the Caribbean and Brazil. Yeah. That's what I want to get into. I would love to do more Latin and Brazilian music. It's just that the rhythms are tricky, and I need

to get better at teaching those types of rhythms and making sure I get the percussion instruments we need to do those kinds of popular music. We have a lab because there are kids from so many different cultures, and it might be like one or two, but it means so much to those kids when they know that you're making music from their culture or their parent's culture.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Gary: There's not really too many downsides to it because, I mean, what you're doing is opening up to different sounds. You want to kid to come from a healthy diet of music. You want them to know Bach and Beethoven, but you also want to know things from Brazil. You want them to know things from Germany. You want them to know just what that feels like, what that sounds like, where that culture comes from, and how it came to be. There are no downsides to having more diverse styles of music in your program. There's only up; I mean, that gets kids to buy in so much more. You can easily have a really bland program where you play only Souza, or you only play all the big names you know, and you can have an excellent program, but what are you really giving your kids, and what are they really getting out of your program?

Todd: *(Prompt)* If you gave some examples of downsides, what could band directors do to remedy these negative aspects?

Gary: Yeah, I feel like if you are in a monoculture, vulture type of town, maybe implementing multiculturally diverse stuff could be a thing that has to be addressed first. I haven't seen that, but I feel like it could happen, especially where I'm at in Missouri. I mean, people might not be too hip to that in the beginning. My Former director told me a long time ago that the parents did like that. The band was doing some Wizard of Oz or some type of music for marching band, and they were just not into it. They were like, "no, this needs to be only like rock, and it needs to only be

like old classic rock tunes. You can't do anything that's going to be like a show. You need to only

stick to that." That was a while ago, and I feel like maybe some of the parents might be like that,

but you just got to try it out, and if the kids are enjoying it, I think the people will enjoy it.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse.

How would you characterize in percentages the diversity in your band room during the last years

you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and

10% Asian.

Gary: I would say 90% Caucasian, 5% African American, 3 to 4 % Latin and a sliver of Asian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to

include popular music in the secondary school band curriculum?

Gary: I think people around here tend to be a little scared of trying to do it. It's like so different

from the traditional style because it is something that they may not be totally great at teaching.

But I think if you try to implement like a piece at a time that isn't something like just so out of

this world, and you get the percussion instruments for it, one by one, then slowly you'll build up

an arsenal of instruments to really do this a lot. I wish I were in a program where I could do a

Latin jazz class or just a Latin band or mariachi band like that would be great but we don't have

the supplies for that. We do have the money to go get those things. It's just we don't have the

will. The school doesn't want to give us that extra class time to do that.

Todd: *(Prompt)* Can you give some examples of professional development that would be useful

for this?

Gary: Yeah, it's different, and you got to get them to listen to it, and you have to listen to it.

Listening is gonna be essential even to know how to feel or teach that stuff. Also, in Missouri,

we have this thing called Missouri Music Educators Association (MMEA), or something like

that. We meet every year, and during that conference, it's a bunch of different sessions covering how to implement certain things in your band or some new way to teach something. It's all about professional development. Sometimes you'll get those things that someone tells you about. Well, here's how to implement Latin rhythms into your jazz band, and going to those sessions and just opening yourself up to that and listening to it and trying it out helps out so much—trying to attend webinars, looking up other information, just seeking that out and creating those opportunities. It seems like where I can find that stuff the most is going to be at those conferences. Have you heard of Midwest in Chicago? It's in Fennekin, Chicago, and it's like going to Mecca like, wow, you will see like this Tom Ogawa Academy for Middle School, students? That's from Japan, and they're playing literature for college people; with impeccable technique. You'll see the U.S. Jazz ambassadors. You'll see the Mexican Symphony Orchestra, you'll see so much. If you want multicultural diversity and you want to see what the world is doing. That's where you go.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Gary: Well, I see that the secondary schools are trying to do it. They're trying to open it up more. On the Other hand, I see that lots of schools are trying to do, like just traditional Wind Ensemble music. I don't know what it is, but I feel like many of these directors are trying to make their high school bands like a college wind symphony. They're only playing music from the traditional repertoire, and I get it; you want the kids to have experience playing music that they'll probably play in college. But at a cost, they're not learning anything else outside of that vein. I see lots of that, which was the situation at my school before I became the director. They were trying to do like, you know, Alfred Reed and Granger, that's fine. You can learn a lot from

that music, but you're missing out on many other cultures. Like, there's more music out there, and when you get into college, you're going to come across your Granger and all that kind of stuff, but they're also going to, you know, if it's a good college, they'll give you a more diverse repertoire anyway. So, you want to get some of those other cultures out there and your bands; you want to show them that music isn't just one culture.

Hamilton Interview (Caucasian)
High School Band - Louisiana

Background: Hamilton decided to be a band director as a sophomore in high school. He realized that he needed to be able to play guitar, bass, piano, and brass—not just woodwinds. At first, his primary instrument was the bassoon, but he eventually switched to the saxophone, although he can play many different instruments.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Hamilton: I try to pick first and foremost what will make our band sound good for my instrumentation. We have about 20, maybe 25 kids this year, so one of the problems is we don't have full instrumentation. Last year, we didn't have any french horns; we had a trumpet player. We didn't have any saxophone players. We had an alto clarinet instead of a bass clarinet, right? So, for me, that's a significant factor in choosing repertoire. Next year, we should have more instruments coming into the school for the students. The band directors before me didn't do well with setting up the program for the kids. Once I have picked enough material that I think the kids can handle, I open it up and ask the children, what kind of tunes do you want to play? I've selected five or six things based on what I think we can do. What do you guys think? Let's take a vote. We'll do a majority rules kind of thing here. I will go from there and then if there's something like a close second, we can always add that into a spring concert or something else

later. Their taste is almost more important than mine because I'm not the one who has to play the music. They have to play the music, and if they're intrigued in there, you know, their attentions being held and grasped by the music, my job becomes much more manageable. If I don't have to force them to enjoy playing Mozart when they're fine playing Clifton Williams, Let's play Clifton Williams all day long. I have zero issues with that. If the kids are interested, I can adapt. I don't even care if I don't like a piece and they're playing it. Whoa, cool. Let's do it. So, that's my philosophy on it.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Hamilton: Absolutely. It adds to the retention rate and growth recruiting. If the kids are interested in what they're playing, they're going to mention it to their friends, and they're going to push their friends to come to band the following year. Also, if they learn about concepts such as the clave, the popular music rhythms, and all the syncopation, that can make them better sight readers, that can make them better interpreters, and that can make them more complete musicians. Another benefit is just making sure that kids get a full coverage of music education with exposure to as many types of music as possible. So, for one thing, many kids already think that band is not cool. That's one of the main things I find so far that is keeping middle school students from progressing to you. I'm a high school band director. So, if we can make the band cool or fun, they will want to come over. So, one of the things we're doing, for example, like with our pep band for, you know, football games promised, the kids, hey, you know, there's some requirements that we have to have to translate a pop (popular music) song to an arrangement for marching band. What do you guys want to play? And they'll give me a bunch of songs. I'll think about it. I'll look up arrangements that are already in existence, you know, or try

to arrange a ten-second snippet if we can accommodate that. So, I think that's probably the second most important thing behind just having instruments for them to play: if we're picking things the kids want to do, they're going to want to join the band. They're going to ask friends to join the band, and they're going to tell their mom and their dad, "Hey, I want to play in the band because this and this and this, I'm having a great time. The only way for us to progress out of the COVID drop-off is to tailor this education plan more towards the kids instead of maybe what has been historical, which is let's play the classics. Let's make sure you know all your major-minor scales, and let's go to what the kids are craving and asking for now. Is there a place for the classics? Absolutely! Should they still be playing some of these older traditional selections? Yes, absolutely. We have the kids for a limited amount of time every day, so if popular music or music that they like listening to will help hold their attention and help with recruiting and maintaining band members, it's a good deal. At the end of the day, popular music can help the students to have fun, appreciate music more, and learn to love music for the rest of their lives.

Todd: (*Prompt*) What are some of the popular music styles that you enjoy implementing in your bands?

Hamilton: Currently, some of the popular music being implemented are rap, hip-hop, rock, video game tunes, Pop Music, and even country music. We looked at a Cumbia tune, but it was outside their playing abilities.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Hamilton: Possibly, if you're focusing on a particular minority group's style too much, and the other band members aren't enjoying it, it could potentially bring your program down. Another downside is that many Latin popular music styles are challenging, so it might not be enjoyable to

the students who have difficulty with those styles. The kids that grew up in those cultures will find it easier to play that music than those that didn't. I think the most important thing is that they can handle it, play it successfully, and enjoy it. I find that kids turn their nose up to music when it's too hard more often than when it's something that they're not used to. That is a definite downside!

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Hamilton: We have a fairly even distribution in that regard. I would say 30% African American, 30% Latin, 30% Caucasian, 10% Asian/Native American, etc.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Hamilton: I think it starts with listening to the style to be implemented. Also, learn how to play that style and to play it on different instruments so that you can model it for the band. It's about growing as a musician, and that goes for the teacher and the students. Every day, trying to grow as a musician will allow you to grow as a teacher. If you can play it, you can probably teach it. As far as professional development goes, find out who's doing what you want to do and email them. A lot of people are scared to email people. It literally costs almost zero money to email somebody. You can say something like, "Hey, I really appreciate what your program is doing. Can we sit down and talk? You know, that might not be traditional professional development, but at the same time, if you're growing and you're learning something, then that's what the goal of it is, right? Also, we have the Louisiana Music Education Association, a Midwest Band

Director's Association, and many other Music Conventions that often have speakers giving master classes on these topics. Maybe we should be pushing our music educators to take jazz lessons or something different. That way, they have more exposure to these things going into the grinder rather than trying to learn them on the Fly. Another important way to prepare is going online. There are a lot of resources online that you can find for free on how to play guitar, how to play piano, and how does the clave work? There are so many videos and so much knowledge that is for free available on the internet that they can look up. I don't want to say that people who aren't versed in technology are ignorant, but I think people who are choosing not to slowly immerse themselves and get to that point is a form of refusal. This refusal is ignorance, and they are going to get left behind. How do they prepare? They say, "I already know that," or they just say, "Oh, I don't want to do that." I think their success will be based on how badly they want to provide a quality education for their children. I think it's not necessarily how we prepare them to do it because, as educators and musicians, we will find our own specific path to doing whatever task is at hand.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Hamilton: So that is an excellent question. I think there are different paths I could see it going, and I also think it will depend on the kinds of directors that are going to be in the area of music education. I believe places like Texas, which have a highly competitive nature, will be the first to diversify by playing more popular music. I think that's going to keep the student engagement up because they're all about numbers and marching band, right? That's the general consensus in that area. So, I think for them to stay where they are or grow, they're going to have to adapt to the kids, and I think that's where we're going to see the Midwest states that have good programs

leading the way to the future. To a lesser extent, I think you're going to have the more traditional band directors that have been wildly successful in the past years continuing to do what they're doing. I call that like the dinosaur directors as they are slowly dying out. Some directors with successful programs do like national recognition kind of stuff, but they do transcriptions only. And, I mean, don't get me wrong there. Their pep band is in the stands for football games. They do play fun music, and some cool stuff and they don't play very modern stuff, but it is still fun, and the kids are still having a good time. But, you know, when you're playing DCI kinds of shows on a marching field and halftime, are you encouraging kids to play? I think that's kind of the conversation you're trying to bring forward with your research.

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Jamie Interview (Caucasian)
Middle - High School Bands - South Texas

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Background: During his junior year in high school, Jamie realized he wanted to do something in music. His band director inspired him, and by his senior year, he knew he wanted to become a band director.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Jamie: My Philosophy is that I'm always looking for engaging music; is its quality music, are the kids going to buy into it, and if not, how do I get them to buy into it? Is it addressing the students' next level of development? Is it going to help move that group forward? Is this going to challenge them? To help them move forward, and is this repertoire my strength, as well.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Jamie: I'm all about relationships with my kids, we have an authentic family atmosphere, and kids are always in the band room even when there's no class. Sometimes, I'll send out a Google form, getting their advice on the music they'd like to play in the next concert, and I'll pick what

seems to be the most popular choices for them, provided I was able to find arrangements for what they are interested in.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Jamie: The most significant benefit that comes to mind right away is that the kids tend to be more intrinsically motivated and practice more. The buy-in is a lot easier, and I don't have to sell it with, "Oh, this is going to be cool, or this is why I like it, or this is why I think you're gonna like it. They automatically buy into it." Sometimes you have to encourage them to stop practicing the popular music you've picked so that they'll also practice the other traditional songs on the concert schedule. I like to use it sometimes, especially if there's a classic piece we're struggling with. I'll take the popular music piece and schedule it toward the end of the rehearsal, so they'll work harder earlier in the rehearsal to get to that song.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Jamie: I'll try to schedule something from the popular music repertoire for the first concert of the Year. I typically do three or four pieces for a concert, and I try to pick one that's popular music or ethnic, and then I'll stick one on the last concert of the year. Typically, I'll try and fit something popular at the holiday concert. Sometimes it's not Western Christmas music; it's holiday music from somewhere else in the world. There are often religious conflicts at the Christmas concert, so selecting songs that are representative of the student makeup, such as Jewish music, can help solve the problem and make it engaging for everyone. Popular music also helps with the Jehovah's Witnesses, who are not allowed to play Christmas music. That way,

they can participate in at least part of the concert. I'll tell the parents, look, they don't have to play on these other pieces, but I really need them for the popular music pieces.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Jamie: I haven't really experienced any immediate downsides, but some band directors worry about teaching swing to students which could affect playing even 8th in classical music.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Jamie: We have a lot of diversity. It's primarily white and Hispanic. So, I'm guessing we're probably 40% Caucasian, 50% percent Hispanic, then the other remaining 10% is a mix of Asian and African American. Our Latin students come from Mexico, Venezuela, Honduras, Columbia, and even Brazil, but the majority are Mexican.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Jamie: For me, one of the biggest things is that the older I get, the less I am in touch with what kids like. I have to talk to them more and they'll share with me pieces that they like and then I'll go and do a lot of listening. I used to have students come in on Friday afternoons after school. Hey, bring your phone; bring your computer. Let's drink some music, and everybody got to pick their favorite kind of music to share with everybody else. Regarding my preparation for teaching, it's finding an arrangement if I can. Listening to what the kids are listening to, not the recording of the arrangement of what the kids are listening to, because sometimes, I'll tweak the

arrangement, and then my planning is just like planning for anything else. If there are rhythms I need to teach, I make a rhythm sheet and pass it out to everybody. We count, we play it on a concert F, and then we find where it is in the music and move it there. For every concert I do, I make a breakdown sheet because I have sectionals in the morning before school. Each section comes one morning a week, and I have a plan I've written down. The kids know what we're going to do in the sectional. They know they'll also be quizzed on it during the week. And so there's an accountability factor in there for all of us, including me.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Jamie: While we have an anchor in the classical tradition, many Texas band directors are open to and do currently integrate popular music into their programs. The first thing that comes to mind for me is the high school football band at football games in the stands there, playing popular music all the time, and then in their halftime show, it varies. Sometimes they include popular music; sometimes it's classical music. They have a good variety there. I'm also fortunate to work in a district where both the high school and the middle schools have a jazz band during the day where they play different styles of popular music, and they have a class dedicated to jazz, swing style, Latin Style, bebop, and I'm pulling literature that may be other Latin styles. Last year we played a tango, a rock piece, and a swing piece. We had quite a variety of styles.

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Matthew Interview (Caucasian)
Elementary - Middle - High School Bands - Texas

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Background: Matthew grew up in an intense band program in Ohio, where he played in all the bands. He realized that he wanted to become a band director when he was given a chance by his band director to conduct his high school band.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Matthew: So, for us in Texas, it's a little tricky. I'm not sure how Oklahoma works, but especially in middle and high school, when we go to contests, we have to compete through the Interscholastic League (UIL). So, with that, there is a selection list we can only pick from, and yes, it's very limited, but we're trying to change that. We're trying to get more modern pieces in there, but as I understand it, the list is controlled by an older board, and they don't like to expand, which is unfortunate. So, when it comes to the selection, you know, with winter music, hmm. I try and pick things that are different. I'm not too fond of your standard Jingle Bells. I don't like doing the standard pieces that bore me, and I know it bores the kids because they hear it every year at home. I use a lot of flexibility to do works that may not necessarily be Christmas-related but could be winter-related or not even sometimes.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Matthew: I love to get the kids to help pick it, and whenever I make music selection, I will pick out a plethora of pieces, lay them all down, and then I kind of guide them a little bit and say, okay, out of these pieces, and I let them look at the scores and parts, and then I play the recordings once or twice and then what they want, and I let them kind of have control of that. I do that with UIL as well because they have to be very invested. They're going to get drilled with it for months and receive ratings, so I do the same process with them because they have to be invested, and I believe they should feel like they have ownership in that too. If we have a spring concert that is not amidst the UIL contest, I open up the selections a lot more. We will probably keep a piece or two from our UIL competition, but then we pick other pieces like movie and TV series themes and video theme concerts that are fun for the kids.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Matthew: Yeah, absolutely, because that's what I love to do when I can, and it allows the kids to connect better. The middle school band is where you need to push that (popular music) as much as possible because we have a significant fallout (dropout rate) from middle school to high school. Some of it is just pure options. Those kids want to explore those other options, and it has nothing to do with you or the program. But some of it can be because of your music selection. If they don't find it fun, whether it's music selection, trips, or whatever is grabbing their attention, they just don't transfer over to high school band, so I try to find popular music for them that they can play. We did a piece at the festival with some selections from a High School Musical. They absolutely ate it up because it's all over TV all the time. I've had one of my elementary groups of fifth graders do a piece, I think it's by Michael Sweeney or Michael's story, called classic bits and pieces, and so, I brought in a DJ, and we worked with a DJ and remixed to the make it more modern like. Yeah, and then with those same group of kids, we got selected to play with a group called Black Violin, which is a hip-hop group that uses classical musical riffs, and we did a Using a DJ, drums, the players, everything that's it. We got to go on a massive stage with lights and fog, all that fun stuff, and so that makes a significant impact on the kids.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Matthew: Hip Hop, Musicals, TV themes, rock, etc.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Matthew: I think the only downside I can add is that depending on the pieces, you could run into some religious obstacles. I ran into that before when I was at a charter school. We were performing selections from the Night Before Christmas with the choir. On the evening of the concert, right before we started, I had a parent come up to me with her daughter. She's like, I just want to let you know that it's actually against our religion for our daughter to sing Christmas Music That's the only thing I've come across, personally.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Matthew: I would say it's varied; at least 50 or more percent, Hispanic, a solid 30% percent or more African American, and the rest are usually Caucasian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Matthew: That to me is just pre-planning ahead of time and finding music that fits with the program. Also, doing professional development on precisely that, on popular music and how to integrate it into the band. I don't think we do enough of that, to begin with. There should be more conferences on popular music to show band directors how to do it and what pieces fit into that category. I have more flexibility for the Spring concerts, and that's when you can do more popular music, which engages the kids and helps with next year's recruitment of band students. They love it! Also, I do composition projects with the kids where they get to write their own music.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Matthew: I was reading an article about this the other day. I do feel like classical music is dying. I feel like a few of us are trying to bring it back in different ways because that's the foundation of music. Every group references classical music at some point because they study it, and that's how they develop those patterns and imitate them. I feel like in the band world that we're just stuck in this rut of, you know, playing whatever is on that particular list and not expanding because I know there's been plenty of pieces my editors try to get submitted, and it just gets rejected. It's hard to get board members to change, and they are very stubborn when it comes to traditional music versus popular music, which is a shame because the kids eat it up; they love it. I think we are losing the historical parts of music education as to what was classical and what's made popular music up to this point, and like, why do we even have it? I feel like all of that has disappeared because you can mention the surnames of famous composers, and the kids don't know who they were. There's that extensive list that's been provided to us, and we're afraid to deviate from it. Some of the popular music pieces that are out there, and video game pieces are harder to play, and kids learn far more with some of these popular music pieces, but they're just afraid to open up the world to it in competition because the traditional works are all scores that they pretty much have memorized and avoid incorporating pop culture that these kids could relate to.

They're going to learn far more complicated things with popular music than they would from these classic pieces that are part of our system. I would be curious to see what would happen if we could get some of these board members to vote for these pieces. Suppose we could get them to flood the gates with more popular music, film pieces, and video game pieces. I think that

would be a game-changer. I think you would still have some directors who would still stay traditional because that's just what they've grown up with, and they don't want to be flexible, but I think you would probably see a lot of guys feel like, okay, this is safe to do. It's just expanding people's ideas and getting them to understand that this is okay, even if you're unfamiliar with it.

Rick Interview (Caucasian)
High School Band - South Dakota

Background: Torn between music and art, Rick knew that he had to decide before college, and he felt that band had more of an impact on his life. He also thought that he had more to offer as a band director and that maybe the career had more to offer to him.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Rick: Well, I like there to be a challenge, and typically this is probably a fault rather than a feature. I like to program stuff that I enjoy, and I enjoy having students work and attain, so growth is significant to me, so I will do things that are probably a little over their level, so maybe it gets a little hairy sometimes right before the concert. Usually, they succeed, but sometimes they crash and burn, which is part of its nature. This was my first year at this school, and maybe I reached a little too far, but I feel like if I can't get into a piece, it's hard for me to sell something. I've never been that person to false hype anything. I have a hard time faking it, so I pick stuff that I enjoy and songs that are about the level that they're supposed to be at, even though it sometimes bites me.

Todd: *(Prompt)* What's your opinion about your students' taste in music?

Rick: It can be a factor. I guess it has to do a little bit with my own familiarity with music just because I want to make sure it's appropriate. I had a bunch of kids when I was in Yakima. It was a very high Mexican migrant population, and kids were asking about doing different Mariachi

tunes. I don't speak Spanish, and I've heard some of the songs in these bands have lyrics that are not appropriate, so I was afraid to implement them into the band repertoire. So that was a little bit of a thing for me, but I also don't know the music very well. While there, I played in a fantastic salsa band, and at least it opened my eyes to it, and in the school jazz band, we pulled some more Latin stuff. I feel like with a jazz band, it's a little bit easier for me to go in that multicultural, popular music direction. When I was teaching in Baton Rouge, we did that sort of thing more.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Rick: It shows the students that you care about them and their culture and that you, as a teacher, are willing to step outside of your comfort zone, which kind of allows them to do the same thing. You might find that they go far, far beyond what you expected, which is excellent. It encourages them to practice and to listen to more music, and maybe they don't have to read quite as much, which gives them a little bit of a confidence boost depending on what the piece is that the band is playing.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Rick: One thing is that you might stray from what you're working on, such as a method book or traditional band literature. Also, you have to be careful that the popular music chosen does not cause social rifts among students of different cultural backgrounds, especially in cities with gangs.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years

you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Rick: Each school I have taught in has had varying cultural and ethnic makeups. This ranges from mostly Caucasian (South Dakota) to primarily African American (Baton Rouge) and mostly Latin students in the case of Yakima. I have seen many different scenarios in this respect.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Rick: Learning as much as possible about the style, how to play it, and how to sing it.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Rick: I see it going all over the place, I suppose, and I would hope. I would say probably less so in high school just because of the discrete skills that the kids know in middle school.

Victor Interview (Caucasian)
High School Band - Oklahoma

Background: Victor became a band director after a long career as a musician, arranger, and clinician in a top military jazz band. After retiring from the military, he returned to his home state of Oklahoma and finished his master's degree. He has written hundreds of arrangements and compositions.

Todd: How would you describe your overall music teaching philosophy in terms of repertoire selection?

Victor: It's funny because this year, I'm going to have a lot more to do with the music selection for the jazz ensemble because I'm taking over the group. The band director's going to spend most of his time during that hour just sitting in the office, so I'll get to pick a lot more music and/or

write the music for that band. As far as picking popular music off the radio, I don't know if that will come into play quite as much as just trying to make sure I'm picking a cross-section of styles of music. If everything I did was swing or swingish then I know the kids would get bored with that, so like we've also done funk and rock tunes. I try to pick melodies that the kids would be familiar with, but of course, then the arrangements will often put that into a different genre. Even at the Christian school where I teach, the jazz program is very small, but I made arrangements for them of *When the Saints Go Marching In*, but as a kind of folk tune, and the kids really seem to love that, and then I did Miles Davis's *All Blues*.

Todd: Can you think of some benefits of implementing a popular music repertoire in a multiculturally diverse band?

Victor: Representation! They're going to feel like they're being represented, so I'm always thinking about that kind of thing. If you play popular songs from other countries and have students from there, it gives them kind of a sense of Pride.

Todd: *(Prompt)* What are some of the popular music styles that you enjoy implementing in your bands?

Victor: Classic rock, funk, blues, jazz, salsa, folk, bluegrass, etc.

Todd: Can you think of any downsides of implementing a popular music repertoire in a multiculturally diverse School band?

Victor: Well, one downside is that if you don't listen to that kind of music or have any concept of it, it is hard to play it correctly. That's true for the student trying to learn the popular music style and the teacher trying to teach it. For example, I don't have a concept for walking down the street. I know how to walk. You know what I mean? Then there's something about the tumbao and the clave and the grove to know that if you don't listen to that music, you're not gonna be

able to walk that music. So, one of the most significant downsides is trying to introduce that to young musicians who aren't familiar with that kind of groove, and you can even stretch it to like stuff that has a kind of a hip-hop kind of a sound which has an almost swing triplet feel close to that of jazz. But it's not like the regular swing. It's different, and you've got to listen to that kind of music to feel it. I can compare it to speaking your native tongue. Oklahomans speak English with a specific type of accent, and they learn that from infancy because they hear it. That's what they hear, and so, when you see a guy playing a hip-hop groove on the drums, they probably grew up hearing those kinds of groups, and they know how to do it. So, that's perhaps one of its biggest downsides, and it's going to be a much slower process for kids who have not grown up listening to those styles of music to get to where they can feel it right.

Todd: In recent years, the cultural and ethnic makeup of students has become more diverse. How would you characterize in percentages the diversity in your band room during the last years you taught? For example, 50% Caucasian, 30% African American, 20% Latin American, and 10% Asian.

Victor: Most of the students are Caucasian.

Todd: In what ways can band directors oriented in traditional music prepare themselves to include popular music in the secondary school band curriculum?

Victor: I'd say talk to the kids. A lot of it, you're going to get input from the kids, and the kids want to feel like they have some skin in the game. Writing for your band is an excellent way to prepare, and I think they get to feel some ownership in the product when they help choose the repertoire, and some of them will put the time into learning the music because they feel like they were instrumental in getting it.

Todd: In terms of musical styles, in what direction do you see secondary school bands going in the coming years?

Victor: In the direction that we're talking about in this interview. Concert bands doing more popular music, kids' movies, and stuff like that. Melodies that the kids recognize and can relate to not without discounting the classic literature, but that whole thing of trying to fit it in with that kind of stuff.

Appendix H: Online survey

An Investigation of the Benefits of Implementing Popular Music in the Multiculturally Diverse Secondary School Band and the Correlating Teacher Preparation for this Implementation.

Part I - Popular Music and Multicultural Education

1. The inclusion of a popular music curriculum is important to the music education of secondary school students.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
◯	◯	◯	◯	◯

2. Music students, regardless of their cultural/ethnic background, should be exposed to the rich diversity of world cultures, including popular music.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
◯	◯	◯	◯	◯

3. The band director should consider the cultural makeup of students in the classroom when planning repertoire and curriculum.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
◯	◯	◯	◯	◯

4. Music is a means of cultural expression for any cultural or ethnic group.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
◯	◯	◯	◯	◯

5. Choosing songs that represent the band's cultural and ethnic diversity will help engage the students and instill in them a feeling of group pride.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
◯	◯	◯	◯	◯

6. A multicultural music curriculum can help students to appreciate other cultures.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

7. Popular music can engage students and promote camaraderie and bonding in the band class.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

8. Please indicate your level of agreement with the following statements, "Popular music repertoire can be implemented to engage students in secondary school bands because…"

a. It provides students with pride when their country's or ethnic group's musical style is included.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

b. It offers the student exposure and experience with unfamiliar musical styles.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

c. It teaches the students insights into the appreciation of other cultures and peoples.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

d. It can act as a unifying force to teach students from different cultural and ethnic backgrounds how to work together for the common objective of music-making.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

9. With the rapidly increasing rise in immigration from Latin America, band directors should adapt music curriculums to include more musical styles from those countries.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

10. Student band members should be involved in the selection process of the repertoire.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

Part II – Teacher Preparation

11. Please indicate your level of agreement with the following statements, "Band directors oriented   in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by…."

a. Improving their ability to perform the various popular music styles.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

b. Studying the histories and intricacies of the various popular music styles.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

c. Fine-tuning their rehearsal techniques to facilitate the different popular music styles.

Strongly Agree   Agree   Neutral   Disagree   Strongly disagree

○   ○   ○   ○   ○

d. Reading books, journal articles, and visiting online sites about popular music education.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

e. Attending live popular music concerts and performances.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

f. Studying scores of popular music arrangements written for band.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

g. Listening to recordings of the various popular music styles.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

h. Attending education seminars focused on popular music education.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

12. I am comfortable teaching popular music to a multicultural or ethnically diverse secondary school band.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

13. Students should develop improvisation and listening skills to prepare for performing popular music in the secondary school band setting.

Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

14. Band Directors need to maintain good technical form on their instruments and master new styles before effectively adding them to the repertoire.
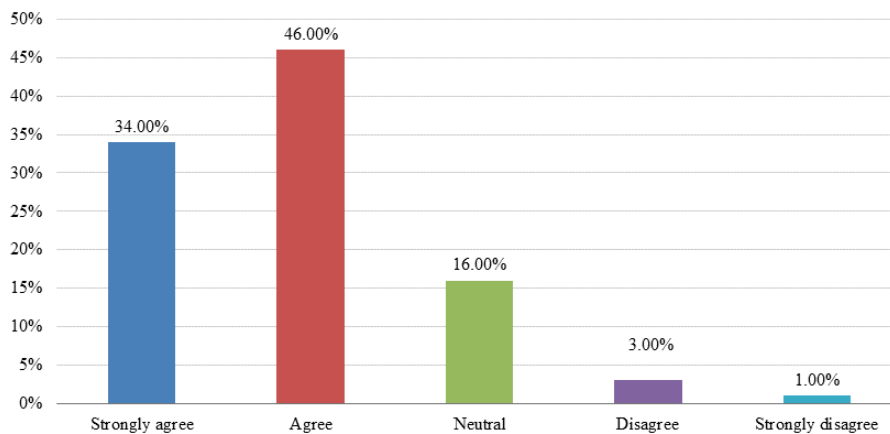
| Strongly Agree	Agree	Neutral	Disagree	Strongly disagree
○	○	○	○	○

QuestionPro

Appendix I: Full Online Survey Results

1. The inclusion of a popular music curriculum is important to the music education of secondary school students.

Mean : 1.913 | Confidence Interval @ 95% : [1.727 - 2.098] | Standard Deviation : 0.845 | Standard Error : 0.094

2. Music students, regardless of their cultural/ethnic background, should be exposed to the rich diversity of world cultures, including popular music.
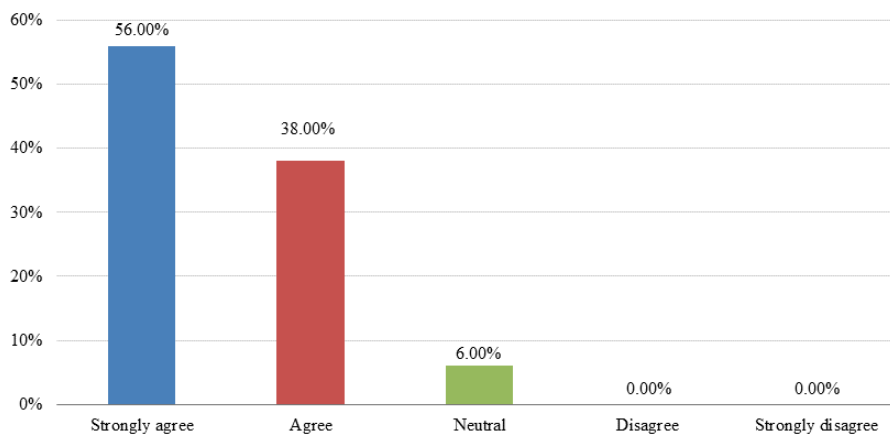
Mean : 1.500 | Confidence Interval @ 95% : [1.365 - 1.635] | Standard Deviation : 0.616 | Standard Error : 0.069

3. The band director should consider the cultural makeup of students in the classroom when planning repertoire and curriculum.

Mean : 1.762 | Confidence Interval @ 95% : [1.565 - 1.960] | Standard Deviation : 0.903 | Standard Error : 0.101

4. Music is a means of cultural expression for any cultural or ethnic group.

Mean : 1.337 | Confidence Interval @ 95% : [1.212 - 1.463] | Standard Deviation : 0.572 | Standard Error : 0.064

5. Choosing songs that represent the band's cultural and ethnic diversity will help engage the students and instill in them a feeling of group pride.

Mean : 1.600 | Confidence Interval @ 95% : [1.420 - 1.780] | Standard Deviation : 0.821 | Standard Error : 0.092

6. A multicultural music curriculum can help students to appreciate other cultures.

Mean : 1.462 | Confidence Interval @ 95% : [1.334 - 1.589] | Standard Deviation : 0.574 | Standard Error : 0.065

7. Popular music can engage students and promote camaraderie and bonding in the band class.

Mean : 1.625 | Confidence Interval @ 95% : [1.472 - 1.778] | Standard Deviation : 0.700 | Standard Error : 0.078

8a. A popular music repertoire can be implemented to engage students in secondary school bands because it provides students with pride when their country's or ethnic group's musical style is included.
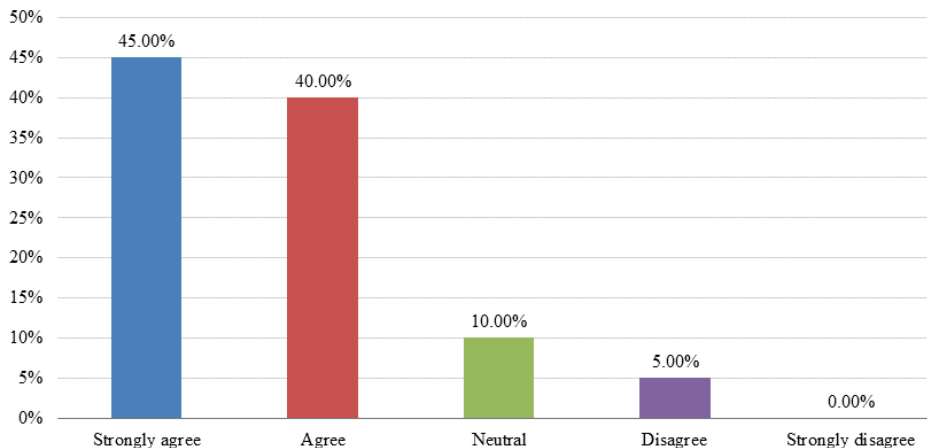

Mean : 1.762 | Confidence Interval @ 95% : [1.598 - 1.927] | Standard Deviation : 0.750 | Standard Error : 0.084

8b. A popular music repertoire can be implemented to engage students in secondary school bands because it offers the students exposure and experience with unfamiliar musical styles.
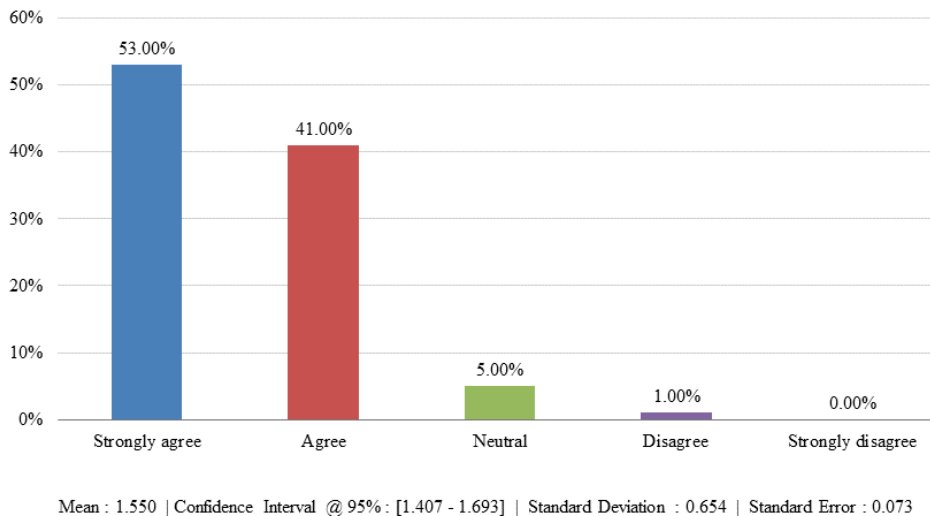
Mean : 1.550 | Confidence Interval @ 95% : [1.407 - 1.693] | Standard Deviation : 0.654 | Standard Error : 0.073

8c. A popular music repertoire can be implemented to engage students in secondary school bands because it teaches the students insights into the appreciation of other cultures and peoples.


Mean : 1.762 | Confidence Interval @ 95% : [1.587 - 1.938] | Standard Deviation : 0.799 | Standard Error : 0.089
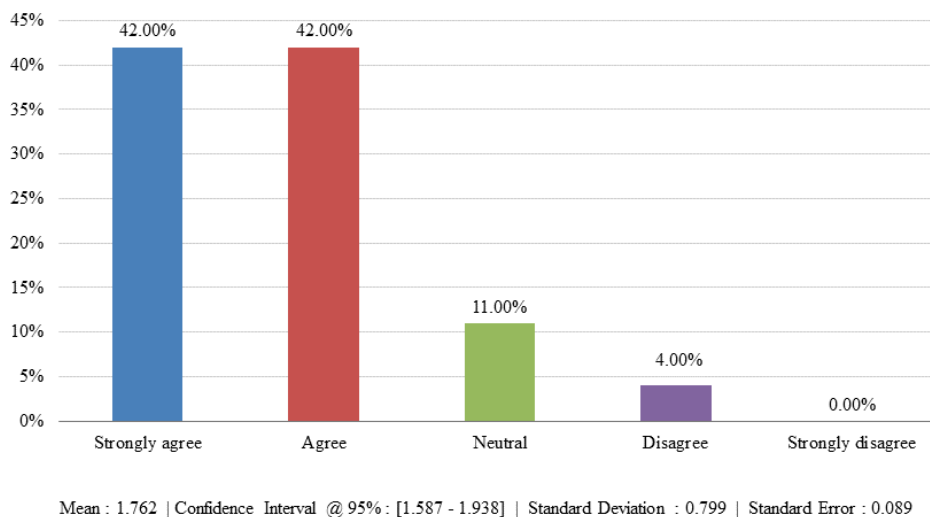
8d. A popular music repertoire can be implemented to engage students in secondary school bands because it can act as a unifying force to teach students from different cultural and ethnic backgrounds how to work together for the common objective of music-making.
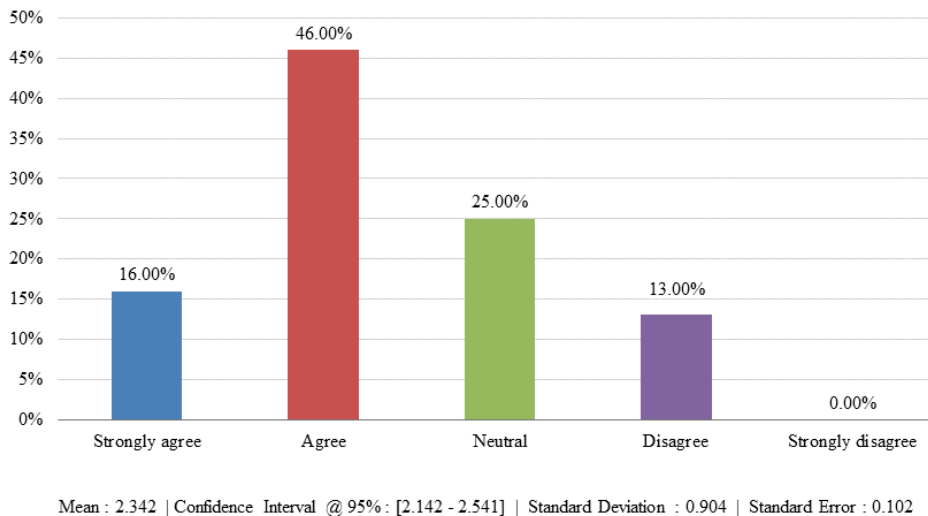

Mean : 1.750 | Confidence Interval @ 95% : [1.567 - 1.933] | Standard Deviation : 0.834 | Standard Error : 0.093

9. With the rapidly increasing rise in immigration from Latin America, band directors should adapt music curriculums to include more musical styles from those countries.
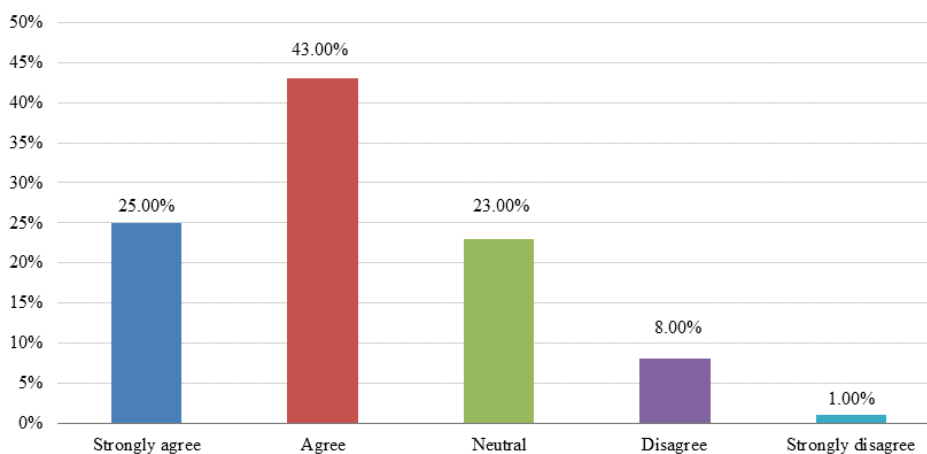

Mean : 2.165 | Confidence Interval @ 95% : [1.957 - 2.372] | Standard Deviation : 0.940 | Standard Error : 0.106

10. Student band members should be involved in the selection process of the repertoire.

Mean : 2.342 | Confidence Interval @ 95% : [2.142 - 2.541] | Standard Deviation : 0.904 | Standard Error : 0.102
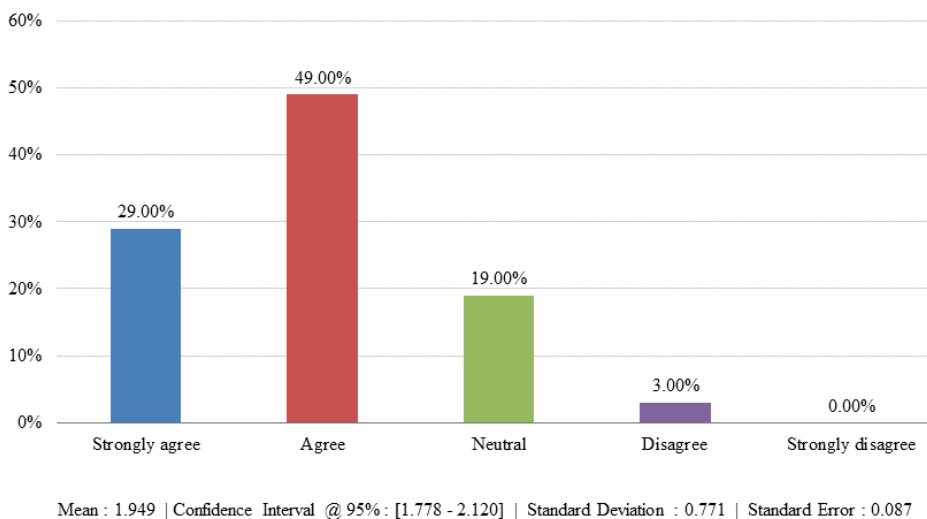
11a. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by improving their ability to perform the various popular music styles.

Mean : 2.000 | Confidence Interval @ 95% : [1.832 - 2.168] | Standard Deviation : 0.756 | Standard Error : 0.086
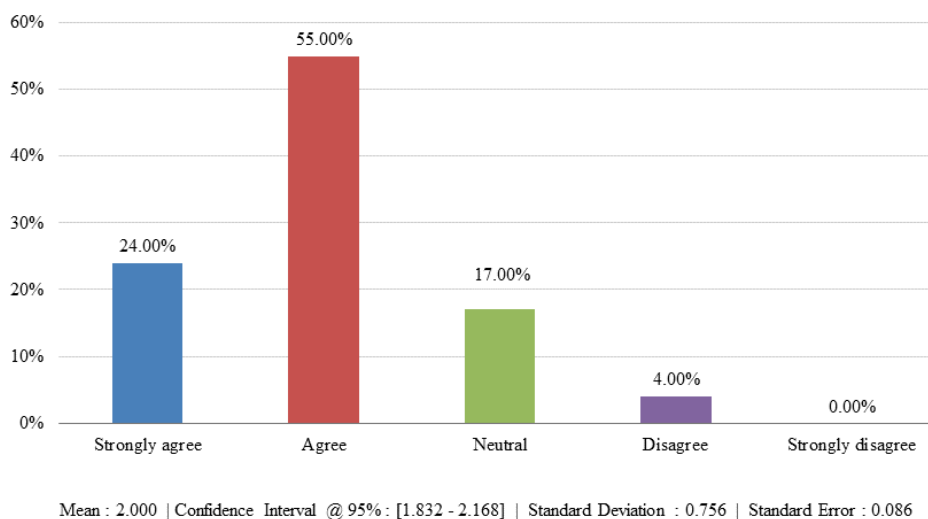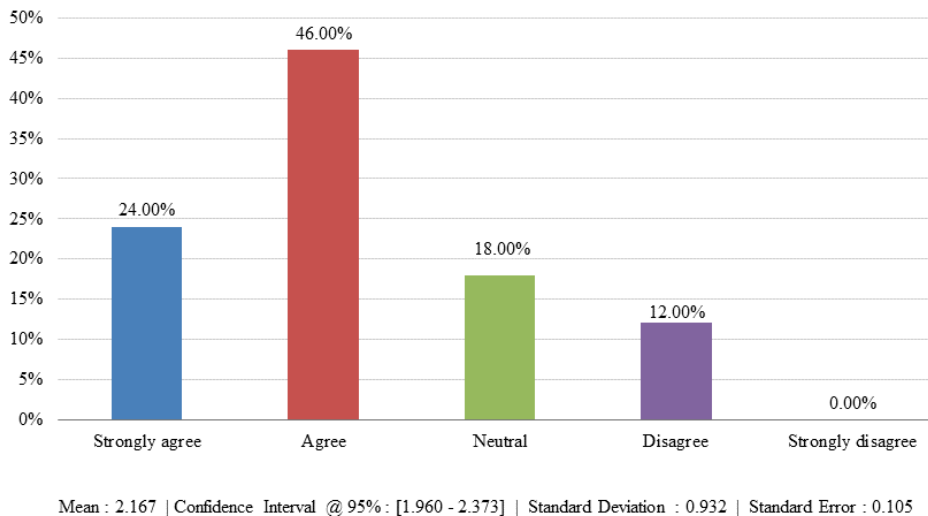
11b. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by studying the histories and intricacies of the various popular music styles.

Mean : 2.013 | Confidence Interval @ 95% : [1.832 - 2.193] | Standard Deviation : 0.814 | Standard Error : 0.092
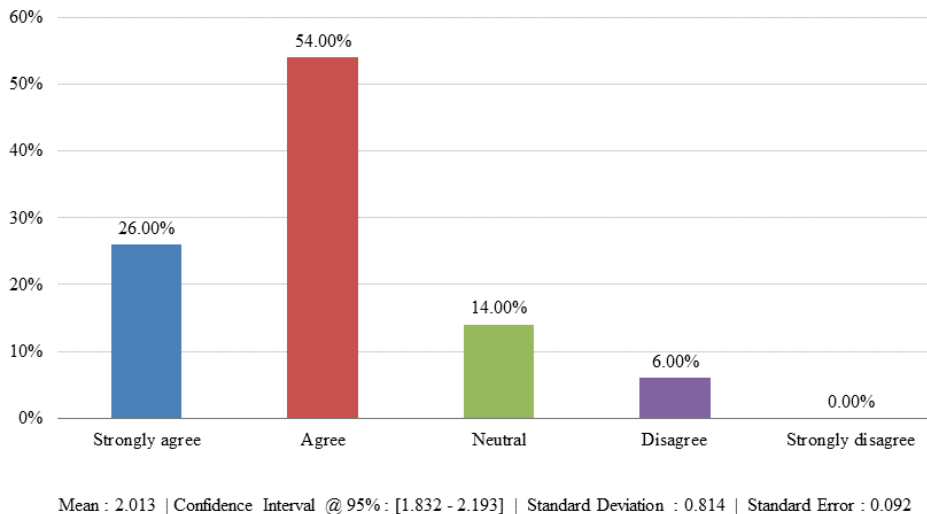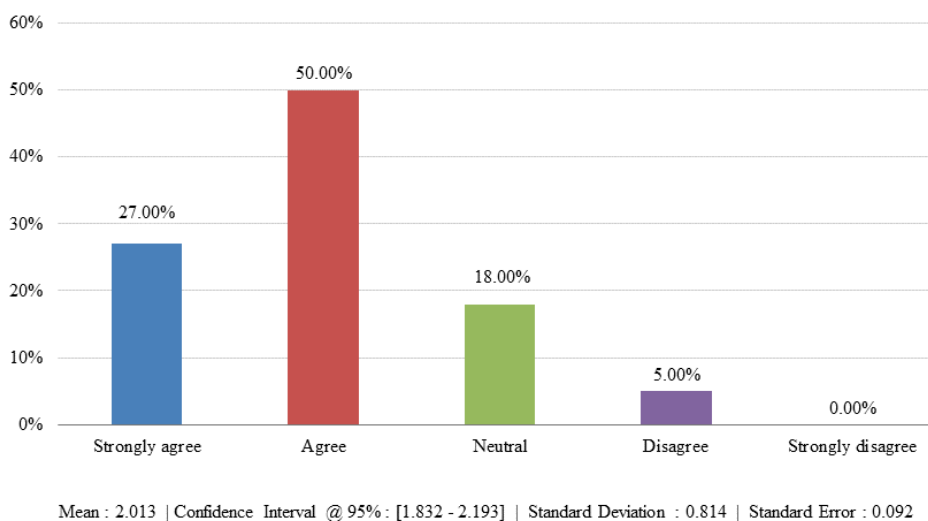
11c. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by fine-tuning their rehearsal techniques to facilitate the different popular music styles.

Mean : 1.949 | Confidence Interval @ 95% : [1.778 - 2.120] | Standard Deviation : 0.771 | Standard Error : 0.087
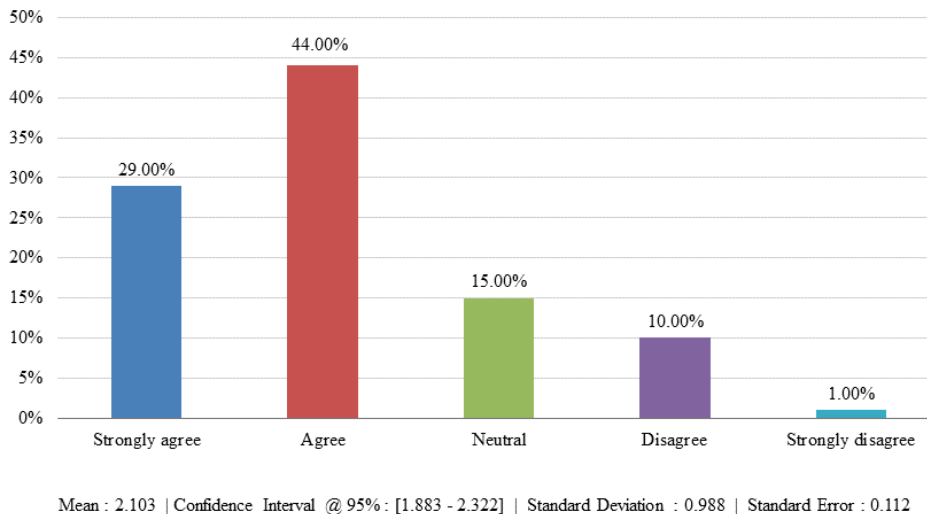
11d. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by reading books, journal articles, and visiting online sites about popular music education.

Mean : 2.167 | Confidence Interval @ 95% : [1.960 - 2.373] | Standard Deviation : 0.932 | Standard Error : 0.105
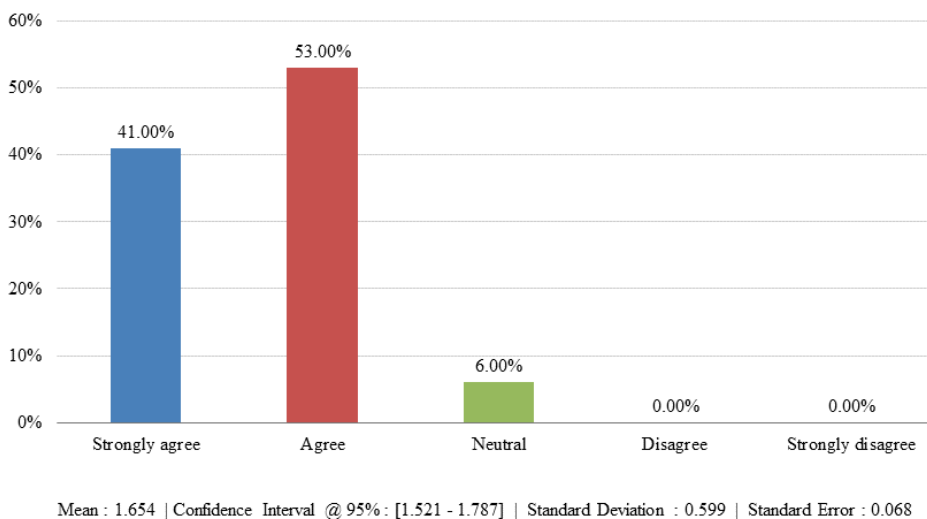
11e. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by attending live popular music concerts and performances.
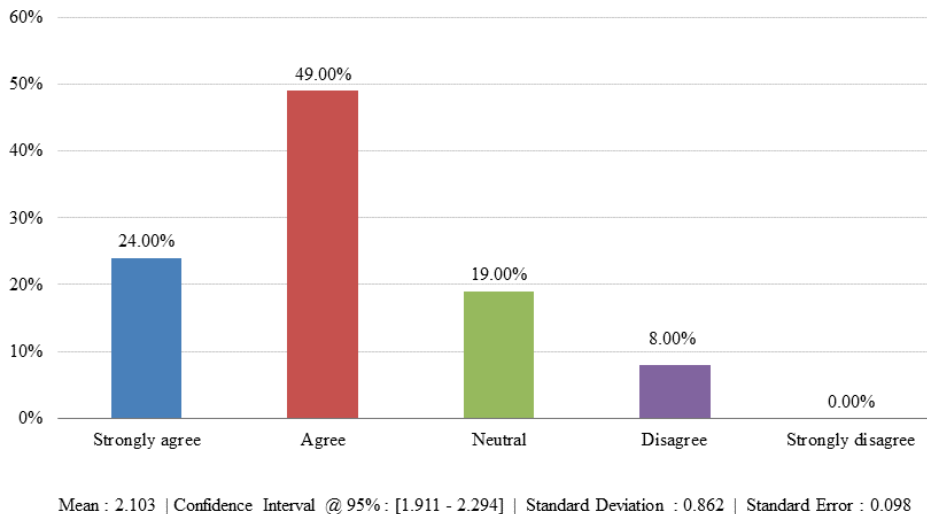

Mean : 2.013 | Confidence Interval @ 95% : [1.832 - 2.193] | Standard Deviation : 0.814 | Standard Error : 0.092

11f. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by studying scores of popular music arrangements written for band.
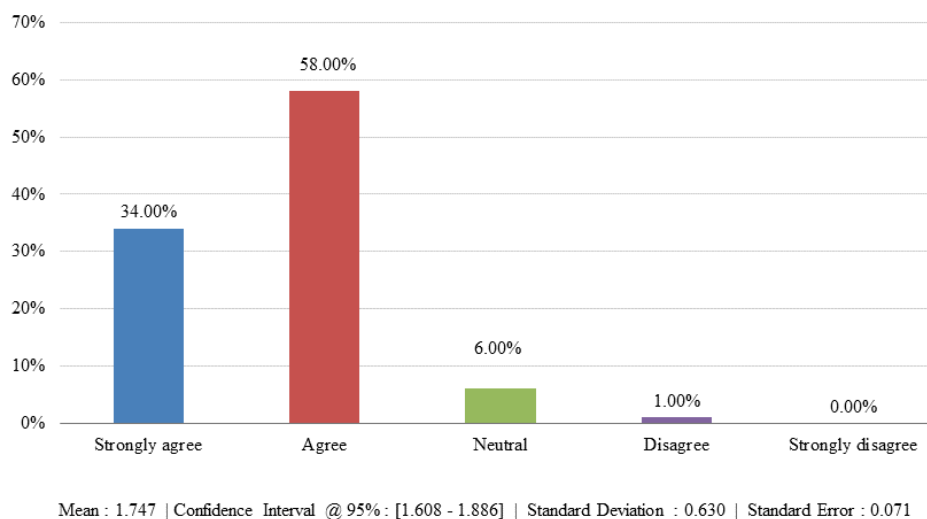

Mean : 2.103 | Confidence Interval @ 95% : [1.883 - 2.322] | Standard Deviation : 0.988 | Standard Error : 0.112

11g. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by listening to recordings of the various popular music styles.

Mean : 1.654 | Confidence Interval @ 95% : [1.521 - 1.787] | Standard Deviation : 0.599 | Standard Error : 0.068
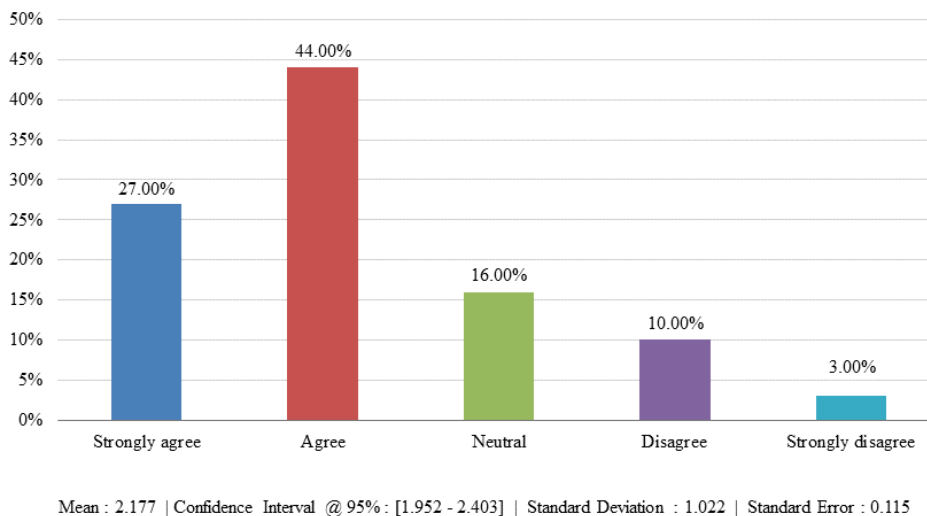
11h. Band directors oriented in traditional music can prepare themselves to include more popular music in the secondary school band curriculum by attending education seminars focused on popular music education.

Mean : 2.103 | Confidence Interval @ 95% : [1.911 - 2.294] | Standard Deviation : 0.862 | Standard Error : 0.098

12. I am comfortable teaching popular music to a multicultural or ethnically diverse secondary school band.

Mean : 1.747 | Confidence Interval @ 95% : [1.608 - 1.886] | Standard Deviation : 0.630 | Standard Error : 0.071

13. Students should develop improvisation and listening skills to prepare for performing popular music in the secondary school band setting.

Mean : 2.177 | Confidence Interval @ 95% : [1.952 - 2.403] | Standard Deviation : 1.022 | Standard Error : 0.115

14. Band Directors need to maintain good technical form on their instruments and master new styles before effectively adding them to the repertoire.

Mean : 2.772 | Confidence Interval @ 95% : [2.528 - 3.017] | Standard Deviation : 1.109 | Standard Error : 0.125