EXPLORING THE EXPERIENCES OF BLACK, INDIGENOUS, AND PEOPLE OF COLOR
IN HIGH SCHOOL CONCERT BANDS AND ORCHESTRAL ENSEMBLES

By

Matthew Jerome Smith

Bachelor of Arts in Music Education from California State University Fresno (2008)
Master of Music in Music Education from Kent State University (2014)

A DISSERTATION

Presented to the Affiliated Faculty of
The College of Graduate and Professional Studies
at the University of New England

Submitted in Partial Fulfillment of Requirements
For the Degree of Doctor of Education

It was presented on
06/07/2023
and reviewed by:

Andrea Disque, Ed.D., Lead Advisor
University of New England

Chad Walls, Ph.D., Secondary Advisor
University of New England

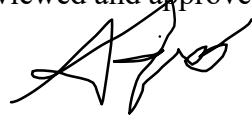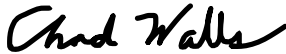Doctor of Education Final Dissertation Approval Form

This Dissertation was reviewed and approved by:

Lead Advisor Signature:

Lead Advisor (print name): Andrea Disque, Ed.D

Secondary Advisor Signature:

Secondary Advisor (print name):   Chad Walls

Date: 6/7/23

EXPLORING THE EXPERIENCES OF BLACK, INDIGENOUS, AND PEOPLE OF COLOR

IN HIGH SCHOOL CONCERT BANDS AND ORCHESTRAL ENSEMBLES

ABSTRACT

The traditional concert band/orchestra model in many public high schools often passively

presents content regarding Black, Indigenous, and People of Color (BIPOC). BIPOC students in

these ensembles bring a wealth of experience from their communities. Meanwhile, BIPOC face

barriers including invalidation and a diminished sense of representation in these ensembles. This

qualitative investigation explored how BIPOC students in a public 9-12 high school district

experienced social, pedagogical, curricular practices in their school's concert band/orchestra.

Guided by critical race theory and culturally responsive pedagogy, and employing interpretive

phenomenological analysis, this study addressed the lack of inclusivity and representation

experienced by BIPOC in concert band and orchestra, and gaps in literature surrounding BIPOC

in these performing groups. Analysis of semi structured interviews with six current BIPOC

enrolled in their high school's concert band/orchestra yielded five findings. The research

questions focused on social, pedagogical, and curricular practices, and cultural/ethnic

representation, and the participants answers revealed (1) the lack of BIPOC representation in

guest clinicians and selected repertoire, (2) rehearsals are teacher driven with limited student

input, (3) the ensemble environment reflects a White/Western (minority) with an ethnic majority,

(4) there are limited opportunities to explore non-Western ethnic ensembles, and music and (5)

concert band and orchestra are enjoyable; however, the experience could be improved. The

findings of the current research study suggest that changes need to be made in both the ways that

traditional public school-based concert band and orchestra programs are taught, and how

underrepresented students are sustained in their educational experiences.

Keywords: *culturally responsive music pedagogy, critical race theory, BIPOC,*

underrepresented, concert band, orchestra

DEDICATION

This work is dedicated to my maternal grandmother, and greatest supporter,

Georgia Mae Johnson (1941-2004), and my first fur baby, my pug, Claude. I also dedicate this

work to all the culturally and ethnically minoritized students who ever felt alienated in their

school music programs.

ACKNOWLEDGEMENTS

Completing this dissertation and doctoral program marks a life goal that could not have been achieved without the assistance from supportive family, teachers, mentors, friends, students, and colleagues. Composing an inclusive list of people who have contributed to this work or have supported me throughout my academic journey is impossible. I feel obliged; however, to acknowledge several individuals.

This work is an outgrowth of the love and support I have received from my family. Thank you for encouraging me through this journey of academia, which included extended hours day and night while I worked through the coursework and research process. Uncle Rodney, Aunt Trinese, Uncle Jeff, and Aunt Sonia, thank you for being model studious family members.

This work would not have been possible without the combined expertise, wisdom, commitment, and kindness of the University of New England Professors, specifically, my lead advisor, Dr. Andrea Disque, and secondary advisor, Dr. Chad Walls. Thank you for pushing me to do my best work.

The students I have had the pleasure of teaching and the colleagues I have worked alongside with in various schools throughout the state and nationwide have taught me more than I could ever hope to teach anyone else. I would be remiss to not acknowledge the influence that you have had in my personal and professional life that has motivated me to pursue doctoral studies.

None of this research would have come to fruition without the assistance of other students in our cohort, and fellow academics who were completing or had completed doctoral studies. Your willingness to read my drafts and offer feedback was much appreciated. I am grateful for Dr. Joe Parks at California State University Fresno for encouraging me to stay true to

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1: INTRODUCTION

The drive of state-endorsed education has been to advance the fundamentally assimilationist and often violent white colonial mission, with students and families being asked to lose or deny their languages, literacies, cultures, and histories to succeed in schools (Alim & Paris, 2017). Each day that underrepresented people are hyper-surveilled, abused, endangered, weakened, degraded, and alienated is a day absent of cultural inclusivity (Rivas-Drake, 2022). Though the field of education often speaks of diversity, equity, and inclusion in the 21st century, a lack of ethnic and cultural diversity continues in many aspects of music education in the United States (Lind & McKoy, 2016). In most music education settings, music directors present the White, Anglo culture as the default frame of reference (González-Ben, 2019). In addition, diversity is noticeably absent among the music education student body, particularly in high school where students from low-socioeconomic backgrounds, and non-native English speakers are significantly underrepresented (González-Ben, 2019). Music education programs, according to the National Association for Music Education, improve the lives of all children when music serves as a link between academic strengths and cultural importance (NAFME, 2016). National and state standards help to organize the curriculum for these programs; however, there is no customary way to interpret their meaning as it relates to culturally relevant teaching and learning (Lind & McKoy, 2016). The standards are broadly stated and uphold the status quo, which is the dominant paradigm of White/Western-European heritage (McClure, 2021).

Music classes, specifically contemporary concert bands and orchestral ensembles, are byproducts of a traditional model which prioritized Western European performance and repertoire standards (Lind & McKoy, 2016). One example of this prioritization is witnessed in who music educators may label as master composers and artists worthy of study for

performance. The walls of many music classrooms are lined with posters of White European composers such as Beethoven, Brahms, Haydn, and Mozart; however, few Black, Indigenous, and People of Color (BIPOC) composers find their way on the display or make their way onto the stage (NPR How Learning Happens, 2017). State Prescribed Music Lists (PMLs) are filled with compositions by White composers; however, the works of BIPOC on these lists are scarce in comparison (Lind & McKoy, 2016). The lack of BIPOC representation further alienates and creates inequities for those students who are often participants in traditional music ensembles (Hamilton, 2021). Through examination of curricula, White students see positive images of their heritage in curricula, whereas BIPOC are often represented in ways that highlight struggles and hardships (de los Rios et al., 2015; Utt, 2018). If education is truly about diversity, equity, and inclusion, BIPOC deserve to see themselves positively represented throughout the fabric of their schooling.

Inequalities in instrumental music ensembles social, pedagogical, and curricular practices have been identified despite state and federal regulations, and the growing number minorities who participate (Lind & McKoy, 2016; Hess 2013). While the United States has become more pluralistic regarding ethnic groups in public schools, the teaching force has remained predominately White and middle-class (Elpus & Abril, 2019). According to Lind and McKoy (2016), many music educators continue to teach content in ways they were taught, which often do not reflect the cultural values of the minoritized ethnic groups they serve. Furthermore, BIPOC student musicians often have no choice but to assimilate within the dominant paradigm to participate in concert bands and orchestral ensembles (Hamilton, 2021; Hess, 2013). On the surface, these students may appear to enjoy the involvement but may have a desire to broaden

the experience to include representation of their cultures in the social, pedagogical, and curricular practices (Clauhs & Pigott, 2021; Hamilton, 2021; Lind & McKoy, 2016).

Although several studies exist on the need to include diverse ethnic and racial groups in music education curricula, and the need to broaden social, pedagogical, and curricular practices, there is a paucity of research from BIPOC student's perspectives about their experiences in concert bands and orchestral ensembles. Studying this phenomenon through the lens of BIPOC high school music students provides first-hand knowledge, in addition to illuminating a group of people who are often overlooked in scholarship. Therefore, this study examines the experiences of BIPOC music students in traditional high school concert band and orchestral ensemble settings to advance a culturally sustaining teaching and learning environment.

Definition of Key Terms

The definition of key terms has two purposes. The first is to reduce peripheral influence on words that are used in this study. The second is to explain the link between the listed terms used and the experiences and perspectives of high school level (grades nine through 12) BIPOC students in traditional concert bands and orchestral ensembles. The key terms have been defined below for a better understanding of how they relate to this research.

Aural teaching/learning. This method refers to teaching and learning through oral and aural transmission methods, as opposed to reading musical notation (Lind & McKoy, 2016). The term *rote teaching/learning* is used interchangeably.

Black, Indigenous, and People of Color (BIPOC). Individual of one or more BIPOC descents with an ancestral line including people identified as BIPOC (i.e., Black, Native American, Native Hawaiian, Alaskan Native, Desi, Asian, Pacific Islander, Chicana/o or Latina/o, etc.) who may have faced slavery, killed en masse, and or racism and discrimination in

a White dominant culture; self-identification as BIPOC based on cultural inheritance, often combined with social perception based on physical features distinctive of a geographic location (Delgado & Stefancic, 2017).

Concert band. Music ensemble, typically composed of woodwind, brass, and percussion instruments. Consists of subgroups such as jazz band and marching band (Keene, 1982; Mark & Gary, 2007).

Culturally responsive (music) pedagogy. Music curricula that produce an environment to view cultural relationships, relate and affirm a multiplicity of student ethnicities, influence teachers to plan culturally significant lessons, and help teachers understand their role in the school and neighboring communities (Gay, 2018; Ladson-Billings, 1995; Lind & McKoy, 2016; Alim & Paris, 2017). The terms *Culturally Relevant (Music) Pedagogy* and *Culturally Sustaining (Music) Pedagogy* are used interchangeably.

Dominant culture. This refers to White and/or Western European colonialization, traditions, standards, and ways of knowing the world as used in society; in particular, K-12 public school systems in the United States (Hess, 2013). The term *dominant paradigm* is used interchangeably.

Factory model of education. This standard was a system designed to teach compliance and regimentation and prepare adolescents for life in the factory or in the military, and intended to sort and categorize children and prepare some for college (Katz, 1976; Labaree, 2010).

High school-level. Also referred to as *high school*. Public school grades nine through 12 typically found after middle school institutions (California Department of Education, n.d.).

Instrumental music. Repertoire produced by playing a musical instrument; performance groups using woodwind, brass, percussion, and stringed instruments such as concert bands or

string/symphony orchestras (Lind & McKoy, 2016). This term may also refer to *instrumental music programs*, *or music programs* which encompass a variety of instrumental performing groups.

Minority. Though the minority is slowly becoming the majority, this term refers to groups of individuals identifying as BIPOC, who have been historically oppressed in society due to systematic racism and/or their ethnic makeup (Hess, 2013). The terms *marginalized*, *minoritized* and *underrepresented* are used interchangeably.

Music education. Field of study related to the teaching and learning of music (Lind & McKoy, 2016).

Music director. As related to this study, synonymous with *conductor*, *teacher* or *educator*, *band director* and/or *orchestra director*, associated with teaching and learning of music (Lind & McKoy, 2016).

Notation. Used most in Western-European band and orchestral music. These are the symbols written on the musical staff to indicate what pitches and rhythms the performers are to play. This term may also be referred to as manuscript or counterpoint and is often used in concert with the term repertoire (Lind & McKoy, 2016).

Orchestra. Music ensemble, typically composed of stringed instruments such as the violin, viola, violincello, and contrabass (Keene, 1982; Mark & Gary, 2007). Also referenced to as *strings* or *string orchestra*.

Pedagogy. In the field of education, refers to specific teaching methods that influence student learning objectives, lesson panning and activities, and student/teacher exchanges that take place within a learning environment (Australian Council for Educational Research, n.d.; Buchanan-Rivera, 2022; Gay, 2018).

Repertoire. In the field of music education, refers to the musical selections studied and programmed for performances (Lind & McKoy, 2016). This term may also be referred to as *sheet-music*.

School district. A public-school system consisting of multiple schools within a defined geographical boundary (California Department of Education, n.d.).

Student. As related to this study, synonymous with musician or performer associated with an individual that is enrolled in a course of study with a school (Lind & McKoy, 2016).

Symphony orchestra. Music ensemble, typically composed of select woodwinds, brass, percussion, and orchestral stringed instruments such as flute, oboe, clarinet, trumpet, French horn, trombone, tuba, snare drum, bass drum, timpani, violin, violincello, and contrabass (Keene, 1982; Mark & Gary, 2007).

Statement of the Problem

While many traditional music ensemble classrooms have diverse ethnic student populations, the representation of cultures and ethnicities not of Western European heritage are often minimal and superficially taught in the curriculum (Hamilton, 2021; Ladson-Billings, 2014; Paris, 2012). Lack of BIPOC representation may send the message to minoritized students that their cultures and ethnicities are not a priority in the learning environment (An, 2020). As K-12 public schools across the United States become more ethnically diverse, school curricula and classroom practices remain rooted in White/Western studies, which uphold White supremacy (Dozono, 2020; Utt, 2018). According to An (2020), many of these practices might be harmful towards BIPOC students as they prioritize the values and beliefs of the dominant culture and neglect the positive contributions of non-Western European ethnicities. Though some educators claim they do not see color, a person's ethnicity and race make up a large part of their identity;

therefore, not seeing color may mean one does not see the person (Bonilla-Silva, 2017; Delgado & Stefancic, 2017; Ladson-Billings 1995). Bonilla-Silva (2017) explained color-blind racism as the disguised practice of using the dominant cultural identity viewpoint to preserve power over discourse in educational settings.

The current music education model in the United States employs social and pedagogical practices reflective of the Eurocentric society that created them (Bradley, 2012; Bradley, 2015; Hess, 2019). These practices often silence, exclude, or misrepresent the multiplicity of ethnic groups represented in the music ensemble and/or school community when considering social norms and curricular choices such as the teaching and performance processes and repertoire selection (Hess, 2015; Kelly-McHale & Abril, 2013). Paris (2012) and Ladson-Billings (2014) assert that students are knowledge bearers, and all classroom members, including the teacher, benefit when students have a space to share their cultural expertise and see themselves represented in the curriculum.

Statement of the Purpose of the Study

The purpose of this qualitative phenomenological study was to explore the experiences of southern California public high school Black, Indigenous, and People of Color concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. Social practices involve the ways students and teachers collaborate in their respective classroom environments and within the broader community to support learning (Castek, 2015). Pedagogical practices are the instructional approaches used by educators to facilitate and promote learning (Australian Council for Educational Research, n.d.). Curricular practices are the approaches educators use select what will be taught to their students (Gay 2018).

The researcher considered the vibrant enthusiasm across this form of scholarship centered around the notion that many inquiries and original spaces for further research and lasting reflection could grow from the interviews and inquiry conducted with the subjects. Finally, the researcher anticipated unearthing significance to accurately depict the individual experience throughout this specific setting and eventually open discourse and deliberation, inspire more inquiry, and implore active concert band and orchestra directors to deeply reflect on their inspirations and egocentricities.

Research Questions and Design

The purpose of this qualitative phenomenological study was to describe the experiences of BIPOC students in high school (grades nine through 12) with emphasis on the social, pedagogical, curricular practices used in their concert bands and orchestral ensembles. To better understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the following research questions guided this study:

Research Question One: How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?

Research Question Two: How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?

Research Question Three: How do BIPOC high school musicians describe cultural and/or ethnic representation in concert band and orchestral experiences in their school-based music programs?

Because this study explored experiences of a specific group who experienced a specific phenomenon, phenomenology is best suited for this investigation (Bloor & Wood, 2006).

Phenomenology aims to describe, understand, and interpret the meanings of experiences of human life (Bloor & Wood, 2006). To unearth robust and rich data, the researcher will employ a qualitative phenomenological study that focuses on studying marginalized individuals' lived experiences within a space that traditionally prioritizes Western European pedagogy. To gather data, the researcher conducted semi structured interviews through Zoom.

Conceptual and Theoretical Frameworks

The conceptual and theoretical frameworks, according to Anfara and Mertz (2014), should offer a fresh stance on a subject or occurrence for study by offering coherence to produce research questions for future investigation. In this current study, the conceptual framework was built around the high school concert band and orchestral ensemble environment where students and teachers interact through social, pedagogical, and curricular experiences (see Figure 1). Conceptual frameworks serve multifaceted purposes: (1) to help the researcher see the concepts in a study, (2) to provide the researcher with a general approach to organizing and conducting the study, (3) to guide the researcher in collecting and interpreting data, and (4) to guide future research (Ravitch & Riggan, 2017). Ravitch and Riggan (2017) divide conceptual frameworks into three components: personal interests, topical research, and a theoretical framework. Well-established theories can generate succinct conceptual frameworks that aid in the organization of the investigation of a topic (Anfara & Mertz, 2014; Grant & Osanloo, 2014). The conceptual framework that guided this study was culturally relevant pedagogy, and the theoretical framework which guided this study was critical race theory.

Figure 1

Theoretical and Conceptual Frameworks of the Current Study
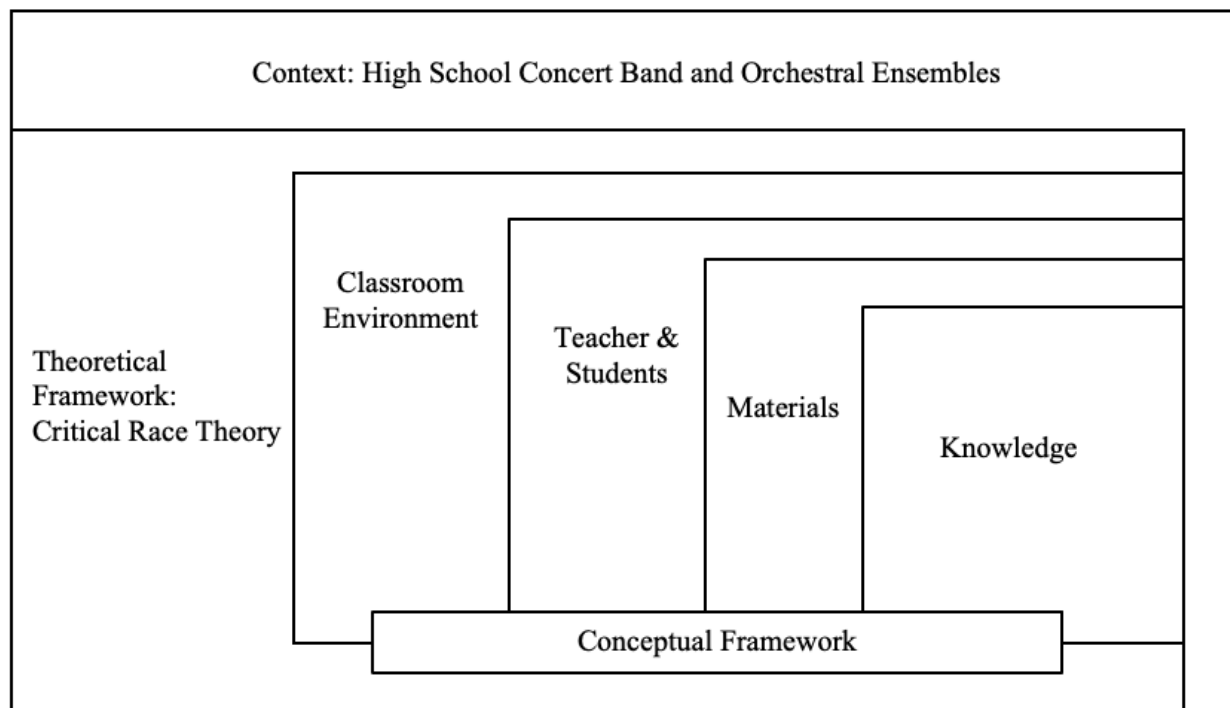
Conceptual Framework

The conceptual methods of culturally relevant music pedagogy support the examination of students' experiences in traditional public high school concert bands and orchestral ensembles through literature review exploration of contemporary research (Gay, 2018; Lind & McKoy, 2016). Culturally relevant music pedagogy emphasizes teacher-student social interactions through cultural awareness to enhance cultural identification through music practices (Lind & McKoy, 2016). This conceptual model values and uses the characteristics, experiences, and perspectives of ethnically diverse students to frame pedagogy and attitudes. In addition, it values students' lived experiences, learning styles, ethnic history, and accomplishments (Gay, 2018; Ladson-Billings, 2009). It is community oriented both inside and outside the classroom, is grounded in caring, values personal narrative and group efforts, encourages varying perspectives,

and expects achievement. Furthermore, culturally relevant curriculum reflects the images and concerns of children whom it teaches, promotes critical questioning, and is committed to social justice. Additionally, students' academic achievement and engagement increases when they are taught in a culturally relevant manner (Gay, 2018; Ladson-Billings, 2009). Finally, culturally relevant music pedagogy is grounded in critical race theory (Gay, 2018).

Theoretical Framework

Critical race theory (CRT) is an analytical tool used to critique systems and institutions that have traditionally marginalized underrepresented racial and ethnic groups (Delgado & Stefancic, 2017). There are five principles of CRT (see Figure 2) that are used to scrutinize systems of oppression and refute claims of meritocracy, which are further discussed in chapter two. CRT regards race as social construction and analyzes the connections between race, racism, privilege, and power (Delgado & Stefancic, 2017). According to scholars, CRT's basic perspective includes a principle that race, and racism are widespread, permanent in small and large ways within individuals as well as institutions (Delgado & Stefancic, 2017). Critical race theory is deliberate and unconscious and has a collective influence (Delgado & Stefancic, 2017). Furthermore, CRT challenges the dominate power structure, is committed to social justice, values experiential knowledge, and uses interdisciplinary practices to put knowledge into critical historical context (Delgado & Stefancic, 2017). Critical race theory is paramount to this study because it legitimizes the knowledge, narratives, and experiences of minoritized students, and illuminates their voices in academic scholarship.

Figure 2

Five Principles of Critical Race Theory
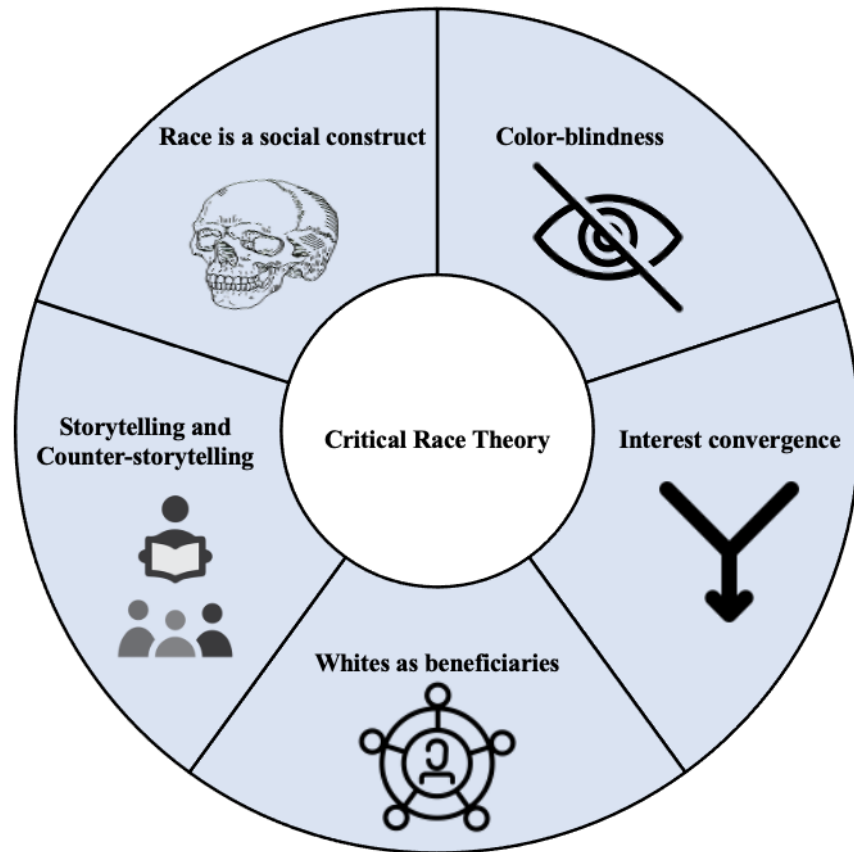
Assumptions, Limitations, and Scope

This focus of this qualitative phenomenological study was to explore the lived experiences of BIPOC students in high school (grades nine through 12) concert bands and orchestral ensembles in a suburban area of southern California. The inclusion criteria of the sample ensured that all participants would have experiences in concert band and/or orchestral ensembles between the fall of 2019 and spring of 2023. Further criteria for the study included that all students were currently enrolled in a school concert band and/or orchestral ensemble at their high school site in the suburban area of southern California during the 2022-2023 school year.

Assumptions

In qualitative research assumptions involve the choices a researcher makes as they relate to methodology choices (Creswell, 2018). The researcher assumed that most of the students would respond similarly as it pertained to their perceptions and lived experiences. The researcher also assumed that all participants would provide honest and thoughtful answers to the interview questions. The researcher assumed that all participants would respond without bias. It was assumed that the participants would respond openly, honestly, and to the best of the abilities in answering interview questions. While the participants from this study may not have all been African American, it was possible other minoritized ethnic students such as Asian, Native American, Pacific Islander, and others, would have trusted the veracity of information because the researcher was a fellow minority. This trust may have provided comfort for the participates, yielding robust responses in the semi structured interviews, as minorities might have felt contented talking to people they perceived as having experienced similar problems (Crane & Broome, 2017). The researcher further assumed that the current social, pedagogical, and curricular practices experienced were similar between the individual schools during the timeframe being studied.

Limitations

Limitations to studies are weaknesses within the research design that may influence outcomes and conclusions of the research (Creswell, 2018). Researchers have an ethical obligation to the scholarly community to present complete and honest limitations of a presented study (Roberts & Hyatt, 2019). In qualitative research, limitations may include small sample sizes, possible bias in answers, and potentially poor questions from researchers (Creswell, 2018).

While phenomenological research has several uses, there are some notable obstacles which could present themselves in this study. Establishing trustworthiness in phenomenological research can be challenging, which makes this subjective exploration difficult. Because the participants were high school students who were being interviewed via web conferencing, there was no way for the researcher to observe the phenomenon from the classroom they were experiencing the proposed problem. The researcher is relied exclusively on the narratives of the participants and did not have access to artifacts to support their experiential knowledge. Regarding the semi structured interviews, researcher-induced bias could become a barrier, if the questions are not carefully worded. Because the researcher came from the BIPOC group, there was a strong emotional connection to this study. The potential was there to ask probing questions that elicited responses to support the researcher's personal views on this phenomenon; therefore, the researcher used bracketing to ensure there was no bias to interfere with the interpretation of data, from the interview protocol. The methodology selected for this study was also a limitation. Qualitative research is reliant on the participants' ability to share meaningful data as they self-report their experiences and stories. The participants' individual responses were a limitation, and it was critical for the researcher to be a skilled interviewer (Merriam & Tisdell, 2016).

It is possible some instrumental music programs may or may not intentionally employ some or all aspects culturally responsive music pedagogy, which could affect the responses received from the participants. Because many of the participants experienced concert band and/or orchestra during a portion of the COVID-19 pandemic, there may have been variances in their experiences depending on how instruction was delivered, either online and/or in-person. Therefore, this study was limited by the individual school sites COVID-19 protocol criteria and how the ensembles were offered to the students during that timeframe.

Scope

The importance of a study's boundaries is to ensure the topic remains focused without being too broad or having too many objectives (Creswell, 2018). The scope of this study was limited due to the researcher's use of non-probabilistic purposive criterion-based sampling. Public high school (grades nine through 12) BIPOC concert band and orchestra students in a suburban southern California high school district were chosen as the participants. The researcher only invited students who had lived experiences with concert band and orchestral ensembles between the fall of 2019 and the spring of 2023, and who were currently enrolled in their respective school-based concert band and/or orchestral ensemble at the site of study.

Because it is not possible to study every BIPOC students' experience in one locale, region, or nationally within the allotted timeframe, this study used a sampling of six students across multiple schools one suburban southern California school district. The semi structured interviews took place within the allotted timeframe of 30 to 45 days to allow the researcher to gather data from each participant. Since this research sought a small sampling of students within the same age group and geographical location, the experiences may have presented themselves as ordinary. Because this study included the experiences from a select group of BIPOC high school student musicians, results of this study may not generally be applicable to other students in traditional concert bands and orchestral ensembles in the same programs on site, area, regionally, or nationally. Considering this form of research works with a small sample size, it can be debatable to claim the results are typical in any significant way.

<div align="center">

Rationale and Significance

</div>

The United States Department of Education projected that by first quarter of the 21st century, the racial/ethnic minority in public schools would become the majority (Hussar &

Bailey, 2014). Despite this statistic, there is a paucity of BIPOC representation in traditional

concert band and orchestral ensemble and curricula (Lind & McKoy, 2016). The absence of

minoritized students and representation of BIPOC ethnic groups in traditional music ensemble

curricula might be due to rigid social, pedagogical, and curricular practices centering on the

dominant White/Western culture, which places itself on top of all non-Western European music

traditions (Lind & McKoy, 2016). The experiential knowledge of minoritized musicians may

help music educators better understand the current problem regarding lack of representation in

the learning experience.

Equity and inclusion are the basis for promoting diversity in public school music

programs (Berman, 2018). The Declaration on Equity in Music for City Students was created and

sponsored by the National Association for Music Education to assist music educators in

promoting diversity (Berman, 2018; The Declaration on Equity in Music for City Schools, 2018).

The declaration proclaimed that music education should be available to all students regardless of

financial status, race or ethnicity, country of birth, or languages spoken at home; essentially, the

right to a music education is a matter of social justice, and a cultural right for all people (Berman,

2018; The Declaration on Equity in Music for City Schools, 2018)

Music educators and students might benefit from this study as culturally responsive

pedagogy promotes ongoing dialogue between students and teachers, while addressing the needs

of marginalized students who might otherwise accept the traditions of the Western educational

system (Hess 2013; 2015; Lind & McKoy, 2016). Centering a variety of cultural and ethnic

perspectives in the classroom provides an opportunity for teachers and students to discuss other

ways of knowing music while examining issues concerning race and culture (Banks, 2004; Lind

& McKoy, 2016). Contact with diverse musical cultures may allow students and teachers to

become insightful and analytical; responsive to new music, cultural expression, values, and belief systems in both Western and non-Western cultures, because of their broad experiences (Banks, 2004; Paris, 2012). Furthermore, the knowledge gained from learning about non-Western music through the first-hand knowledge of students and the community could prompt individuals to reflect on their own traditions in the new light of diverse experiences.

Trailblazer of multicultural education, Banks (2004), argued the benefits of multiculturalism in developing students' frame of knowledge. People who understand the world only from their own cultural and ethnic perspectives are deprived of important parts of the human experience and are culturally encapsulated (Banks, 2004). Examining the current model of music education through the lenses of culturally responsive music pedagogy and critical race theory, students and teachers might develop a full view of their own experiences and comportments only by viewing them from the perspectives of other racial and ethnic cultures (Banks, 2004). Findings from this study might reveal a strong need to center the experiences of BIPOC students, which in turn, might affect changes in student and teacher perceptions about different cultures and the curriculum itself. Teachers can use the findings to re-evaluate their current pedagogical and curricular choices and create a more inclusive social environment for their students that go beyond music making. Students and teachers might benefit from this study as it places emphasis on wholesome collaboration, allowing everyone to share their unique cultural roots as an educational tool in the learning process.

Summary

Though many K-12 public schools employ 21st century learning practices across the curricula, many traditional music ensemble classes remain steeped in Eurocentric methods, despite having a multiplicity of cultures and ethnicities represented in the classroom. To better

understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the research questions focused on how the student musicians described social, pedagogical, and curricular practices, and how these student musicians described cultural and/or ethnic representation in these ensemble experiences.

Culturally responsive pedagogy and critical race theory illuminate and center the experiences of underrepresented cultures and ethnicities in their education (Gay, 2018; Delgado & Stefancic, 2017). Many K-12 public school music classrooms have a variety of students from non-Western European heritage yet continue to uphold dominant Western European paradigms. Culturally responsive pedagogy and critical race theory are paramount in describing BIPOC student experiences in these spaces.

To glean the most robust responses from the participants, 45 to 60 minute semi structured interviews were conducted with questions centered around social, pedagogical, and curricular practices. At a time of heightened racial unrest in many facets of society, this study was relevant and needed, and many practitioners in the field of education continue to call for more research that highlights student experiences as they relate to public high school curricula (Gay, 2018; Lind & McKoy, 2016). The findings from the participants experiences may provide educators with necessary information to better inform their teaching practices, to include centering the needs of minoritized students.

The purpose of this qualitative phenomenological study was to explore the experiences of BIPOC students in high school (grades nine through 12) concert bands and orchestral ensembles. This study presented a generalized overview of BIPOC high school students' experiences in concert bands and orchestral ensembles in a southern California suburban area. The aim of this phenomenological study was to (a) explore social, pedagogical, and curricular experiences of

BIPOC in traditional concert bands and orchestral ensembles, (b) describe feelings about concert bands and orchestral ensembles from BIPOC, and (c) to describe cultural/ethnic representation in traditional concert bands and orchestral ensembles experiences for BIPOC students.

CHAPTER 2: LITERATURE REVIEW

This literature review provides an overview of the most recent research on Black, Indigenous, and People of Color's (BIPOC) involvement in general education courses and traditional high school (grades nine through 12) concert bands and orchestral ensembles. The purpose of this qualitative phenomenological study is to explore the experiences of southern California public high school Black, Indigenous, and People of Color concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. The aim of this study is to (a) explore social, pedagogical, and curricular experiences of BIPOC in traditional concert bands and orchestral ensembles, (b) describe feelings about concert bands and orchestral ensembles from BIPOC, and (c) to describe cultural/ethnic representation in traditional concert bands and orchestral ensembles experiences for BIPOC students. Finally, the review of literature provides contemporary research on the experience of BIPOC in traditional school-based concert bands and orchestral ensembles.

Whereas music education has several entry points, this literature review first describes early music education in America to provide background on the topic. The historical perspective offers a timeline of events beginning with pre-colonization, leading to the systemic issues in present-day music education. Next, the literature focuses on the ethnic and racial demographics of those who currently participate in traditional high school music performance ensembles, in addition to the values of those who lead school-based music classes. Because general education classes and music ensembles share similar themes surrounding Eurocentric pedagogical practices, the literature examines teachers' social, pedagogical, and curricular practices in social studies and music ensembles to highlight issues such as alienation and marginalization of underrepresented ethnic groups within current K-12 public high school curricula (An, 2020;

Dozono, 2020; Clauhs & Pigott, 2021; Garza & Soto-Huerta, 2014; Walden, 2018; Wiggan & Watson, 2019; Woodson, 2015; Ut, 2018). Student experiences in general and music education come into focus later in the literature review to highlight the learners' experiences, as they offer suggestions to broaden social, pedagogical, and curricular practices. Like most curricular changes, some tasks put students and teachers in challenging positions (Walden, 2018). In addition, this literature review discusses some challenges to broadening social, pedagogical, and curricular practices and relates each challenge to its significance. Finally, the literature concludes with an illustration of California's educational landscape as it relates to ethnic and race demographics, and curricula.

The synopsis of this study presents an overview of contemporary studies centered on (a) approaches to creating cultural inclusiveness in traditional concert bands and orchestral ensembles and (b) the significance of concert bands and orchestral ensembles for BIPOC students. The primary research for incorporating culturally relevant pedagogy in concert bands and orchestral ensembles will be examined through social, pedagogical, and curricular practices in those respective performing groups. The area of focus concerning the significance of traditional concert bands and orchestral ensembles for BIPOC students is based on the importance of cultural influence.

The following literature review is organized into themes which summarize and synthesize scholarly literature that are closely related to this research study. Each section begins with a broad overview, compares, and contrasts evidence, and a variety of viewpoints from the literature as appropriate. The literature present in the sections below was selected using broad and narrow search parameters in a variety of databases, in addition to recommendations from

leading scholars who have remained current in the fields of general education and music education respectively.

Conceptual Framework

This study is about the experiences of Black, Indigenous, and People of Color (BIPOC). In the researcher's 14-year career as a music educator and mentor of pre-service and veteran teachers, they have frequently observed with great curiosity, how the traditional model of instrumental music classes does not speak to the diversity of ethnicities often present in ensembles and school communities. Through self-reflection of teaching a multiplicity of non-White/Western European ethnic cultures, they discovered that their student's ensemble music experiences rarely centered and affirmed their lived experiences, but rather prioritized the dominant White/Western European culture. As a fellow minoritized student, musician, and educator, this sent a message to the researcher that the musical contributions of non-White/Western European ethnic cultures were not valued to the same degree as their White counterparts. Because the focus was on the traditional Western European model, an opportunity was missed to educate the researcher as a director, and the performers about the musical and global contributions of the underrepresented non-White/Western European ethnic cultures present in their ensembles.

The noted topical research of the conceptual frameworks that guide this study are culturally responsive pedagogy, and its emerging counterpart, culturally sustaining pedagogy (CSP). Culturally responsive pedagogy centers students' culture and ethnic backgrounds in their learning experience and will be used to investigate the core focus of inquiry, which is the cultural relevance of instrumental music (Lind & McKoy, 2016). The practice of culturally responsive teaching asks the following:

1. What if student funds of knowledge were authentically valued?

2. What if students of color could discover who they are outside of the white gaze?

3. What if we sustained all the parts of human cultures which sustain us?

4. What if ideological differences were viewed as assets, not deficits (Alim & Paris, 2017; Buchanan-Rivera, 2022)?

The literature surveyed for exploration of this research utilized several facets of culturally responsive teaching and culturally sustaining pedagogy that the researcher has situated as the foundation for this study. In addition, the literature reviewed focused on centering the educational needs of underrepresented ethnic populations in White/Western curricula which is central to this research.

Culturally responsive pedagogy's power to deliver academic transformation in the best interests of student culture has given it historical significance (Gay, 2018; Ladson-Billings, 1995; Lind & McKoy, 2016). This educational style emphasizes the necessity of connecting students' cultural positions across all phases of education, relying on teaching that is attentive to how varied culturally explicit knowledge bases influence learning (Gay, 2018; Ladson-Billings, 1995; Lind & McKoy, 2016). *Brown v. Board of Education*, the 1954 Supreme Court case in which the function of enculturation in schools was an issue in defining separate but equal policy, influenced this conceptual framework (Gay, 2018; Ladson-Billings, 1995; Lind & McKoy, 2016). To examine the success discrepancies between minority students and their Caucasian peers, social scientists and educational psychologists focused on enculturation and understanding the pupils of marginalized ethnic cultures (Gay, 2018; Ladson-Billings, 1995; Lind & McKoy, 2016).

Between the 1960s and the 1980s, educational ideas focused on educating students from underrepresented races and ethnicities to conform to dominant culture norms, based on the belief that adherence to existing societal paradigms was critical to academic success (Gay, 2018; Lind & McKoy, 2016). In the 1970s, the education system began to establish curricula that considered minority students' cultures (Gay, 2018). Integrating cultural and language traits into classroom teaching approaches such as rational reflection, collaborative learning, and civic engagement could help children who were characterized as culturally disadvantaged thrive (Gay, 2018).

After theorizing from social sciences that student learning should not solely report academic achievement, but also facilitate student learning in recognizing and preserving their cultural identities while developing critical viewpoints that confront injustices maintained by learning institutions, Ladson-Billings (1995) coined the term culturally relevant pedagogy in 1980 (Gay, 2018). A relationship between culture and learning development offers success for children of color when teachers acknowledge and encourage kids' cultural identities and their own (Gay, 2018). Teachers bring their cultural beliefs and background into the classroom, and they see pupils, who are all cultural representations, with certain biases and prejudices (Gay, 2018; Ladson-Billings, 1995). Similarly, pupils arrive at school with a variety of cultural backgrounds that influence how they see teachers, peers, and the school itself (Gay, 2018; Ladson-Billings, 1995). Those who occupy an educational space produce an atmosphere of meanings performed in personal and shared actions, conflict and modification, rejection and approval, isolation, and withdrawal, whether intentionally or unintentionally (Gay, 2018; Ladson-Billings, 1995).

The basic principle of culturally responsive teaching aims to develop the sincerity and authenticity of learners' culture and social experiences (Gay, 2018; Ladson-Billings, 1995).

Understanding the importance of culture is the foundation for improving student accomplishment through culturally responsive pedagogy (Gay, 2018; Ladson-Billings, 1995). Scholars explain that culture refers to a system of social values, rational standards, social conventions, belief systems, and attitudes that are utilized to give purpose and predictability to our own and others' lives (Gay, 2018; Ladson-Billings, 1995).

Teachers who use culturally responsive pedagogy, according to Gentemann and Whitehead (1983), function as (a) social planners, (b) social mediators, and (c) community learning orchestrators. Educators must recognize the diversity of cultures and ethnicities in their classrooms to create positive learning environments (Gay, 2018). The educator's role as a social facilitator is to allow students to freely express their cultural values and realities and views without fear of being judged (Gay, 2018). Finally, as a social context orchestrator, the educator should consider the culture of the students to establish orientation and develop appropriate instructional approaches for the achievement of all students (Gay, 2018). According to Gay (2018), all students' success depends on their ability to develop a more in-depth cultural perspective. However, uncritical subjectivities held by educators run the risk of upholding dominant narratives and marginalizing the knowledge of communities of color (Liu, 2021). Furthermore, teachers will continue to impose cultural supremacy, personal vilification, educational injustice, and scholastic underachievement on ethnically diverse children if they disregard and mute their cultural positions, principles, and performance styles. (Gay, 2018; Liu, 2021). This issue means that educators might consider examining the consequences of their social, pedagogical, and curricular practices as they relate to the diversity of students they serve (Daniels & Varghese, 2021).

Because culturally responsive teaching is more a philosophy, or mindset, rather than a method, there are many ways to think about culturally responsive pedagogy (Gay, 2018; Hammond, 2014; Ladson-Billings, 2014; Lind & McKoy, 2016). Building on the principles and knowledge centered around culturally responsive education, scholars developed eight core competencies (see Figure 3) that describe what culturally responsive teachers know and do (Muñiz, 2020). These competencies support the viewpoints of Hammond (2014), in that they encourage educators to observe and reflect on their behaviors, build relationships with students and families based on affirmations, mutual respect, and setting high expectations.

Figure 3

Adapted from New America's (2019) Eight Competencies for Culturally Responsive Teaching
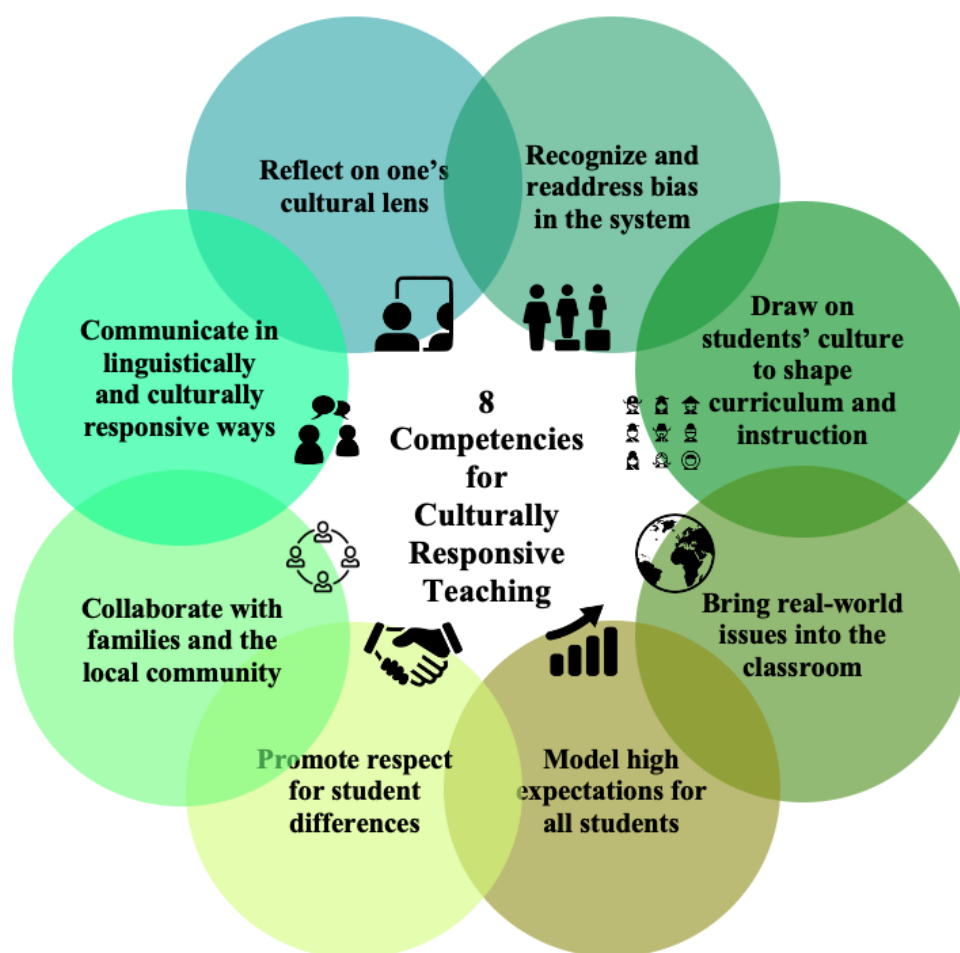
According to Hammond (2014) and Muñiz (2020), culturally responsive educators do the following: (a) routinely reflect on their own life experiences and membership in various identity groups, (b) understand bias at personal, and institutional or systemic levels, (c) use cultural scaffolding by providing links between new academic concepts and students' background knowledge from families, communities, and lived experiences, (d) help students see how the knowledge and skills they learn in school are valuable to their lives, (e) believe all students are capable of achieving high levels of success, (f) foster learning environments that are respectful, inclusive, and affirming, (g) assume parents are interested in being involved in their children's education and remove obstacles to family engagement, and (h) all students to use their natural ways of communicating in the classroom, including advocating for translation services and resources in multiple languages. Since their establishment in 2019, these eight competences have been widely used by teachers, school districts, non-profit organizations, and teacher training programs throughout the United States (Muñiz, 2020). California is among the states that have incorporated these competencies into resources for teachers (Muñiz, 2020).

Culturally Sustaining Pedagogy

Culturally sustaining pedagogy (CSP) seeks to perpetuate cultural pluralism and builds upon culturally responsive teaching, with updated theoretical contributions exploring ways educators can be more intentional and critical about not just including, but sustaining the cultures that students embody in the classroom (Alim & Paris, 2017). According to Alim and Paris (2017), CSP positions dynamic cultural dexterity as a necessary good, and sees the outcome of learning as additive rather than subtractive, as remaining whole rather than framed as broken, as critical enriching strengthens rather than replacing deficits. Culturally sustaining pedagogy sees innate value in the deep culture's students bring into the classroom, seeking to recognize how

institutions can support students in exploring, honoring, questioning, and sustaining multiple ways of knowing and being in the world (Alim & Paris, 2017). Culturally sustaining pedagogy occurs wherever education supports the lifeways of communities who have been and continue to be broken and effaced through education (Alim & Paris, 2017). Like critical race theory, explained in the next section, CSP supports students in developing a critical understanding of the ways in which schools and society endanger their traditional ideologies (Alim & Paris, 2017).

Theoretical Framework

The theoretical framework that guides this study is critical race theory (CRT) and will be used to investigate the research population of BIPOC students and the educational systems that have historically oppressed them. Several literary sources within the literature review used principles of CRT to analyze curricula as it related to underrepresented and marginalized ethnic and racial groups. While curricula remain paramount in the educational experience, social and pedagogical practices are included as components in this study because students often experience learning through those avenues (Ladson Billings, 1995; Ladson-Billings 2014; Gay, 2018).

Critical race theory is a framework for investigating how race and racism affect people in society (Delgado & Stefancic, 2017). In the mid-1970s, Harvard Law School Professor Derrick Bell founded Critical Legal Studies, which became known as Critical Race Theory (Delgado & Stefancic, 2017). Kimberlé Crenshaw (who coined the term critical race theory), Neil Gotanda, Gary Peller, and Kendall Thomas were among the legal academics that improved the theory (Delgado & Stefancic, 2017). Because CRT is more akin to a style of analysis than a specific academic subject, it has expanded across a wide range of fields since its inception, and it has evolved in unison with the society it examines (California School Board Association, 2021; Delgado & Stefancic, 2017; Lui, 2021).

There are five main principles of CRT:

Race is a social construct. According to CRT, race is not biologically existent, but it is socially produced and relevant (Delgado & Stefancic, 2017; Liu, 2021).

Color-blindness. Critical race theory rejects claims of meritocracy or colorblindness and recognizes that racism is systemic in nature and is the primary responsibility for maintaining racial inequality (Bonilla-Silva, 2017; Delgado & Stefancic, 2017; Liu, 2021).

Interest convergence. Common sense beliefs are formulated by the dominant majority. These beliefs created by the majority, oppress the minority groups. Essentially, Whites will accept and support racial justice to the extent that it benefits them or brings the interests of Whites and non-Whites closer together (Delgado & Stefancic, 2017; Liu, 2021).

Whites as beneficiaries. Although Whites have benefitted from civil rights legislation, it has also been verified that they have benefitted from affirmative action because it was designed to promote their purposes and not those of minority groups (Delgado & Stefancic, 2017; Liu, 2021).

Storytelling and counter-storytelling. Critical race theory understands the importance of people's lives in scholarship, which includes legitimizing the lived experiences of people of color. This acknowledgment also includes individuals who have been maintained via narrative and opposing deficit-informed research that ignores the epistemologies of people of color (Delgado & Stefancic, 2017; Liu, 2021).

Critical Race Theory in Education

Gloria Ladson-Billings and William F. Tate began applying CRT ideas to the subject of education in 1995 to better understand injustices in the educational system (Billings & Tate, 1995; Lui, 2021). According to CRT, while essential and vital in the struggle to abolish discriminatory characteristics of the education system, legal measures are insufficient to establish equality in schools (Ladson-Billings, 1998; Ladson-Billings & Tate, 1995). Scholars who used CRT to study education found evidence of racial inequity in the classroom, such as (a) continuing discrimination within and across school districts, (b) continuing discrimination within schools, (c) deficient accommodations and resources in predominantly African American and Latino school districts, (d) disproportionally large discipline of African American and other populations of learners, and (e) limited assessments that provide misleading indicators of student achievement, and (f) obstacles to enrolling in advanced classes, special programs, and selective schools (California School Board Association, 2021). This study focuses on a different type of racial inequity in schools, which CRT academics have described as (g) curriculum that ignores non-dominant groups' contributions and experiences (California School Board Association, 2021). To put it another way, academics who use CRT to critique and analyze schooling evaluate how certain behaviors contribute to racial disparity and seek out and argue for potential solutions (California School Board Association, 2021).

Using Critical Race Theory to Investigate Music Education

Because racism is widespread in the United States, CRT will be used to examine social, pedagogical, and curricular practices in high school concert bands and orchestral ensembles for minority ethnic groups. The researcher will look through the lenses of a critical theorist, and BIPOC band/orchestra students to explore the experiences of the participating students (see

Figure 4). Because CRT is committed to social justice, understanding the cultures of racialized students is central to the exploring the phenomenon. In addition, CRT challenges dominant paradigms, and this study investigates the system of music education in the United States where Western European repertoire, social, and pedagogical practices sit atop the musics and learning systems of underrepresented ethnic cultures, by interpreting and sharing the counter-stories of BIPOC. Finally, experiential knowledge is paramount in CRT. By collecting the narratives of BIPOC, researchers demonstrate commitment to experiential knowledge (Delgado & Stefancic, 2017; Lui, 2021). Experience is a sustainable criterion for knowledge. Researchers must believe in the power of supporting BIPOC storytellers as they use music to make meaning of their lives (Lui, 2021).

Figure 4

Critical Race Theory Used as An Analytical Tool in This Study

Critical Race Theory	Racism is widespread in America	Trans-disciplinary Perspective	Commitment to Social Justice	Challenging Dominant Paradigms	Centrality of Experiential Knowledge
Exploring the Experiences of Black, Brown, Indigenous, People of Color in High School Concert Bands and Orchestral Ensembles	This study illuminates how racial inequities in American schools have created barriers for minority ethnic groups through educational curricula choices made by teachers and leadership.	The researcher's position is situated in anti-oppressive theoretical perspectives including anti-colonialism, and anti-racism. The researcher looks through the lenses of a critical theorist, and a BIPOC band/orchestra student. This study offers an epistemological orientation grounded in Culturally Responsive Teaching.	Much of the research on experiences and perceptions from BIPOC students illustrates that they participate in education and want to learn about themselves and the cultures of others through non-passive or superficial curricula. Understanding the culture of others, helps individuals navigate and promote a pluralistic society.	This study aims to challenge the dominant system of music education in the United States where Western European repertoire, social, and pedagogical practices sit atop the musics and learning systems of underrepresented ethnic cultures, by interpreting and sharing the counter stories of BIPOC.	By collecting the narratives of BIPOC, the researcher demonstrates commitment to this element of CRT. Experience is a sustainable criterion for knowledge. The researcher believes in the power of supporting BIPOC storytellers as they use music to make meaning of their lives.

History of Music and Music Education in the Americas

The history of music and music education in the Americas is complex as it is diverse. From the indigenous natives to multiple ethnic groups who immigrated from various places around the world, there are many faces to Americas musical landscape. This section of literature

reviewed helps illustrate the historical events surrounding music and music education of the past, which eventually led to present-day practices within the art form in America. The historical scholarship of music and music education within the broader history of America and Western Europe was selected to provide a comprehensive overview of how and why the profession might have created a self-perpetuating cycle of Whiteness (e.g., Western European ideals) in the social, pedagogical, and curricular practices. Because the historical timeline of music and music education history offers several entry points, the following historical sections focus on salient information pertinent to the current study.

Early Music Education in the Americas: Indigenous People and European Conquerors

Indigenous natives inhabited the land well before European settlers and explorers arrived, and native ethnic cultures (e.g., Incas, Aztecs, and Native Americans) in the Americas practiced music and music education (Mark, 2008; Mark & Gary, 2007). Musicologists who study music as an academic subject, instead of someone trained in performance or composition, documented successful music education curricula from almost 150 years before Columbus arrived in America (Mark & Gary, 2007). According to Mark and Gary (2007) and Stevenson (1960), the Incas were the first known society to practice structured music education in America, beginning around 1350 Common Era (CE) in Peru. They did not teach from writings as there were none available and learned by rote and active participation to instill their religious customs, teachings, and rituals (Mark, 2008; Mark & Gary, 2007).

In the 1500s CE, Spanish and French explorers found that the indigenous peoples throughout the Andes and regions of Canada and the United States were responsive to European music and capable of excellent performance proficiency (Mark, 2008; Mark & Gary, 2007). Because European music was considered the apex of teaching and learning by the explores,

settlers, and later the indigenous people, repertoire, and performance outside of that canon was judged based upon its relevance to the aesthetic qualities dubbed as good music by Whites (Hess, 2015; Hess, 2017). These values continued to pervade for centuries into current-day music education (Mark & Gary, 2007).

Subsequently, in Central and North America in the 1500s CE, music was the principal tool used by the Europeans to convert the indigenous people to Catholicism and Christianity (Keene, 1982; Mark & Gary, 2007). Religious schools stressed traditional European religious music and found that the indigenous people responded enthusiastically to European music (Mark & Gary, 2007).

As the settlers converted indigenous people to the Catholic and Christian faith in Central and North America, the quantity and quality of European music increased and became part of the natives' religious lives (Keene, 1982; Mark, 2008; Mark & Gary, 2007). Reading, writing, singing, playing instruments, reproducing musical manuscripts, and constructing instruments were part of the religious educational offerings (Heller, 1979). Musicologists assert that regardless of morality, the Europeans provided excellent and effective music education, and they successfully used music for religious conversion (Mark, 2008; Mark & Gary, 2007). It is uncertain if the European music instruction was genuinely practical. Because the natives successfully practiced music and music education before colonization, those skills enhanced what the Europeans taught. Keene (1982) and Mark (2008) claim that using music for religious conversion had little influence on future American music education patterns. However, the following sections of this historical overview illustrate how music and music education remained connected to religion, even as immigrants from other European countries sought religious freedom as they settled in the New England colonies.

Early Immigrants to the New World

The roots of American music and music education as we know them today were implemented in the English colonies of New England by a variety of religious sects (e.g., Quakers, German Seventh Day Baptists, and Mennonites); however, the Puritans and Pilgrims were the primary groups to use music in their daily routines (Keen, 1982; Mark, 2008). The Pilgrims arrived in Massachusetts in 1620 CE and the Puritans in 1630 CE (Mark & Gary, 2007). According to Mark and Gary (2007), a multiplicity of religious sects brought over the sophisticated music of Europe, which was essential to their education (Mark, 2008; Mark & Gary, 2007). Their religious services emphasized congregational singing (Mark, 2008). Both the Pilgrims and Puritans believed in predestination and simplicity of worship (Keene, 1982; Mark & Gary, 2007). When they arrived in the New World, there were no professional musicians or instruments in their churches, and the only music appropriate for worship was biblical psalms (Mark, 2008).

The colonial South's musical life was livelier than the North, where psalmody was the most usual type of music (Keene 1982; Mark & Gary, 2007). The South enjoyed secular music, and many American and European touring musicians performed. Charleston, South Carolina, became a central music hub of America and attracted European musicians and music teachers who could earn a living by teaching (Keene, 1982; Mark, 2008). Music was in such high demand that there was a shortage of music teachers (Mark, 2008). Because of the demand, many of the music teachers traveled between plantations to teach, perform, and play the organ for church services (Mark, 2008; Mark & Gary, 2007).

In contrast to New England society, the South became stratified, and only the wealthy could participate in music (Mark, 2008; Mark & Gary, 2007). In some instances, parents who

were not as wealthy collaborated and built schoolhouses and hired schoolmasters to teach their children (Mark, 2008; Mark & Gary, 2007). As Northern singing schools began to spread south, many southerners welcomed them as they provided an opportunity for their children to learn music in school (Mark, 2008; Mark & Gary, 2007).

New England and American Music Education

The music of the church service was essential to the Pilgrims and Puritans (Keene 1982; Mark & Gary, 2007). Over time, the quality of music in the church service declined, which caused concern for the New England theocratic authorities (Mark & Gary, 2007). The decline in quality led to the firm belief that congregations needed music education (Mark, 2008). This era was the beginning of a formal music education system for the masses in congregations. According to Mark and Gary (2007), mass music education developed from fundamental distinctions in the way worshipers sang psalm melodies, these distinctions are The Regular Way and The Old Ways.

The Regular Way of singing consisted of singing by note or reading music, and The Old Ways, also known as lining out, originated in England for parishioners who could not read music (Mark, 2008; Mark & Gary, 2007). The Old Way, or rote teaching, became a standard method in England and the New World, where many were musically illiterate (Mark, 2008). The practice of rote teaching at the time used methods employed today. A teacher would read the melody in a specific key, and then the musicians would repeat the lines. Lining out was common in seventeenth-century churches and still exists in some southern Baptist churches. The decline in singing schools eventually led to a new form of music education (Mark, 2008).

Singing schools began to decline when New England music did not conform to European music, which was the new norm in the 19th century (Keene 1982; Mark, 2008). This New

England music, known as Yankee music, was not as proper and formalized as European music and was despised and scorned by music critics and music historians (Mark, 2008; Mark & Gary, 2007). Music critics and historians detested and scorned Yankee music throughout most of the 19th century (Mark & Gary, 2007). The disdain by music critics and music historians for Yankee music added to the growing belief that public schools should include music in the curriculum (Mark, 2008). As more public schools throughout the country adopted music as a curricular subject, the need for singing schools declined (Mark & Gary, 2007).

Lowell Mason was a respected advocate of music in public education and replaced prior practices, such as folk and popular music, with the sophisticated European traditions, which included music categorized as classical or polite (Mark, 2008; Mark & Gary, 2007). In 1834 CE, Mason published the *Manual of Instruction of the Boston Academy of Music, for Instruction in Elements of Vocal Music on the System of Pestalozzi* (Keene, 1982; Mark; 2008). Like method books of todays' ensemble music classes, this handbook guided teachers in teaching music reading drills with syllables (Keene, 1982; Mark, 2008). By 1838 CE, Mason succeeded in introducing music into public schools (Mark, 2008). While the early school music programs were the genesis of music education as we know them today, Lowell Mason and his contemporaries were not without criticism (Mark, 2008). According to Mark and Gary (2007), many years later, they were criticized for their choice of music in public schools. They opted to use music typical of less prominent European composers and replaced the indigenous music of the singing school which was virile and consisted of folk and popular music (Mark & Gary, 2007).

Britton's (1961) view raised the question of why music educators at the time chose to look down on their native music in favor of a genre with no apparent positive features when

implementing music education in public schools. Americans considered European culture more advanced than their own when the United States was still young (Mark, 2008; Mark & Gary, 2007). In addition, many English colonists in America remained tied to the musical life of the mother country by singing fuguing tunes and adding ornamentation whenever the English parish church congregations used them (Mark, 2008; Mark & Gary, 2007). Lowell Mason and his contemporaries eventually saw that they could establish a demand for new musical styles and began introducing European-style music into schools (Mark, 2008; Mark, 2008; Mark & Gary, 2007). As vocal music continued to draw interest in public schools, other forms of music-making began to make their way into school curricula in the middle of the nineteenth century (Mark, 2008; Mark & Gary, 2007).

Instrumental Music in the 19th Century

Instrumental music ensembles such as concert bands and orchestras became part of public schools in the mid-nineteenth century (Keene, 1982; Mark & Gary, 2007). During this time, Americans experienced and enjoyed the performances of touring orchestras and bands (Keene, 1982; Mark, 2008; Mark & Gary, 2007). These touring groups became the models for school concert bands and orchestras (Keene 1982; Mark & Gary, 2007). Like vocal music at the time, early American orchestras modeled themselves after European orchestras; however, concert bands did not (Keene, 1982; Mark & Gary, 2007). According to Keene (1982) concert bands saw a distinctive communal need than orchestras. Bands such as Patrick Gilmore's and John Philip Sousa's were more about entertaining their audiences with showmanship to meet the widespread needs of the people, while orchestras maintained the traditions of the Old World (Mark, 2008).

At the time, the benefits of concert bands and orchestras aligned with progressive goals to keep boys occupied with productive activities, and in many cases afforded the education and

skill needed for them to become professional musicians (Mark, 2008). Like today, instrumental music and developing general education supplemented each other (Keene, 1982; Mark, 2008). Some thought performing in a concert band or orchestra lead to character development, healthy leisure activities, and socialization (Mark, 2008). Instrumental music was also believed to promote democratic values and citizenship through participation in civic events and playing patriotic music (Keene, 1982; Mark & Gary, 2007).

20th and 21st Century Music Education

The most important development for instrumental music ensembles of the 20th century was the adoption of instruction in public schools (Keene, 1982; Mark & Gary, 2007). Before 1910 CE, public school music programs focused on vocal instruction (Keene, 1982; Mark, 2008; Mark & Gary, 2007). From 1910 to 1925 CE the attention to instrumental instruction increased, eventually leading to the organization of the regional, state, and national competitions for bands, orchestras, small ensembles, and soloists from schools (Keene, 1982; Mark & Gary, 2007). One of the most important functions of concert bands and orchestras was that they were well-organized venues for music instruction (Keene, 1982; Mark, 2008). The various instrumental music ensembles at schools throughout the country allowed young musicians to acquire high-level musical skills and knowledge, in an atmosphere that promoted leadership, cooperation, and personal development (Keene, 1982; Kratus, 2019; Mark, 2008).

Before the mid-twentieth century, the objective of American music education in public schools was to promote students' musical amateurism (Kratus, 2019). Amateur musicians engaged in music purely for the love of doing so (Kratus, 2019). However, the focus changed, and music education shifted away from amateurism toward advancing a form of semiprofessional musicianship which is more in alignment with Western European ideals of

audition rooms, concert stage performances, and competition (Kratus, 2019; Mark, 2008). Students in school performing ensembles began being taught as semiprofessionals, adhering to extrinsic standards established by curricula and teachers, rather than their independent desires (Kratus, 2019; Mark, 2008). The same teaching practices have created a self-perpetuating cycle of a Western European paradigm, which led the current state of music education to where it is today (Lind & McKoy, 2016).

Demographics of High School Instrumental Music Ensembles

Demographic research in music education serves to illuminate what we mean when we talk of K-12 public school-based music programs (Elpus & Abril, 2019). Because K-12 public schools are more culturally and ethnically diverse today, understanding who is represented and underrepresented in school curricula becomes important (Lind & McKoy, 2016). When professional organizations, school leadership, and educators make decisions regarding public school curricula, they demonstrate not only what is worthy of study, but also who is valued and valuable (Apple, 2000; Buchanan-Rivera, 2022). Since many public high schools reflect a diverse and pluralistic student body, examining who is represented in the most offered music courses in United States public high schools might help pinpoint problems of access and equity (Elpus & Abril, 2019; Lind & McKoy, 2016). This literature review section focuses on the racial and ethnic demographics in traditional high school music performing ensembles such as concert bands and orchestras.

Racial and Ethnic Demographics in Concert Band and Orchestral Ensembles

Elpus and Abril (2019) constructed a demographic profile of high school music ensemble students in the United States using nationally representative data for the graduating high school class of 2013. The results from this study are not surprising; however, they bring forward

potential issues of access and equity in concert bands and orchestral ensembles (Elpus & Abril, 2019). For example, African American and Latino/a students were significantly underrepresented in high school concert bands and orchestral ensembles (Elpus & Abril, 2019). On the contrary, Caucasian and Asian/Pacific Islander students were overrepresented in orchestral ensembles (Elpus & Abril, 2019). While this may not be the case at every high school across the country, it begins to raise questions about whom these classes may attract and why (Elpus & Abril, 2019). Furthermore, while there are several benefits to participation in music ensembles at the high school level, research has indicated that students of color, low socioeconomic status, and poor academic achievement are often severely underrepresented in high school music programs across the United States (Doyle, 2014).

Looking at the demographics from a holistic lens illuminates a more significant concern about who is involved in high school music performing ensembles overall (Elpus & Abril, 2019). The racial-ethnic composition of music ensemble students in the Elpus and Abril (2019) study illustrated that 58% of participating students were Caucasian, 13% Black or African American, 17% Hispanic or Latino/a, 4% Asian or Pacific Islander, 8% two or more races, and under 1% American Indian or Alaska Native. The percentages are the illumination of who participated in traditional music performing ensembles in this study and may not reflect the same across all schools (Elpus & Abril, 2019).

Concert bands and orchestral ensembles are the present-day products of historical and artistic associations who have traditionally upheld the status quo of Eurocentric music education (Elpus & Abril, 2011; Lind & McKoy, 2016). Because of this, instrumental music ensembles such as concert bands and orchestras tend to be more culturally rigid (Lind & McKoy, 2016). These ensembles descend from a decidedly Western European lineage of musical tradition (Lind

& McKoy, 2016). The analysis presented by Elpus and Abril (2019) illustrates the teaching and learning methods in traditional music ensembles might attract more significant numbers of students from Western European heritage. Those in charge of leading these ensembles may also factor into the problem by upholding dominant White/Western paradigms. (Elpus & Abril, 2011; Lind & McKoy, 2016).

Whether intentional or unintentional, when music educators teach, they subject all students to their value systems which may not be relevant or meaningful to their students (Elpus & Abril, 2011; Lind & McKoy, 2016). Elpus and Abril (2011) reported that 86.02% of music teachers were middle-class Caucasians. Given that the percentage of music teachers across America are primarily Caucasian and come from middle-class societal backgrounds, the instrumental music curriculum might be reflecting the values associated with such demographics (Lind & McKoy, 2016). Educators should be cognizant of their perspectives and approaches to teaching and learning, as they act from personal experiences, identities, and viewpoints (Collins, 2021; Gay, 2018; Paris, 2012). In return, these teaching practices may create a continuous self-perpetuating cycle of Western European values, which may not be attractive to minority ethnic groups (Hamilton, 2021). Taking a closer look at educators' social, pedagogical, and curricular choices in general and music education will provide further details on what social, pedagogical, and curricular methods teachers prioritize and why.

Social, Pedagogical, and Curricular Practices

While discussing teaching methods in isolation is practical, there are example circumstances in which teaching methods join (Walden, 2018). For instance, a social practice might become juxtaposed if an educator invites a community member from a specific underrepresented culture or ethnicity to teach a lesson. How the community member interacts

with the students are social practices, and what and how they transmit the content is a pedagogical practice. From a broad perspective, the issues related to teaching practices appear linked to uninformed approaches to multiculturalism, teachers' attitudes mimicking larger problematic ideologies such as colorblindness, meritocracy, liberal positions that see race as an individual issue and post racialism (Banks & Banks, 2004; Ledesma & Calderón, 2015). Because fewer studies on BIPOC student experiences exist in music education, investigating related subjects for equity and authenticity helps illustrate the current issues from a broader educational viewpoint. Research in other content areas within the social sciences (e.g., history/social studies) will provide substantial support to the problem surrounding the minimal or lack of representation of BIPOC in the teaching and learning process (An, 2020; Dozono, 2020; Utt, 2018). Lastly, social studies and music are synonymous in that both subjects center on historical events, and many social studies teachers use various types of music to educate about historical occurrences (Levy & Byrd, 2011; White & McCormack, 2006).

Social Practices

Social practices involve the ways students and teachers collaborate in their respective classroom environments and within the broader community to support learning (Castek, 2015). In both general and music classrooms, this often includes situations where students are provided a problem and then given opportunities to work together and teach one another something new (Castek, 2015; Gay, 2018). According to Castek (2015), as learners deliberate new concepts, they contribute to their communal knowledge. Collaboration can be cultivated by encouraging students to use each other as resources to accomplish individual and shared goals (Castek, 2015; Gay, 2018).

Hammond (2014) suggests building intellectual capacity by preparing a classroom environment for all students to feel a connection and sense of community that is socially and intellectually safe. This includes examining the visual aesthetic of the space, routines, and rituals (Buchanan-Rivera, 2022; Hammond, 2014). Most important, each student should be provided with meaningful learning in a community of peers (Buchanan-Rivera, 2022; Hammond, 2014).

Hess (2015) asserts that the foundation of a respectful classroom environment is a community of trust. Consequently, in some music classrooms, the core literacies of Western classical music dominate and create spaces where people of color feel that they do not belong (Hamilton, 2021). Racializing categorizes or divides people according to race (Delgado & Stefancic, 2017). Hamilton (2021) states that trust between music teachers and racialized students is needed to integrate cultural music into the class effectively. This level of trust means establishing a two-way discourse between teacher and student and placing the student's needs as the central focus of the learning experience (Gay, 2018; Ladson-Billings, 2014; Lind & McKoy 2016; Paris, 2012).

Paris (2012) emphasized that home and community practices, histories, and activities of students and communities of color joined with dominant school social practices should combine in ways that do not devalue either in the learning process. This approach aligns with Hamilton's (2021) claim that teaching cultural music requires music educators to develop a mutual love for non-Western classical music genres, humility to explore music outside of their area of expertise, and faith that valuable learning can take place for both students and teachers. The social approaches to building an inclusive environment described by scholars working in culturally responsive pedagogy and social justice support the methods of many teachers who practice at

international schools and exemplify models that U.S. classrooms might consider incorporating (Hess, 2013; Hess, 2015; Lind & McKoy, 2016).

Walden (2018) taught at a variety of international schools in southeast Asia and described the makeup of the institutions as representing multiple ethnicities, including the school's dominant cultures. This representation resembles schools in the United States in that there are a variety of ethnicities represented even though the school itself may have a predominant ethnic group on campus (Ladson-Billings, 2014; Paris, 2012). However, teachers at the international schools embraced a multiplicity of cultures, festivals, customs, and traditions and did their best to organize firsthand experiences for their students (Walden, 2018). Hess's (2013) multiple case studies exemplified this practice as the teachers' made connections beyond the classroom material and the students' realities by connecting the music experience to events in the city. Walden (2018) used a similar social approach and explored the school's surrounding neighborhoods interacting with community members to understand better where the students came from and provide meaningful social and learning experiences. Those methods of establishing a trusting and inclusive environment were strikingly different from the norms in many schools in the United States, where the teaching is primarily top-down, with the educator transmitting the knowledge on a one-way path (Lind & McKoy, 2016).

When establishing trust and inclusivity within a music classroom, practitioners need to be aware of personal biases and predispositions around the community they teach (Buchanan-Rivera, 2022; Lind & McKoy, 2016; Reed, 2019). Teachers' experiences as students may not be the same as those they teach (Buchanan-Rivera, 2022; Reed, 2019). For example, if a teacher comes from a suburban setting and teaches in an urban or rural area, they might enter their classroom holding biases toward the students and community (Reed, 2019). According to Lind

and McKoy (2016), such biases prevent making genuine social connections with students. The teachers interviewed in Reed's (2019) study taught in demographic areas different from their personal lives, and all found ways to connect with their students so that music-making became the number one goal in class. According to Reed (2019), the teachers embracing their students' communities made them feel valued and wanted as musicians. These educators discovered their students' passions and strengths apart from being musicians, which is a central component of culturally responsive pedagogy (Buchanan-Rivera, 2022; Gay, 2018; Ladson-Billings, 2014, Lind & McKoy, 2016; Paris, 2012). As a result, these social practices allowed them to connect with their students and build on prior knowledge (Gay, 2018; Ladson-Billings, Paris, 2012).

Pedagogical Practices

Pedagogical practices are the instructional approaches used by educators to facilitate and promote learning (Australian Council for Educational Research, n.d.; Buchanan-Rivera, 2022). Music teachers using Western notation or teaching students by rote is one example of a pedagogical practice (Lind & McKoy, 2016). Another example is a risk-free, learner-centered flipped classroom where students explore content before teacher instruction on the topic (Australian Council for Educational Research, n.d.; Buchanan-Rivera, 2022). According to the Australian Council for Educational Research (n.d.), all teachers know and use effective educational techniques, including explicit instruction to increase student knowledge.

Hess (2015) stressed that teachers must consider the students' cultural contexts before moving to unfamiliar music experiences. Music teachers must be aware of the approaches in which they introduce music and do so appropriately and as representative of the historical context in which the music was intended (Hess, 2015; Collins, 2021). Failing to approach the music in its intended historical context can hurt the students' experiences, which, in turn, can

cause humiliation and prejudice (Collins, 2021). Educators can provide rich sociohistorical contexts for all music studied, and model ways students might connect musical practices to lived experiences (Buchanan-Rivera, 2022; Hess, 2015).

Teachers often employ two pedagogical practices in many traditional music performance ensembles, which Hess (2015) describes as the tourist and explorer models. The tourist model teaches materials in isolation and out of context (Hess, 2015). A teacher might choose to do a unit on a specific culture and teach some basic techniques (Hess, 2015). However, because techniques are amalgamations of skills from different countries representing the culture, they would not be culturally specific or performed anywhere (Hess, 2015). The explorer model goes further by valuing foreign perspectives; however, it does not interrupt the dominant paradigm (Hess, 2015). The explorer model assumes only attention grabbers and flavor, the unusual features of the musical culture, are worthy of musical study (Hess, 2015). While the explorer model goes deeper contextually into non-Western music, excluding Western classical music normalizes and reinforces dominant power relations (Hess, 2015). This practice reinscribes the hierarchy that places the West at the top (Hess, 2015; Lind & McKoy, 2016). Because these two models do not allow students to think relationally and critically about power relations and hierarchies in the world or help one understand music as a social practice, Hess (2015) defined the comparative model.

The comparative music model emphasizes the interconnectedness between the kinds of music and music contexts (Hess, 2015). This pedagogical approach brings the intersections of race, class, gender, ability, and nation to the center and focuses on how these fluid categories intersect with each other and the subject matter (Hess, 2015). An example of such an approach is having students listen to hip-hop pieces and analyze their form (Boon, 2014). This method is a

creative way to offer accessible and engaging connections to connect hip-hop and other classroom music (Boon, 2014; Kruse, 2014; Kruse, 2016). By employing a rhizomatic approach, which is a method where ideas are multiple, interconnected, and self-replicating with no beginning or end, teachers and students think relationally instead of in a binary manner, which might allow movement away from the automatic re-inscription of Western classical music as normative (Hess, 2015). This learning process may allow teachers and students to see the strength of music and understand its role in their local and global societies (Kruse, 2014; Kruse, 2016).

According to Ledesma and Calderón (2015), research studies suggest that teachers engage with the experiential knowledge of their students in a critical way. A variety of methods are used; however, counter storytelling, which starts with the lives of students, has been discovered to offer relevance and highlight the diverse knowledge bases in the classroom (Liu, 2021). In a music classroom setting, this may involve inviting students or their families, or community members to share the purpose of specific cultural and ethnic music in respective functions or occasions and study diverse music traditions in a culturally sensitive and contextualized manner (Liu, 2021). Using this approach, the aim is to serve as an alternative epistemology to affirm the diverse music cultures in the world, as opposed to reinforcing stereotypes (Liu, 2021).

Often, music educators teach in ethnic communities unfamiliar to theirs and use faculty, parents, and other community members to help teach culture-specific concepts (Lind & McKoy, 2016; Reed, 2019; Walden, 2018). In these cases, teachers bring culture bearers from the community into the classroom or take their students to special events or masterclasses where they can learn firsthand historical and musical materials from specialists (Walden, 2018).

Internet conferencing technology now allows more access to cultural bearers near and far to provide such experiences in the teaching and learning process (Barrett, 2018). Using culture bearers ensures the learners receive a perspective that accurately represents the specific ethnic group of study (Walden, 2018). Students who identify with that culture or ethnic group also see themselves directly represented in the curriculum through pedagogy (Gay, 2018; Ladson-Billings, 2014; Paris, 2012).

Curricular Choices

Many state-approved music lists remain predominated with traditional Western European classical music or literature composed primarily by White composers (Lind & McKoy 2016). According to Lind and McKoy (2016), these lists have expanded over the years, and there are more choices for ensembles than before; however, the approach to including diverse music has been to add on one or two different styles or genres while still maintaining the status quo. This approach implicitly indicates a musical hierarchy, atop which sits music of the Western European classical canon (Hess, 2015; Lind & McKoy, 2016).

When selecting materials, learning goals, and strategies teachers use, it is crucial to understand how these reflect the educators' values, cultural backgrounds, and lived experiences (Hess, 2017; Reed, 2019). Teachers sometimes transmit their values through their curricular choices overtly or subliminally (Hess, 2017). Before introducing any curriculum to students, examining the standards and materials such as textbooks for Eurocentrism is vital in a culturally responsive classroom (Utt, 2018). Teachers must look at who is most represented and privileged (Dozono, 2020). Using the social studies curriculum as a model illustrates that White students are privileged in their social studies education in three of the most populated states in the country (Dozono, 2020; Utt, 2018). Utt (2018) examined the tenth-grade world history standards and

textbooks used in California and Texas and found both states favored learning about White/Western ideas. Dozono (2020) examined tenth grade global history and geography curriculum frameworks in New York state and found that the materials maintained the order of White supremacy through epistemic violence and discursive grammars of violence.

Research findings reveal that many social studies courses mask the true brutality of Whiteness as a system of oppression and display Whites as creators and innovators with advanced knowledge through "race-neutral" curricula (An, 2020; de los Rios et al., 2015; Dozono, 2020; Utt, 2018). There is often little to no emphasis on the positive contributions of ethnic minority groups, and any such achievements are reduced or eliminated to maintain hegemony in curricula (de los Rios et al., 2015). The history textbooks examined by Utt (2018) provided vigorous explanations of White/Western philosophy. Numerous pages were devoted to the works of Aristotle, Sophocles, Plato, Machiavelli, Locke, Jefferson, Marx, and Voltaire (Utt, 2018). Science textbooks provided in-depth descriptions of Boyle, Edison, Einstein, Curie, Pasteur, and others (Utt, 2018). Arts texts featured Shakespeare, Wolfe, Realisms, and Romanticism (Utt, 2018). The chosen curriculum illuminated that economic and political systems provide a setting through which White students can see themselves as part of ancient traditions of creation and innovation, as those who produced and advanced knowledge (Utt, 2018).

In music education, this curricular privilege reveals itself in the lack of ethnic minority representation in the teaching of repertoire and performance (Hess, 2017; Lind & McKoy, 2016). Lind and McKoy (2016) described the secondary music education approach as a self-perpetuating model of music education maintaining the traditional Western European approach. Music method books commonly available often connect directly to traditional Western

instruments and are based on the large ensemble models of instruction (Lind & McKoy, 2016). Hess (2017) supports this notion with an example of a schoolwide curriculum featuring only the achievements of White American or Western European men, unintentionally limiting the number of students who can see themselves represented in the curriculum.

When reflecting on matters of social justice, teachers must consider all forms of oppression students face in their daily lives and work on challenging them through classroom environments, teaching strategies, and the materials they select to teach (Hess, 2017). Wise (2018) contends that if teachers are helping musicians build ties to their community, the concert repertoire should reflect on that experience by using students' music in that demographic population. When students' musical interests and experiences are engaged in the classroom, teachers powerfully tell the musicians that their perspectives and music are valued and valuable (Buchanan-Rivera, 2022; Hess, 2017).

According to Allsup and Shieh (2012), listening to students allows them to enter the curriculum with their teachers as agents of change. Students are not in music ensembles to simply learn musical skills or established traditions (Allsup & Shieh, 2012; Kruse, 2014). They perform in groups to shape musical and social traditions that live and breathe and transform the world they live in (Allsup, 2012; Allsup & Shieh, 2012; Kruse, 2014). Because of this, it is important to include students in the process when constructing a culturally responsive curriculum (Gay, 2018; Ladson-Billings, 2014; Paris, 2012). A curriculum exploring ethnic studies offers students of all ethnicities and cultures ways to conceive of the world and places that transcend the epistemological unfamiliarity demanded by the Eurocentric frame (Utt, 2018). According to Orzolek (2021), music education can help create an awareness of the ongoing marginalization of specific peoples by offering opportunities for meaningful discussion, thought, and reflection.

When teachers assist students and others in the community in developing tools to critique and notice absences and presences in the curriculum they encounter inside and outside of school, they simultaneously help them develop skills to challenge systems, material, and media that exclude their lived experiences (Gay, 2018; Hess, 2017; Ladson-Billings, 1995; Orzolek, 2021).

Culturally Responsive Teaching in Music Education

The idea of Culturally Responsive Teaching in Music Education emerged as a response to the need for a diversified approach to music teaching outside of the Western European-classical canon during the civil rights movement (Lind & McKoy, 2016). According to Lind and McKoy (2016), owing to desegregation and a rise in the number of immigrants entering the United States from Latin America and Asia, music instructors began to feel a need to diversify the music curriculum. Music instructors received resources from the Music Educators National Conference (MENC) ninety-one and other higher education organizations in the fields of global music, intercultural music instruction, and culturally responsive teaching (Lind & McKoy, 2016).

In exploring the cultural relevance within traditional high school music ensembles, scholars suggested that music educators shift their mindset to engage all students through a culturally responsive classroom (Williams, 2019). One way in which culturally responsive pedagogy is used in a music ensemble is based on repertoire selection (Lind & McKoy, 2016). Programming is built on the idea of a music educator evaluating several genres or composers of music for students to play on a concert set (Williams, 2019). According to Williams (2019), repertoire decisions are one way that music educators can indicate to students that they value their identities. By engaging students' music interests and experiences in ensembles, we communicate that their perspectives are valued (Buchanan-Rivera, 2022; Hess, 2017; Williams,

2019). To maintain a culturally relevant classroom, music instructors should take responsibility

for researching composers' backgrounds (Williams, 2019). The research should be focused on

assessing the composers' social, political, and economic systems relative to the ethnicity of the

musicians (Williams, 2019).

Drawing on the main conceptual framework of culturally responsive teaching by scholars

outside of music education, Butler et al. (2007) suggested a conceptual model (see Figure 5) to

help establish research in culturally responsive music teaching. Their model included five

categories: teacher, student, content, instruction, and context. The categories represented

obstacles to, or support for music learning with diverse populations.

Figure 5

Adapted from Butler et al. (2007) and Lind and McKoy's (2016) Conceptual Model Showing

Dimensions of the Music Education Process Negotiated by Race, Culture, and Ethnicity.
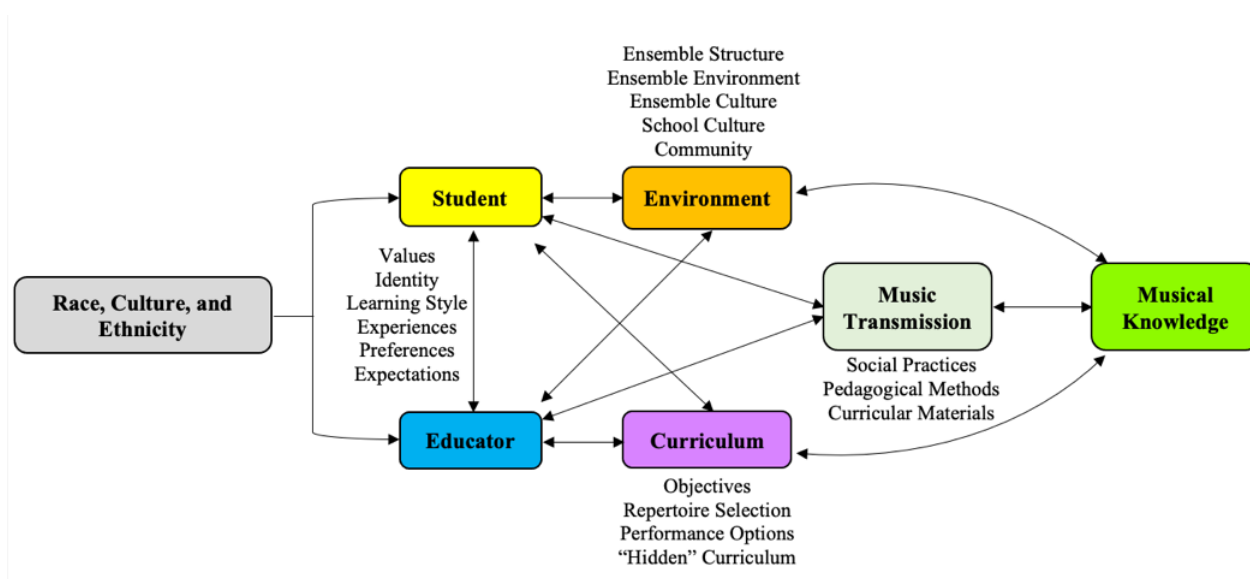
This conceptual model was used in the data analysis process of this study and illustrates

how music transmission relates to culturally responsive teaching and has the potential to identify

several learning experiences that support diverse ethnic learning styles, such as activities that

speak to aural learning and literacy, the emphasis on creative arts, and those that feature a kinesthetic and sentimental positioning (Butler et al., 2007; Lind & McKoy, 2016). Finally, this conceptual model assesses learning context, including class size, ensemble structure, environment, culture, and expectations from a culturally responsive perspective (Butler et al., 2007; Lind & McKoy, 2016). According to Clauhs and Pigott (2021), while many music education scholars have argued for culturally responsive instruction in a variety of settings, there is a need for the influence and perception of marginalized learners in academic literature.

Butler et al. (2007) studied the racial divide between teachers and students, noting that preservice education often falls short of preparing teachers to engage students of diverse racial and ethnic backgrounds. They explained that understanding how students' musical experiences are negotiated by culture is critical for educators interested in increasing student knowledge (Butler et al., 2007; Lind & McKoy, 2016). This conceptual model aims to study how social, pedagogical, and curricular content may serve as an obstacle or support for music learning through choices about repertoire and ensembles that either affirm or disregard diverse student populations (Butler et al., 2007; Lind & McKoy, 2016).

Student Experiences in Education

Student experiences in education may vary depending on how they see themselves represented in curricula (Woodson, 2015). Literature examining student experiences and perceptions of general and music education curricula is essential in understanding what students value and how they see themselves in the fabric of the learning experience. Of all subject areas, social studies classes are most ideally positioned to provide a developmentally and culturally responsive educational experience for students regardless of ethnic, racial, linguistic, or cultural background (Busey & Russell, 2016). However, history curricula are far from neutral and

prioritize knowledge of those in power while excluding or ignoring knowledge of the powerless

(An, 2020). Because limited research exists on ethnic minority students' experiences in

traditional music ensembles, this section explores BIPOC experiences and perceptions of social

studies curricula and their relationships with teachers and peers. In addition, this section further

illuminates similar social and pedagogical experiences and problems taking place in music

ensembles.

Student Experiences in General Education Courses

Aside from what students learn at home, for many students, textbooks are the primary

lens through which they absorb historical understanding for the rest of their lives (Buchanan-

Rivera, 2022; Woodson, 2015). Researchers in the history and social studies content areas

observed that many textbooks and materials often eliminate or passively educate on the

narratives of marginalized cultures (An, 2020; Dozono, 2020; Santiago, 2016; Utt, 2018;

Woodson, 2015). The curriculum often presents a narrative of progress which is woven into the

fabric of United States history (Santiago, 2016). According to Santiago (2016), when

underrepresented groups are included in the curricula, they are confined to specific historical

moments and eras that support the notion that there is a story of progress. Particularly, curricular

materials, even though they may incorporate important actors from specific underrepresented

groups, present simple representations that uphold the story of progress, and often make it

difficult for students to challenge because the materials are primed, and subsume content under a

larger issue (Santiago, 2016). An example of this problem in practice is highlighted in the 1940

Mendez v. Westminster case about Mexican/Mexican American school segregation in California.

Santiago (2016) conducted observations, interviews, and lessons within a high school

history classroom on the *Mendez v. Westminster* case to learn how Latina/o students made sense

of the historical narratives. The curricular materials provided by the school framed the inclusion

of Mexican/Mexican Americans in California public schools as being analogous to the Black

Civil Rights narrative, and because of this, the *Mendez* narrative was stripped of its unique

aspects to public school segregation at the time (Santiago, 2016). When discussing the case,

students did not argue that *Mendez* was significant for its contributions to Mexican/Mexican

American equality but continued to relate *Mendez's* importance to the overall desegregation

challenge (Santiago, 2016). Consequently, the students interviewed and observed, learned an

overgeneralized understanding of Mexican/Mexican American discrimination and race/ethnicity,

and saw *Mendez* though a racialized lens prescribed with a Black experience (Santiago, 2016).

Woodson (2015) interviewed urban Black students on their perspectives about the

authority of textbooks, and the participants' perceptions varied. Several students believed history

textbooks provided information about who was important, heroes, and potential Black role

models (Woodson, 2015). According to Woodson (2015), some students believed textbooks were

partially accurate as they felt the authors could not simply make up information. Other students

criticized textbooks as they provided limited options to develop alternative interpretations of

history (Woodson, 2015). While many students understand they need textbook knowledge to do

well in school, several Black students believe that essential parts of their history are missing

from this knowledge (Woodson, 2015). These students' experiences illuminate the importance of

a student-centered approach to learning about ethnic historical perspectives (Gay, 2018; Ladson-

Billings, 2014; Paris, 2012).

Placing students' ethnic cultures at the center of their learning experience replaces

hegemony with historical fact (Wiggan & Watson, 2019). Wiggan and Watson (2019) conducted

interviews with multiple African American students at a high-performing Black school focused

on African-centered education. Participants felt that the centered approach on their ethnicity molded them into better students (Wiggan & Watson, 2019). In addition, the curriculum showed Africans and African Americans are the center of so much more than they receive credit for in society (Wiggan & Watson, 2019). The ethnic-centered approach empowered students often marginalized in the oppressive curriculum found in traditional schools (An, 2020; Wiggan & Watson, 2019). By excluding and misrepresenting student ethnicities, the curriculum becomes a source of violence and alienation against students of color (An, 2020). Students may perceive such practices as a lack of caring in an educational environment (An, 2020; Garza & Huerta, 2014).

Garza and Huerta (2014) examined Latino/a high school students' perceptions of teacher behaviors that demonstrated caring. The results indicated three important behaviors for Latino/a students: validating student worth, individualizing academic success, and fostering positive engagement (Garza & Huerta, 2014). In a classroom environment, validating students refers to the actions or behaviors, verbal and nonverbal, that demonstrate respectful interactions and communicate a sincere level of regard for students as individuals and interest in students' welfare (Garza & Huerta, 2014). When teachers use language and behaviors that reflect an inviting attitude rather than discourage, students are more apt to engage in the learning process (Garza & Huerta, 2014; Gay, 2018; Ladson-Billings, 1995). Students' perceptions of teachers' responsiveness or scaffolding are important in individualizing academic success (Garza & Huerta, 2014). According to Garza and Huerta (2014), teachers who provide intellectual and emotional instructional support help students engender successful and positive classroom experiences. As teachers invest time to create positive experiences for students, those behaviors

encourage self-esteem in students, which promotes active participation in the classroom (Garza & Huerta, 2014; Gay, 2018; Ladson-Billings, 1995).

Social Experiences in Traditional Music Ensembles

Depending on the school demographics, students who are BIPOC are most often the minority in their music ensemble classes (Clauhs & Pigott, 2021; Hamilton, 2021). They enter these spaces with preconceived notions about what their White peers think of them (Clauhs & Pigott, 2021). Clauhs and Pigott (2021) observed and interviewed African American students who attended a White music camp. Like many situations where there are fewer minorities within a White space, the directors observed participants isolating themselves from the rest of the camp during the camp (Clauhs & Pigott, 2021). The students explained that they were worried the White campers might be afraid of them and perceive them through stereotypes based on skin color (Clauhs & Pigott, 2021). To break berries between the African American and White students (Gay, 2018; Ladson-Billings, 2014; Paris, 2012), the directors held community-building activities that focused on the participants' similarities to establish trust at the camp. However, focusing on similarities often promotes a colorblind ideology, which undermines the unique challenges faced by racialized students (Bonilla-Silva, 2017; Clauhs & Pigott, 2021).

The approach used by Orzolek (2021) is less alienating and allows everyone to share their needs in the classroom. Having students work together to set common goals requires everyone to remain engaged (Orzolek, 2021). Because of this, institutions must aim to recognize differences rather than similarities (Bonilla-Silva, 2017; Delgado & Stefancic, 2017; Clauhs & Pigott, 2021). Understanding music and culture from minoritized groups helps students from the dominant group foster relationships with their BIPOC peers (Hess, 2015; Clauhs & Pigott, 2021). Student insights were closely aligned with leading theorists on culturally responsive teaching, who have

emphasized that culturally responsive pedagogy must expand students' horizons as much as it validates their backgrounds (Clauhs & Pigott, 2021; Gay, 2018; Ladson-Billings, 2014; Paris, 2012; Shaw, 2016).

Pedagogical Experiences in Traditional Music Ensembles

The process of teaching and learning most music in ensembles is primarily steeped in the Western Classical canon (Clauhs & Pigott, 2021; Lind & McKoy, 2016). Such was the case for three African American performers at a White music camp, as they took directions from a Caucasian conductor and read from a standard five-line staff (Clauhs & Pigott, 2021). What set the camp apart from a traditional school setting was that the students were allowed to participate in a steel-pan ensemble representing the music from Trinidad and Tobago (Clauhs & Pigott, 2021). Though the teacher was not from the Caribbean culture, students were engaged in the teacher's approach to the instruments because they defied a Western European style of pedagogy (Clauhs & Pigott, 2021). While many participants in music ensembles do not identify with the musical or ethnic cultures of the music studied, they often appreciate the value placed on the music beyond the classical canon and prefer to play music from a culture other than their own (Clauhs & Pigott, 2021; MacLeod & McKoy, 2012). According to MacLeod and McKoy (2012), this knowledge shows why educators should not make automatic assumptions about the extent to which individual students may prefer music connected to their race, ethnicity, or culture.

Boon's (2014) study explored the experiences of African American students in a strings program, providing details of the student's interest in playing and studying familiar music on their instruments. This violin program, like others that strived for culturally relevant practices, offered students opportunities to play an instrument, gain exposure to different kinds of music, and to collaborate with their peers (Clauhs & Pigott, 2021; Reed, 2019; Shaw, 2016). The

students' interviews illustrated that the teacher tried to make the classroom experience culturally responsive, by allowing students to experiment with similar rhythms and beats to what they already listened to or played in their cultural and social environments (Boon, 2014; Ladson-Billings, 2014; Paris, 2012). Unlike most traditional music ensembles, the musicians in this string program were not only taught by their teacher, but also educated by their peers on various musical styles, genres, and performance techniques (Boon, 2014). Students were amazed by how they could learn musical skills focused on rap, hip-hop, R&B, and gospel styles outside of the classroom and apply them to their instruments in their ensemble (Boon, 2014).

Curricular Perceptions of Traditional Music Ensembles

In the Clauhs and Pigott (2021) study three African American students stated that most of the repertoire performed in their ensembles was written by composers from a Western European heritage (Clauhs & Pigott, 2021). Some educators design learning experiences based on national traditions with which students identify to decenter this process (Shaw, 2016). Shaw (2016) conducted a case study of students in a traditional music ensemble setting and observed teachers and students in their class. While some students valued learning opportunities that affirmed their cultural backgrounds, they raised concerns that focusing exclusively on students' cultural backgrounds in each classroom would result in curricular bias (Shaw, 2016). Depending on the ethnic makeup of the classroom, each learning experience will validate some students while expanding the cultural horizons of others (Buchanan-Rivera, 2022; Lind & McKoy, 2016; Shaw, 2016). One of the teacher participants in Shaw's (2016) case study frequently consulted cultural bearers or representatives of each culture studied, and the students had a positive reaction to that culturally responsive practice. The preparation on the teacher's behalf demonstrated putting the students at the center of the learning experience (Gay, 2018; Ladson-Billings, 2014; Lind &

McKoy, 2016; Paris, 2012). In addition, this curricular design choice was comprehensive and did not place Western European music atop ethnic cultures as students learned to make connections between the two (Hess, 2015).

Desire to Broaden Social and Pedagogical Practices

Understanding the student experiences and perceptions in their respective music ensembles may provide needed details to inform improved teaching practices. Student participants in various school music ensembles spoke on their social experiences in communal activities, repertoire performed, and course offerings they would suggest for broadening musical experiences in their music programs (Clauhs & Pigott, 2021; Shaw, 2016; Reed, 2019). The literature in this section focuses on student suggestions based on their experiences in traditional performing ensembles.

Communal Activities

According to Clauhs and Pigott (2021) and Lind and McKoy (2016), teacher qualities can serve as a barrier to, or support for, music learning. Forming bonds with the participants in and outside of the music ensembles allows students to develop trust because they see their teacher showing genuine interest in who they are as people (Clauhs & Pigott, 2021). The three African American students in the Clauhs and Pigott (2021) study described the circle meeting as being centered on understanding and creating a positive experience. The participants expressed that they did not feel judged or uncomfortable in the circle setting. These activities that center on respect and understanding effectively build trust (Clauhs & Pigott, 2021).

Reed's (2019) study focused on culturally responsive teaching within rural, suburban, and urban orchestra programs, and the students' perspectives on their music environments. Student participants in the rural orchestra program described their environment as being a family,

and more accepting and supportive (Reed, 2019). Individual students testified that the classroom environment promoted intellectual freedom (Reed, 2019). Other students shared that, they bond and become close inside and outside of the class because their community is small (Reed, 2019).

In the suburban orchestra program, diversity in the classroom was a major highlight (Reed, 2019). According to the participant experiences in Reed's (2019) study, kids of different races, religions, genders, and sexual orientations collaborated as one ensemble, which is a goal of culturally responsive pedagogy (Gay, 2018; Ladson-Billings, 2014; Paris, 2012). In the same program, participants mentioned how they talked about and related to many things inside and outside of music (Reed, 2019). The social environment created by the instructor of the suburban program allowed for overachieving students to motivate one another to try new things and push their limits (Gay, 2018; Ladson-Billings, 2014; Paris, 2012; Reed, 2019).

According to Reed (2019), student participants in the urban orchestra program shared similar experiences to that of their rural and suburban peers. These students expressed that their orchestra was safe and comfortable and full of children from many cultures and ethnicities (Reed, 2019). Student participants in this orchestra believed that as an orchestra, they accepted and influenced each other to be who they really were (Reed, 2019).

Repertoire Selection and Performance

Shaw (2012) stressed that culturally responsive pedagogy must move beyond diverse programming works toward sociopolitical competence. Simply choosing a song from a continent to perform and playing an arrangement of a specific ethnic groups' song on instruments, no matter how culturally valid or representative the music, is not culturally responsive (Abril, 2013). According to Abril (2013), the repertoire selection process must involve an intense connection with and understanding of students so that teachers can act in ways that further their learning and

deepen their understanding of music and the world around them. Shaw's (2016) study on adolescent choral student perceptions of culturally responsive teaching allowed students to reflect and reveal their thoughts on the repertoire. Participants mentioned the opportunity to learn through a culturally responsive pedagogy was motivating because singing music from a particular culture holds them accountable to make connections and to sound great with it (Gay, 2018; Ladson-Billings, 2014; Paris, 2012; Shaw, 2016). Other students mentioned singing music from their culture produced feelings of validation because the music was central to their culture (Gay, 2018; Ladson-Billings, 2014; Paris, 2012; Shaw, 2016).

Clauhs and Pigott (2021) conducted a study at a predominantly White music camp and observed that the three African American participants enjoyed learning non-classical repertoire on instruments from the islands of Trinidad and Tobago in the Caribbean. Though the participants did not identify with Caribbean culture, they appreciated how the class recognized the value of the repertoire beyond the classical canon (Clauhs & Pigott, 2021). While this class engaged students in styles and genres outside of the Western classical tradition, the participants stated they wished there were additional opportunities for creating music in a more collaborative means as opposed to the competitive process (Clauhs & Pigott, 2021).

Course Offerings

There is a large amount of competition involved in traditional school music settings (Kratus, 2019). Auditions, chair placements, and challenges are just some of the processes that serve as potential barriers for many minority students (Clauhs & Pigott, 2021). Minority student participants in traditional music performing ensembles suggested that schools offer opportunities to take electives that feature non-Western instruments and genres (Clauhs & Pigott, 2021). The three African American participants in the Clauhs and Pigott (2021) study stated they wished

there were additional opportunities for creating music, such as improvisation, composition, and arranging, prioritized in many non-Western European classical traditions. According to Kratus (2019), music educators would better serve most of their students by preparing them to produce and perform music independently and in small groups. This would allow students to work independently and collaborate with others to perform, arrange, improvise, and compose music in those varied ensembles (Clauhs & Pigott, 2021; Kratus, 2019). Such ensembles are attractive and connect with a greater variety of cultural backgrounds (Clauhs & Pigott, 2021; Kratus, 2019). In addition, these ensembles offer a non-competitive atmosphere and more of a collaborative environment (Clauhs & Pigott, 2021).

At the high school level, music ensembles could focus on the performance of a variety of cultural performance styles such as mariachi, creativity through songwriting, and listening to the music of film and popular music (Kratus, 2019). Whether in separate courses, or tied into the traditional large ensemble, these curricular offerings could connect with the cultures of the students, the school, and the community (Kratus, 2019). The musicianship and musical interests of the teachers and students in a school would guide the curriculum (Kratus, 2019; Lind & McKoy, 2016).

Challenges to Broadening Social and Pedagogical Practices in Music Education

Broadening the music ensemble experience to reflect varied social and pedagogical practices is a positive endeavor; however, it is also challenging (Lind & McKoy, 2016; Liu, 2021). At the Tanglewood Symposium in 1967, music educators agreed that music of all periods, styles, forms, and cultures belong in the curriculum (Lind & McKoy, 2016). Creating is an artistic process that guides the National Core Arts Standards for Music Education in the United States (National Core Arts Standards, 2014). However, many music educators find it challenging

to implement this artistic process as it relates to ethnic music in concert bands and orchestral ensembles (Clauhs & Pigott, 2021). While the music profession has progressed to address the needs discussed at the Tanglewood Symposium, current practices illustrate that music education is still a long way from being culturally relevant in many U.S. music classrooms (Lind & McKoy, 2016). The literature in the previous sections illuminated practitioners who were successful in employing culturally relevant practices in their ensembles. This section explores educators' obstacles when implementing content outside the dominant paradigm.

Time and School Expectations

Because school music programs primarily ascribe to Western European standards, many educators cite not having enough time to include more diverse music (Cain & Walden, 2019). Cain and Walden (2019) conducted a case study on music teachers, and those teachers agreed that they would love to include more diverse music choices but have no time for professional development due to school schedules already being at their maximum. Concert bands and orchestral ensembles typically prepare for multiple concerts and festivals throughout the school year (Lind & McKoy, 2016). These events are rated, and music programs often receive a positive acknowledgment from their communities when they earn superior scores (Lind & McKoy, 2016). Because of this, allotting time to incorporate pedagogical practices that include unfamiliar music is not something mainstream music educators may feel comfortable with if it compromises their ensemble ratings (Hess, 2018; Lind & McKoy, 2016).

Educators Uncomfortable Teaching Cultures Outside of Their Own

Cain (2015) collected curriculum documents and interviewed teachers regarding their curricular choices. All the teachers in the study supported the need for diverse music education; however, most would only initiate activities if they taught a diverse body of students (Cain,

2015). One participant in the Cain and Walden (2019) study did not feel comfortable teaching about the music of places they had not visited themselves. In addition, some teachers have biases and less favorable views toward specific ethnic music, despite significant populations of such students in their schools (Buchanan-Rivera, 2022; Cain, 2015). These teachers may tend to view music outside the dominant paradigm as belonging to others and deserving a marginal place in the curriculum (Cain, 2015). The uncomfortable feeling is more of a reason to center the students' voices in the experience because they are knowledge bearers of their lived experiences (Ladson-Billings, 2014; Paris, 2012). Teachers and students may benefit by sharing and acquiring knowledge when the curriculum is a two-way conversation (Ladson-Billings, 2014; Paris, 2012).

Resources and Funding

Issues of lack of authenticity and resources, coupled with lack of adequate funding, often limit the choice of musical cultures teachers can explore in their classrooms (Cain & Walden, 2019). While music educators may be the experts in their chosen field, their students and community members may serve as the experts in other forms of musical expression (Lind & McKoy, 2016). There may not be adequate access to culture bearers who can come in and teach, depending on where the school is located (Walden, 2018). Sometimes other issues such as lack of professional development opportunities in culturally responsive teaching hinder growth in this area (Lind & McKoy, 2016). In addition, scheduling, and language barriers complicate bringing in guests with insider knowledge (Walden, 2018). Regardless of the circumstances, music teachers should seek the resources needed to fill in the gaps where their knowledge may be insufficient (Lind & McKoy, 2016). Internet conferencing applications make connecting with potential cultural bearers and experts easier (Barrett, 2018). If educators genuinely desire a

culturally relevant curriculum, there are proactive ways to overcome the resource and financial hurdles to ensure they meet the needs of their ethnic minority students (Lind & McKoy, 2016).

Political Divide

Approaching education in a way that recognizes its wrongs and reconciles the tension between the dominant and minoritized groups is difficult as many politicians and legislators continue to push for banning teaching practices concerning race (Buchanan-Rivera, 2022; Liu, 2021). Furthermore, equality can only be achieved if there is space to honestly discuss inequality (Buchanan-Rivera, 2022; Liu, 2021). If teachers wish to create classrooms that are more open, they could acknowledge the training and cultural lens that they bring to the classroom and how they might help students see things differently (Banks & Banks, 2004; Gay, 2018; Ladson-Billings, 2014; Liu, 2021; Paris, 2012). According to Liu (2021), critical race theory offers one way to disrupt institutionalized Whiteness in music education. While fairness and equality are important, students' voices and traditions should be valued because they empower agency and offer opportunities for growth and enrichment for both them and their teachers (Banks & Banks, 2004; Gay, 2018; Ladson-Billings, 2014; Liu, 2021; Paris, 2012).

Educational Landscape of the Geographical Location

California holds the largest and most diverse student population in the United States (Statista, 2022) and is one of the first states to introduce an ethnic studies curriculum. Over six million students are enrolled in its public K-12 schools, and approximately half a million attend private schools (California Department of Education, n.d.). While California is rich in diverse ethnic groups, more than half of the state's K-12 students are Latina/o. As of 2020, Latina/o students comprised 55% of the state's student body, whereas non-Latina/o white students accounted for 22%. Most of the remaining students are Asian (10%), African American (5%),

Filipino (2-3%), and about 4% of California's students associate themselves with none of the groups (California Department of Education, n.d.). The state's largest districts, many of which are Urban, educate students from nearly every cultural and linguistic background worldwide (California Department of Education, n.d.).

While California's student body is quite diverse, people tend to live in clusters (Statistical Atlas, n.d.). One example is illustrated in the Armenian or Persian student body. These groups represent a small percentage of the state's total student body; however, they are the largest cultural groups in the city of Glendale (Statistical Atlas, n.d.). Other examples include the city of Pacifica where several students speak Tagalog, Westminster where many students speak Vietnamese, and Yuba City which is home to numerous Punjabi speakers. Many school districts, such as San Francisco Unified have diverse student bodies in total; however, each school is its own community (Statistical Atlas, n.d.). Some schools are very diverse, whereas others are not. In southern California where this study takes place, more than 250,000 students attend schools where more than 95% of the students are Latina/o (California Department of Education, n.d.). Though many California schools are diverse on paper, that diversity does not ensure that students and teachers learn to form diverse relationships and connections.

California Governor, Gavin Newsom's signature of Assembly Bill 101 in October of 2021, ends a decadelong mission by supporters for a curriculum that closely reflects the history, culture, and struggles of California's diverse population (California Legislative Information, 2021). The legislation authorizing the creation and implementation of an ethnic studies curriculum stated that it should draw emphasis to the history and stories of Black, Latina/o, Native American, and Asian American ethnic and racial groups as these cultures have been traditionally overlooked (California Legislative Information, 2021). Newsom's letter to the

California State Assembly, spoke to the needs of curriculum illuminating people of color by sharing how America is shaped by our shared history, much of which is agonizing and engraved with traumatic justice (California Governor, 2022). The governor's final statement supported the main concept of culturally responsive teaching and ethnic studies by agreeing that students deserve to see themselves in their educational training, and the need to understand the history of America to build a more just society (California Governor, 2022).

Ethnic Studies Pedagogy

The goals of ethnic studies pedagogy include access, relevance, and community, all of which are linked to the undervalued knowledge of students of color (Tintiangco et al., 2015). Ethnic studies is an interdisciplinary, multidisciplinary, and comparative study of ethnic groups' social, cultural, political, and economic expression and experience (Tintiangco et al., 2015). Using the critical race theory (CRT) paradigm, ethnic studies pedagogy has been derived from and built upon academics in education to facilitate a racial study of educational disparities (Tintiangco et al., 2015). Ethnic studies pedagogy, like CRT, adopts an anti-oppressive stance and criticizes organizational structures of power and relegation, going beyond basic multicultural material to the curriculum (de los Rios, 2015; Tintiangco et al., 2015). Furthermore, ethnic studies share common principles with CRT, such as counter-storytelling, which offers specific tools for framing race, culture, and ethnic pedagogies as it continues to permeate K-12 classroom contexts (Tintiangco et al., 2015). Rather than incorporating people of color's perspectives into a Eurocentric story, this framework emphasizes racialized groups' experiences and narratives, legitimizing them as a means of confronting and reshaping dominant narratives about race, culture, language, and citizenship (Tintiangco et al., 2015). Ethnic studies pedagogy, in this capacity, recaptures and recreates the counter-stories, viewpoints, epistemologies, and societies

of those who have been traditionally ignored and denied citizenship or full membership within established dialogue and institutions, with a focus on the contributions people of color have made to influence American culture and society (de los Rios, 2015; Tintiangco et al., 2015).

Ethnic studies pedagogy aims to eliminate racism in tandem with decolonization (Tintiangco et al., 2015). Additionally, ethnic studies pedagogy enables teachers and students to understand racial oppression at the institutional, relational, and internalized levels while demonstrating how one level affects the others from an anti-colonial and anti-racist perspective (de los Rios, 2015; Tintiangco et al., 2015).

Anti-colonialism

The focus of Western European repertoire and teaching methods in the United States curriculum and the dominant standard of music education illustrates persistent, continual colonialism within the scheme (Hess, 2013). Consequently, the theoretical lens of critical race theory must overtly address and oppose colonialism and its characteristic power relations (Delgado & Stefancic, 2017). According to Dei (2006), an anti-colonial viewpoint is a method to speculating colonial and re-colonial associations and the repercussions of imposing structures on knowledge production and support, understanding indigeneity, the quest of agency opposition, and individual beliefs. Decolonization offers a different perspective to human and civil rights based on approaches to justice, an unsettling one, rather than a complementary one (Dei, 2006; Tuck & Yang, 2012).

Anti-racism

An additional and fundamental lens to this anti-oppression viewpoint is anti-racism. Anti-racism is an action-positioned educational method for structured, universal transformation to discuss racism and interlinking systems of social domination (Dei, 2000). It is an analytical

discussion of race and racism in a society that confronts the continuance of racializing social groups for disparity and unequal treatment (Dei, 2000). Anti-racism openly isolates the problems of race and social difference as issues of authority and justice rather than as matters of cultural and ethnic variety (Dei, 2000).

Ethnic studies pedagogy, like culturally responsive pedagogy, empowers students to love themselves and their communities (Tintiangco et al., 2015). To achieve these goals, educators should consider the following elements as part of their pedagogical praxis: (a) purpose, (b) content and skills, (c) context, (d) methods, and (e) identity (Tintiangco et al., 2015). At the core of ethnic studies is community engagement; therefore, students should have opportunities to use their knowledge and voice to affect social transformation in their community by influencing, educating, advocating, and speaking truth to power (de los Rios et al., 2015; Tintiangco et al., 2015).

Summary

The literature presented in this chapter supports the need to study the experiences of BIPOC in traditional music performance ensembles. The research presented focused on the historical timeline of music in America, and the Western-European colonialization of the Americas leading up to current day music education. Additional research presented also examined recent ethnic and racial demographics of who participates in traditional music ensembles. Teachers' social, pedagogical, and curricular choices in social studies and music education were also explored in this literature review. In addition, the literature presented focused on student experiences in general education courses, traditional music ensembles, and the challenges to broadening the music curriculum. Finally, a description of the educational landscape of California's public schools with emphasis on demographics and curriculum was

included. The current forward movement in this area of research may pave a path for a relevant and sustaining representation of BIPOC in traditional music ensemble curricula.

An intensive look at the current teaching practices in traditional music ensembles exposes the realities of the underrepresentation, elimination, and silencing of BIPOC in the curricula (Hess, 2013; Hess, 2015, Lind & McKoy, 2016). Research surrounding this phenomenon has uncovered how many educators' values do not align with the student populations they serve (Ladson-Billings, 2014; Paris, 2012; Reed, 2019). Most music educators are middle-class White men who uphold the traditions of Western European classical music, even though they may teach in culturally diverse communities (Lind & McKoy, 2016; Reed, 2019).

Unfortunately, the weakness in this area of research is that it does not focus on the totality of the problem to the point that it will produce practical advantages at present. When the social, pedagogical, and curricular experiences of BIPOC are studied through their student lens and not through their teacher, the field of music education can better illustrate how to begin advancing culturally responsive and sustaining curricula (Hess, 2017; Ladson-Billings, 2014; Paris, 2012). What is missing in this area of research is the actual experiences of BIPOC who participate in traditional music performance ensembles such as concert bands and orchestras. Additionally, with the United States being culturally rich, it may be prudent to contemplate the local effects of students' backgrounds as they may belong to a variety of cultures (MacLeod & McKoy, 2012). Not all students from the same culture or ethnicity share the same musical preferences or standards (MacLeod & McKoy, 2012). A student's experience from one upbringing may differ entirely from their peer of the same culture or ethnicity (MacLeod & McKoy, 2012). Exploring the involvements of BIPOC in traditional music performance

ensembles through a culturally responsive and critical race lens might provide an opportunity to capture their experiences.

This study seeks to explore more carefully what BIPOC students experience and perceive in their concert band and orchestral ensembles. Exploring BIPOC experiences will help practitioners understand better their students' cultural values surrounding music teaching and learning. If there is a paucity of BIPOC musicians, there is a greater scarcity of representation in the curriculum (Hamilton, 2021). A lack of BIPOC musicians perpetuates a cycle of prioritizing White/Western European ideals. This comprehensive research has consequently exposed its weakness: a brutal cycle.

Underrepresented ethnic cultures in traditional music education curricula have been researched more thoroughly in the past decade, and improvements have been made to become more inclusive in representation (Lind & McKoy, 2016). There is still a divide regarding what and how to teach music curriculum in traditional concert bands and orchestral ensembles (Lind & McKoy, 2016). Contemporary research reveals a means to broaden social, pedagogical, and curricular practices in curricula to center the experience on BIPOC without diminishing the dominant culture (Ladson-Billings, 2014; Lind & McKoy, 2016; Paris, 2012). Therefore, music educators must be receptive to the use of culturally responsive pedagogy and principles of critical race theory as an outlet to reach all students effectively. According to Ladson-Billings (1995), culturally responsive pedagogy aids students in accepting and reaffirming their cultural identities while also cultivating critical viewpoints that oppose the injustices that are upheld by institutions like schools and other organizations. Furthermore, through curricular planning conscious of cultural growth, music educators can construct pathways of relevance between

community and academic environments as well as between educational impediments and lived cultural realities in a way that benefits all students (Gay, 2018).

From contemporary research, the success of BIPOC students in education is based on the effort of the educator to account for students' ethnicity, socioeconomic status, cultural awareness, and ability to instruct outside of the typical dominant Western-European pedagogical practices, which often diminish the contributions of minority ethnic groups (Ladson-Billings, 2014; Lind & McKoy, 2016; Paris, 2012). Exploring the experiences of BIPOC through the counter-stories and narrative lenses of critical race theory will lead to a better understanding of their involvement in traditional concert bands and orchestral ensembles that have or have not incorporated culturally relevant or sustaining social, pedagogical, and curricular practices. Current research illustrates that it is paramount to deeply explore and legitimize BIPOC experiences because personal narratives illustrate compelling stories and arguments (Lui, 2021).

Information regarding this study's qualitative phenomenological methodology will be provided in Chapter 3. Included in the methodology are site information and population, sampling method, data collection, analysis, limitations, and delimitations. In addition, ethical issues, such conflicts of interest, and decisions based on the Belmont Report will be addressed. Because this is a qualitative phenomenological study exploring students' experiences, trustworthiness, credibility, with attention to member checking procedures are discussed.

CHAPTER 3: METHODOLOGY

While many traditional music ensemble classrooms have diverse ethnic student populations, the representation of cultures and ethnicities not of Western European heritage are often minimal and superficially taught in the curriculum (Hamilton, 2021; Ladson-Billings, 2014; Paris, 2012). Many music teachers perpetuate the current instructional model in the United States, which employs social and pedagogical practices reflective of the Eurocentric society that created them (Bradley, 2012, 2015; Hess, 2019). Because of these practices, BIPOC students are often silenced, excluded, or misrepresented in the music ensemble and/or school community when considering social norms and curricular choices such as the teaching and performance processes, and repertoire selection (Hess, 2015; Kelly-McHale & Abril, 2013).

The purpose of this qualitative phenomenological study was to explore the experiences of southern California public high school Black, Indigenous, and People of Color (BIPOC) concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. This study explored the experiences, perceptions, and the stories of people who are traditionally underrepresented in high school concert bands and orchestral ensembles. Three broad research questions emerged after a review of the literature. To better understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the following research questions guided this study:

Research Question One: How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?

Research Question Two: How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?

Research Question Three: How do BIPOC high school musicians describe cultural and/or ethnic representation in concert band and orchestral experiences in their school-based music programs?

Within the region of southern California, several suburban high school districts are comprised of diverse ethnic groups, with Latina/o students representing the greatest percentage (Statista, 2022). Consequently, the music curricula used to teach all the students in many high schools continues to prioritize Western European artists (Lind & McKoy, 2016). Based on past and recent festival and concert performances, many directors continue to select and teach repertoire that does not reflect the student body or neighboring communities of their minoritized students (Lind & McKoy, 2016). Knowing how the experiences in a music ensemble might shape the involvements in the group, the researcher was interested in learning about the students' experiential knowledge of the ensemble and how that might affect their experience in a space that traditionally prioritizes dominant paradigms. For that reason, the researcher elected to spend 45 to 60 minutes hearing the experiences of each of the participants in a semi structured interview.

The methodological framework that follows will show how the researcher arrived at the choice to use phenomenology as a research methodology for this study, and why they chose to employ a critical race lens coupled with culturally responsive pedagogy. These conceptual and theoretical frameworks are a combination of considered commitment to the advantages of the phenomenological approach. The methodology draws on these models to make the illumination of the participants experiences and examination of the raw data effective and significant.

According to Creswell (2018), an interpretative phenomenological approach allows researchers to gain a greater comprehension of actual lived experiences. The methodology

selected focuses on exploring the experiences of BIPOC high school students in concert band and orchestral ensembles. According to Smith et al. (2009), qualitative research focuses on meaning, sense-making, and action through understanding how individuals interpret their personal experiences. Results from qualitative data enable themes to be found and put into broad categories to better describe findings (Creswell, 2018), which can improve future social, pedagogical, and curricular practices that concentrate on the affirmations of BIPOC students.

The qualitative method for this research is further narrowed using a phenomenological research approach. According to Fraenkel et al. (2019), a phenomenological study works to understand perceptions of a particular phenomenon, which in the case of this research was the experiences of BIPOC students in traditional school-based concert band and orchestral ensembles. This research used a phenomenological approach to analyze BIPOC student's experiences, guided by Butler et al. (2007) and Lind and McKoy's (2016) conceptual model of culturally responsive music pedagogy, which aims to study how social, pedagogical, and curricular content may serve as a barrier or support to music learning through decisions about repertoire and ensembles that either sustain or discount diverse student populations. Butler et al. (2007) originally developed the conceptual model, and Lind and McKoy (2016) made additional updates. This conceptual model illustrates the dimensions of the music education process between students and music teachers negotiated by race, culture, and ethnicity. Culturally responsive pedagogy and critical race theory underscore the effectiveness of centering and affirming the experiences of BIPOC students in the educational process. Drawing on Butler et al. (2007) and Lind and McKoy's (2016) conceptual model, coupled with principles of critical race theory, semi structured interviews were conducted with BIPOC high school concert band and orchestra students to explore their experience with social, pedagogical, and curricular practices

used in their school-based concert band and orchestral ensembles. This research focused on those who had a lived experience with a traditional school-based concert band and/or orchestral ensemble and their perceptions of their experience in that environment.

This phenomenological study was conducted through semi structured interviews. Semi structured interviews, as defined by Creswell (2018), are interviews where the interviewer asks a few predetermined questions, and the remaining questions are not planned, but asked as prompts based on a participant's answers. Data, in the form of interview responses, related to the lived experiences of BIPOC students in high school concert band and orchestral ensembles were gathered. The focus of the interview questions was based on Butler et al. (2007) and Lind and McKoy's (2016) conceptual model, coupled with principles of critical race theory. Culturally responsive music teaching and critical race theory focus on the student experience to center and affirm their race, culture, and ethnicity in the learning process (Lind & McKoy, 2016; Gay, 2018).

Butler et al. (2007) and Lind and McKoy's (2016) conceptual model of culturally responsive music pedagogy, coupled with principles of critical race theory provides necessary importance in the BIPOC student experience in music ensembles; it also grounds how to approach data collection and analysis. Using interviews where participants can offer open-ended feedback honors the critical race theory principles of counter storytelling, and experiential knowledge on part of the participants (Delgado & Stefancic, 2017). In examining BIPOC students' lived experiences, this research explored the experience each participant had with social, pedagogical, and curricular practices in their school-based concert band and/or orchestral ensemble.

Site Information and Demographics/Setting

This qualitative phenomenological study was conducted with high school students from a suburban public high school district in which the researcher was not employed. Site access is a crucial step in the research process and choosing a site where there is an ability to build a rapport provides a means for quality data collection (Creswell & Poth, 2018). The school district involved in this study is in a suburban southern California community. The district serves upwards of 20,000 high school students. Students must be enrolled at one of the eight high school sites during the 2022-2023 school year. Each site has one to three concert bands, and one to two orchestral ensembles that rehearse during school day. The ensembles are split based on ability level. Because each ensemble is offered as an elective during the school day, students audition and are placed into the classes based on their skills. Students are often expected to participate in additional after school rehearsals to prepare for concerts, and ensemble ratings festivals where they are adjudicated on their performance quality and repertoire selection. The students in these ensembles perform on the traditional woodwind, brass, orchestral strings, and percussion instruments. While some students take concert band or orchestra for one or two years, many of these students participate all four yours.

Participants and Sampling Method

The scope of this study was based on the selection of participants from non-probabilistic purposive criterion-based sampling of individuals experiencing a shared phenomenon (Creswell & Poth, 2018). Criterion-based sampling is centered on the notion that the researcher wants to learn, comprehend, and increase understanding and therefore must select a sample from which the most can be learned (Merriam & Tisdell, 2016). Participants were selected using a purposive sampling method based on their criterion as high school-level (grades nine through 12) students

in concert band and/or orchestra. Specifically, participants eligible for this study were ninth through 12th grade BIPOC students enrolled in concert band and/or orchestra at one of the high schools within the Beta Joint Union High School District for 2022-2023 school year and must have participated in concert band and/or orchestra at their respective school at some point.

Potential participants included students who were enrolled in their high school's concert band and/or orchestral ensemble within the same school district. Participants who elected to engage in this qualitative research and met specified criteria, self-identified due to their lived experience and knowledge of the significant event (Creswell & Guetterman, 2019); participating in concert band and/or an orchestral ensemble any time between 2019-2023 and sharing what their experiences of the social, pedagogical, and curricular practices looked like at their site during the specified time frame.

Once site authorization was secured, and the researcher received approval from the University of New England Institutional Review Board (IRB), the researcher sent a recruitment email from their University of New England (UNE) email address to the concert band and orchestra directors in the district for them to distribute to all current concert band and orchestra students and their parents (Appendix B). This recruitment email included a researcher introduction, the purpose of this study, student eligibility criteria asking students to self-identify as meeting the qualifications to participate, and will also include a Formstack link to a Consent Form for Adults for parents of students under 18 years of age, and students who themselves were 18 years of age or over, as well as a Participant Information Sheet for all potential participants to review before they agreed to participate in the study. Recruitment was open for two weeks. Parental consent for students under the age of 18 and consent for students aged 18 and over were be documented through the Formstack platform. Should two weeks have passed and there were

not enough participants, the researcher would have sent the recruitment email to the concert band and orchestra directors again, and request they resend the information to their students. Recruitment would have then been left open for an additional two weeks.

The first six potential participants who self-identified as meeting the criteria and returned a completed Formstack Consent Form (either Parental Consent or students who were age 18 or over) were contacted to schedule a 45 to 60 minute interview to be conducted via Zoom at a time convenient for the participant and the researcher. A master list holding participant identifiers such as student names, email addresses, and pseudonyms were used to recruit potential participants. After the six interviews were completed, the researcher sent the other interested potential participants an email thinking them for their interest and letting them know they were not selected for this study.

The common sample size for a phenomenological study is five to 25 participants (Creswell & Poth, 2018). Boyd (2001) recommends two to 10 participants as ideal for a phenomenological study, and Creswell and Poth (2018) recommend extended interviews with one to 10 people. The researcher selected six subjects as manageable and to provide enough variance in perspective for the study.

Instrumentation and Data Collection

Data was collected during one on one 45 to 60 minute interviews conducted via Zoom following the researcher created interview protocol (Appendix G). The interview questions were developed and guided using Butler et al. (2007) and Lind and McKoy's (2016) conceptual model, coupled with principles of critical race theory. Participants were sent a password-protected Zoom link for the interview where they could participate in any location that they deem reserved and comfortable (Valibia, 2019). Participants also had the option to turn off their

cameras after the initial introduction during the Zoom interview. At the start of each interview, the researcher reviewed the Participant Information Sheet with the participant, asked if there were questions about the study, and sought verbal consent to continue. At any time, the participants were able to ask questions and stop the interview. If a participant chose to stop the interview, any data collected would have been deleted and not used in the study. For the participants who did continue with the study, the interviews were recorded and transcribed using Zoom. Interview transcripts were stored in a password-protected file on a password-protected laptop accessible only to the researcher.

The interviews were transcribed, and the transcripts were sent to each participant who had five days to review the transcript for accuracy and provide revisions as needed. Had a participant not responded after the five days, the transcript would be considered accurate. Any identifying information in the transcripts was deidentified with pseudonyms to protect the participants and minimize potential harm (Creswell & Guetterman, 2019). All recorded interviews were destroyed after all transcripts had been verified for accuracy by the participants. The master list that was created during the recruitment phase was also destroyed after the transcripts were verified by the participants or accepted as verified by the researcher. Once the six interviews were complete and transcripts verified or accepted, the researcher began coding and identifying common themes.

Data Analysis

The researcher used semi structured interviews to gather data to explore the experiences of southern California public high school Black, Indigenous, and People of Color (BIPOC) concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. By using a qualitative

phenomenological approach, the researcher obtained information from BIPOC high school students who participated in school-based concert bands and/or orchestral ensembles between the fall 2019 and spring of 2023 to recognize the phenomenon of the study. The researcher provided clarity of the phenomenon from the student's perspective; and explicitly acknowledged the outcomes, and propose future recommendations of related study (NEDARC, 2016).

After all interviews were deidentified, the data collected from the semi structured interviews was analyzed using an interpretive phenomenological analysis (IPA), following the processes of: (a) examining the written transcripts numerous times to obtain an overall feeling of them, (b) recognizing meaningful phrases or sentences that relate directly to the experience, (c) formulating meanings and grouping them into themes mutual to all the participants' transcripts, and (d) substantiating the findings with the participants and incorporating the participants' explanations in the final explanation (Creswell & Poth, 2018). Using this approach allowed for the researcher and participants to be able to understand the interpretation of multiple perspectives as the researcher coded participants descriptions of their lived experiences (Smith et al., 2009). The use of IPA allowed for gained insights into the lived experiences of those who had similar experiences for the pre-determined specified period (Moustakas, 1994).

When examining the written transcripts of the interviews to obtain an overall feeling of them, the researcher thoroughly read through the responses of participants, highlighting key phrases or sentences that spoke to the problem, purpose, and research questions related to the study. The next step in the data analysis process was coding the data from the key phrases or sentences that related directly to the experience. Coding is a process that enables researchers to establish and sort similarly coded data into categories because they share a similar characteristic (Saldana, 2016). Codes were assigned to topics and ideas that emerged throughout the participant

interviews (Saldana, 2016). Furthermore, coding is the method used to segment and label text to form descriptions of broad themes (Creswell & Guetterman, 2019). To substantiate the findings with the participants, the researcher sent a copy of the interview transcript to the participants before incorporating their experiences into the overall description for each category.

Interpretative phenomenological analysis protocol is rooted in phenomenology, and it allows for a hermeneutic approach, a process which allows for discovery and interpretation of the meaning of the lived experiences, while remaining focused on the individual and the experience itself (Smith et al., 2009). Because there is an elastic and receptive approach found when using IPA, there is a chance for natural course of questioning, interpretation, and a chance to make meaning for both the researcher and the participant as the research unfolds (Smith et al., 2009). This process includes looking at the words being said and questioning what those words possibly mean in the broader context of the experience being researched, by associating the participants experiences with current research. Unlike traditional phenomenological approaches, IPA identifies and capitalizes on themes while giving the ability to highlight the value of differences as to not only focusing on commonalities (Pringle et al., 2011).

Limitations, Delimitations, and Ethical Issues

Researchers have an obligation to be open and honest about the limitations of their study, which shows an awareness of limitations and their effect on the inquiry (Roberts & Hyatt, 2019). A limitation in a phenomenological study is finding subjects who have all experienced the phenomenon, which may be difficult given this research topic (van Manen, 2018; Creswell & Poth, 2018). In addition, bracketing personal experiences may be challenging for the researcher (van Manen, 2018; Creswell & Poth, 2018). The research presented had some limitations and delimitations as well as potential ethnical issues that are discussed. It was paramount to

recognize, report and alleviate these throughout the study to ensure the research was trustworthy and that the inquiry could be used for future research and possibly identify best practices for those engaging with future instructional methods for students of diverse racial and ethnic groups (Smith et al., 2009). The methodology itself brought about several of these limitations and delimitations merely by the research design.

Limitations

Study limitations are possible disadvantages within a research design that may influence the general results of the investigation (Bloomberg & Volpe, 2019). Interpretative phenomenological analysis calls for the focusing of the details and lived experiences of a small number of participants (Smith et al., 2009). This qualitative study of the BIPOC student experience in concert band and orchestral ensembles in a suburban southern California high school district was based on six experiences and perspectives identified through a descriptive study that collected data through semi structured interviews. In addition, regional focus was a major limitation to this study.

Possible unintentional bias on the side of the researcher presented another limitation of this study and may have prevented the participants' real lived experiences from being heard. Participants may have unintentionally given answers that the researcher wanted to hear due to this bias. Prior to conducting any additional research or conducting any follow-up interviews, the researcher consciously leaned towards biases, put them in brackets, and made sure to acknowledge them. This ultimately defines the difference between an interpretative or hermeneutic phenomenological analysis. This distinguishes an interpretive from a hermeneutic phenomenological analysis (Friesen et al., 2012). One component of leaning into biases is accepting that bracketing is only going to partially be achieved and the researcher recognizes that

limitation (Smith et al., 2009). Accepting that bracketing will only be partially successful is one aspect of leaning into biases, and the researcher in this body of work acknowledged that limitation. After the interview process was finished, bracketing continued during the data analysis and was a top priority for the researcher to establish a careful balance between bracketing assumptions and utilizing them to define the emphasis of the research analysis. Researchers share concerns that excessive reflexivity leads to researcher preoccupation with their biases; therefore, adopting bracketing relieves preconceived assumptions (Tufford & Newman, 2012; Finaly, 2012).

The final major limitation of this study was the potential impact of the COVID-19 pandemic and music ensembles offered between the fall of 2019 and spring of 2023. The research focused on the period in which COVID-19 may have impacted the ability to have in-person concert band and orchestra meetings between the spring of 2020, and the fall of 2021. Most traditional in-person concert band and orchestral ensembles were conducted virtually during the height of the pandemic and did not return to fully in-person until midway through the 2021-2022 school year.

Delimitations

Delimitations are the choices the researcher has made, such as restrictions put in place as the inquiry is organized (Bloomberg & Volpe, 2019). Time was considered both a limitation and delimitation of this study. The researcher was placing trust in the participants to accurately recall their experiences participating in concert band and or orchestra, which may have potentially gone back as far as four years. Creswell and Guetterman (2019), state that qualitative research should intensely explore the main phenomenon regularly during a set period, which supports the research design of a specific era studied.

Further delimitations on this research were the sole inclusion of BIPOC high school

concert band and orchestra students as participants, and non-BIPOC who engaged as members in

their school-based music programs were invited to participate as the focus of the research was on

BIPOC high school student experiences. Finally, this study only included participants from a

singular suburban high school district. This was done to ensure that the experienced phenomenon

was similar in nature among all high schools within the same school district and would have

applied similar social, pedagogical, and curricular choices as part of their school-based music

programs. Because this study focused exclusively on students within a suburban southern

California high school district, the researcher was only able to collect information from a fraction

of the state's BIPOC student population.

Ethical Issues

Ethical considerations were taken on part of the researcher to align with *The Belmont*

Report (1979). According to the National Commission for Protection of Human Subjects of

Biomedical and Behavioral Research (1979), there are three central components of fundamental

ethical principles that are pertinent to the ethics of research involving human subjects: respect of

persons, beneficence, and justice, identifying information will be replaced with pseudonyms to

support confidentiality of the participants. Participants in the study were provided with a

participant information sheet (Appendix C) that described the overall research and participant's

rights, risks, benefits, compensation, privacy, and questions before and once they chose to

participate.

Throughout the research, confidentiality was maintained by removing all names from

transcripts and notes and replaced with a pseudonym. Destruction of recorded interviews

occurred after the transcripts are verified by participants. The master list was destroyed at the

earliest opportunity during the study, after all transcripts had been verified for accuracy. After three years, all transcripts and data would be destroyed, aligning with federal guidelines and those set forth from the University of New England IRB of documented evidence, minimizing confidentiality risks.

Conflicts of Interest

Other potentially perceived ethical issues of this study were based on the researcher's professional music education connections. The researcher is a guest clinician and adjudicator in the region. This created convenience for the researcher to obtain data from BIPOC students in concert bands and orchestral ensembles. While the researcher was not employed by the study site and had no experience working directly with the participants, such a connection to the region created an assumption of trust and comfort to have these students participate in the semi structured interviews.

Additionally, the researcher needed to account for the student's predisposition to answer interview questions based on what they felt would be suitable answers to please the researcher. Therefore, the researcher acknowledged the need to use bracketing to remove any personal bias towards the study. The ability to employ bracketing was based on the researcher's competence to view their study with an open mind, abstaining from predisposed judgement during the study (Moustakas, 1994).

Trustworthiness

Many factors determine whether a study may be considered trustworthy. When researching within the social sciences, one of the most challenging pieces is being able to determine if the research is credible and honest (Schwandt et al., 2007). Schwandt et al. (2007), offer two approaches when addressing the researcher's interpretations and ensuring

trustworthiness with the study, which include addressing trustworthiness including the credibility, transferability, dependability, and confirmability of the body of research. In addition, the work should be genuine (ontologically, educationally, and catalytically) as well as impartial (Schwandt et al., 2017). Furthermore, the researcher must be thorough in their processes to provide trustworthiness (Merriam & Tisdell, 2016). The trustworthiness of the data in this study and its subsequent results might have been influenced by the biases of each participant. Guaranteeing that credibility, transferability, dependability, and confirmability were thoroughly deliberated are all means of engaging in thorough research and which are next detailed.

Credibility

Credibility, or the core legitimacy of a study, examines how well research data aligns with reality which is understood to be a subjective and constantly changing entity (Merriam & Tisdell, 2016). For this phenomenological inquiry research, each research participant was asked to truthfully consider and report about aspects of their own lived experiences with social, pedagogical, and curricular practices in concert bands and orchestral ensembles; their perceptions were transcribed, coded, and analyzed for themes and commonalities. Though the findings of this study were specific to the participants, there was a strong degree of possibility that a similar study considering the same research questions could subsequently yield consistent results. When reporting the findings through use of both direct quotations and paraphrased sections from the interviews, the researcher maintained neutrality and objectively presented what was discovered during data collection. Member checking also helped verify credibility of this study.

Member Checking Procedures

To guarantee accuracy of data once it was transcribed, the researcher used member checking: a process by which the researcher elicits participation from the study volunteers to verify the precision of their accounts (Creswell & Guettermann, 2019). For this study, the researcher emailed transcribed copies of the interviews to the participants with the direction that they should read through and check for any inaccuracies. Had participants not responded within five days of the emails being sent, the transcripts would be considered accurate. Participants were given five days to review the transcripts and report back, so any necessary changes could be made. To strengthen privacy and as approved by the University of New England IRB, the deidentified transcripts would be stored on the researcher's password-protected personal computer for three years, at which time the transcripts would be destroyed.

Transferability

Transferability is the notion that a study's results may be applicable to other sites and circumstances (Merriam & Tisdell, 2016). The demographic composition of potential research volunteers for this study were provided earlier in the participants section and are important to note when discussing further transferability. The participants came from the student pool in the Beta Joint Unified High School District; therefore, the transferability of this study may only be considered high at suburban southern California high schools with a comparable demographic composition. Still, the framework and research design for this study may strengthen its transferability to varied sites and circumstances.

Dependability

A qualitative study must have a level of dependability for it to be considered trustworthy (Merriam & Tisdell, 2016). This aspect centers on the researcher's desire for others outside of the study to agree that the findings were consistent with the gathered data (Creswell &

Guetterman, 2019; Merriam & Tisdell, 2016). Therefore, the researcher began by engaging in researcher flexibility, which is critical self-examination (Merriam & Tisdell, 2016). The researcher must guarantee clear documentation of the data collection and analysis methods for purposes of replicability. Furthermore, the researcher conducted semi structured recorded Zoom interviews with the research participants that would be both transcribed using Zoom's internal transcription service and member checked for accuracy.

Confirmability

Confirmability is the competence of the researcher to present findings from the data that are unbiased, and which could be confirmed by others (Merriam & Tisdell, 2016). In a qualitative study, confirmability takes place of objectivity, and the practice of reflexivity supports the creation of confirmability within a body of research (Bloomberg & Volpe, 2019). The researcher employed the use of bracketing to ensure that unconscious bias did not influence the choice of questions or interpretation of responses. This practice of bracketing supported the idea that answers were not made up, but instead derived from data and input from participants ensuring all sources were transcribed and reported (Creswell, 2018). The use of lush, copious descriptions strengthened this study's confirmability (Merriam & Tisdell, 2016).

<div align="center">

Summary

</div>

In this qualitative phenomenological study, the researcher explored experiences from BIPOC student participants in a suburban southern California high school district to examine social, pedagogical, and curricular practices in their concert band and orchestra classes. The six participants were students who were current members in a concert band and/or orchestra ensemble at their respective high school; they were selected using non-probabilistic purposive

sampling. To better understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the following research questions guided this study:

Research Question 1: How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?

Research Question 2: How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?

Research Question 3: How do BIPOC high school musicians describe cultural and/or ethnic representation in concert band and orchestral experiences in their school-based music programs?

Semi structured interviews were conducted and recorded using Zoom for transcription and analysis, researcher reflexivity, and member checking. In addition, lush, copious descriptions were utilized to ensure the study's utmost trustworthiness, dependability, and confirmability, and to mitigate ethical concerns and researcher bias. All participant information was deidentified using pseudonyms after the interviews were verified by the participants for accuracy.

Information regarding the results of this study is provided in Chapter 4. The researcher explains the analysis method in detail, which includes how the data were interpreted and organized. Finally, the researcher presents the results and findings offering discussion about what the research results say, and possible reasons for them.

CHAPTER 4: RESULTS

The purpose of this qualitative phenomenological study was to explore the experiences of southern California public high school Black, Indigenous, and People of Color (BIPOC) concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. This study explored the experiences, perceptions, and the stories of people who are traditionally underrepresented in high school concert bands and orchestral ensembles (Hamilton, 2021; Lind & McKoy, 2016). Three broad research questions emerged after a review of the literature. To better understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the following research questions guided this study:

> **Research Question One:** How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?
>
> **Research Question Two:** How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?
>
> **Research Question Three:** How do BIPOC high school musicians describe cultural and/or ethnic representation in concert band and orchestral experiences in their school-based music programs?

Because this study involved the participation of minors, the principal investigator needed to submit a non-exempt study application for review to University of New England Institutional Review Board (IRB). Once the study was approved by IRB, the principal investigator proceeded to the next step which included recruiting. Before scheduling interviews with the participants, the researcher sought permission from the school district's executive director of assessment and

research. Once approval was granted, the researcher sent a recruitment email out to the instrumental music teachers to then forward to their students and parents, which included a link to the participant recruiting materials (see Appendices A through D) Also included in that email was a template email for the directors to copy and paste when sending to their students and parents that included information about this research study. All instrumental music teachers district wide were asked to send out the recruiting email to their students and parents on the same date and were informed that the researcher might ask for additional emails to go out if there were not enough participants within two weeks of the initial mailing. There was a two-to-three-week period of waiting between the materials being sent out and the signed consent forms being returned via Formstack from parents of minors and students who were age 18 or older. After receiving initial contact from prospective participants and parents through the signed consent forms, the principal investigator responded to the potential participants with more information about the study and an invitation to participate (see Appendix E). Data for the current study were collected from six participants who self-identified as BIPOC and were members of their high school concert band and/or orchestral ensemble during the 2022-2023 school year.

Data collection utilized one-on-one semi structured interviews and were the exclusive data collection instrument within this exploration. After obtaining the verbal consent of each participant, the interviews were conducted, recorded, and transcribed via Zoom. All identifying information collected was deidentified with pseudonyms. The interviews lasted approximately 50 minutes, and many of the participants expressed similar feelings regarding the questions; however, there were some unique responses that provided implications for future music curriculum planning. Because the interviews were conducted via Zoom, the principal investigator emailed the transcript to each participant immediately after finishing their interview.

None of the participants responded to the email, so it was assumed by the researcher that they were satisfied with their input.

Data Analysis

Data analysis was conducted on the responses to the semi structured interview questions. All participant interviews were coded and analyzed to identify themes that emerged from the participant interviews. Interpretive phenomenological analysis (IPA) was used to arrive at an understanding of the lived experiences of BIPOC high school students who participated in their school's concert band and/or orchestral ensembles. According to Smith et al. (2009) and Miller et al. (2018), employing this approach allowed the researcher to understand the interpretation of multiple perspectives through the coding of the participant's descriptions of their lived experiences. The researcher examined each individual participants experiences and coded specific phrases and keywords to establish and identify themes for each interview question. Those phrases and keywords were then used to identify larger themes related to each research question. After thorough examination of all participant experiences, the researcher began to compare the responses across all participants for each question. The researcher looked for similar phrases and keywords across all participants, and how they related to the overall theme for each research question. Some participant responses to certain questions were unique within the theme; however, added reinforcement to the others and supported existing research, while providing implications for further study.

The participants' experiences shared many common themes between them, yet there were some notable differences unique to each participant. Each participant's experience is presented within the themes that emerged from the interviews. The presentation of such detailed analysis is in line with the guidance about IPA offered by Smith et al. (2009) and Miller et al. (2018), which

advises researchers to include quotes, representations, and other contextualized words, to honor individual voices before comparing patterns across the phenomenon. Where possible, the participants' words were used as evidence to support the presentation of the theme. In many cases, the participants' words have been paraphrased in the interest of conciseness and transparency. This chapter presents the collective themes, in which experiences between the participants are explored. To prioritize both divergence and convergence within these themes, the participants' varied experiences will be included, where possible using their own words, with the target to illuminate ways in which participants' perceptions of the experience are analogous and dissimilar (Smith et al., 2009; Miller et al., 2018).

Presentation of Results and Findings

Six eligible self-identified BIPOC participants were recruited for participation in this research study. The six participants in this research study attended public high schools in a southern California high school district during the 2022-2023 school year. These high school students represented a diverse ethnic and cultural membership in their music programs concert band and/or orchestral ensembles. The participants used a variety of related terms and phrases to describe their experiences in their high school's concert band and/or orchestral programs. Each participant was asked the same series of interview questions related to social, pedagogical, and curricular practices used in their high school concert band and/or orchestral ensembles. The responses given by each participant were full of deep-thought and passion, which allowed for comfortable dialogue during the discussion. To offer a brief illustration of each participant, a short descriptive literary sketch is provided as a glimpse into who they are.

Participant Vignettes

The following vignettes are brief portraits captured from the interviews with each participant. These short literary sketches provide a collage of each participant as it relates to their experiences in their cultural and ethnic background, and how those experiences connected to their musical endeavors. Their general ethnicity is mentioned, but not the specific nationality associated with their family. Information such as gender, years in band and orchestra at their school, and any potential key identifying affiliations to their school have been omitted.

Arpeggio

Identifies as a Latina/o and referenced two specific nationalities they belong to in their family. Arpeggio is actively involved in their family as a musician, occasionally performing Mariachi, Banda, and Cumbia musical selections for social gatherings. The high school concert band program provides them with an opportunity to meet other students who share similar experiences tied to the Latina/o musical cultures.

Cumbia

Identifies as a Latina/o and referenced one nationality they belong to in their family. When not performing in the high school concert band, Cumbia performs on several ethnic instruments indigenous to their family's native land. Cumbia enjoys listening to music recommended by the elders in their family and has taken an interest in arranging those songs for small ensembles in the concert band program.

Jùjú

Identifies as African American (Black) and specifically mentioned one of the African countries of where their lineage began. Jùjú got into performing in concert band and orchestra because an older relative in the family suggested they carry on the musical legacy that runs deep

in their culture. The concert band program has allowed Jùjú to discover themselves musically and spiritually and provides an avenue for them to feel connected to something bigger than themselves.

Ostinato

Identifies as Native American and specifically mentioned three of the tribes their family belongs to. Ostinato regularly performs as a dancer and musician in Powwow's outside of their school's concert band schedule. Music and dance have been a significant part of Ostinato's life since birth. The concert band program is another outlet for Ostinato to keep playing their instrument.

Salsa

Identifies as Latina/o and African American and would often mention how their two ethnicities been infused into the musical culture within the family. Salsa explicitly mentioned that the concert band and orchestra experience has had a huge impact on their life because of the performing opportunities they have been afforded both in and outside of the school music programs. The family they belong to teaches the children music by rote from an early age so they can start to "feel the music" and follow what their body tells them do.

Ugal

Identifies as a Pacific Islander (Oceana) and at least two Asian cultures from the Eurasian continent. Ugal's parents made them join orchestra when they started playing music. When Ugal found out about how to join concert band in middle school, they signed up and learned two secondary instruments. Ugal is quite proficient on one traditional orchestral stringed instrument, and can play two concert band wind instruments, though their high school directors do not know they play a secondary wind instrument.

Presentation of Interview Question Responses

The interviews with the six participants covered a variety of topics surrounding social, pedagogical, and curricular practices used in their respective ensemble. Within each of those topical areas, questions centered on classroom environment, teaching, and learning, and BIPOC representation. Because there were over 40 questions asked, the question types have been grouped together by similarity of topic. The participant responses have also been blended to illuminate the overall experience among them. Individual participant responses to specific question types are used to support or offer additional descriptions about the general experience shared among the participants.

Questions Regarding Classroom Environment

When asked questions about the classroom environment of their respective ensemble, Arpeggio, Cumbia, Jùjú, and Ostinato commented that while their ensemble is made up of several ethnicities, the social ecology of the classroom feels like a "White" school. Jùjú went on to state,

> We come in the classroom, setup our equipment, and must immediately get quiet, and remain silent while our teacher directs us. We are not even allowed to have small quiet conversations with our stand partners unless given permission. It almost feels like we are being held hostage or programmed to be robots.

All the participants spoke of their concert band and orchestra classroom environment having some moments of laxation where their teacher and fellow classmates joked, but the environment felt dry and rigid most days because the focus seems to be on scores and ratings. Cumbia and Ostinato stated that their directors often use competition and festival ratings to motivate students to work together as a team, when for them, it takes away some of the fun of music making and is

less motivating. Jùjú, Salsa, and Ugal mentioned that the environment in their respective high school bands were totally opposite of what they experience in their family's music gatherings, where they have side conversations during rehearsal, accept mistakes and include them as part of the performance, and no one is ever trying to outdo the people around them.

Arpeggio, Salsa, and Ostinato felt that their classroom environment and director's pedagogical practices prioritized what most students lack, rather than what they possess. All participants mentioned that while their director does make some alterations to teaching materials, the lessons are still set up as if they favor a system where everyone studies with a private teacher. Salsa stated, "our director always tells us the importance of taking private lessons on our instrument, but to be honest, most of us can't afford those, and to be honest, we aren't going to major in music after this." Jùjú and Ugal mentioned that despite their weaknesses in their band classes, they have natural talent from being brought up in musical households, and they wished their band teachers would acknowledge that talent instead of always blaming the students for their deficiencies. Jùjú stated, "Just because I cannot play all twelve of my major scales, or read notation as well as some kids in the program, don't mean I am not a good musician."

Questions Regarding the Teaching and Learning in Concert Band and Orchestra

The participants were asked several questions about what and how they learn in their respective music ensembles. Each participant mentioned a standard operation of working fundamentals which included breathing, rhythms, articulations, scales, chorales, and sight reading. Arpeggio mentioned, "in our band class, it seems like we use the Blue Book (Foundations of Superior Performance) religiously. The book is okay, but kind of boring. It is more like for technical drills and stuff." Ostinato's experience echoes Arpeggio's, and adds,

One of our method books is so boring that the class sighs when asked to get it out, and

then we have one that has more interesting songs in it. To be honest, I wish we could learn how to play some stuff by ear.

Each participant described a teaching and learning environment that prioritized note-reading through Western notation. Cumbia, Ostinato, and Ugal mentioned that they learned how to play music by mimicking their grandparents, and like learning by ear sometimes. Ugal stated, "My teacher always gets a little frustrated when some kids don't read the music right. They can play it, but they can't really tell you how they know how to play it, if that makes sense." Salsa said many students in their program learn music by ear because they play in community groups where that is the norm, and no one gets yelled at or made fun of because it is expected to make mistakes. The participants did question why one form of music learning appeared to be appreciated and looked at as superior to the other. Jùjú mentioned that music compositions in their culture are not written down anywhere, and all the older folks just teach them by repeating the rhythms, or melodies. Arpeggio went on to state, "I think it says a lot about my ancestor's music when it has lasted all these years without it ever being written down. I know so many songs because my elders always passed them down over the generations." The participants felt that there should be opportunities for them to learn music by ear and with notation. Many of them performed in their respective school and community talent shows by using the skills they learned from their home training, but mentioned it was looked down upon by their music teachers at school.

The participants were asked some questions regarding providing input or sharing their musical interests. Collectively, they mentioned that their directors provided minimal opportunities for them to perform music of interest to them, and when they were given an opportunity, the directors put stringent rules in place. Cumbia expressed that their director rarely

asked the class about their individual music interests, or if they liked the repertoire selected for the group. Arpeggio said, "We have chamber music ensembles that we get to pick ourselves, like duets, trios, and stuff like that, but our director says the music has to be 'serious' or 'legit' for it to be approved." The other participants echoed that statement to some degree but expressed some resentment because they did not feel like they should have to get approval. Ugal stated, "so as long as the music is like typical 'bougie' music, it will get approved, but anything that might be different or come off as 'less educational,' as my director says, will likely not be." Ostinato expressed that playing the music from their culture on a school concert event was important, but because the piece they wanted to select was not written down and would be learned and rehearsed by ear and performed from memory, the director did not allow it.

Questions Regarding BIPOC and Ethnic Music and Ensemble Representation

Several questions focused on the idea of representation of BIPOC composers and educators. The participants all shared that they had limited experiences with performing music by BIPOC composers. Arpeggio, Cumbia, and Ugal expressed that while they enjoyed a lot of the selections their directors chose, they wished more music was chosen to represent the student's interests and backgrounds. Salsa stated:

> I think it is very sad that I know more about American and European composers, than I do about Latino composers. Hmmm, to think of it, I really can't recall any Latino band composers off the top of my head, but it would be cool to play something that sounded more Latin, you know? Especially since a lot of us are Latino.

All participants said they had minimal experiences with guest conductors who were BIPOC. Jùjú and Cumbia mentioned that their directors often bring in guest conductors to work with the band,

but most of them are White men, who often make snobby remarks or corny jokes that are not that funny. Cumbia stated,

> My band director brings in different clinicians every year, and we have had very few who were not White, and those were the ones I felt really connected with us, because they know where most of us come from culturally. It is easy to laugh at a joke when it comes from someone who truly gets you.

Ugal shared a similar experience; however, stated,

> It would be nice to have an Asian conductor work with us, we are some of the most talented musicians, but not once has our director brought in an Asian guest, nor programmed music by an Asian composer. I often think, why is it that we are good enough to sit in top chairs, but not good enough to be guest conductor or be featured as a composer on concerts?

All the participants have experience and exposure to ethnic performing ensembles and genres within their own culture, such as Mariachi and Cumbia. Though they know other ethnic ensembles and genres exist outside of their own, when asked about their knowledge and experience with unique ethnic music genres, the participants mentioned their directors provided limited exposure to ensemble opportunities and performing of genres outside of the Western canon. Salsa stated,

> With our school and band and orchestra groups having a large Mexican population, our directors should really think about having us play Mariachi or Cumbia styles of songs throughout the year. It might get more kids interested or keeping kids in the program too.

While the participants have exposure to ensembles representative of their cultures outside of school, they did mention that their access is often limited due to scheduling. The participants also stated they wanted their peers and directors to know more about their unique musical heritage, and not just from listening to a recording. Ugal mentioned,

It is one thing to hear about these groups on recordings or YouTube videos, but we should get to experience playing ethnic genres of music in our own band and orchestra. It would make my day if I came to class and saw something representing my own culture in the folder for once.

The participants expressed that their music interests included selections or styles outside of the "standard" repertoire and would like to perform more pieces that represent the makeup of their ensemble, community, and personal music tastes. Ugal suggested, "If a student from a certain ethnicity has a way of teaching a piece from their culture, they should be able to offer input." All the participants mentioned that they have relatives that were willing to come in and work with the band and orchestra classes and teach them songs, including the ways they would if they were learning it in their native land. Ostinato said, "Instead of learning a piece composed about Native Americans or whatever culture, written by a White composer, we should have real people from the cultures teach songs in the way they do at home." The participants thought the idea learning musical selections about their cultures in a more authentic way by music teachers or composers from the specific culture could provide them a more genuine experience. They thought it might be okay to learn the piece about a culture that was written by a White person, but still have someone who represented the culture come in and teach the correct style and meanings. In general, they would much prefer to learn pieces about cultures written by the cultural bearers, as opposed to someone not directly affiliated. Arpeggio, Ostinato, Salsa, and

Ugal mentioned they were in the process of researching concert band and orchestra music from their cultures to suggest to their directors.

Presentation of Emergent Themes

Five themes emerged after the analysis of the data collected, which were interwoven throughout all sections of the participant's interview responses. The five emergent themes identified are: (1) the lack of BIPOC representation in guest clinicians and selected repertoire, (2) rehearsals are teacher driven with limited student input, (3) the ensemble environment reflects a White/Western (minority) with an ethnic majority, (4) there are limited opportunities to explore non-Western ethnic ensembles and music and (5) concert band and orchestra are enjoyable, but the experience could be improved.

Theme 1

All participants in the study spent time describing the limited representation of BIPOC as instructors, clinicians, and in the repertoire they studied. They described that most of the instructors and clinicians their directors bring in to work with them are White. In addition, the musical selections they mentioned they had worked on were primarily composed by White composers. According to the participants, their directors selected music based upon what was on a Prescribed Music List (PML), or what their teachers said were standard pieces that every student should study before graduating high school. Ugal expressed dissatisfaction and irritation that their director had not invited an Asian guest clinician to work with the group and had not programmed any pieces written by Asian composers. Echoing this, Arpeggio said,

> I have suggested pieces that I have found online to our director, and they say, 'I will look into that,' but never do. Our director gets upset at us. I do not think our director realizes we are tired of the same old pieces by the same old people. Honestly, I think our band

might be more excited and practice more if we got to play something more related to us, and even had a Latina/o person come by and give us tips on how to do the style more realistic.

Jùjú described the lack of BIPOC representation as leaving out the students who make up those ethnicities and cultures and felt more could be done to include them. Jùjú described feelings of wishing there was more exposure to African American (Black) composers and African ethnic ensembles. Jùjú mentioned that their director has brought in an African American (Black) guest on a few occasions, but the music that person worked on was not representative of their culture; however, Jùjú said it felt great to have someone that represented African American (Black) culture leading the ensemble for once.

According to Cumbia,

When I ask our director about programming more Latin type music, they say they are interested, and we will read maybe one piece, and then the rest of the music is your typical band music by the same composers. They almost always sound the same too. There are so many styles of Latin music, and it drives me crazy that we can't even play more stuff.

All participants indicated that the lack of BIPOC representation was frustrating, especially because they have tried to suggest pieces, only to have them minimally rehearsed, or not read at all. According to the participants, when their directors do introduce a piece from a non-European ethnic culture or BIPOC composer, they read the composers notes, but do not go into much detail beyond that. Salsa explained that they felt it was important to learn about these styles and BIPOC composers because they represented a unique genre of music. Ostinato said they know more about the standard band composers and have limited knowledge about

composers who represent the unique ethnicities in their concert band. Arpeggio eloquently stated, "We have a lot of different ethnic groups in southern California; therefore, our music should include pieces by those composers." Ugal further detailed the idea of having students compile a list of pieces by BIPOC composers, getting the director to rehearse them for a concert, and then suggesting "the composers could come to a rehearsal in person or on Zoom, and we would still get a real experience with someone who truly represents the music."

All participants referenced wanting more exposure to guest clinicians, composers, and repertoire that represented their background. What they essentially described was their current experience with guest clinicians, composers, and repertoire was a window with a quaint view into the world. What they were wishing for was to look out of a window and see something unique about their own culture, or perhaps look into a mirror and see themselves represented in full. The participants did mention, they value the learning of pieces more if authentic teaching about the style is integrated. Participants overwhelmingly identified the need to include more BIPOC guest's clinicians, and/or composers in their music learning. According to Salsa,

> We have several concerts and festivals every year. I think we do like three concerts, and two festivals. Something like that. If we included just one composer or piece from a different culture on each concert and festival, that would expose us to five different styles. I would be fine with just having one or two Latina/o guests come in, but we need someone real that can teach us about us the right way. I like our director a lot, most of the time, but they are not Latina/o. You know what I mean?

Participants identified the feeling of being left out or not heard because they were not represented in their overall music experience in the school music program. Participants all shared their experiences of sensitivity when their White peers were constantly seen and heard in the

curriculum, yet they were ignored when they brought forth a suggestion. Jùjú stated, "I recently found a piece by an African American composer and asked my director if we could get it. Instead, they bought a selection by a White composer because it was on the festival list I guess." Arpeggio, Cumbia, Ostinato, and Ugal all expressed feeling withdrawn due to not being heard when they offered suggestions to bring in their unique cultural music contributions. They shared that being ignored, and not addressing their suggestions would continue to create a lack of engagement, because they all desired representation in what they were learning. Salsa eventually shared, "The music class is where I go because it is like a second home. When you finally see professional people that look like you in what you are learning, it makes you want to learn more."

The participants expressed that their directors tend to pull out individual cultural music selections around their specific holidays. Arpeggio, Salsa, and Ugal thought that was nice of their teachers; however, it sent a message to them that they were only important on specific days of the year. Jùjú expressed similar feelings about the kind gesture of their director programming music specific to a given culture on their celebration of holidays, but stated,

> While it is cool, they are letting us play a selection or two that represents our cultures holiday, our folks have other types of music that are played all year long. A holiday is just one day, and that music is often only used around that holiday. Why can't they pick stuff to celebrate various people all the time though?

All the participants thought that the programming a culture around a holiday was the right thing to do but wish the directors would have chosen arrangements that did not sound "cheesy." The participants mentioned that a lot of the ethnic holiday music that their directors programmed sounded too commercialized and "fake," and did not have an authentic flavor. Cumbia expressed

that while the students were generally happy to have some representation on the concert, the way the music was written to be performed was not anything like what they would do in her family. Cumbia went on to say, "It sometimes feels embarrassing when we have to play the pieces the way they are written, because they aren't the same as the real thing, and they feel hokey."

Overall, the participants felt there was a considerable amount of emphasis on the "usual" composers, and less programming of repertoire composed by BIPOC. In most of the instances described, the participants appreciated the effort of their directors to program repertoire written about or in the style of a specific ethnic culture; however, felt a lot of that music was not authentic in the way it was presented. Regarding guest clinicians and instructors, the participants noticed their directors often brought in individuals who do not necessarily reflect or connect with the diversity of ethnicities in their ensembles and wanted to see more BIPOC invited to work with the groups.

Theme 2

All six participants cited that their ensemble rehearsals were teacher driven with limited student input. They referenced the rehearsal structure as being more dictated. Jùjú noted how music was more communal in his home where everyone shares in the experience; however, at school, even the slightest talking or perception by the teacher of being off task was frowned upon. The participants went on to explain that while sometimes the musicians might be off task, there were more times when stand partners are whispering something productive about the rehearsal. Ugal touched upon how school concert band and orchestral rehearsals sometimes felt like, "We are being held captive once we enter the room. Our director talks and rehearses us, but the time for questions and answers is limited."

The participants stated they understood the procedures of minimal talking, because it can get distracting, but felt their directors could plan more time for students to collaborate with their stand partner, or the entire ensemble when they have questions or suggestions. Cumbia stated,

When you are in a rehearsal for that long, and cannot talk, time starts to go by slow. Sometimes I have an important comment, I will raise my hand, and the director will either give me a little time to say it, or will say, 'we don't have time for questions right now,' so the urge to talk is there because we are not getting opportunities to collaborate."

The participants come from musical backgrounds where input is encouraged from the music leaders and participating musicians and expressed that not being able to actively engage with their school's music director in rehearsal made them feel uncomfortable. Arpeggio reluctantly said, "Sometimes I am kind of afraid to raise my hand and ask a question, because my director might dismiss it." Ostinato mentioned their director often forgets information, and when a student tries to raise their hand to remind them of missing details, they are told, "This is not the time," or "I know what I said, please do not correct me."

Jùjú, Salsa, and Ugal shared that their ensemble rehearsals were more productive when the students are actively engaged and in dialogue with one another or the director, versus when they just listen to lecturing and playing. Cumbia supported this by mentioning a rehearsal when their director decided to have the band sight read a holiday piece that happened to have some Latin/Spanish influences and began asking students questions. Arpeggio echoed a similar rehearsal of active engagement, and stated,

It is nice when holidays roll around because our director always seems to pull out pieces that reflect those cultures and their celebrations. The students get so excited to share what the music means to them, and how the version we are playing is accurate or not.

Ostinato also felt the same as the other participants, but felt their director, "Only seems to want input or care about what we have to say when it is a major holiday that they assume we celebrate and know about." All the participants felt the open dialogue should be ongoing and not just designated to specific days.

The participants echoed one another in mentioning that while they are students, there was a certain level of personal experience they bring to their music making; however, their directors often give terse and facetious responses. All participants described how they can usually relate their communal experiences outside of the music classroom to what they learn from their directors, and vice versa. Cumbia stated,

> Sometimes we will learn something new in class, but I already know it because it was taught to me by someone else at home. When I try to raise my hand and offer what I know, my director says, 'oh that's nice' or 'well this is the way we do it here.'

Each participant mentioned how they enjoy the opportunities when they get to hear their peers share out about their experience with something they are learning in class. The participants expressed that sometimes the way their peers explain something is often easier to understand than when the teacher does it, because their peers are "coming from a similar place."

Theme 3

Each participant described their concert band or orchestra ensemble environment as having more students from BIPOC ethnicities; however, they felt the classroom ecology and the way the directors conducted themselves aligned with the White minority. Ugal shared, "There are things happening in the world that affect us more than some of our White peers, and the way the class is run always seems to favor them more." Arpeggio, Cumbia, and Salsa mentioned that their directors acknowledge some of the current events in the media surrounding BIPOC, but

never take the time to discuss it in depth like they do issues that are more favorable of White

students.

All six participants mentioned how many BIPOC students often need to miss various

music rehearsals or events for culturally specific gatherings such as cotillions and quiceañeras.

Arpeggio, Sasha, and Ugal stated that their directors often question BIPOC students when they

need to miss a music rehearsal or event for a special cultural gathering. Sasha boldly stated,

> It is blatantly obvious who gets favored and special treatments in our band program. A
>
> student needed to attend their sister's quinceañera, and our director gave them a hard
>
> time, and tried to make them feel guilty. Some days later, a White student needed to miss
>
> rehearsal for their grandparents' wedding anniversary, and the director congratulated
>
> them.

None of the participants felt guilty for missing a concert band or orchestra rehearsal or event to

attend a culturally specific event in their community. While Arpeggio, Ostinato, Sasha, and Ugal

expressed disappointment in having to explain why they were missing a school music function,

Cumbia and Jùjú felt it was necessary to educate their music teachers on the importance of

family functions in their respective cultures, even if they were not happy with the outcome.

The participants expressed a strong disdain for how their directors constantly schedule

concerts and other important music functions around the typical holidays and breaks, but never

ask BIPOC students about special holidays that are a part of their culture, which might impact

their plans. All participants understood that the school calendar is not decided by the directors;

however, felt the directors had control over their respective music program calendars and should

take all students cultural and holiday needs into consideration. Sasha articulately stated,

> Our director constantly gets disappointed in us when we mention we are going to be gone

for various holidays or breaks. Every year around the spring break, like the week before,

a lot of the Latino students go visit family in Central America. Yet and still, our band

director puts a festival on the schedule.

The participants expressed that they are not looking for the entire schedule to be based on their

needs, but wanted to feel as if they were being listened to, especially since a lot of European and

Middle Eastern holidays are observed and scheduled around. Jùjú stated, "You would think with

us having so many Mexicans and other ethnicities in the program, our director would figure it

out by now, and try to accommodate them into the schedule." Ostinato and Ugal suggested that

their directors could ask the band and orchestra students about their special holidays and cultural

events before designing the calendar for the year. The participants all agreed that it would be

nearly impossible to schedule around every student, but having a general understanding on the

directors' part would show that they were making an effort to be accommodating.

Theme 4

All participants interviewed for this study noted they have performed or were exposed to

music specific to their culture while growing up, and some continue to participate in those

experiences. In addition, the participants noted that their exposure to ethnic music and ensembles

outside of the standard concert band and orchestra repertoire was limited. Cumbia, Jùjú,

Ostinato, and Ugal mentioned their directors did not promote or provide their programs with

many opportunities to learn and participate in music opportunities specific to various non-

European cultures. Arpeggio stated, "We have visited college campuses for a festival, but the

music the college played was still very much like everything we already do at school." Ugal

understood that concert band and orchestra "have certain traditions," but felt the directors could

do more to provide them opportunities to learn about other types of ensembles by using concert band and orchestra as a vehicle. Jùjú stated,

> We may not have a West African drumming class or club at school, but that doesn't mean we can't still learn about that style in our band class. So like, we could learn a band piece that uses those techniques, even if we don't have the exact drums, and then learn about those types of groups.

The participants shared that they wished they had more opportunities to perform music in other ways, such as learning music from unique ethnic cultures other than their own. Ugal felt that some time could be taken to provide them with opportunities to explore music styles that they were not used to playing. Ostinato echoed that statement saying,

> Growing up in southern California, we have seen mariachi groups a lot. So I have always been curious about them. They play on instruments we have in our band class. Even though our school does not have a mariachi group, I still think we could play that music in our band class, just for fun. Who knows, it could provide us with a chance to start a group of our own on campus.

All six participants mentioned how they are interested whenever they hear music different from the "normal" concert band repertoire. They explained that music from unique ethnic groups outside of their own is interesting because it is not something they get to experience every day. Each participant also expressed that they would love to have opportunities for their ethnic cultures music to be promoted in the program. Arpeggio said,

> Man, if we got to play a piece that was from my culture, I would be smiling inside and out, because then I would feel like a part of my family history is there for everyone to hear and learn.

Ugal would have liked to have more Asian music performed in concert band and orchestra class, but was open to the possibility of having a culturally specific ethnic ensemble come perform for the class if they could set that up.

Theme 5

All six participants described having great experiences in their band and orchestra programs and enjoyed playing their instrument while in the company of some of their closest friends. While the participants expressed joy about being in the music program, they did express that they wished their directors cared about what was going on their lives and listened more to their concerns and suggestions. Cumbia mentioned that the concert band experience is unique because they get to go to a class that is generally fun; however, the director does not always come off as nurturing. Arpeggio, Jùjú, and Ostinato felt their experience in concert band and orchestra is what brings them to school each day; however, the lack of cordiality from the directors at times is off putting. Salsa and Ugal felt their band and orchestra experience is what kept them motivated throughout the day; however, their directors often dismiss their knowledge. Salsa firmly stated, "I think our directors forget that we know a lot of stuff that even they don't know." The participants expressed that simple acknowledgements about their presence, personal feelings, and contributions would make them feel valued.

While the participants valued the work of their directors to make them good musicians, they felt it was at the expense of them building relationships on care and comfort. Ostinato described this by stating,

> Our director rarely asks us how we are doing, they get on the podium at the start of class and they might say 'good morning,' and some brief comments about music program business, but we usually just start with some announcements and go right to the music.

Cumbia and Salsa echoed Ostinato's rehearsal interaction statement and added that their music

directors rarely check in with the students, and it feels awkward when they finally do. Arpeggio

described a moment where the director asked a student how their day way, and the student felt

uncomfortable because it was out of norm for their band teacher. Jùjú experienced a similar

moment that Arpeggio described, and stated,

> One day I was sitting in the band room practicing my instrument and the director came
>
> out of their office like they were excited to see us and gave me and some others high-
>
> fives. It was odd, and awkward, and I did not really know how to respond. I gave them a
>
> high-five, but then I ran to my buddy and whispered, 'dude what was that about?'

> The participants also articulated that they valued the time and determination their

directors put in to create a good music program. Jùjú stated, "I would not be the musician I am

on my instrument right now if it were not for my band teacher letting me stay and practice after

school." Arpeggio, Ostinato, and Salsa spoke highly of their director's musicianship and how

that has inspired them to work harder to be expressive.

> Cumbia and Ugal shared that their directors have worked hard to create a program that

thrives on student leadership; however, their directors often have difficulty relinquishing the

power to allow students to be independent. Salsa supported this by stating,

> Well, our director does let us break off into sections sometimes, but then it is almost like
>
> they don't trust we will work on what they asked us, and then they end up calling us back
>
> in if they hear us laughing and having fun. I think they assume we are not getting our job
>
> done when they hear us enjoying ourselves. When we try to explain, they just raise their
>
> voice and make us go back to the full group rehearsal.

All participants mentioned that their directors periodically give them sectional time to work independently in groups, and that allows them to relax and enjoy a portion of rehearsal without feeling like they are going to get called out for doing something wrong.

In general, the participants spoke highly of their concert band and orchestra ensemble directors, noting that they put in a lot of time and effort to make them better musicians. While the participants gave their music directors high praise for their dedication to the program, they wished their teachers were more attuned to their feelings. The participants felt that the energy put forth by their directors into making them better musicians, was at the cost of building closer relationships through nurturing, trust, and respect.

Summary

The purpose of this qualitative phenomenological study was to explore the experiences of southern California public high school Black, Indigenous, and People of Color (BIPOC) concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. Six participants from the same public southern California high school district were interviewed and shared their lived experiences through a series of questions that fell into three categories: classroom environment, teaching and learning in concert band and orchestra, and BIPOC and ethnic music and ensemble representation.

Upon completion of the interviews there were a total of 488 labels with 205 initial codes emerging from the process. Of these 205 codes, 10 code groups and five emergent themes were created that categorized the participants' lived experiences. The five emergent themes identified were: (1) the lack of BIPOC representation in guest clinicians and selected repertoire, (2) rehearsals are teacher driven with limited student input, (3) the ensemble environment reflects a White/Western (minority) with an ethnic majority, (4) there are limited opportunities to explore

non-Western ethnic ensembles and music, and (5) concert band and orchestra are enjoyable, but the experience could be improved.

The participants explained that most of the guest clinicians and instructors that their directors invite to their ensembles are White men, and often do not connect with the BIPOC students. Participants also shared that their experience with BIPOC composers and repertoire was limited and offered suggestions on how to include more BIPOC representation in their concert band and orchestral ensembles. All six participants shared that they come from ethnic musical backgrounds and have experience playing in ensembles related to their culture; however, wished they could be exposed to more unique BIPOC ethnic styles of music and ensembles in their concert band and orchestra classes.

All participants mentioned they have had great experiences in concert band and orchestra, and value the work their directors have put in to make them better musicians. Contrary to those positive experiences, the lack of encouragement for student input in the rehearsal setting was indicated by all participants. The participants felt rehearsal pacing and content were dictated by the directors without taking the students suggestions or needs in mind. Participants identified that when students are given an opportunity to provide input and engage within the rehearsal, the class sessions are more productive. The participants described the ethnic demographics of their ensemble as diverse, while the teaching and learning approaches as reflecting White/Western cultural norms; however, most of the students in their concert band and orchestra class were BIPOC. All the participants understand that it would be nearly impossible to schedule and base everything related to music curriculum and events around BIPOC students; however, noted that the directors could do more to acknowledge their cultural and personal needs to show that they were trying to be accommodative and caring.

The following chapter will be the conclusion to this study. Chapter Five will discuss the interpretation and importance of findings as they relate to the research questions. It will discuss the implications of results and recommendations to inform music teaching and learning practices. Finally, it will conclude with recommendations for further study linking conclusions, presenting benefits to stakeholders, and describing how results may be disseminated.

CHAPTER 5: CONCLUSION

The purpose of this qualitative phenomenological study was to explore the experiences of southern California public high school Black, Indigenous, and People of Color (BIPOC) concert band and orchestral ensemble students with the social, pedagogical, and curricular practices presented in their school-based music program. Using interpretive phenomenological analysis (IPA) to understand and make sense of the experiences of BIPOC concert band and orchestra students, the aim of this study was to explore and understand the experiences, perceptions, and the stories of people who are traditionally underrepresented in high school concert bands and orchestral ensembles (Hamilton, 2021; Lind & McKoy, 2016). Three broad research questions emerged after a review of the literature. To better understand BIPOC students' experiences in concert bands and orchestral ensembles offered at their high school, the following research questions guided this study:

Research Question One: How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?

Research Question Two: How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?

Research Question Three: How do BIPOC high school musicians describe cultural and/or ethnic representation in concert band and orchestral experiences in their school-based music programs?

To answer these questions, data were collected through semi structured interviews with six participants who self-identified as BIPOC students in their high school concert band and/or orchestral ensemble during the 2022-2023 school year.

After analyzing the data, five findings emerged in response to the research questions that framed this study. First, the participants described the lack of BIPOC representation in guest clinicians and selected repertoire. Second, they described their ensemble environments as places where rehearsals are teacher driven with limited student input. Third, the participants described the ensemble environment as reflecting a White/Western (minority) with an ethnic majority population. Fourth, the participants exclaimed there are limited opportunities to explore non-Western ethnic ensembles and music. Finally, the fifth finding of this study is BIPOC musicians find concert band and orchestra to be enjoyable; however, feel the experience could be improved. While each of the findings are present throughout each of three research questions, specific findings were more salient within certain research questions and therefore noted in those respective sections.

Interpretation and Importance of Findings

The individual themes in the previous chapter concentrate on the multiplicity of experiences related to social, pedagogical, and curricular practices in high school concert band and orchestra for each participant. Those individual themes were then used to construct collective themes that were supported with similar experiences from multiple participants. The findings of the current study are related to and were derived from those collective themes, through a double hermeneutic cycle of the researcher making sense of the participants' sense of their own experiences of a particular phenomenon (Smith et al., 2009). Therefore, the researcher is engrossed in a vigorous interpretive process in which harmonies throughout experiences were traced through the data and then associated with the larger body of literature to expand on what was known about a phenomenon (Emery & Anderson, 2020). As part of the data collection process for the current study, each participant was asked interview questions that were informed

by the research questions about the topics of social, pedagogical, and curricular practices in high school concert bands and orchestral ensembles. The data collected through semi structured interviews were connected to existing literature and interpreted through the lenses of critical race theory and culturally responsive pedagogy to further discuss the five findings of the current study.

Research Question One

The current study was framed by research questions that allowed the BIPOC high school concert band and orchestra students to reflect on and make meaning of their experiences regarding the social practices in their respective ensemble. The first research question, "How do BIPOC high school musicians describe the social practices used in their school-based concert bands and orchestral ensembles?" dealt explicitly with what BIPOC students experience socially in the context of the concert band and orchestra setting. The participants in this research study described a classroom environment akin to the factory model of education, in that they had to conform to strict and rigid protocols, endure curriculum that would "prepare" them for college, and compete against others within their organization (Katz, 1976; Labaree, 2010). Participants described their ensemble environments as places where rehearsals are top driven, where most, if not all decisions are made by the director. The participants shared that verbal interactions between them and their directors were often uncomfortable, because the directors had more of a strict and rigid style in rehearsals. In addition, the participants described a classroom ecology that reflected traditional White/Western school norms such as entering spaces and remaining quiet with few opportunities to interact with others. In group activities such as sharing about oneself, the participants mentioned they were always compared to their White/Western peers or model minorities, and never got to truly highlight the differences of their own backgrounds. BIPOC

students enjoy concert band and orchestra as an elective class because it often feels like a "second home;" however, they wished more of their communal experiences could be improved with regards to cultural and ethnic relevance.

The diversity of ethnicities in a school community can make communicating between teachers and students, and students and their peer's complex. Like the student participants in Garza and Huerta's (2014) study, the participants in this study represented a diverse cultural and ethnic makeup. Several of the participants experienced difficulties associated with a disconnect between how they are treated by teachers in their communal settings versus their high school music environment. The BIPOC students in this study who participated in their high schools' concert band and orchestra ensembles defined themselves as dedicated students who loved their community and enjoyed making music in non-judgmental settings. The participants in this research study echoed the student perceptions of teacher behavior in the research of Garza and Huerta (2014), in that they wanted their music directors to validate their worth, individual accomplishments, and foster positive engagement during rehearsals. Arpeggio stated, "Some of us have did a lot of good things in the community, and it would be nice if our director recognized it publicly like some of the other kid's stuff." Cumbia shared similar sentiments and stated, "I think if other kids heard our director speaking positively about us and what we do on and off campus, some of our classmates might show us more respect." The need to feel appreciated and valued was emphasized among the participants.

For some of the participants in this study, they were the ethnic majority in their ensemble; however, the class itself did not reflect their cultures identities. Salsa made it clear that the concert band class had more Latina/o students; however, stated,

It just does not feel like it should. I feel like I have to change my ways when I come in

the door. Our director wants it quiet, but I am used to entering spaces with a big smile

and being kinda loud. I get it, they want it to be more focused, but they should also

understand, smiling and making a presence is how some of our families show we are

doing alright. I am not being disruptive to be 'that kind of student' as my director say.

Like the students in Clauhs and Pigott (2021), they entered their concert band and orchestra

ensemble environment with preconceived notions about what their White peers thought of them.

While the participants mentioned their directors hosted teambuilding activities such as

compliment circles, getting to know you BINGO, and the typical share something "unique"

about yourself to highlight the similarities between the students, the outcomes of those activities

echoed the research of Bonilla-Silva (2017), by concealing the exclusive challenges encountered

by BIPOC students.

Each of the participants mentioned how much they enjoyed being in concert band and

orchestra as an elective; however, were not always sure their music teachers truly understood

them as individuals. Ugal shared,

Orchestra is pretty much like my home away from home because I play music and I am

not into most sports. Sometimes though, I can't tell if I am supposed to be there because

it feels odd. Just cause I am Asian, doesn't mean I am smart and quiet. I am actually a

talker if I feel like I am wanted in the group. Our director likes things quiet and very

strict, so I am not sure if I should be myself, or just stay silent so they think I am a good

student.

The research of Hamilton (2021) further supports this by emphasizing how some music

ensembles prioritize Western ideologies, which makes it difficult for trust to be established

between people of color and their White counterparts. The participants ideals surrounding trust,

in this study, such as placing genuine confidence and interest in one another were clear. Ostinato and Jùjú expressed that relationships in their community are built on mutual understandings between individuals, which aligned with Hess (2015) and Hamilton (2021), in that the foundation of a respectful classroom environment is built on developing a community of trust. In addition to trust, the research of Gay (2018) and Lind and McKoy (2016) on establishing a two-way discussion between teacher and pupil while centering the students' needs, was illuminated as a substantial need by the participants in this study. Collectively, the participants expressed some frustration that their music experience was saturated with social approaches that made them feel as if they did not belong. Jùjú expressed that when an effort was made to incorporate a West African game centered on welcoming one another into the group, the director suddenly provided limited time for the activity, as opposed to the common amusements. Cumbia echoed this sentiment by stating,

> It really seems like everything is fine when we just do exactly what all the other kids do. But as soon as we suggest something out of the norm, like something specific to where we are from, the director gets irritated. That makes me a little uncomfortable, because it is like where do I actually fit in here?

Like the teachers interviewed in the research of Reed (2019), the directors described by the participants in this research study did not live in the demographic of their school. The participants in this study mentioned that their directors commuted in from neighboring cities each morning and did not live in the immediate vicinity of the school community. Some participants also stated that their directors have on many occasions, spoke about the neighborhoods they grew up in when they were in school, or the neighborhoods they currently reside in, and those neighborhoods were strikingly different compared to where many of their

current students came from. Most of the participants alluded to their directors having personal biases and predispositions about the students and school community. Arpeggio, Cumbia, and Salsa each described situations where they heard their directors speak in condescending ways to other students and staff about Latina/o culture. Salsa stated, "You can have your opinion about whatever, but you can't just assume all students are the same because they come from a culture." Ugal mentioned,

> Our director seems to think Asian kids practice a lot and stay up late doing homework. They even joked about it thinking it was funny on more than a few times. That is not all of us. My parents are not strict, and don't have the stereotypical expectations like so many think about Asians.

The participants feelings reiterated the viewpoint of Lind and McKoy (2016), regarding how partialities preclude making sincere social connections with students. What the participants in this study desired socially aligned with the research of Reed (2019), as they expressed wanting their music teachers to embrace their communities to make them feel treasured and wanted as musicians. Ostinato stated,

> It is so bad that people talk about Native Americans as if we are all extinct. We are still here living among everyone. We have all these holidays to celebrate people who took over the land, but not once has my director even tried to do something to include us.

Unlike the teachers in the Reed (2019) study, the participants explained that their music teachers did not try as hard to learn of their students' aspirations and fortes apart from being performers, which is paramount in culturally responsive pedagogy (Buchanan-Rivera, 2022). Jùjú stated,

> My director always talks about preparing us to play in some college band. I'm like, I want to play music after this, but I want to focus on MY kind of music. Shoot, I want to

also dance and create movies. I also want to get into culinary stuff. Don't get me wrong, I

love band, but aint nothin so far taught us how to do all I want to do after this. At least

my athletics director stay asking 'Jùjú what do you want to do after high school?'

Most of the participants expressed that they did not have any problems with the

traditional social aspects such as the class structure and daily procedures; however, wanted to see

more of their cultural and ethnic identity included. Essentially, what the participants desired was

more inclusivity in the way communications were handled in the ensemble regarding scheduling

around important holidays, civic events, and the general tone of dialogue afforded to students in

rehearsals. Arpeggio, Ostinato, and Ugal specifically mentioned how they wanted to see more

attention given to explicit scheduling around specific major holidays within their cultures.

Ostinato asked, "Would it be too much to ask us as students what important events in their

communities are happening throughout the year? But getting that information earlier on?"

Regarding civic events, Salsa shared, "My families music group performs regularly throughout

southern California entertaining for charities, some acknowledgement and grace for providing

these services would be nice." Arpeggio, Cumbia, Jùjú, and Ostinato reiterated that the tone of

their directors in many rehearsals was cold and less nurturing, which was strikingly different

from how leaders in their communities worked with music performers. Their reasoning aligns

with the philosophy of Paris (2012) in that family and societal practices, stories, and behaviors of

students and communities of color coupled with dominant school social practices should be on a

binary plane where no one custom devalues another in the classroom environment.

Like the student perceptions in the research of Garza (2014), the participants in this study

perceived the lack of inclusivity of the diverse ethnic cultures regarding social matters, was

hindering the ability for a connection to be made between BIPOC students and their music

teachers. Though the music teachers taught in demographic areas different from their own, the students longed for ways their directors could connect with them to make the music environment more positive and affirming. However, aside from the social barriers, the participants in this study shared similar experiences to the participants in the Reed (2019) research study as they expressed their concert band and orchestra environment was comparable to a second home and had musicians from several cultures and ethnicities. Jùjú and Ugal described the concert band and orchestra space as a second home on several occasions, mentioning how it was a place for them to feel safe before, during, and after school so they would not have to wait in the quad or parking lot. Arpeggio stated, "Sometimes it is better to go into the band room to do my homework or study because the rest of the school is noisy and other kids like to try to pick on the band kids." Cumbia and Ostinato mentioned the music room as a space where friends from multiple ethnicities interacted daily without problems. Ostinato specifically stated, "Two of my best friends are Mexican, and one is Hawaiian. I feel comfortable with them because they are not afraid to stick up for me outside of the music classes too." While the participants in the Reed (2019) research study accepted and influenced each other as music students, the participants in this study wanted that same approval and encouragement from their music directors. Arpeggio stated, "I love when my friends hype me up on something I did that was cool. But you know, sometimes it means something more coming from an adult who is supposed to be there to support you no matter what." Jùjú mentioned that the band students are supportive of one another and often cheer each other on when it comes to trying new skills; however, stated, "Our director has a very dry humor I think, kind of like a grumpy person sometimes, so even if they do support us, we often don't know if it is real or not. A smile, laugh, or enthusiasm would definitely help." In general, there seemed to be a disconnect between what the participants experienced socially

between leaders in their community versus their concert band and orchestra experience at school with their music teachers.

Research Question Two

The second research question, "How do BIPOC high school musicians describe the pedagogical and curricular practices used in their school-based concert bands and orchestral ensembles?" dealt with how BIPOC high school concert band and orchestra students perceived and make sense of pedagogical and curricular practices experienced in their respective ensemble. This research question explored the possibility that culturally responsive educators in concert band and orchestra settings could potentially serve as agents in providing access to the unfamiliar, along with reflection and affirmation of individual journeys and experiences for BIPOC students. Participants described the pedagogical practices as being more aligned to traditional concert band and orchestra methods such as primarily reading western notation. The participants mentioned that they were used to learning music aurally in other spaces and were made to feel less competent in their concert band and orchestra environment when they could not learn rhythms and notes quickly. When describing curricular practices, the participants stated most of their method books and repertoire featured the music of White male composers, and rarely reflected their ethnicities in a meaningful way in the few instances they did study BIPOC artists. Participants felt withdrawn rarely performing music that represented them and thought that their directors could do more to provide opportunities to study unfamiliar music, but were more focused on excellence and ratings.

Because many music educators in the United States have gone through the current matriculation of music education, they often employ the methods learned from their collegiate experience. These methods are also steeped in Eurocentric traditions and do not consider the

many ethnic cultures of students in their ensembles that may have prior music making experiences (Clauhs & Pigott, 2021; Lind & McKoy, 2016). While the philosophy of Buchanan-Rivera (2022) describes one pedagogical practice as a flipped classroom where students explore content before the teacher begins instruction on the topic, the participants in this research study described that their high school concert band and orchestra experience often did not reflect a risk-free, learner-centered experience. Jùjú stated,

> There are times when our director tells us it is okay to make mistakes, but then after a few weeks they say, 'it is unacceptable.' So it is confusing. A lot of us learn at different rates so it takes longer to get the notes and rhythms down.

Most of the participants mentioned that content was pre-decided, and they were seldomly asked by their music directors if they had knowledge of the concepts before moving on. Ugal mentioned,

> When we get ready to learn something new, it is already on the board and the director gives a short introduction. They ask if we have questions, and most of the time, no one raises their hand, so the director just goes on.

The participants explained that the educational techniques were effective in their own right; however, did not support the Australian Council for Educational Research's (n.d.) definition of including overt instruction to increase student knowledge with regards to a culturally responsive classroom. Cumbia stated,

> I think what the director is trying to teach is good, but there is like little to no connection to the things we actually know and do in our own circles. I think we might be more into the activities if there was more connections to our own community.

Lind and McKoy (2016) describe teaching by rote as one pedagogical practice. All the participants in this research study described experiences of learning music in their community through oral and aural methods where their leaders would perform a melodic or rhythmic phrase, and then have the group repeat it until it was learned. Ugal mentioned,

> If you show up to a rehearsal expecting our leader to have music on paper, you won't find it. They teach everything from their mind, and just repeat it over and over until the group is comfortable. That is just the way we do it, and the members never complain.

The participants mentioned that they rarely, if ever, learned any music by rote in their concert band and orchestra, and their experience was primarily focused on mastering pre-written sheet music. All participants mentioned the only time their music directors taught by rote, was when they got frustrated enough and wanted to move on to the next item on the agenda.

The research of Collins (2015) and Hess (2015) mentioned approaching music in its intended historical context to not cause dishonor and bias. Most of the participants in this research study described at least one experience where their director chose an ethnic styled piece from a BIPOC background; however, did not ask the students who represented that culture about the intricacies of the music, and thus, the performance of the music came off as superficial and embarrassing to those who represented the culture. Arpeggio stated,

> It seems like every year, once or twice, maybe more, our director will choose something because it might sound like it represents a certain culture in our community. The thing is, a lot of those concert pieces aren't really all that real to those of us who know the true music. The rhythms, the instruments used, and even the melodies are just not the same.

The participants described variations of the pedagogical practices defined by Hess (2015), which included separating materials out of context, and appreciating foreign viewpoints; however, not interjecting the status quo of Eurocentricity. Ostinato stated,

> It seems like it would be easier to focus on one thing and teach it for what it is. Like circle drumming, and just focus on what that is for Native Americans, without having to talk about how this or that rhythm is notated by a certain composer. We don't even notate stuff, so it would not make sense to say anything else about it. Just teach what circle drumming is and the functions of it.

All participants felt when their director chose to teach a concept from another culture, it came off as flashy, and did not truly reflect other important aspects of the ethnic musical culture. Cumbia mentioned,

> While I know my director likes the sounds of the different instruments from other cultures, it seems like it is more commercialized and just fake with how they present them. I know of these instruments, but not once have I been told why they are used and the history of them.

> The comparative pedagogical model that Hess (2015) describes, was not experienced by the participants in this study, as they explained they often did not feel the music studied was linked to anything they might have learned in their own ethnic culture or community. Jùjú mentioned,

> Being Black, I have been raised around R&B and hip-hop a lot. I know that most band music is not that way, but there are some similar beats and rhythms in pieces, and it would be sweet if we could explore those and talk about how they might have used that style of music as inspiration. Kind of like how some rap artists have beats from

Beethoven in their music.

All participants did not feel as if their music director's pedagogical approaches brought the intersections of ethnicity, nationality, and race into focus, nor how they could intersect with each other, and the directors planned content. Because the participants in this study come from both an ethnic BIPOC culture, and their age-group subcultures, they often described a lack of interconnectedness of the concepts their music teachers taught relative to what they hear and listen to daily. The participants in this research study, did not experience the approaches of Boon (2014), where the students were offered engaging connections to connect their various cultures to other classroom music being studied.

The research of Hess (2017) explicitly states that educators sometimes openly or covertly transmit their values through their curriculum. All the participants in this research study perceived the repertoire and materials selected as being worthy to their music directors. Arpeggio stated, "I just assume if the director picks it, they feel it is important to learn because they learned it from somewhere, regardless of if I agree with it or not." Most of the participants shared at least one moment when their director chose a piece written in the style of a specific ethnic musical culture, but the composer was not a culture bearer themselves. Ugal shared,

> We once listened to an Asian inspired piece, and then found out the composer was a
> White male. I cannot remember their name, but they have a lot of music about all these
> cultures that they are not involved with.

The viewpoint of Utt (2018) mentions to examine curricula before introducing it to students. Resonating with the research of Dozono (2020), the participants in this research study often examined their concert band and orchestra materials to see how and if the content was representing their ethnic culture. Arpeggio and Cumbia specifically mentioned how they always

look at certain musical terms, melodies, rhythms, or instruments, to see how accurate the musical

arrangement comes to representing the intended culture. Several participants in this study

mentioned that a lot of the ethnic music materials presented by their directors were not accurate

and had been represented in a more westernized format, often leaving out important details about

how to accurately approach and conceive the content. Jùjú stated,

> You would never have so many scripted directions about how to perform a piece if my
>
> grandparents were teaching it how they were taught. We get a few pieces of information,
>
> and then we are given freedom to create. There is no right or wrong, unlike here in band.
>
> The research of several trailblazers in culturally responsive teaching continually

illuminate that students bring knowledge to the classroom (Gay, 2018; Ladson-Billings, 2014;

Paris, 2012). Music classrooms are spaces where many personalities intersect, and in most

concert band and orchestral ensembles, the students have some music experience beyond their

school. The participants in this research study expressed some frustration regarding not being

approached when it came to curricular objectives. Ugal stated, "I think because music is very

unique, and we choose to be here, we should at least be able to give input on the types of things

we do." Arpeggio mentioned,

> I get that our teacher wants us to know all of these musical things like scales and stuff,
>
> but part of being here is also having opportunities to express who we are, and who we are
>
> may not always be what they envision.

Because the participants performed in music groups outside of school, they brought additional

knowledge to their concert band and orchestra class; however, it was not being heard, or valued.

Cumbia mentioned,

> Yeah, I play in some community groups for fun, nothing too serious, but I actually learn

a lot of things that are similar to the band class at school, but just used differently. When I

ask about why it done a certain way in band versus how it was taught to me by a relative,

I get responses like, 'hmmm that's interesting.'

In some cases, the participants expressed that their music directors generalized their ethnicities

and lumped them with other underrepresented groups from similar geographical areas. Such was

the case for Arpeggio, Cumbia, and Salsa who are all Latina/o, but do not all share the same

nationality. Salsa stated,

> There are a lot of Latinos in the band, but we are not all from Mexico, some of us come
>
> from places like El Salvador, Guatemala, Honduras, Panama, and many other places all
>
> over Central America. Yet and still, our director will just talk like we are all Mexicans.
>
> We stare at each other and smirk. Each place might be similar, but we still have our own
>
> ways of doing things.

> In the Santiago (2016) study, the curricular materials examined by the students framed

the inclusion of their ethnicity as being analogous to other ethnic groups, depriving them of their

unique contributions to the topic at hand. While many underrepresented groups have experienced

similar obstacles in the United States, the participants in this study stated it was unfair of their

music directors to generalize everyone's experiences into one. Arpeggio stated,

> There are always similarities with our languages and stuff like that, but what my family
>
> experiences in their part of Mexico, might be different from my best friend who is from
>
> another province in the same country. It really is annoying always being grouped and
>
> judged based on how they feel about one place.

The participants in this study mentioned situations when their music teachers chose specific

ethnic repertoire and assumed all students from the general diaspora would understand and

connect to it the same way. Most of the participants stated the exact opposite happened, because not all cultures from the same geographical area are connected culturally. The Latina/o participants were very vocal about generalizing, as they mentioned explaining to their music directors that not all people from Central America are Mexican. Other participants with roots to different parts of the world shared similar experiences of being generalized in the concert band and orchestra curriculum.

Like the participants in the Clauhs and Pigott (2021) research study, the participants in this research study mentioned that most of the repertoire and material studied in their concert band and orchestral ensemble was generated by individuals from a Western European heritage. Ostinato stated, "I really can't count off the top of my head, but I can't name many band and orchestra composers who are Native American, Black, or even Hispanic, but I can tell you a long list of White composers." The teacher participants in the Shaw (2016) research study designed learning experiences based on national traditions their students identified with to decenter the status quo. The participants in this research study described an opposite experience in that their music directors did little to design a curriculum based on national ethnicities with which they identified. Many of the participants perceived that their directors were trying to avoid a curricular bias by focusing on specific ethnic groups. Arpeggio stated,

> I once asked our director why we did not specifically devote some time to Latino music,
> and they said they did not want other students to feel like they were playing favorites or
> singling out one group over another. But it really just proved they were denying
> opportunities if they did not fit the appeal they felt was best for the concert band.

All the participants reiterated the attitude of Buchanan-Rivera (2022), in that no matter the ethnic makeup of the ensemble, some learning experiences would validate students while expanding the

cultural perspectives of others. The participants of this study went on to state that, the White

students never have to worry about visibility in the curriculum and did not think it should be a

problem for BIPOC students to provide input on content that could help everyone learn.

The research of Orzolek (2021) emphasized that music classrooms can help create a

consciousness of the continued relegation of specific groups by offering opportunities for healthy

dialogue, thought, and self-deliberation. Many of the participants in this research study did not

feel their music directors took them seriously when they voiced issues with certain content and

objectives of the curricula. Jùjú stated, "I was told I was being too sensitive once when I brought

up a concern I had with the history of a piece and that composer." The participants in this

research study echoed the sentiments of Allsup and Shieh (2012), in that they were not in concert

band and orchestra for the sole purpose of learning musical skills or established traditions. Like

the participants in the research of Boon (2014), most of the participants in this study explained

that they were in their music ensemble to create and shape their own musical backgrounds, while

learning about their peers.

While most traditional ensembles are led by the music director, the students who

participate can add to the overall knowledge base within the curricula's content. While the

participants in Boon (2014) were instructed by their teacher, they were able to have peer teaching

when learning about various styles, genres, and techniques. The participants in this research

study described and environment where the rehearsal was led primarily by the director, and any

student led rehearsals were micromanaged with pre-designated Eurocentric pedagogy and music

content. Salsa explained,

> Our director will give us sectional time, but it always is more like a list of things to work
>
> on from the concert music. They float around to check on us which is good, but they do

not let us really make our own agenda for what we feel needs to be accomplished. Or if

we get done with what they want and start working on other stuff, they make us pack up.

The viewpoint of Wise (2018) states teachers helping musicians make connections to their

community, should use materials that reflect the experiences of those students in their respective

demographics. Many of the participants in this study mentioned how their music directors

wanted to build stronger relations to the community; however, the pedagogy and curriculum

rarely reflected the student's personal demographic. Cumbia stated,

> Our director is always complaining about how none of our parents want to volunteer.
>
> Many of our relatives will support us by showing up to a performance, but they do get
>
> tired of hearing the same types of music on every concert. I think people in the
>
> community might support more if they felt there was a real relationship.

Most of the participants mentioned how they regularly perform music of their ethnic culture

outside of class, in addition to popular music styles such as rap, hip-hop, R&B, and church

music, and felt those musical varieties could be used as a bridge to link their identity and

aspirations to the repertoire selected by their music teachers. However, many of the participants

in this study described what Hess (2017) illuminated, in that their music curriculum prioritized

significant Western European figures, which hindered their chances of what BIPOC individuals

could contribute to their classroom ecology.

Research Question Three

The third research question, "How do BIPOC high school musicians describe cultural

and/or ethnic representation in concert band and orchestral experiences in their school-based

music programs?" explored the possibility that explicitly using BIPOC guest conductors and

instructors, in addition to performing repertoire by underrepresented ethnic composers could

further nurture all student's musical knowledge and provide a sense of encouragement for BIPOC students. Participants described a lack of BIPOC ethnic representation in their learning experiences and mentioned that there were rarely opportunities for them to learn from guest conductors and instructors that represented them culturally and ethnically. In addition, the participants shared that they had limited to no opportunities to study musical repertoire and ensembles from diverse ethnicities in their concert band and orchestral ensembles. In the few instances when their director brought in someone outside of Western European heritage, the participants felt those guests were able to connect more with the BIPOC population than previous conductors who were often older White men.

Several leading scholars in culturally responsive music pedagogy have observed that some music teachers invite cultural bearers to teach specific lessons (Lind & McKoy 2016; Reed 2019; Walden, 2018). The participants in this research study shared that they had limited experiences working with BIPOC guest conductors and instructors in their concert band and orchestral ensembles. Ugal stated, "Our director regularly brings in guests, but none have been Asian as far as I can tell." Ostinato mentioned, "With our area being so diverse, it is hard to believe there are no Native American music teachers that would not mind coming to do a clinic." Most of the participants expressed irritation when they explained how many of the guests their music directors brought in were older White men who did not always connect with the group. Salsa mentioned, "We once had to listen to one of the local college conductors talk to us about taking private lessons and learning all of this music major stuff. He obviously did not understand most of us can't afford all that." In the few instances where the participants were able to work with a BIPOC guest musician, they described a positive and engaging experience. Jùjú

mentioned, "My director has brought in Black, Hispanic, and Asian people to work with our band, but not at the regularity they do the White college directors." Jùjú further stated,

> In the one or two times where the Black guy came out, I felt like I was in good hands. Even though he taught us more about our concert music, it was just nice having a Black person giving the information because he tried to uplift everyone.

> The experiences of the students in the research of Walden (2018) were full of moments where the music teachers brought in culture bearers to teach, and the students also attended performances and masterclasses to learn about specific cultures. Most of the participants in this research study explained that their music director rarely, if ever, invited culture bearers into the rehearsal setting, nor did they notify them of performing arts events that were culture specific. Arpeggio stated, "There are so many people who I know that have reached out to our director to come in and work with us, but they don't return phone calls or emails." Salsa stated,

> You would think as a music teacher, they would have some knowledge of stuff going on in and around the area and would share that just in case we missed it. But all we ever really hear about are these college band and orchestra concerts, playing the same types of music.

All participants in this study shared that at one point, they had to perform music selections written about or in the style of a specific culture, and they expressed how uncomfortable it was because it was done superficially. Cumbia stated, "Any time we have had to play music that required us to sing or chant, I get nervous, because I do not want to come off as mocking other people." Because many of the participants had embarrassing experiences when they performed holiday music written in the style of their culture, they expressed that they wanted the teaching perspectives of individuals who would represent the styles accurately. Arpeggio explained, "It is

not that the music would need to be re-written, but I think having someone who really gets it to come in and touch it up would make it more like it should be." The participants in this study wanted guests who they could identify with ethnically, which would have directly represented them in the curriculum through instruction.

According to Delgado and Stefancic (2017) and Lui (2021), critical race theory's tenet of storytelling and counter-storytelling are an important aspect of minoritized people's lived experiences. Most of the participants in this research study mentioned that many of the principal chair players in their ensembles are BIPOC. The participants also began to presume that because those players helped the ensembles image in terms of quality, their directors did not have any issue using them in that capacity. Ugal stated, "If there are so many Latinos and Asians in the top chairs, that is great, but that seems like more of a reason to do more for them in the music that is played." Essentially, one of critical race theory's tenets, whites as beneficiaries, was illuminating in their narratives, as the participants described how they felt they were being used by the directors to earn superior ratings, yet nothing about the totality of the experience legitimized those ethnic cultures. While the entire ensemble benefited from whatever accolades were earned, the participants shared that only their White peers, or in some cases, the director, essentially received the full experience of being validated and represented through the curriculum. The participants exclaimed that if they were good enough to be in the top chairs within the ensemble, the director should have tried to represent them more when selecting guest musicians to work with the groups.

Delgado and Stefancic (2017) and Lui (2021) describe critical race theory's tenet of interest convergence as common-sense beliefs formulated by the dominant majority who benefits from them, because it brings the interests of Whites and non-Whites closer. Though the

participants in this research study were the ethnic majority in their school's concert band and orchestral ensemble programs, the way they described the structure of their programs illustrated a White majority classroom. Jùjú described the daily procedures of entering the room quietly, setting up the chairs in rows, and not really engaging with the director as opposite of how learning takes place in the community. The participants described the pedagogical and curricular views held by their directors, as repressing, and estranging to BIPOC students. Jùjú, Ostinato and Ugal mentioned that they felt like they were not as worthy when they would mention learning by ear was faster for them. Cumbia stated,

> While I can read notes, I am slow, and I can process the sounds better just listening. My director tells me I just need to practice more hours, instead of acknowledging that playing by ear is useful to me. They once said in front of the class, 'if you are going to be in this class, you have to know how to read music.'

Many of the participants mentioned that they spoke to their directors several times about including specific pieces by BIPOC composers on concerts or bringing in guest artists who could teach the styles with authenticity. The participants shared that their requests were met with hesitation. Ugal suggested to their director that they purchase some pieces by Asian composers and was told that would be a great idea; however, the music teacher never followed through. Arpeggio stated,

> I am pretty sure if we asked to bring in someone they thought was necessary, like a retired White director that they always bring in, they would bring them in without question. When we ask about someone from our community, the answer is usually, 'let me look into it.'

Most of the participants explained that the only time their directors showed outward support toward their ethnic culture was when there was a significant event on the school calendar, or a holiday. The participants felt the music directors were including such music simply to look good in front of the school administration and the families associated with the music program, because they rarely, if ever, intentionally included music by underrepresented ethnic composers.

Many schools concert band and orchestra associations throughout California require directors choose selections from a prescribed music list (PML) to perform at festivals. While these lists are helpful in aiding directors to choose repertoire, they primarily consist of White composers (Lind & McKoy, 2016). Several participants in this research study mentioned they inquired about performing music by a few BIPOC composers they learned of in an honor band and from publisher websites; however, their directors explained to them that those composers were not on PML. Some participants mentioned that their directors told them it would take too long to get approval to add new composers and selections to the list, because each school could only add one per year. The practice of only allowing a few new composers to the list each year further supports the viewpoints of Hess (2015) and Lind and McKoy (2016), as it helps to uphold the status quo of Western European music being the apex of all music. The participants in this study felt invalidated when their inquiries for BIPOC composers was shut down. Ostinato stated, "Our director speaks of wanting to include more diverse works on concert and festival programs but will not make an effort to get certain pieces that reflect us added to the list." Several of the participants explained that even if it took time for new composers to be added to the PML, the directors could have started the process.

According to Shaw (2012), culturally responsive pedagogy is more than diverse programming and incorporates sociopolitical competence. While many of the participants in this

study mentioned their directors occasionally chose pieces from diverse cultures to perform, that gesture alone was not culturally relevant. Arpeggio stated, "I think it was my first year here, I cannot remember, but our director chose a Spanish piece, and did not really go beyond explaining the origins." Abril (2013) suggests that repertoire selection must involve a passionate association with and knowledge of the performers so that music teachers can act in ways that advance student scholarship and expand their awareness of music and the spheres around them. Unlike the students in Shaw's (2016) study, the participants in this study exclaimed that they rarely got an opportunity to reflect and reveal their thoughts on the repertoire selected by their director, whether it was ethnic or part of the Western canon. Most of the participants mentioned that their directors often took student critique personal if it did not fit their personal affixations to the music. Cumbia stated, "As long as you appear to agree with whatever they want to do, our director will not take offense, but as soon as you question something, you can tell they get their feelings hurt."

The participants in the Shaw (2016) research study expressed motivation when given the opportunity to learn and make connections with music that represented their ethnicity, and the ethnicities of their peers. All participants in this research study stated that they wanted to learn more music in their concert band and orchestral ensemble that highlighted their ethnicities contributions in song and dance. Supporting the research of Shaw (2016), the participants in this study who performed regularly or intermittently in ethnic music groups outside of their school ensembles, mentioned how performing music from their culture in their school's concert band and orchestra would produce feelings of validation as that music is essential to their culture. Cumbia stated,

Since we perform so much band music that represents one group of people, I think

hearing a different taste of music would get people to listen and allow us to show off a

little. When you are in a space that makes you feel uncomfortable, having something that

reminds of you of yourself puts you at ease while inspiring you too."

Many of the participants wanted an opportunity to share their backgrounds with their peers and

music teachers, and for their classmates to return that same experience. Salsa stated, "I think it is

important for everyone to feel welcomed, so if I share something about my family, the next

person can feel comfortable to do the same. That is how we learn more about one another."

According to Gay (2018), learning through a culturally responsive pedagogy can

motivate students because studying another culture can hold them accountable to make

connections and learn about the various ethnic culture with fidelity. The participants in this study

mentioned the few times they did study music of BIPOC ethnicities, they appreciated learning

about music outside of the Western concert band and orchestra canon, even though they did not

always identify with the cultures being studied. Jùjú stated, "I have tons of Latino friends, and

have heard all types of styles of their music, but performing it gave me a different experience. I

now know why they get excited at them gatherings, it just makes you want to have fun!" Like the

participants in the research of Clauhs and Pigott (2021), the participants in this study saw the

value of the ethnic music and ensembles beyond what they normally played in their concert band

and orchestral ensembles. Cumbia, Jùjú, and Ostinato explained that performing in their

community music groups, and the few times they did get to experience music outside of their

ethnic group, they were able to reflect on their own culture, while appreciating and

understanding social and expressive aspects of their peers. The participants in this study also

wished they had opportunities for creating music in a collaborative process like that of the many

ethnic cultures they came from, as opposed to the competitive system of the traditional concert

band and orchestral ensemble. Jùjú stated, "Everything about concert band is so competitive, chair placements, competitions, and festivals, and sometimes it all just takes the fun out of wanting to play."

Kratus (2019) proposed high school level music ensembles focus on the performance of a diversity of cultural performance styles. The participants in the Clauhs and Pigott (2021) study suggested that schools provide opportunities for musicians to take classes that featured diverse ethnic instruments and genres. Cumbia, Jùjú, and Ugal specifically mentioned wanting their schools to offer specific mariachi, music technology and production, and music composition classes respectively. Similarly, the participants in this study mentioned that they had tried to inquire about adding ensembles reflective of their cultures to the school day or as clubs and were met with opposition from their music directors. Most of the participants in this study also stated how they wanted more experiences such as improvisation and composition woven into their concert band and orchestra ensemble, that would allow them to conceive of music as they did in their own ethnic cultures.

Implications

The findings of the current research study suggest that changes need to be made in both the ways that traditional public school-based concert band and orchestra programs are taught, and how underrepresented students are sustained in their educational experiences. The results of the current study support the findings of many of the other studies that have investigated social, pedagogical, and curricular practices, and representation of BIPOC in public school academics. The context of this study; however, is different than other studies in that the venue for this research is the public high school concert band and orchestra setting. In many high school music programs, the concert band and orchestra ensembles are places where a multiplicity of ethnicities

intersect (Lind & McKoy, 2016). As such, understanding the experiences and perspectives of varying ethnic identities in a public high school concert band and orchestra classroom poses a challenge for the music teacher (Lind & McKoy, 2016). Navigating issues of diversity and inclusivity, is fraught with preconceived notions and blatant prejudices of school stakeholders from diverse backgrounds (Lui, 2021).

Nonetheless, greater consciousness of BIPOC characteristics through visibility in social, pedagogical, and curricular practices has centered certain representation issues in concert band and orchestral ensembles (Lind & McKoy, 2016). While awareness of issues and difficulties surrounding BIPOC ethnicities in concert band and orchestral ensembles has received more attention lately, the experiences of the current BIPOC students enrolled in these ensembles detailed in current research suggest that music directors remain Eurocentric in these spaces (Lind & McKoy, 2016). An implication of this research, as seen through the lenses of critical race theory and culturally responsive pedagogy, is that power structures within public school concert band and orchestral ensembles should continue to be criticized and deconstructed. A multi-level approach that involves, administrators, music educators, students, and parents will be necessary to create educational environments that foster positive affirmation and representation for BIPOC students.

Lind and McKoy (2016) described contemporary concert bands and orchestral ensembles as byproducts of a Western European model. This is especially the case when student related concerns are associated with issues of marginalization, often by a music director who does not identify with their ethnicity (Lind & McKoy, 2016). Daily procedures and activities of the school year occupy significant time that change initiatives aimed toward creating more inclusivity and compassion for students lose impetus or implementation (Cain & Walden, 2019). Music

educators are basically too busy to make imperative changes. Similarly, Lind and McKoy (2016) described how concert bands and orchestral ensembles usually prepare for ratings festivals throughout the school year, and because these events are judged and scored, many music teachers often do not feel comfortable compromising their ratings to incorporate unfamiliar teaching and learning methods. Knowing the ethnicities that make up the ensemble and slowly incorporating a new metaphorical window or mirror for BIPOC students is the first step toward enacting change that improves the situation (Buchanan-Rivera, 2022). To do this, music educators need to prioritize this work even with all the other urgencies that exist within their duties.

The findings presented in this research are important because they explain some of the possible results of interaction between BIPOC students and music educators in public high school concert band and orchestral ensembles and the conditions under which those interactions can be understood to have positive effects on a student's affirmation in the group. For music educators of public high school concert band and orchestral programs, whether they identify as BIPOC or not, leading a traditional music ensemble toward creating environments of culturally responsive and sustaining pedagogies will be complex. Because many public high schools are becoming more pluralistic, there are several approaches for initiating fruitful change processes: ensure feedback opportunities for faculty and staff, build relationships and trust, learn the school's culture, and create a sense of urgency (Morrison, 2018). Integrating some of these approaches and becoming more responsive to the lived experiences and needs of public high school BIPOC concert band and orchestra students will advance change initiatives.

The earnestness for transformation is real. Evidence from the descriptions of the participants in this research implied that they enjoy the activity of concert band and orchestra;

however, feel their identities are disregarded in the greater scheme of the music program. Given the unequal educational outcomes for students who do not experience a sense of affirmation and the central place that the public high school concert band and orchestra inhabits for students who may be cultural outsiders in places where they live, the need to create spaces with metaphorical windows and mirrors for all students is strong. The prioritization of BIPOC student identities is needed in the face of Eurocentric music ensemble practices and structures.

Recommendations for Action

The research presented here only begins to scratch the surface of the experiences of public high school BIPOC concert band and orchestra students. As schools in the United States become more pluralistic, the need for research-informed praxis that positively affects BIPOC experiences in concert band and orchestra will only become more prominent. Several shifts in practice; however, are already identifiable.

For music educators who teach public high school concert band and orchestral ensembles, continued examination of the structures that alienate BIPOC students and privilege their White peers is necessary. Traditional public high school music programs experience obstacles to advancing culturally responsive and sustaining teaching and learning environments, due to some politicians and legislators who continue to push for banning pedagogy and curriculum concerning race (Buchanan-Rivera, 2022; Liu, 2021). Nonetheless, there are useful steps that can be taken to create more inclusive concert band and orchestral ensemble experiences for BIPOC students. These steps include shifting how teachers are coached and what professional education and development they experience once employed in a school. Training teachers to not marginalize unfamiliar music and move past the uncomfortable feeling of teaching music outside of their comfort zone should become a priority for teacher education

programs (Ladson-Billings, 2014; Lind & McKoy, 2016; Paris, 2012). Once teachers are employed to work in school music programs, further professional learning and development is necessary.

Lind and McKoy (2016) and Buchanan-Rivera (2022) described several areas of focus that could be useful for music teacher training, including: seeking culture bearers with knowledge of the BIPOC ethnic identities in the group, education about how dominant school structures and policies marginalize BIPOC identities, upholding and supporting an inclusive music classroom, and skill development in dealing with BIPOC related student concerns or situations. The implementation of culturally responsive and sustaining teaching and learning environments has promoted more inclusive school music program communities, increased academic achievement and engagement, increased diversity acceptance, increased capacity for discussion of BIPOC issues, and reduced teacher apprehension about BIPOC representation in the curriculum (Gay, 2018; Lind & McKoy, 2016; Paris, 2012; Reed, 2019). For public high school music educators, engaging in a critical look at the power structures of the school's music program is a necessary step toward creating ensembles that are structured for inclusion (Hess 2017; Lind & McKoy, 2016). According to Delgado and Stefancic (2017), critically examining the power structures requires the individuals to challenge dominant paradigms, be committed to social justice, value experiential knowledge, and use interdisciplinary methods to put knowledge into critical historical context. Such a course of examination involves shifting existing curricula, objective structures, language rooted in Eurocentrism, and policies (Hess, 2018; Lind & McKoy, 2016). For public high school concert band and orchestral ensembles whose contexts are complex and multiethnic in nature, the work of creating spaces of belonging for all students will look different from every music program. Music educators should pay close attention to the

perceptions of BIPOC students regarding the ecology of the school's concert band and orchestra programs and whether they feel affirmed, included, validated, respected, and sustained. Being aware of the perceptions of BIPOC students can, in turn, influence policy, process, and practice.

Furthermore, public high school teachers can use their positions of power to plan collaborative inquires around the social, pedagogical, and curricular, and ethnic representation in their classroom ecologies (Buchanan-Rivera, 2022; Clauhs & Pigott, 2021; Gay, 2018). While Buchanan-Rivera (2022) and Gay's (2018) work did not deal specifically with BIPOC students in concert band and orchestral ensembles, the idea of curricular planning being mindful of cultural development, building routes of application (windows and mirrors) between the student's communities and academic environments, as well as between scholastic barriers and lived social experiences in traditional public high school concert band and orchestral ensembles is applicable in this context. The circle meeting concept used by the teachers in the Clauhs and Pigott (2021) study can be used as a vehicle for meeting with BIPOC students to recognize and build a positive music experience. Partnering with BIPOC students in the school to investigate what it would take to make traditional public high school concert band and orchestral ensembles places where all underrepresented students feel a strong sense of validation can be a practical step for all music directors regardless of their ethnicity. The recommendations from scholars in the field of social justice and culturally responsive teaching about building inclusive environments can be summed up in three actions: building trust, fostering students' sense of inclusion, and using the knowledge and interest of the underrepresented BIPOC ethnic groups in the school and community to guide and build the curriculum (Hess, 2013; Kratus, 2019; Ladson-Billings, 2009; Lind & McKoy, 2016). These actions, according to those scholars, are direct actions that contribute to feelings of validation.

Recommendations for Further Study

The increasing sphere of culturally responsive pedagogy of music classrooms is a context in need of further investigation. Similarly, the multiple, complex, and intersecting identities of BIPOC students and music teachers in the concert band and orchestra settings demand further study. The lack of literature concerning the experiences of BIPOC students in high school concert band and orchestra is a potential barrier to the effective implementation of research-based strategies appropriate for the music ensemble context. Because this study only explored the experiences of six underrepresented students within a public California high school district, further qualitative and quantitative research is needed to fully understand how BIPOC students experience marginalization in various academic music ensemble contexts globally. The perspective of BIPOC students in high school concert bands and orchestral ensembles should be further documented using narrative and case study designs to contribute to the depth of understanding of the experience of participating in those classes. Minute academic work has been done in this capacity.

While more attention has been paid to issues of diversity, equity, and inclusion in the public high school concert band and orchestra environment, those efforts could be assisted by further study and inclusion of specific cultural norms and pedagogical practices used by BIPOC ethnic groups, and the impact those customs have on students. Walden (2018) integrated the school's adjacent communities by reaching out to community members to understand the lives of the students, which helped provide relevant communal and educational experiences. Knowing that aiding students in accepting and affirming their cultural identity and cultivating critical viewpoints that oppose the injustices that are upheld in many traditional public school music programs, further research into how culturally responsive music teaching manifests itself in the

context of the public high school concert band and orchestra ensemble is necessary. For students of Western European heritage who often benefit from current teaching and learning methods, the concert band and orchestra experience may be drastically different than the experiences of BIPOC students who often do not see themselves positively represented across the school's curricula.

Conclusion

Using interpretive phenomenological analysis, the current study examined current public high school BIPOC student experiences as members of their schools' concert band and/or orchestral ensemble. This study focused on the participants experiences in the areas of social, pedagogical, and curricular practices, and BIPOC ethnic and cultural representation in their schools' concert band and/or orchestral ensemble experience. On analyzing the data collected in semi structured interviews, findings point to authenticity, cultural relevance, diversity and representation, respect, and interdisciplinary connections. The findings presented here fill a gap in the academic literature about the experiences of public high school BIPOC students who participate in their schools' concert band and/or orchestral ensemble.

The implications of this study are that traditional public high school concert band and orchestral ensembles are spaces where Eurocentric structures, policies, and practices privilege the Western European identities and in so doing, do not affirm the identities of BIPOC students. Music educators, while they are vigorously involved in educating students, are not always aware of their students' ethnic cultural needs; and therefore, may covertly or overtly uphold the status quo of White/Western educational practices. Because of this, advancing a culturally responsive sustaining classroom environment may not happen rapidly, effortlessly, or willingly. Change in how underrepresented ethnicities are represented in the concert band and orchestra curriculum

will require music educators to self-reflect and intentionally re-imagine their ensemble environment to include windows and mirrors. Windows will allow students and teachers to look out and experience music through a cultural lens they were less familiar with, while mirrors will provide students opportunities to see themselves represented in their education.

REFERENCES

Abril, C. (2013). Toward a more culturally responsive general music classroom. *General Music Today, 27*(1), 6-11. https://doi.org/10.1177/1048371313478946.

Adams, W. C. (2015). Conducting semi-structured interviews. In *Handbook of practical program evaluation,* (4th ed.), Chapter 19, pp. 492-505. San Francisco, CA: Jossey-Bass.

Allsup, R. E. (2012). The moral ends of band. *Theory into Practice, 51*(3), 179-187. https://doi.org/10.1080/00405841.2012.690288.

Allsup, R. E., & Shieh, E. (2012). Social justice in music education: The call for public pedagogy. *Music Educators Journal, 98*(4), 45-51.

An, S. (2020). Disrupting curriculum of violence on Asian Americans. *Review of Education, Pedagogy, and Cultural Studies, 42*(2), 141-156. https://doi.org/10.1080/10714413.2020.1753492.

Anfara, V. A., & Mertz, N. T. (2014). *Theoretical frameworks in qualitative research*. Thousand Oaks, CA: SAGE Publications.

Apple, M. W. (2000). *Official knowledge, democratic education in a conservative age*. New York, NY: Psychology Press.

Australian Council for Educational Research. (n.d.). *Effective pedagogical practices*. https://www.acer.org/files/NSIT_8th_domain.pdf

Banks, J. A., & Banks, C. (Eds.). (2004). *Handbook of research on multicultural education* (2nd ed.). San Francisco, CA: Jossey-Bass.

Barrett, M. (2018). How schools can promote the intercultural competence of young people. *European Psychologist, 23*(1), 93-104. https://doi.org/10.1027/1016-9040/a000308.

Berman, A. S. (2018). Closing the gap, a declaration of music for all. National Association for

Music Education. *Teaching Music Magazine, 26*(2), 32-37.

Bloomberg, L. D., & Volpe, M. (2019). *Completing your qualitative dissertation: A road map*

from beginning to end. SAGE Publications, Inc.

Bloor, M., & Wood, F. (2006). Phenomenological methods. In Bloor, M., & Wood, F. *Keywords*

in qualitative methods (pp. 129-130). London: SAGE Publication Ltd.

https://doi.org/10.4135/9781849209403.

Bonilla-Silva, E. (2017). *Racism without racists: color-blind racism and the persistence of racial*

inequity in America. Rowman & Littlefield.

Boon, E. T. (2014). Making string education culturally responsive: The musical lives of African

American string students*. International Journal of Music Education, 32*(2), 135-146.

https://doi.org/10.1177/0255761413513662.

Boyd, C. O. (2001). Phenomenology the method. In P. L. Munhall (E.d.), *Nursing research: A*

qualitative perspective (3rd. ed., pp. 93-122). Sudbury, MA: Jones and Bartlett.

Bradley, D. (2012). Good for what, good for whom?: Decolonizing music education

philosophies. In W. Bowman & A. L. Frega (Eds.). *The Oxford handbook of philosophy*

in music education (pp. 409-433). Oxford University Press.

Bradley, D. (2015). Hidden in plain sight. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford

(Eds.). *The Oxford handbook of social justice in music education* (pp. 190-203). Oxford

University Press.

Britton, A. P. (1961). Music education: An American specialty. I*n One Hundred Years of Music*

in America (Ed.). Paul Henry Lang. NY: Schirmer.

Buchanan-Rivera, E. (2022). *Identify affirming classrooms: Spaces that center humanity*. Routledge.

Busey, C. L., & Russell III, W. B. (2016). "We want to learn:" Middle school Latino/a students discuss social studies curriculum and pedagogy. *Research in Middle-Level Education, 39*(4), 1-20. https://doi.org/10.1080/194044726.2016.1155921.

Butler, A., Lind V. R., & McKoy C. L. (2007). Equity and access in music education: Conceptualizing culture as barriers to and supports for music learning. *Music Education Research, 9*(2), 241-253. https://doi.org/1080/14613800701384375.

Cain, M. (2015). Musics of 'the other:' Creating musical identities and overcoming cultural boundaries in Australian music education. *British Journal of Music Education, 32*(1), 71-96. https://doi.org/10.1017/S0265051714000394.

Cain, M., & Walden, J. (2019). Musical diversity in the classroom: Ingenuity and integrity in sound exploration. *British Journal of Music Education, 36*(1), 5-19. https://doi.org/10.1017/S0265051718000116.

California Department of Education. (n.d.). Data and Statistics. https://www.cde.ca.gov/ds/

California Governor. (2022). Office of Governor Gavin Newsom. https://www.gov.ca.gov/wp-content/uploads/2021/10/AB-101-Singing-Message-PDF.pdf

California Legislative Information. (2021). Assembly Bill No. 101. https://legalinfo.legislature.ca.gov/faces/billTextClient.xhtml?bill_id=20212022AB101.

California School Board Association. (2021). FAQS: Critical race theory. http://blog.csba.org/faqs-critical-race-theory.

Castek, J. (2015). Teaching With Tech. *Social practices that support learning.*

> https://www.literacyworldwide.org/blog/literacy-now/2015/05/22/social-practices-that-

> support-learning.

Clauhs, M., & Pigott, J. (2021). Perspectives of three black students attending a predominately

> white summer music camp in the United States. *Music Education Research, 23*(4), 454-

> 465. https://doi.org/10.1080/14613808.2021.1954150.

Collins, M. (2021). Decolonizing the music room. *The Canadian Music Educator, 62*(4), 6-7.

Crane, S., & Broome, M. E. (2017). Understanding ethical issues of research participation from

> the perspective of participating children and adolescents: A systematic review [Adobe

> Digital version]. Available in *Worldviews Evidence Based Nursing, 14*(3), 200-209.

> https://doi.org/10.111/wvn.12209.

Creswell, J. W. (2018). *Educational research.*

> https://bookshelf.vitalsource.com/books/9780134519401.

Creswell, J. W., & Guetterman, T. C. (2019). *Educational research: Planning, conducting, and*

> *evaluating quantitative and qualitative research* (6th ed). Pearson.

Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among*

> *five approaches* (4th ed.). Los Angeles, CA: SAGE Publications.

Daniels, J. R., & Varghese, M. (2020). Troubling practice: Exploring the relationship between

> Whiteness and practice-based teacher education in considering a raciolinguicized teacher

> subjectivity. *Educational Researcher, 49*(1), 56-63.

> https://doi.org10.3102/0012189X19879450.

Dei, G. J. S. (2000). Towards an anti-racism discursive framework. In G. J. S. Dei & A. Calliste (Eds.), *Power, knowledge and anti-racism education* (pp. 23-40). Halifax, NS: Fernwood Publishing.

Dei, G. J. S. (2006). Introduction: Mapping the terrain—Towards a new politics of resistance In G. J. S. Dei & A. Kempf (Eds.), *Anti-colonialism and education: The politics of resistance* (pp. 1-23). Rotterdam, NY: Sense Publishers.

de los Rios, C. V., Lopez J., & Morrel, E. (2015). Toward a critical pedagogy of race: Ethnic studies and literacies of power in high school classrooms. *Race and Social Problems, 7*, 84-96. https://doi.org/10.1007/s12552-014-9142-1.

Delgado, R., & Stefancic, J. (2017). *Critical Race Theory: An introduction.* New York: New York University Press.

Doyle, J. L. (2014). Cultural relevance in urban music education: A synthesis of literature. *Teaching Music Update, 32*(3), 44-51. https://doi.org/10.1177/8755123314521037.

Dozono, T. (2020). The passive voice of White supremacy: Tracing epistemic and discursive violence in world history curriculum. *Review of Education, Pedagogy, and Cultural Studies, 42*(1), 1-26. https://doi.org/10.1080/10714413.2020.1721261.

Elpus, K., & Abril, C. R. (2011). High school music ensemble students in the United States: A demographic profile. *Journal of Research in Music Education, 59*(2), 128-145. https://doi.org/10.1177/0022429411405207.

Elpus, K., & Abril, C. R. (2019). Who enrolls in high school music? A national profile of U.S. students, 2009-2013. *Journal of Research in Music Education, 67*(3), 323-338. https://doi.org/10.1177/0022429419862837.

Emery, A., & Anderson, L. H. (2020). Using interpretive phenomenological analysis to advance theory and research in educational psychology. *Educational Psychologist, 55*(4), 220-231. https://doi.org/10.1080/00461520.2020.178710.

Finaly, L. (2012). Debating phenomenological research methods. *Phenomenology & Practice*, *3*(1). https://doi.org/10.29173/pandpr19818.

Fraenkel, J. R., & Wallen, N. E., & Hyun, H. H. (2019). *How to design and evaluate research in education* (10th ed.). McGraw Hill Education.

Friesen, N., & Henriksson, C., & Saevi T. (2012). *Hermeneutic phenomenology in education: Method and practice*. Sense.

Garza, R., & Soto-Huerta, M. E. (2014). Latino high school students' perception of caring: Keys to success. *Journal of Latinos and Education, 13*(2), 134-151. https://doi.org/10.1080/15348431.2013.821065.

Gay, G. (2018). *Culturally responsive teaching: Theory, research, and practice*. Teachers College Press.

Gentemann, K. M., & Whitehead, T. L. (1983). The cultural broker concept in bicultural education. *Journal of Negro Education, 52*(2), 118-129. https://doi.org/10.2307/2295029.

Grant, C., & Osanloo, A. (2014). Understanding, selecting, and integrating a theoretical framework in dissertation research: Creating the blueprint for your "house." *Administrative Issues Journal: Connecting Education, Practice, and Research, 4*(2), 12-26. https://doi.org/10.5952/2014.4.2.9.

González-Ben, A. (2019). The song-hunting project: Fostering diversity in music education. In

    Sharma, S., Lazar, A. (Eds). Rethinking 21st century diversity in teaching preparation, K-

    12 education, and school policy. *Education, Equity, Economy, 7*, 133-147.

    https://doi.org/10.11007/978-3-030-02251-8_8.

Hamilton, D. (2021). #BlackMusicMatters: Dismantling anti-black racism in music education.

    The Canadian Music Educator, 62(2), 16-28.

Hammond, Z. L. (2014). *Culturally responsive teaching and the brain: Promoting authentic*

    engagement and rigor among culturally and linguistically diverse students. Corwin Press.

Heller, G. (1979). Fray Pedro de Gante pioneer American music education. *Journal of Research*

    in Music Education, 27(1), 20-28.

Hess, J. (2013). *Radical musicking: Challenging dominant paradigms in elementary music*

    education. [Doctoral Dissertation, University of Toronto]. University of Toronto Tspace

    Repository Doctoral Theses. https://tspace.library.utoronto.ca/handle/1807/43593.

Hess, J. (2015). Decolonizing music education: Moving beyond tokenism. *International Journal*

    of Music Education, 33(3), 336-347. https://doi.org/10.1177/0255761415581283.

Hess, J. (2017). Equity in music education: Why equity and social justice in music education?

    Music Educators Journal, 104(1), 71-73. https://doi.org/10.1177/0027432117714737.

Hess, J. (2018). A "discomfortable" approach to music education re-envisioning the "strange

    encounter." *Philosophy of Music Education Review, 26*(1), 24-45.

    https://doi.org/10.2979/philmusieducrevi.26.1.03.

Hussar, W. J., & Bailey, T. M. (2014). *Projections of education statistics to 2022*. U.S.

    Department of Education. https://files.eric.ed.gov/fulltext/ED544761.pdf

Katz, M. B. (1976). The origins of public education: A reassessment. History of Education

    Quarterly, 16(4), 381-407. https://doi.org/10.2307/367722.

Keene, J. A. (1982). *A history of music education in the United States*. Glenbridge Publishing

    Ltd.

Kelly-McHale, J. L., & Abril, C. (2013). The influence of music teacher beliefs and practices on

    the expression of musical identity in an elementary general music classroom. *Journal of*

    Research in Music Education, 61(2), 195–216.

Kratus, J. (2019). A return to amateurism in music education. *Music Educators Journal, 106*(1),

    31-37. https://doi.org/10.1177/0027432119856870.

Kruse, A. J. (2014). *"They wasn't makin' my kinda music:" Hip-hop, schooling, and music*

    education (Publication No. 36336907) [Doctoral Dissertation, Michigan State

    University]. ProQuest Dissertations and Theses Global.

Kruse, A. J. (2016). Toward hip-hop pedagogies for music education. *International Journal of*

    Music Education, 34(2), 247-260. https://doi.org/10.1177/0255761414550535.

Labree, D. F. (2010). Someone has to fail: The zero-sum game of public speaking. *Harvard*

    University Press. https://doi.org/10.2307/j.ctvj2wpb.

Ladson-Billings, G. (1995). But that's just good teaching! The case for culturally relevant

    pedagogy, *Theory into Practice, 34*(3), 159-165.

    https://doi.org/10.1080/00405849509543675.

Ladson-Billings, G. (1998). Just what is critical race theory and what's it doing in a nice

    field like education? *International Journal of Qualitative Studies in Education*, *11*(1), 7-

    24. http://www33.homepage.villanova.edu/edward.fierros/pdf/Ladson-

    Billings.pdf

Ladson-Billings, G. (2009). *The dreamkeepers: Successful teachers of African American children*. Jossey-Bass.

Ladson-Billings, G. (2014). Culturally relevant pedagogy 2.0: A.k.a. the remix. *Harvard Educational Review, 84*(1), 74-84.

Ladson-Billings, G., & Tate, W. F. (1995). Toward a Critical Race Theory of education. *Teachers College Record, 97*(1), 47-68. https://doi.org/10.1177/016146819509700104.

Ledesma, M. C., & Calderón, D. (2015). Critical race theory in education: A review of past literature and a look to the future. *Qualitative Inquiry, 2*(3), 206-222. https://doi.org/10.1177/1077800414557825.

Lind, V. R., & McKoy, C. L. (2016). *Culturally responsive teaching in music education: From understanding to application*. Routledge.

Liu, C. (2021). What does Critical Race Theory have to do with music education? *Journal of General Music Education*, 1-3. https://doi.org/10.1177/27527646211061500.

Levy, D. L., & Byrd, D. C. (2011). Why can't we be friends? Using music to teach social justice. *Journal of the Scholarship of Teaching and Learning, 11*(2), 64-75.

MacLeod, R. B., & McKoy, C. L. (2012). An exploration of the relationships between cultural background and music preferences in a diverse string orchestra classroom. *String Research Journal, 3*(1), 21-40. https://doi.org/10.1177/194849921200300102.

Mark, M. L. (2008). *A concise history of American music education*. Rowman & Littlefield Education Publishers, Inc.

Mark, M. L., & Gary, C. L. (2007). *A history of American music education* (3rd ed.). Rowman & Littlefield Education Publishers, Inc.

McClure, P. S. (2021). The silent schooling of whiteness in social studies content standards. *Whiteness and Education*. https://doi.org/10.1080/23793406.2021.1993083.

Merriam, S., & Tisdell, E. (2016). Qualitative research: A guide to design and implementation [eBook edition]. Jossey-Bass.

Miller, R. M., Chan, C. D., & Farmer, L. B. (2018). Interpretative phenomenological analysis: A contemporary qualitative approach. *Counselor Education and Supervision, 57*(4), 240-254. https://doi.org/10.1002/ceas.12114.

Moustakas, C. (1994). *Phenomenological research methods*. Thousand Oaks, CA: SAGE Publications.

Morrison, A. R., (2018). Beyond the status quo – setting the agenda for effective change: The role of leader within an international school environment. *Educational Management Administration and Leadership, 46*(3), 511-529. https://doi.org/10.1177/1741143216682500.

Muñiz, J. (2020, September 23). Culturally responsive teaching: A reflection guide. New America. Education Policy. https://www.newamerica.org/education-policy/policy-papers/culturally-responsive-teaching-competencies.

NAFME (2016). Strategic Plan. National Association for Music Education. http://nafme.org/wp-content/files/2014/06/Strategic-Plan_revised-2016.pdf

National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research. (1979). *The Belmont report: Ethical principles and guidelines for the protection of human subjects of research*. Washington, DC: US Government Printing Office.

National Core Arts Standards. (2014). *Creating: Conceiving and developing new artistic ideas and work*. https://www.nationalartsstandards.org.

NEDARC. (2016). Descriptive study. National Emergency Medical Services for Children Data Analysis Center.

http://www.nedarc.org/statisticalHelp/projectDesign/descriptiveStudy.html.

NPRed How Learning Happens. (2017, February 18). Why this high school band is buying music from composers of color this year.

https://www.npr.org/sections/ed/2017/02/18/509133975/why-this-high-school-band-is-only-buying-music-from-composers-of-color.

Orzolek, D. C. (2021). Equity in music education: Programming and equity in ensembles: Students' perceptions. *Music Educators Journal, 70*(1), 42-44.

https://doi.org/10.1177/0027432121100149.

Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher, 41*(3), 93-97.

https://doi.org10.3102/0013189X12441244.

Paris, D., & Alim, S. H. (2017). *Culturally sustaining pedagogies: Teaching and learning for justice in a changing world*. Teachers College Press.

Pringle, J., Drummond, J., McLafferty, E., & Hendry C. (2011). Interpretive phenomenological analysis: A discussion and critique. *Nurse Researcher, 18*(3), 20-24.

https://doi.org/10.7748/nr2011.04.18.3.20.c8459.

Ravitch, S. M., & Riggan, M. (2017). *Reason & rigor: How conceptual frameworks guide research* (2nd ed.). SAGE.

Reed, E. A. (2019). Culturally responsive teaching within rural, suburban, and urban orchestra programs. *American String Teacher, 69*(1), 35-40. https://doi.org/10.1177/0003131318816087.

Rivas-Drake, D. (2022). From truth-telling to imagining new possibilities: Listening to youth, families, and communities of color. *Journal of Research on Adolescence, 32(2)*, 673-676. https://doi.org/10.1111/jora.12764.

Roberts, C., & Hyatt, L. (2019). *The dissertation journey: A practical and comprehensive guide to planning, writing, and defending your dissertation*. Corwin: A SAGE Company.

Saldana, J. (2016). *The coding manual for qualitative researchers*. Sage Publications Inc.

Santiago, M. (2016). Erasing differences for the sake of inclusion: How Mexican/Mexican American students construct historical narratives. *Theory & Research in Social Education, 45*(1), 43-74. https://doi.org/10.1080/00933104.2016.1211971.

Schwandt, T. A., Lincoln, Y. S., & Guba, E. G. (2007). Judging interpretations: But is it rigorous? Trustworthiness and authenticity in naturalistic evaluation. *New Directions for Evaluation, 2007*(114), 11-25. https://doi.org/10.1002/ev.223.

Smith, J., Flowers, P., & Larkin, M. (2009). *Interpretative phenomenological analysis: Theory, method, and research.* Sage.

Statista. (2022). Enrollment in public high schools U.S. 2020, by state. https://www.statista.com/statistics/1036120/public-high-school-enrollment-state-us.

Statistical Atlas. (n.d.). Race and ethnicity in the united states. Statistical Atlas. https://statisticalatlas.com/United-States/Race-and-Ethnicity

Shaw, J. (2016). "The music I was meant to sing": Adolescent choral students' perceptions of culturally responsive pedagogy. *Journal of Research in Music Education, 64*(1), 45-70. https://doi.org/10.1177/0022429415627989.

Stevenson, R. M. (1960). Music instruction in Inca land. *Journal of Research in Music Education, 8*(2), 110-122.

The Declaration on Equity in Music for City Schools. (2018). https://www.declaration.yale.edu

Thwaites, R. G. (1896-1901). *The Jesuit Relations and Allied Documents*. Vol. 60. Cleveland, OH: Burrows Brothers.

Tintiangco, A., Kohil, R., Sacramento, J., Henping, N., Agarwal, R., & Sleeter, C. (2015). Toward an ethnic studies pedagogy: Implications for K-12 schools from the research. *Urban Review, 47*, 104-125. https://doi.org/10.1007/s11256-014-02080-y.

Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. *Decolonization: Indigeneity, Education, and Society, 1*(1), 1-40. https://clas.osu.edu/sites/clas.osu.edu/files/Tuck%20and%20Yang%202012%20Decolonizat ion%20is%20not%20a%20metaphor.pdf

Tufford, L., & Newman, P. (2012). Bracketing in qualitative research. *Qualitative Social Work: Research and Practice, 11*(1), 80-96. doi:10.1177/1473325010368316

U.S. Census Bureau. (2018). *United States quick facts*. U.S. Census Bureau. https://www.census.gov/programs-surveys/sis/resources/data-tolls/quickfacts.html.

Utt, J. (2018). A case for decentering Whiteness in education: How Eurocentric social studies curriculum acts as a form of white/western studies. *Ethnic Studies Review, 41*(1-2), 19-34. https://doi.org/10.1525/esr.2018.411205.

Valibia, K. G. C. (2019). Zoom at a glance [PDF]. University of California: UC Riverside.

    Retrieved from https://sitelicense.ucr.edu/files/zoom_for_instructors.pdf.

Van Manen, M. (2018). *Researching lived experience: Human science for an action sensitive*

    pedagogy (2nd ed). Routledge.

Walden, J. (2018). CHAPTER 13. Step outside and bring in the world: A wealth of community

    musics at your doorstep. In B. Bartleet, M. Cain, D. Tolmie, A. Power & M. Shiobara

    (Ed.), *Community music in Oceania: Many voices, one horizon* (pp. 189-205). Honolulu:

    University of Hawaii Press. https://doi.org/10.1515/9780824867034-013.

White, C., & McCormack, S. (2006). The message in the music: Popular culture and teaching in

    social studies. *Social Studies, 97*(3), 122-127. https://doi.org/10.3200/TSSS.97.3.122-

    127.

Wiggan, G., & Watson-Vandiver, M, J. (2019). Pedagogy of empowerment: Student perspectives

    on critical multicultural education at a high-performing African American school. *Race*

    Ethnicity and Education, 22(6), 767-787.

    https://doi.org/10.1080/13613324.2017.1395328.

Williams, M. L. (2019, May 3). Working towards a culturally responsive band room.

    SmartMusic: Music educator [Blog post].

    https://www.smartmusic.com/blog/working-towards-a-culturally-responsive-bandroom.

Wise, B. (2018). Expanding the repertoire, Rachel Barton Pine's "Music by Black Composers"

    project aims to diversify the classical canon. *Strings Magazine, 33*(4), 22-25.

Woodson, A. N. (2015). "What you supposed to know:" Urban Black students' perspectives on

    history textbooks. *Journal of Urban Learning, Teaching, and Research*, 11, 57-65.

APPENDIX A

DIRECTOR RECRUITMENT LETTER

Dear Concert Band and Orchestra Directors,

My name is Mr. Smith. I am a music teacher in southern California. I am working on my Doctoral Degree in Education at the University of New England. I am working on a research study that is designed to look at social, pedagogical, and curricular practices in traditional school-based concert band and orchestral ensembles.

Your district's director of curricular instruction, and a fellow music educator on your team have been informed about this study, and already contacted you about the details. I would like to invite your students to participate in this study. The study will include students who self-identify as Black, Indigenous, and People of Color (BIPOC), who are currently enrolled in your concert band and/or orchestral classes. The goal of the study is to examine social, pedagogical, and curricular practices in their concert band and/orchestral ensembles. This study will help to diversify the music curriculum for students. It may help secondary music programs look at meaningful ways to include racialized cultures in the curriculum through repertoire and pedagogical practices.

To gather this information, it is important to talk to six of your student's district wide. To do this, I will need you to send out a link to your students and parents with the recruitment materials which will be emailed to you when I am ready to begin gathering participants. The students and parents will have specific instructions regarding what to do with the recruitment materials. Your student's participation will be kept confidential. Your student's will be asked to participate in an interview. The interviews will be through an online/mobile friendly application and will last 45-60 minutes. Your student's involvement in the interview is voluntary. There is

no penalty if you do not want your students to participate. Your students may stop the interview at any time. Your students do not have to participate at all. Should I not receive enough participants after two weeks of the recruitment materials going out, I will follow up with you again to send out the link once more to your students.

When sending the recruitment materials out to your students, please use the following template, so that all the high schools are sending out the exact wording and content:

Dear Concert Band and/or Orchestra Students and Parents,

Our high school district has an opportunity to participate in a voluntary research study that examines social, teaching and learning, and curricular practices in our high school's concert band and/or orchestral ensembles. The researcher of this study has provided me with a link to the recruiting materials which introduces themselves, what the study is about, and what is requested of the students to participate. Participation in this study will involve a 45–60-minute recorded interview conducted via Zoom, on your students free time, and will not occur during the school day. Participation in this research study is voluntary. There are some time sensitive documents that both parents and students must return directly to the researcher via Formstack to be considered. Please note, I will not know which students are considered for the research interviews as that information will be kept confidential by the researcher. We are seeking students who self-identify as BIPOC for participation, and look forward to students in our district participating in this study. More details are included in the recruitment link below.

www.<hyperlink>.com/recruitmentmaterials

Sincerely,

<Mr. Ms. Mrs. Name of Director>

APPENDIX B

RECRUITMENT LETTER

Dear Parents of Minors and Adult Students,

My name is Mr. Smith. I am a music teacher in southern California. I am working on my Doctoral Degree in Education at the University of New England. I am working on a research study that is designed to look at the social, teaching and learning, and curricular practices in traditional school-based concert band and orchestral ensembles. In this letter, the terms "you/your" will refer to students who are 18+ years of age, and minors.

I would like to invite you to participate in this study. The study will include students who self-identify as Black, Indigenous, and People of Color (BIPOC) who are currently enrolled in concert band and/or orchestra classes. The goal of this study is to examine social, teaching and learning, and curricular practices in their concert band and/orchestral ensembles. This study will help to diversify the music curriculum for students. It may help secondary music programs look at meaningful ways to include racialized cultures in the curriculum through repertoire and pedagogical practices.

To gather this information, it is important to talk to students. Your participation will be kept confidential. You will be asked to participate in an interview. The interviews will be recorded through an online/mobile friendly application and will last 45-60 minutes and will not occur during the school day. Your child's involvement in the interview is voluntary. There is no penalty if you do not want your child to participate. Your child may stop the interview at any time. Your child does not have to participate at all.

Attached is a Consent form for Participation in Research, used to document parental permission so that I may approach your child for participation in this research study. This form

explains the study, how it will be handled and other important information. If you are willing to

have your child participate in this study, please sign and return the consent form by [date- two

weeks from sent]. You must return the signed form to me by Formstack. If you have any

questions, please contact me at msmith98@une.edu or by phone at (707) 771-4654.

Musically Yours,

Mr. Matthew Smith

APPENDIX C

PARTICIPANT INFORMATION SHEET

Participant Information Sheet

(This form will be used to obtain assent for students under the age of 18.)

Version Date:	02-02-2023
IRB Project #:	0123-22
Title of Project:	Exploring the Experiences of Black, Indigenous, and People of Color in High School Concert Bands and Orchestral Ensembles
Principal Investigator (PI):	Matthew Jerome Smith
PI Contact Information:	msmith98@une.edu 707-771-4654

INTRODUCTION

- This is a project being conducted for research purposes.
- The intent of the Participant Information Sheet is to provide you with pertinent details about this research project.
- You are encouraged to ask any questions about this research project, now, during or after the project is complete.
- Your participation is completely voluntary.
- The use of the word 'we' in the Information Sheet refers to the Principal Investigator and/or other research staff.

WHAT IS THE PURPOSE OF THIS PROJECT?

The general purpose of this research project is to explore six Black, Indigenous, and People of Color (BlPOC) high school student's experiences in their high school concert band and/or orchestral ensembles, with emphasis on the social, teaching and learning, and curricular practices used in those ensembles. I am a music teacher in the southern California region and the researcher of this study. This dissertation is part of my doctoral degree program at the University of New England.

WHY ARE YOU BEING ASKED TO PARTICIPATE IN THIS PROJECT?

You are being asked to participate in this research project because you identify as a BIPOC student (grades nine through 12) that is currently enrolled in concert band and/or orchestra for the 2022-2023 school year.

WHAT IS INVOLVED IN THIS PROJECT?

You will be asked to:

- Participants will be asked a series of interview questions based upon your experiences and perception in your concert band and or orchestral ensembles. This interview will be conducted by the Principal Investigator.
- Your permission will be sought to record this interview using Zoom.
- You will be asked to review the transcript following the interview to ensure that I have captured your words accurately.
- This interview is anticipated to be 45-60 minutes in length.
- Your school district leadership may wish to see the results of the data collected. Should they request data, it will be de-identified and presented in aggregate.

WHAT ARE THE POSSIBLE RISKS OR DISCOMFORTS INVOLVED FROM BEING IN THIS PROJECT?

The risks involved with participation in this research project are minimal and may include invasion of privacy or breach of confidentiality. Please refer to the WHAT ABOUT PRIVACY AND CONFIDENTIALITY section of the Participant Information Sheet for steps that will be taken to minimize an invasion of privacy or breach of confidentiality from occurring. You have the right to skip or not answer any question, for any reason during the Zoom interview. Because this study draws on your experiences, some questions may seem sensitive or personal in nature. Your decision to engage or not engage in this study will have no impact on your ability to partake in band and orchestra activities at your school.

WHAT ARE THE POSSIBLE BENEFITS FROM BEING IN THIS PROJECT?

There are no likely benefits to you by being in this research project; however, the information we collect may help us understand BIPOC high school students' experiences in their high school concert band and/or orchestral ensembles to advance a culturally relevant music teaching and learning in those groups.

WILL YOU BE COMPENSATED FOR BEING IN THIS PROJECT?

You will not be compensated for being in this research project.

WHAT ABOUT PRIVACY AND CONFIDENTIALITY?

We will do our best to keep your personal information private and confidential. However, we cannot guarantee absolute confidentiality. Your personal information may be disclosed if required by law. Additionally, your information in this research project could be reviewed by representatives of the University such as the Office of Research Integrity and/or the Institutional Review Board.

The results of this research project may be shown at meetings or published in journals to inform other professionals. If any papers or talks are given about this research, your name will not be used. We may use data from this research project that has been permanently stripped of personal identifiers in future research without obtaining your consent.

The following additional measures will be taken to protect your privacy and confidentiality:

- Data will only be collected during one-on-one participant interviews using Zoom, no information will be taken without participant consent, and transcribed interviews will be checked by participants for accuracy before they are added to the study.
- No identifying information about participants or schools will be used.
- Pseudonyms will be used for all participants and any other identifying information.
- All names and e-mails gathered during recruitment will be recorded and linked to a uniquely assigned pseudonym within a master list.
- Your school district leadership may wish to see the results of the data collected. Should they request data, it will be de-identified and presented in aggregate.
- The master list will be kept securely and separately from the study data and only the principal investigator will have access to this list.
- The interview will be conducted in a private setting to ensure others cannot hear your conversation.
- Participants are given the option to turn off their camera during Zoom interview.
- Once member checking of the transcribed interviews is complete the recorded Zoom interviews will be destroyed, along with the master list of personal information.
- All other study data will be retained on record for 3 years after the completion of the project and then destroyed, where only the researcher's advisors, and IRB committee at the University of New England will have access to it.
- All data collected will be stored on a password protected personal laptop computer accessible only by the principal investigator.

WHAT IF YOU WANT TO WITHDRAW FROM THIS PROJECT?

You have the right to choose not to participate, or to withdraw your participation at any time without penalty or loss of benefits. You will not be treated differently if you decide to stop taking part in this project.

If you request to withdraw from this project, the data collected about you will be deleted when the master list is in existence, but the researcher may not be able to do so after the master list is destroyed.

WHAT IF YOU HAVE QUESTIONS ABOUT THIS PROJECT?

You have the right to ask, and have answered, any questions you may have about this research project. If you have questions about this project, complaints or concerns, you should contact the Principal Investigator listed on the first page of this document.

WHAT IF YOU HAVE QUESTIONS ABOUT YOUR RIGHTS AS A RESEARCH PARTICIPANT?

If you have questions or concerns about your rights as a research participant, or if you would like to obtain information or offer input, you may contact the Office of Research Integrity at (207) 602-2244 or via e-mail at irb@une.edu.

APPENDIX D

CONSENT FOR PARTICIPATION IN RESEARCH

Consent for Participation in Research

(This form will be used to obtain parental permission for students under the age of 18, and consent from students who are 18+ years of age.)

Consent Form Version Date:	02/02/2023
IRB Study #:	#0123-22
Title of Study:	Exploring the Experiences of Black, Indigenous, and People of Color in High School Concert Bands and Orchestral Ensembles
Funding Source:	None
Principal Investigator (PI):	Matthew Jerome Smith
PI Contact Information:	msmith98@une.edu 707-771-4654

- **Part I** of the consent form has been designed to provide you with key information about this study to help you decide if you would like to participate. Your decision is completely voluntary.
- Additional information and details about this study are contained within **Part II** of the consent form.
- Throughout this consent form 'you/your' will be used to refer to either you (the adult student participant) or your child (if providing parental permission for a minor).
- The use of the word 'we' refers to the Principal Investigator and/or other research staff.

PART I: KEY INFORMATION ABOUT THIS RESEARCH STUDY

WHY IS THIS RESEARCH BEING CONDUCTED?

By doing this study, we hope to learn about the social, teaching and learning, and curricular experiences of Black, Indigenous, and People of Color (BIPOC) high school students in their concert band and orchestral ensembles. You are being asked to participate in this research project because you identify as a BIPOC students (grades nine through 12) that is currently enrolled in concert band and/or orchestra for the 2022-23 school year. For additional details regarding the purpose of this study, please refer to **Part II** of the consent form.

WHAT IS INVOLVED IN THIS STUDY?

- Participation in this study requires you to participate in a 45-60-minute recorded Zoom interview. Your school district leadership may wish to see the results of the data collected. Should they request data, it will be de-identified and presented in aggregate.

For additional details regarding your involvement in this study, please refer to **Part II** of the consent form.

WHAT ARE THE KEY REASONS YOU MIGHT CHOOSE TO VOLUNTEER FOR THIS STUDY?

There are no likely benefits to you by being in this study. However, some participants appreciate knowing they have contributed to research that may benefit others in the future.

WHAT ARE THE KEY REASONS YOU MIGHT CHOOSE NOT TO VOLUNTEER FOR THIS STUDY?

The interview will be conducted outside of normal school hours and some students may not want to spend their free time conducting a 45–60-minute interview. The key reasons you may choose not to participate in this study include a possible invasion of privacy and confidentiality. For additional details regarding the potential risks, discomforts, or inconveniences of this study, please refer to **Part II** of the consent form.

DO YOU HAVE TO PARTICIPATE IN THIS STUDY?

If you decide to take part in this study, it should be because you really want to volunteer. You will not lose any services, benefits, or rights, you would normally have if you chose not to volunteer. You will not be penalized if you choose not to volunteer for this study. Your decision to engage or not engage in this study will have no impact on your ability to partake in band and orchestra activities at your school.

WHAT OTHER CHOICES ARE AVAILABLE TO YOU IF YOU DON'T WANT TO PARTICIPATE IN THIS STUDY?

If you do not want to be in this study, there are no other choices except not to take part in the study.

WHAT IF YOU HAVE QUESTIONS ABOUT THIS STUDY?

You have the right to ask, and have answered, any questions you may have about this research (now, during, or after the study is completed). If you have questions about this study, complaints, concerns, or if a research-related injury or harm occurs, you should contact the Principal Investigator listed on the first page of this document.

WHAT IF YOU HAVE QUESTIONS ABOUT YOUR RIGHTS AS A RESEARCH PARTICIPANT?

If you have questions or concerns about your rights as a research participant, or if you would like to obtain information or offer input, you may contact the UNE Office of Research Integrity at (207) 602-2244 or via e-mail at irb@une.edu.

PART II: ADDITIONAL INFORMATION & DETAILS ABOUT THIS RESEARCH STUDY

PURPOSE OF THE RESEARCH

The purpose of this study is to explore the experiences of southern California public high school Black, Indigenous, and People of Color concert band and orchestral ensemble students with the social, teaching and learning, and curricular practices presented in their school-based music programs.

NUMBER OF PARTICIPANTS

6 people will take part in this study at the University of New England.

YOUR INVOLVMENT IN THIS STUDY

You will be asked to participate in a one-on-one 45–60-minute recorded Zoom interview with the principal investigator.

- During the interview you will be asked a series of open-ended questions about your social, teaching and learning, and curricular experiences in your high school's concert band and/or orchestral ensemble classes.
- Participants will be given an opportunity to review the transcript of their interview for accuracy.

RISKS, DISCOMFORTS, & INCONVENIENCES

This study poses minimal risks, discomforts, or inconveniences involved with participation.

- Please see the 'PRIVACY & CONFIDENTIALITY' section below for steps we will take to minimize an invasion of privacy or breach of confidentiality from occurring.
- You have the right to skip or not answer any question, for any reason during the Zoom interview. Because this study draws on your experiences, some questions may seem sensitive or personal in nature.

BENEFITS

There will be no benefit to you from participating in this study. However, we hope the information gained will help diversity music curriculum and programs. It may also increase community awareness within the concert band and orchestra program, the school leadership, and neighboring areas through learning about the experiences of unique cultures.

COMPENSATION

You will not be compensated for being in this study.

COSTS

There are no costs associated with taking part in this study.

PRIVACY & CONFIDENTIALITY

Every effort will be made to keep your research records private and confidential. However, there may be times when federal or state law requires the disclosure of such records, including personal information. This is very unlikely, but if disclosure is required, UNE will take steps

allowable by law to protect the privacy of your personal information. In some cases, your information in this study could be reviewed by representatives of the University such as the Office of Research Integrity and/or the Institutional Review Board, research sponsors, or government agencies as necessary.

The results of this study may be shown at meetings or published in journals to inform other professionals. If any papers or talks are given about this research, your name will not be used.

The following additional measures will be taken to protect your privacy and confidentiality:

- Data will only be collected during one-on-one participant interviews using Zoom, no information will be taken without participant consent, and transcribed interviews will be checked by participants for accuracy before they are added to the study.
- No identifying information about participants or schools will be used.
- Pseudonyms will be used for all participants and any other identifying information.
- All names and e-mails gathered during recruitment will be recorded and linked to a uniquely assigned pseudonym within a master list.
- Your school district leadership may wish to see the results of the data collected. Should they request data, it will be de-identified and presented in aggregate.
- The master list will be kept securely and separately from the study data and only the principal investigator will have access to this list.
- The interview will be conducted in a private setting to ensure others cannot hear your conversation.
- Participants are given the option to turn off their camera during Zoom interview.
- Once member checking of the transcribed interviews is complete the recorded Zoom interviews will be destroyed, along with the master list of personal information.
- All other study data will be retained on record for 3 years after the completion of the project and then destroyed, where only the researcher's advisors, and IRB committee at the University of New England will have access to it.
- All data collected will be stored on a password protected personal laptop computer accessible only by the principal investigator.

USE OF YOUR INFORMATION FOR FUTURE RESEARCH

All identifiable information (e.g., your name) will be removed from the information collected in this study. After we remove all identifiers, the information may be used for future research or shared with other researchers without your additional informed consent.

RIGHT TO WITHDRAW FROM THE STUDY

Your participation in this research study is completely voluntary. You have the right to choose not to participate, or to withdraw your participation at any time until the master list is destroyed without penalty or loss of benefits. You will not be treated differently if you decide to stop taking part in this study.

If you request to withdraw from this project, the data collected about you will be deleted when the master list is in existence, but the researcher may not be able to do so after the master list is destroyed.

DOCUMENTATION OF CONSENT

You are making a decision whether to participate in this research. Your signature below indicates that you have read this form (or the form was read to you) and that all questions have been answered to your satisfaction. By signing this consent form, you are not waiving any of your legal rights as a research participant. A copy of this consent form will be provided to you.

I agree to participate in this research.

Signature of participant or participant's legally authorized representative	Date

Printed name of participant or participant's legally authorized representative	If applicable, a description of the legally authorized representative's authority to sign for the participant *(e.g., parent, legal guardian, health care agent, etc.)*

Researcher Signature (to be completed at time of informed consent)

I have explained the research to the participant and answered all of their questions. I believe that they understand the information described in this consent form and freely consents to participate.

Signature of research team member	Date

Printed name of research team member

APPENDIX E

INTERVIEW INVITATION

If you are receiving this invitation, it is assumed you have read the Participant Information Sheet for minors in the recruitment letter, and the Consent form for Adults.

Dear Participant,

      I am seeking students who self-identify as BIPOC for participation in this study. You are being asked to volunteer for a brief, online/mobile, 45–60-minute interview with me. This interview will give me details about your music experience and personal background. Your participation in this interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

      As a reminder, the goal of this research study is to understand your experience in band and orchestra. The information gathered from this study will be shared anonymously. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school.

      The interview will occur outside of the school day. Interviews will be digitally recorded for my personal use so I can describe our interview. I will also take a few notes as we talk so I do not forget any material we discuss. All digital recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be cross shredded and destroyed by me.

      If you are still interested in participating in this one-time interview, please reply to this email and provide me with two to three dates and times you are available for a 45-60-minute interview this week (i.e., Thursday, February 21, 2023; 4-5pm; Thursday, February 23, 2023; 6-7pm; Saturday, February 25, 2023; 2-3pm). During the weekdays, it is preferred if participants schedule interviews for times outside or normal school hours (generally any time after 3:30pm), and the weekends (Saturday and Sunday) anytime between the hours of 9am-6pm. When you confirm your preferred dates and times, I will schedule your interview and send a confirmation email. Your confirmation email will have the following information:

Dear Participant,

      Thank you for selecting interview dates and times that work best for your schedule. You are now scheduled for the following date and time, please be sure to put this in your calendar with an alert if possible so that you are on time to your Zoom interview. Thank you again for your participation.

      [Interview Date]_____

      [Interview Time]_____

      [Meeting ID, Interview Link and phone number via Zoom online app.]

      In addition, on the day of your interview, you will receive an appointment message from me one to two hours before that will include the date, time, and meeting details (as stated above). The Zoom online application allows you to talk with me through audio only or an audio and

video option. We will have make-up days if we must reschedule your interview for any reason. Make-up days for interviews will be within one week of your original date and time.

Musically yours,

Mr. Matthew Smith

APPENDIX F

INTERVIEW PROTOCOL

Good morning/afternoon/evening, <Insert Student Name>

Thank you for volunteering to have a 45-60-minute interview with me. Before we begin our interview, I will review some of the Participant Information Sheet with you. (Review)

You were selected for this interview because you self-identified as being a Black, Indigenous, or Person of Color (BIPOC) enrolled in your high school concert band/orchestra for the 2022-2023 school year, based on the description provided in the recruitment email materials. I will provide you with a description of BIPOC again, so that you understand how the term will be interpreted in our interview. Black, Indigenous, and People of Color are:

> Individuals of one or more BIPOC descents with an ancestral line including people identified as BIPOC (i.e., Black, Native American, Native Hawaiian, Alaskan Native, Desi, Asian, Pacific Islander, Chicana/o or Latina/o, etc.) who may have faced slavery, killed en masse, and or racism and discrimination in a White dominant culture; self-identification as BIPOC based on cultural inheritance, often combined with social perception based on physical features distinctive of a geographic location (Delgado & Stefancic, 2017).

This interview will give me details about your music experiences as a BIPOC student in concert band/orchestra. Your participation in this interview is voluntary. There is no penalty if you do not want to participate. You may stop the interview at any time. You may skip or choose not to answer any question for any reason.

My name is Mr. Smith. I am working on my Doctoral Degree in Education at the University of New England. I am working on a study that is designed to describe the social, teaching and learning, and curricular practices in high school concert band and orchestral ensembles. This study may help improve and diversify music curriculum and programs. It may also increase community awareness within the band program, the school, and neighboring areas through learning about the experiences of different cultures.

The information gathered from this study will be shared confidentially. Should your school administration wish to review the results, only de-identified and aggregated information gathered from this research study will be shared with school leadership. The decision to complete this interview or not will have no impact on you being in band and orchestra classes at school. This interview will be audio recorded so the interview can be transcribed. Once we begin, you have the option to turn off your camera if you wish. It is suggested that you are in a private space that is comfortable for you to speak to me about your experiences. I will also take a few notes as we talk so I do not forget any material we discuss. All audio recordings and notes will be stored in a secure location. Notes, descriptions of our interview, and audio recordings that are not needed will be either be cross shredded or destroyed by me.

Just a few things before we get started:
- You can stop the interview at any time.
- I may use phrases such as "Tell me more," "Could you give me an example?", "Could you explain that?" to pull more details from you.

Do you have any questions?

If there are no further questions, please provide your verbal acknowledgement that you are ready to proceed with the recorded interview, and we will begin.

Research Question One: Social Practices

1. Please describe how your music teacher uses ethnic and cultural aspects of BIPOC students to build relationships and foster inclusivity within your ensemble?
2. Please describe how students from different cultures and ethnic groups work together in your concert band/orchestral ensemble?
3. How do students provide input on musical selections as it relates to music of their heritage?
4. When performing repertoire associated with a BIPOC culture, how are those students included in the discussion of the music?
5. Please describe the ways your director shows students are valued and cared for in your program?
    a. How does this make you feel as a BIPOC student?
6. What are some examples of activities that your ensemble has participated in that combined music and culture in your school's community?
7. Please describe team-building activities are used in your ensemble to bring various cultures/ethnic groups together?
8. How does your music teacher incorporate current events surrounding cultural/ethnic unrest into music lessons?
    a. How do the targeted cultural/ethnic groups represented in your ensemble contribute to these discussions?
9. What opportunities are there in your ensemble for students to share their musical interests through listening, discussion, and/or performance?

Research Question Two: Pedagogical and Curricular Practices

1. What is the chair placement/audition process for your ensemble?
2. What type of method books are used in your ensemble class?
    a. Please describe the content in these books, and how the content is taught.
3. What takes place in a typical rehearsal for your ensemble? (Describe the daily procedures)
4. Does your music teacher include students in the repertoire selection process?
    a. How does your music teacher include BIPOC students in the repertoire selection process for your ensemble?
5. What is your experience learning music aurally (by ear) in your ensemble?

6. What is your experience learning music by written notation in your ensemble?
7. Which method of learning music (aurally or written) resonates most with you, and why?
8. What BIPOC cultural/ethnic genres or traditions have you have studied in your ensemble?
    a. Which genre did you enjoy the most, and why?
9. How does your director use or substitute non-Western instruments in pieces that call for specific instruments that are often not found in the standard instrumentation (i.e., if you are playing an eastern Indian piece that recommends a sitar).
10. How does the curriculum adequately address the BIPOC represented in your program?
11. Who are the composers your music teacher often references or speak highly of?
12. How does your music director connect (similarities) traditional concert/orchestra music to the music of BIPOC cultures? (i.e., a piece written in the style of classical music, compared to a hip-hop or tango, etc.).

Research Question Three: Cultural and/or Ethnic Representation

1. Describe your concert band/orchestra environment. What does your ensemble look like (culturally/ethnically)?
2. If your music classroom has posters, fliers, or bulletins, what composers are most represented on those educational materials?
3. What composers have you learned about in your ensemble?
    a. What have you learned about BIPOC composers in your ensemble?
        i. Who were the BIPOC composers you learned about?
4. What composers has your music teacher exposed you to that represent your culture/ethnicity?
    a. How did learning about these composers make you feel?
5. What repertoire have you learned/performed that represented a non-Western European culture?
    a. What did you learn from your director about the piece, composer, and/or historically significant information?
6. What is your experience with BIPOC guest clinicians/conductors working with your ensemble?
    a. Were these experiences in class (at school), or a music festival (off campus)?
    b. What was it like having a BIPOC person lead your group?
        i. How did it make you feel?
        ii. What specifically did you learn?
7. What has your director done to expose your ensemble to non-traditional music and/or performance ensembles from non-White/Western European cultures and ethnicities? (i.e., Mariachi, Balinese/Javanese Gamelan, Japanese Kabuki, Beijing Opera, etc.)
8. How does the music you perform in your ensemble represent cultural ethnic diversity?
9. How does the music you perform in your ensemble represent your culture/ethnic group?
10. Why might having composers or artists representative of your culture/ethnicity within the curriculum be important to your success in your ensemble?
11. Is there anything else you would like to share about your experience in concert band/orchestra as it relates to diversity?

APPENDIX G

IRB APPROVAL LETTER

UNIVERSITY OF NEW ENGLAND

INNOVATION FOR A HEALTHIER PLANET

DATE OF LETTER: February 3, 2023

PRINCIPAL INVESTIGATOR: Matthew Jerome Smith
FACULTY ADVISOR: Andrea Disque, EdD

PROJECT NUMBER: 0123-22
RECORD NUMBER: 0123-22-01

PROJECT TITLE: Exploring the Experiences of Black, Indigenous, and People of Color in High School Concert Bands and Orchestral Ensembles

SUBMISSION TYPE: New Project
SUBMISSION DATE: 1/27/2023

REVIEW TYPE: Expedited
PROJECT RISK LEVEL: Minimal Risk

ACTION: Approved
APPROVAL DATE: 2/3/2023

REVIEW CATEGORY: Expedited Category # 6 & 7

The Institutional Review Board has reviewed the materials submitted in connection with the above-referenced submission. The proposed study was approved by expedited review procedures in accordance with 45 CFR 46.111.

Please find attached the stamped, IRB-approved consent form for use in this study.

Principal Investigator Responsibilities:

- The research study must be conducted in accordance with the IRB-approved submission, and all applicable UNE policies and procedures.

- Any changes to the study must be reviewed and approved by the IRB **before** implementation, except when necessary to eliminate an apparent immediate hazard to participants, in which case it must be reported to the IRB immediately. Proposed changes must be documented within an '**Application for Amendment**' and submitted for IRB review.

- If the participants are exposed to any unusual or unanticipated risk or injury as a consequence of participation, you must promptly report such events to the IRB for evaluation.

- Any participant complaints or significant protocol deviations must be promptly reported to the IRB for review.

- Notify the IRB if you terminate the study before completing it, or upon concluding it.

UNIVERSITY OF NEW ENGLAND

INNOVATION FOR A HEALTHIER PLANET

The IRB determined the following:

- **Inclusion of children in this study is acceptable**: This research presents no greater than minimal risk (45 CFR 46.404).

- **Parental permission**: The permission of at least one parent/guardian is required.

- **Assent**: Assent of all children must be obtained. Written documentation of assent is not required, but children must provide verbal assent that they are ready to proceed with the recorded Zoom interview.

If you have any questions, please send an e-mail to irb@une.edu and reference the project number as specified above within the correspondence.

Best Regards,

Bob Kennedy, MS
Director of Research Integrity