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Recruiting and Retaining Non-Traditional Secondary Music Students Through Modern Band

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Doctor of Music Education

by

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ABSTRACT

Despite the numerous research studies promoting popular music education, many school districts need to implement an ensemble that teaches popular music. On average, only 24 percent of high school students participate in an ensemble throughout their high school careers, and music educators are trying to address this through modern bands. This qualitative, postpositivist, existential-phenomenological study identifies how the implication of modern bands can increase and retain music enrollment in secondary schools and analyzes the effects on other traditional instrumental and vocal ensemble enrollments. This study examined secondary music directors' perceptions of the impact of modern bands on traditional ensembles. To ascertain how modern bands can help increase enrollment and learn the effect on traditional ensembles, music educators with modern band programs from across the United States provided their perspectives through a qualitative survey. Additionally, music teachers were encouraged to discuss their views on how modern band affects traditional ensembles. The results of this study show that popular music may help increase enrollment in music programs without adversely impacting traditional ensembles. This research study will help music educators and district administrators understand the leverage modern band must increase music ensemble enrollment and its relationship with traditional ensembles. In addition, this research study could encourage more school districts to adopt popular music education to reach students that may have otherwise eluded the music program.

Keywords: modern band, popular music ensemble, enrollment, retention

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LIST OF ABBREVIATIONS

Advanced Placement (AP)

Association for Popular Music Education (APME)

Coronavirus Pandemic (COVID-19)

Differentiated Instruction (DI)

Digital Audio Workstation (DAW)

Little Kids Rock (LKR)

Music Educators National Conference (MENC)

Music Futures (MF)

Music [as a] Second Language (MSL)

National Association for Music Education (NAfME)

Popular Music Ensemble (PME)

Universal Design for Learning (UDL)

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CHAPTER ONE: INTRODUCTION

Throughout music education in the United States, music educators have applied the

popular music of the day to entice and engage students in their music education. Lowell Mason

taught Baroque and Classical music to choirs.[1] Concert bands, jazz bands, marching bands, and

more arrived in the educational setting due to their popularity in particular periods. However,

most school districts have not maintained that trend. Music researchers Carlos Abril and Brent

Gault found that while 93 percent of schools offered band, only 55 percent provided jazz band

and even fewer offered an ensemble for current popular music.[2] In the most recent national

music profile, Kenneth Elpus and Carlos Abril found that only 24 percent of students enrolled in

a music ensemble during high school.[3]

Many music educators have begun offering a new ensemble focusing on performing

current popular music to counteract these trends. The ensemble is called modern band. It utilizes

popular instrumentation, such as electric guitar, bass, drum set, keyboard, and vocals, to

authentically perform many popular genres (pop, hip-hop, country rock, metal, etc.). By

analyzing published literature and surveying and interviewing modern band teachers throughout

the United States, this study observes enrollment and retention through modern bands and how

this ensemble affects traditional ensembles.

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[1] Richard Crawford and Larry Hamberlin, *An Introduction to America's Music,* (New York: W. W. Norton and Company, 2019), 71.

[2] Carlos R. Abril and Brent M. Gault, "The State of Music in Secondary Schools: The Principal's Perspective," *Journal of Research in Music Education* 56, no. 1 (2008), 72, https://doi.org/10.1177/0022429408317 516.

[3] Kenneth Elpus and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students 2009-2013," *Journal of Research in Music Education* 67, no. 3 (2019), 329, https://doi.org/10.1177/002242 941862837.

Background of Topic

The inclusion of popular music in school music ensembles has been prevalent from its onset. Music education historian Jere Humphreys said that popular music has "been taught continuously in American schools from the beginning, arguably more so than in other countries. However, the American music education establishment did not formally acknowledge popular music as worthy of being taught until the Tanglewood Declaration of 1968."[4] There is still debate among music educators as to popular music's place in the classroom. In 2017, the National Association for Music Education (NAfME) released a position statement on using different types of music in the school. NAfME believes that "including all forms and types of music within the classroom, however, from folk to classical, and from popular to non-Western, allows students to explore and expand their communication, collaboration, and music literacy skills in various formats, structures, and ensembles."[5] NAfME also has yearly national modern band and guitar honors ensembles in addition to the traditional band, choir, and orchestra ensembles.

One of the significant problems in music education today is the need for more students to participate. Seventy-six percent of high school students are not participating in a music ensemble throughout their high school careers.[6] Of those students, Elpus and Abril stated that "the racial/ethnic composition of music students was 58% White, 13% Black or African American, 17% Hispanic or Latino, 4% Asian… Students from the highest socioeconomic status quintiles

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[4] Jere T. Humphreys, "Popular Music in the American Schools: What History Tells Us About the Present and the Future," in *Bridging the Gap: Popular Music and Music Education*, ed. Carlos X. Rodriguez, (Music Educators National Conference, 2004), 101.

[5] National Association for Music Education, "Inclusivity and Diversity in Music Education," *Position Statements,* (2017). https://nafme.org/about/position-statements/inclusivity-diversity/.

[6] Elpus and Abril, "Who Enrolls in High School Music?," 329.

were overrepresented among music students."[7] This shows a racial and socioeconomic divide in current music education in the United States. Music education professor James Byo examined research completed by the Public Education Information Management System and found that "the Texas public school sixth-grade music cohort each year revealed an overall 85% dropout rate among concert band and orchestra musicians and an 81% rate for choir musicians."[8] Student retention in ensembles needs the most work around the middle to high school grade levels.

Music studies must be part of a student's well-rounded education. The Every Student Succeeds Act, passed by Congress in 2015, listed music as a core subject, meaning music should be a subject studied by students like math, science, and history.[9] However, 76 percent of students are still not participating in ensembles. As a result, they are missing out on many of the vital benefits of music. Neurologically, Shentong Wang and Mark Agius found a connection between music and brain plasticity. According to Wang and Agius, "several studies have investigated the changes some training can elicit in the brain. Results from these investigations show that intense musical training elicits changes in sensory and motor regions and improves auditory discrimination and motor synchronization."[10] Neuroscientists Istvan Molnar-Szakacs and Katie Overy suggest that music can communicate meaning and information through a group of

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[7] Elpus and Abril, "Who Enrolls in High School Music?" 323.

[8] James L. Byo, "Modern Band as School Music: A Case Study," *International Journal of Music Education* 36, no. 2 (2017), 260, https://doi.org/10.1177/0255761417729546.

[9] Department of Education, *Every Student Succeeds Act*, (2015), 52. https://www.congress.gov/bill/114th-congress/senate-bill/1177.

[10] Shentong Wang and Mark Agius, "The Neuroscience of Music: A Review and Summary," *Psychiatria Danubina* 30, no. 7 (2018), 591, https://www.psychiatria-danubina.com/UserDocsImages/pdf/dnb_vol30_noSuppl %207/dnb_vol30_noSuppl%207_588.pdf.

people.[11] Doctors Jay Schulkin and Greta Raglan described the connection that people could experience through music when they said, "music cuts across diverse cognitive capabilities and resources, including numeracy, language, and special perception. In the same way, music intersects with cultural boundaries, facilitating our social self by linking our shared experiences and intentions."[12] There are many publications about the benefits music may have on people; unfortunately, most students do not experience these benefits due to the lack of ensemble enrollment.

There are many reasons why students unenroll from ensembles. Psychologists Nicholas Ruth and Daniel Mullensiefin found that the most common reasons students unenroll are socioeconomic factors, loss of motivation, loss of support, logistical issues, quality of the music program, and the social environment around the students.[13] They also found that 50 percent of students unenroll from musical ensembles before age seventeen.[14] According to Ruth and Mullensiefin, "if we want to help children and adolescents stay musically engaged, the study results suggest that we should focus on older children, especially those aged 15 years and older."[15] Modern bands at the secondary level may help students maintain an interest in music. Students learn about and perform the music that is most meaningful to them. An ensemble

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[11] Istvan Molnar-Szakacs and Katie Overy, "Music and Mirror Neurons: From Motion to 'E'motion," *Social Cognitive and Affective Neuroscience* 1, no. 3 (2006), 235, https://doi.org/10.1093/scan/ns1029.

[12] Jay Schulkin and Greta B. Raglan, "The Evolution of Music and Human Social Capability," *Frontiers in Neuroscience* 8, no. 292 (2014), 2, https://doi.org/10.3389/fnins.2014.00292.

[13] Nicholas Ruth and Daniel Mullensiefen, "Survival of Musical Activities: When do Young People Stop Making Music?" *PLoS ONE* 16, no. 11 (2021), 3, https://doi.org/journal.pone.0259105.

[14] Ibid., 11.

[15] Ibid., 13.

focusing on popular music should inherently reduce the number of student attrition from the music program due to a lack of motivation.

Current research shows that modern bands may increase music enrollment, especially in the racial/ethnic and socioeconomic disparities. Music educators Matthew Clauhs, Julie Beard, and Andrew Chadwick surveyed a school with a modern band in New York. They found that "in direct contrast to previous demographic profiles of secondary school music programs, this action-research project found that students of color and students from lower socioeconomic backgrounds were over-represented in our school's Modern Band classes, counteracting the trend of existing ensembles."[16] Although this emphasizes only one school district, the findings are promising. Music education professor Robert Gardner interviewed a popular music ensemble teacher in Pennsylvania who indicated many of the same findings as Clauhs, Beard, and Chadwick. In his interview, Gardner explained, "in many school jazz or contemporary-music ensembles, most students are also members of one of the traditional ensembles. This is not the case with the State High Rock Ensemble, so the class generally serves a different sample of the overall school population."[17] He further asserts that his program expanded from one section of the course to three sections in the year of the interview, anticipating having a fourth section the following year.[18] The article shows that the popular music ensemble meets different students' needs to join the music program. This showed a need for research to determine how modern

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[16] Matthew Clauhs, Julie Beard, and Andrew Chadwick, "Increasing Access to School Music Through Modern Band," *School Music NEWS: The Official Publication of the New York State School Music Association* 81, no. 1 (2017), 28, https://www.researchgate.net/ publication/321873901_Increasing_Access_to_School_Music_ through_Modern_Band/link/5a374380a6fdcc769fd7dba1/download.

[17] Robert Gardner, "Rock 'n' Roll High School: A Genre Comes of Age in the Curriculum," in *Alternative Approaches in Music Education: Case Studies from the Field*, ed. Ann Clements (Rowman and Littlefield Education, 2010), 84.

[18] Ibid.

bands can be leveraged to increase enrollment, similar to what Clauhs, Beard, Chadwick, and Gardner wrote. Research on retention rates is also needed to show if there is expansion and stability in modern band programs.

In many traditional ensembles, such as band and orchestra, encouraging students to enroll in a music ensemble for the first time in high school is difficult. In these ensembles, many students have practiced since fourth or fifth grade, so they have years of experience by the time they are in high school. In addition, due to the sequential nature of band and orchestra, the material being practiced and performed in high school would be too difficult for a beginner to ascertain. Modern band is designed to incorporate students at any stage of their musical education due to its informal learning nature and flexibility. Music education professor and researcher Lucy Green wrote about the informal learning practices of the modern band ensemble, saying, "playing the music of one's own choice, with which one identifies personally, operating both as a performer and composer with like-minded friends, and having fun doing it must be high priorities in the quest for increasing numbers of young people to benefit from a music education which makes music not merely available, but meaningful, worthwhile, and participatory."[19]

Clauhs, Beard, and Chadwick also discussed one of the concerns of ensemble directors regarding modern band programs and traditional ensembles, saying "ensemble directors sometimes express a concern that modern band programs will weaken enrollment in other existing school music groups, as they imagine students leaving the band, orchestra, or chorus in

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[19] Lucy Green, *How Popular Musicians Learn: A Way Ahead for Music Education,* (London, Taylor and Francis, 2017), 216.

favor of flashy new ensembles."[20] Clauhs, Beard, and Chadwick believe the opposite may be accurate, but more research is needed.[21] This opened another need for research to determine how traditional ensembles are affected by modern bands and the teachers' perceptions of modern bands and their effects on traditional ensembles.

Music teachers' perceptions of popular music could also influence student participation in modern band. Music education professors D. Gregory Springer and Lori Gooding surveyed 82 preservice music educators' perceptions of teaching popular music. They found that "supporting the use of popular music in the classroom, the theme that emerged with the greatest frequency was that popular music can be used as a powerful motivational tool, one that can grab students' attention, maintain students' interest, and increase students' involvement in classroom procedures."[22] However, there were many comments about why preservice music educators opposed popular music. Springer and Gooding said, "these comments fell into four themes: (a) the presence of inappropriate thematic content (such as profanity, sexual imagery, and violent or vulgar themes), (b) a perceived inferior musical quality in comparison to other genres, (c) a perceived inappropriateness for advanced musicians, and (d) a perceived inappropriateness for performance-based ensembles."[23] Many other researchers throughout the decades since the Tanglewood Symposium found similar concerns. Music educator and arts activist Charles Fowler believed that rock music is aesthetically inferior to classical music and that it "is morally

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[20] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

[21] Ibid., 28.

[22] D. Gregory Springer and Lori F. Gooding, "Preservice Music Teachers' Attitudes Toward Popular Music in the Music Classroom," *Update: Applications of Research in Music Education* 32, no. 1 (2013), 31. https://doi.org/10.1177/8755123313502349.

[23] Ibid., 31-32.

damaging to students."[24] David Hebert and Patricia Campbell also believed in the moral damage saying, "rock music is viewed as rebellious and anti-educational, characteristics that problematize its appropriation by teachers."[25]

According to Herbert and Campbell, some music educators have these concerns because "preservice music teachers in the United States often receive inadequate training in popular music."[26] That was also another finding of Springer and Gooding. For example, 86.3 percent of the surveyed preservice music educators indicated they attended either zero or one class discussing popular music during their undergraduate studies.[27] Springer and Gooding found that "the majority of the participants in this study responded that their undergraduate coursework has offered minimal preparation in the area of popular music pedagogy. Their responses suggest that they generally find popular music to be an effective instructional tool in the music classroom, yet their responses indicate negligible preservice training in this area."[28] The lack of training that music educators receive in popular music could have a lasting impact on their perceptions of popular music education. Music Will, formerly known as Little Kids Rock (LKR), is a popular music education advocacy program that has provided free professional development in popular music to nearly 6,000 music teachers to attempt to combat the inadequate training music teachers

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[24] Charles B. Fowler, "The Case Against Rock: A Reply," *Music Educators Journal* 57, no. 1 (1970), 39. https://doi.org/10.2307/3392869.

[25] David G. Herbert and Patricia Shehan Campbell, "Rock Music in American Schools: Positions and Practices Since the 1960s," *International Journal of Music Education* 36, no. 1 (2000), 16, https://doi.org/10.1177/025576140003600103.

[26] Ibid., 16.

[27] Springer and Gooding, "Preservice Music Teachers' Attitudes," 32.

[28] Ibid.

receive since 2002.[29] Music Will also provides popular music curricula for trained music

teachers to use in their classrooms.

<div align="center">Theoretical Framework</div>

This study was grounded in music education professor Albert LeBlanc's interactive

theory of music preference. LeBlanc summarized his theory, saying, "music preference decisions

are based upon the interaction of input information and the characteristics of the listener, which

input information consisting of the musical stimulus and the listener's cultural environment."[30]

Students make musical choices about what they like and dislike based on several hierarchical

internal and external factors. LeBlanc continued to say:

> The physical properties, complexity, and referential meaning of the music stimulus, as
> well as the quality of the performance through which it is heard, influence the music
> preference decision. Incidental conditioning of the listener, as well as the opinions of the
> listener's peer group and family, influence the music preference decision. Educators,
> authority figures, and the media influence music preference decisions. These influences
> will vary in intensity and direction at different stages of the listener's life.[31]

The principles behind LeBlanc's interactive theory of music preference help show why

students may or may not participate in traditional ensembles. This theory also demonstrates why

students may be more inclined to join modern band. Their choices and perceptions depend on

various factors and what is important to them. Per this theory, music preferences also change

throughout life based on "the influence of the cultural environment variables, musical training,

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[29] David Wish, "2019-2020 Outcomes Report: Transforming Lives by Restoring, Expanding, and Innovating Music Education in Our Schools," *Music Will* (2021), 4, https://musicwill.org/ wp-content/uploads/sites/ 50/2021/03/little-kids-rock-2020-outcomes-report.pdf.

[30] Albert LeBlanc, "An Interactive Theory of Music Preference," *Journal of Music Therapy* 19, no. 1 (1982), 29, https://doi.org/10.1093/jmt/19.1.28.

[31] Ibid., 31.

auditory sensitivity, socioeconomic status, and memory."[32]

LeBlanc's theory was essential to this study because it helps explain why students choose one ensemble over another. This theory also explains why both sides of the concerns, presented by Clauhs, Beard, and Chadwick, about modern band's effect on student retention in traditional ensembles.[33] If students in traditional ensembles also participate in modern band, they may befriend some students who would not usually participate in traditional ensembles. Those students may now be more inclined to join a traditional ensemble because their new peer group influenced their musical perceptions; however, the opposite may be true. Students in traditional ensembles may be affected by the modern band ensemble to persist in popular music. This study encapsulated these ideas into a qualitative case study approach to help understand all the variables. With LeBlanc's theory as a framework, this study identified how modern bands can be implemented to increase enrollment, generalizes how traditional ensembles are affected, and the music educator's perspectives.

Problem Statement

Despite the vast amount of literature about music education's benefits, only 24 percent of high school students participate in a music ensemble throughout their high school careers.[34] The Every Student Succeeds Act identifies music as a core academic subject for a well-rounded education.[35] This study examines this issue from the perspective of modern band. However, one of the problems is that the literature has not examined how modern band can be leveraged to

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[32] LeBlanc, "An Interactive Theory of Music Preference," 37.

[33] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27-28.

[34] Elpus and Abril, "Who Enrolls in High School Music?" 329.

[35] Department of Education, *Every Student Succeeds Act,* 52.

recruit and retain students. Also, a primary concern in implementing a modern band program held by music educators is its effect on traditional ensembles.[36] Those teachers do not want to lose their students to a different ensemble. Grounded in LeBlanc's interactive theory of music perception, music educators may have differing opinions on teaching popular music depending on their experience. The problem is that literature has not fully addressed how modern band affects traditional ensembles and how music teachers, who see the effects first-hand, perceive what is happening.

<div align="center">Purpose Statement</div>

The purpose of this qualitative, postpositivist, open-setting, existential-phenomenological study is to address the gap in the literature pertaining to how modern bands can recruit and retain non-traditional music students in the secondary music classroom and analyze the effects it has on traditional music ensembles. According to researchers John and David Creswell, "phenomenological research is a design of inquiry coming from philosophy and psychology in which the researcher describes the lived experiences of individuals about a phenomenon as described by participants."[37] This research method supports interviews and observations from many viewpoints to help understand what occurs. This study also aims to obtain secondary music educators' perspectives on how modern band affects traditional ensembles. Central to this study are music teachers from across the United States. Modern band teachers and traditional music teachers with modern band programs in their school district are surveyed and interviewed through this investigation to understand how modern band increases access to school music and

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[36] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

[37] John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,* (Los Angeles: Sage Publications, Inc., 2018), 13.

how modern band affects traditional ensembles. LeBlanc's interactive theory of music perception could affect teachers' perceptions of how modern band influences other ensembles.[38] Their perceptions may be influenced by their training in popular music. Music educators Matthew Clauhs and Rachel Sanguinetti concluded that a lack of professional development in popular music is one of the primary reasons teachers oppose modern band.[39] Music educators and school administrators can apply information from this study to start a dialogue about implementing modern band in their school district. This study provides information that could help music programs reach a new group of students and lead to future research on modern band.

Significance of the Study

How modern band affects traditional ensembles and how it can be leveraged to recruit and retain students has not been fully addressed which is a gap in the literature. This study's theoretical, empirical, and practical significance is relevant to all music teachers and can be examined by school administrators looking to increase student enrollment in music ensembles. It also provides a template that could be used to further develop both traditional and popular music ensembles.

This study is theoretically significant for a few reasons. First, understanding how modern band can recruit and retain non-traditional music students is essential for music teachers of every ensemble because it helps illuminate what matters most to students who would not usually participate in music group. Music education professor Lauri Vakeva described the informal learning process in the modern band classroom when she said it "implies that students should be

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[38] LeBlanc, "An Interactive Theory of Music Preference," 31.

[39] Matthew Clauhs and Rachel Sanguinetti, "Music Teacher Attitudes Toward Popular Music Education," *Music Education Research* 24, no. 5 (2022), 558, https://doi.org/10.1080/14613808.2022.2134329.

stakeholders in what they are expected to learn and how they will learn; and further, that the

teacher is willing and able to provide them enough opportunities to try out different solutions to

such emergent problems."[40] The informal learning process appeals to students due to their

curious desire. To fully understand how modern band appeals to and recruits and retains

students, future research can be completed to see if these strategies could be established in

traditional ensemble settings.

The empirical significance of the study is that the study is based on actual student

experiences and music teacher observations. The phenomenological nature of the study allows

for individual differences in the data. Creswell and Creswell said that phenomenological research

"culminates in the essence of the experiences of several individuals who have all experienced the

phenomenon. This design has strong philosophical underpinnings and typically involves

conducting interviews."[41] The interviews allow music teachers to report their perceptions of the

impact of modern band on traditional ensembles and how they believe modern band recruits and

retains students. The postpositivist worldview brings to light the causes of how modern bands

can be used for recruitment, retention, and its influence on traditional ensembles. As defined by

Creswell and Creswell, "postpositivists hold a deterministic philosophy in which causes

determine effects or outcomes. Thus, the problems studied by postpositivists reflect the need to

identify and assess the causes that influence outcomes."[42] Music teachers explain their

understanding of what has happened with their modern band and traditional ensemble programs.

[40] Lauri Vakeva, "The World Well Lost, Found: Reality and Authenticity in Green's New Classroom Pedagogy," in *Future Prospects for Music Education: Corroborating Informal Learning Pedagogy,* ed. Sidsel Karlsen and Lauri Vakeva, (Cambridge Scholars, 2012), 28, https://researchportal.helsinki.fi/en/publications/the-world-well-lost-found-reality-and-authenticity-in-greens-new--2.

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

[42] Ibid., 6.

Although this study will not definitively prove that what happens in one school's music program will occur in another, there may be a correlation between schools that music teachers and administrators can use to develop a conversation about the needs of individual schools.

Practically, this study may help music educators adapt aspects of their traditional ensembles to align with the perceived values of non-traditional music students.[43] This information could be implemented at the state and national levels to help teachers better prepare their classrooms to accommodate a wider variety of students. Understanding how modern band affects traditional ensembles is also essential because that is one of the main concerns of music educators. This study could help alleviate this concern or provide context to the problem.

Every district's situation is different, but with sufficient context, music educators and school administration should be able to apply the results of this study to generate a conversation about whether modern band could address their needs. In addition, from this research, school districts will have more information about the best ways to help the 76 percent of students that do not participate in an ensemble receive the benefits of a formal music education.

<div align="center">Research Questions</div>

Within the past two decades, modern band emerged to address the musical gap for many of the 76 percent of students who do not participate in music ensembles. According to music educators Martha Culp and Matthew Clauhs, as of 2018, modern band "has served more the 650,000 students across the United States, driven by the nonprofit organization Little Kids Rock."[44] Many more students have been served in the five years since the article was published.

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[43] Gardner, "Rock 'n' Roll High School," 84.

[44] Martha Culp and Matthew Clauhs, "Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access," *Music Educators Journal* 106, no. 4 (2020), 46, https://doi.org/10.1177/0027432120918293.

In addition, Music Will assists with district instrumentation needs and offers professional development to train music teachers in popular music education. As a result, many researchers, such as Clauhs, Beard, Chadwick, and Gardner, have experienced enrollment increases due to implementing modern band. However, there has been little research on retention rates and how modern band may affect traditional ensembles. This study answers the following questions to examine how modern band is affecting enrollment and retention in music programs:

Research Question One: How can modern band be leveraged to increase music enrollment in secondary schools?

Research Question Two: How are other traditional secondary instrumental and vocal ensemble enrollments affected by instituting modern band as a course?

Research Question Three: What are secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings?

Hypotheses

Research Question One could be addressed with the following hypothesis:

Hypothesis One: Modern band may be leveraged to increase music enrollment in secondary schools by using relevant and authentic music, adaptability, and a student-centered nature.

Much of the current music performed by traditional ensembles is not regularly listened to by many students.[45] If traditional ensembles try to incorporate popular music, the music does not sound authentic. Music education professor Robert Woody explained this dilemma in an article advocating for the inclusion of popular music in music education. According to Woody, "simply

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[45] Ruth and Mullensiefen, "Survival of Music Activities," 3.

arranging popular music for existing traditional school ensembles does not do the music justice.

The music of Bruce Springsteen was not meant to be played by a marching band any more than a

Sousa march was meant to be played by a rock band."[46] Modern band offers music that students

like to listen to and can be adaptable to virtually any popular genre, so the music should appeal

to masses of students.[47] The modern band pedagogy, as Music Will teaches, calls for a student-

centered approach to learning. Music education professor and researcher Martina Vasil described

the five core tenants of the pedagogy: "(1) learning music informally; (2) learning the "rules"

and thus how to monitor one's learning and creating; (3) learning holistically and non-

sequentially; (4) being surrounded by fluent speakers; (5) learning in a safe, low-anxiety

environment that builds student confidence."[48] Implementing these tenets should allow students

to explore and give them a chance at a higher level to help those beginning their musical

learning. Through modern band, students can play the music they enjoy in an environment

centered around their needs.

> Research Question Two could be addressed with the following hypothesis:
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> Hypothesis Two: Other traditional secondary instrumental and vocal ensemble
>
> enrollments may be affected by instituting modern band as a course because students may
>
> flock to the music they understand. Modern band may introduce students to other
>
> ensembles, and new social groups could form through modern band.

Many music teachers fear that a popular music ensemble may entice traditional music students to

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[46] Robert H. Woody, "Popular Music in School: Remixing the Issues," *Music Educators Journal* 93, no. 4 (2007), 32, https://doi.org/10.2307/4127131.

[47] Martina Vasil, "The Modern Band Movement: Accessible, Relevant, and Student-Centered Education," *College Music Symposium* 60, no. 1 (2020), 1, https://doi.org/10.18177/sym.2020.60.fr.11473.

[48] Ibid.

only participate in that ensemble because that is the music the students enjoy outside of class.[49] The ensemble would appeal to masses of students because it teaches them the music they listened to as a young child. However, Clauhs, Beard, and Chadwick hypothesize that modern band may lead students to other ensembles:

> While modern band offers valuable music-making experiences and has inherent value of its own, it may also introduce students to a variety of performing experiences, including those offered by other ensembles. This is not to suggest that modern band should be a gateway to "more important ensembles," but rather, it welcomes more students into a new culture of school music, one that respects the values and traditions of a variety of musical styles and removes barriers to participation.[50]

Furthermore, due to the student-centered nature of the ensemble, students will be learning in peer groups in a low-anxiety environment.[51] Working with their peers can create friendships and affect student participation in ensembles. As researched by Schulkin and Raglan, music exerts a social and emotional influence on all musical participants.[52] That influence could cause students to form a connection with each other and could translate to other ensembles.

Research Question Three could be answered with the following hypothesis:

Hypothesis Three: Secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings may vary depending on the success of the modern band program, the school schedule, and the amount of training a teacher has in modern band.

If students try other ensembles, teachers may perceive the modern band program positively. However, Clauhs and Sanguinetti discovered two barriers that may inhibit teachers' perceptions

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[49] Clauhs, Beard, and Chadwick, "Increasing Access to School Music Through Modern Band," 27.

[50] Ibid., 28.

[51] Vasil, "The Modern Band Movement," 1.

[52] Schulkin and Raglan, "The Evolution of Music and Human Social Capability," 2.

of modern band in traditional ensembles. The first barrier involves school schedules. Clauhs and

Sanguinetti surveyed New York music teachers and found that "respondents identified teaching

schedules as being the most significant barrier to the inclusion of popular music studies."[53]

Students also struggle to fit multiple music ensembles into their crowded schedules. Clauhs and

Sanguinetti asserted, "insufficient teacher training and preparation in undergraduate settings is

often associated with the lack of popular music education programs in the United States."[54]

Teachers who have not had training in modern band may not fully appreciate it, inhibiting other

students from joining their ensemble (or students in their ensemble to join the modern band).

Core Concepts

Modern band is an ensemble that performs popular music using authentic instrumentation

and is designed to be flexible. According to Vasil, teachers are encouraged to meet the students

at their ability level and musical needs.[55] Therefore, modern band implements various

instrumentation and genres in performance. Vasil said, "modern band uses popular music as the

central canon—including rock, pop, reggae, hip-hop, rhythm & blues, electronic dance music,

and other styles students prefer."[56] Vasil further discusses varied instrumentation when she

articulates, "modern band has a typical set of instruments: drum set, bass guitar, electric/acoustic

guitar, vocals, and computer music software. However, other instruments can be included in

modern band ensembles. There have been modern band programs that include ukuleles, bucket

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[53] Clauhs and Sanguinetti, "Music Teacher Attitudes Toward Popular Music Education," 558.

[54] Ibid., 550.

[55] Vasil, "The Modern Band Movement," 1.

[56] Ibid.

drums, or vihuelas."[57] Modern band features a flexible design and focuses on performing music

popular with students. Other names, such as popular music ensembles or rock ensembles, can

address modern band.

Music Will is the most extensive program in the United States that advocates for and

provides resources to school districts with popular music ensembles.[58] In addition, Music Will

offers free professional development to music educators who want to start modern band

programs and holds a yearly Modern Band Summit as a national professional development

opportunity to showcase performances.[59] According to Music Will staff, Bryan Powell, Gareth

Smith, and Abigail D'Amore, "teachers trained by LKR [Music Will] receive a gift of

instruments to their classroom. Each teacher is allotted between 30 and 35 'instrument credits'

and can choose from amongst a list of guitars (acoustic and electric), electric bass, drums,

keyboard, ukuleles, and various types of technology including PA systems and microphones."[60]

Since 2002, Music Will has reached over a million students, trained nearly 6,000 teachers, and

donated over 100,000 instruments and equipment.[61]

Music Will applies Music as a Second Language (MSL) as a pedagogical approach to

help music educators teach modern band to their students. Powell, Smith, and D'Amore said that

MSL "uses an approach to learning a second language as a means to understand ways that music

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[57] Vasil, "The Modern Band Movement," 1.

[58] Bryan Powell, Gareth Dylan Smith, and Abigail D'Amore, "Challenging Symbolic Violence and Hegemony in Music Education through Contemporary Pedagogical Approaches." *International Journal of Primary, Elementary, and Early Years Education* 45, no. 6 (2017), 737, https://doi.org/10.1080/03004279.2017.1347129.

[59] Ibid., 737.

[60] Ibid., 739.

[61] Wish, "2019-2020 Outcomes Report," 4.

can be learned."[62] The MSL approach is grounded in the pedagogy of linguist Stephen Krashen's

theories of second language acquisition, which describe acquisition, learning, input hypothesis,

and affective filter hypothesis.[63] According to Music Will's founder David Wish, "MSL is

centered on the ideas of fostering low-anxiety environments, using a student-centered repertoire,

leveraging intrinsic motivation, employing comprehensible input, the early introduction of

improvisation and composition, as well as the use of an acquired system of learning."[64] Through

the MSL approach, music teachers create a safe student-centered classroom for students to

explore and acquire knowledge through their exploration.

     Student-centered learning is a primary pedagogical concept implemented in modern band

programs. Student-centered learning is where students control their discoveries by working with

their peers. Music educator Joyce Holobuff described the starting process of implementing

student-centered learning in the music classroom when she said, "starting small, perhaps by

asking more thick questions, listening to students and discovering their interests, and developing

one unit or set of activities around those interests, are all good starting points."[65] The primary

goal is to encourage students to explore the topics they enjoy learning with their peers. This

directly relates to the MSL pedagogy because MSL helps create a student-centered learning

environment to allow this type of peer education to thrive. Music educator, Alex Fung, believes

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[62] Powell, Smith, and D'Amore, "Challenging Symbolic Violence and Hegemony," 739.

[63] Stephen Krashen, *Principles and Practice in Second Language Acquisition,* (Oxford: Pergamon Press, 1982), 10.

[64] David Wish, "Music as a Second Language: Little Kids Rock Pedagogy," *Music Will* (2015), 5, https://musicwill.org/wp-content/uploads/2014/06/MusicAsALanguageAndModernBand.pdf.

[65] Joyce Holoboff, "Building Ideas for Student-Centered Musical Learning," *The Canadian Music Educator* 57, no. 1 (2015), 33, https://go.gale.com/ps/i.do?id=GALE%7CA467259068&sid= googleScholar&v=2.1&it= r&linkaccess=abs&issn=00084549&p=AONE&sw=w&userGroupName=anon%7Ea8262488&aty=open+web+entry.

that "student-centered learning promotes the idea of student independence. Students perceive more autonomy and less adult authority in student-centered and student-generated learning structures."[66] At the end of the class, students may feel a greater sense of accomplishment in their music education because of their perceived authority in the classroom. Implementing this pedagogy in the modern band classroom and the traditional music ensembles could help the traditional ensembles recruit modern band students.

Recruiting and retention are two key concepts of this study. Recruiting is observed from a non-traditional music student standpoint. Students that would not usually participate in traditional ensembles (band, choir, or orchestra) are the key to recruitment in this study. Retention is observed similarly. The main objective of this study is to ascertain how modern band can increase overall enrollment in the music department. So, the observations include the 76 percent of students that do not usually participate in an ensemble to see how modern band recruits and retains them and if there is any interest in other ensembles after they experience modern band.

Definition of Terms

Approximation- Music educators Scott Burstein and Bryan Powell define approximation as "an approach through which teachers modify performance expectations to accommodate developing students' needs. These approximations focus on adjustments to end-goal performance expectations ensuring the finish line is developmentally appropriate for each student. The

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[66] Alex W. Fung, "Equity in Music Education: Establish Safer Learning Environments Using Student-Centered Music Activities," *Music Educators Journal* 105, no. 1 (2018), 58, https://doi.org/10.1177/0027432118788 263.

approximation is product-based."[67]

<u>Differentiated Instruction</u>- According to music professors Alice-Ann Darrow and Mary Adamek, "DI operates under the assumption that not all accommodations for learner differences can be planned proactively. Instruction should be fluid and variable, depending on the changing needs of the learners."[68]

<u>Modern band</u>- an ensemble that performs popular music. Typical instrumentation includes electric guitar, bass guitar, drum set, vocals, and keyboard.[69] Modern band can have many names, such as popular music and rock ensembles.

<u>Music Will</u>- formerly known as Little Kids Rock (LKR), is the most extensive program in the United States dedicated to advocating for popular music and providing school districts with popular music ensemble resources and training.[70]

<u>Popular music</u>- According to Powell, the term "popular music" can have a few different meanings: "While it can describe music that is commercially popular and on the Billboard charts, the term can also describe music that is connected to the people who engage with personally meaningful music, whether that music is commercially popular or not. In this way, popular music is the music of the people and reflects the lives of those who use it."[71]

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[67] Scott Burstein and Bryan Powell, "Approximation and Scaffolding in Modern Band," *Music Educators Journal* 106, no. 1 (2019), 39, https://doi.org/10.1177/0027432119857801.

[68] Alice-Ann Darrow and Mary Adamek, "Instructional Strategies for the Inclusive Music Classroom," *Journal of General Music Education* 31, no. 3 (2018), 63, https://doi.org/10.1177/1048371318756625.

[69] Vasil, "The Modern Band Movement," 1.

[70] Powell, Smith, and D'Amore, "Challenging Symbolic Violence and Hegemony," 739.

[71] Bryan Powell, "A History of Modern Band and Little Kids Rock from 2002-2014," *Journal of Historical Research in Music Education* (2022), 6, https://doi.org/10.1177/15366006220193984.

Scaffolding- temporary support given to students from the teacher that students may not be able to complete without.[72]

Traditional Ensemble- band, choir, or orchestra.

Universal Design for Learning- Darrow and Adamek explain that UDI "operates on the premise that the planning and delivery of instruction, as well as the evaluation of student learning, can incorporate inclusive attributes that accommodate learner differences without excluding learners and without compromising academic standards."[73]

Chapter Summary

Since 76 percent of students do not participate in music ensembles during high school, those students are missing out on many benefits that students could receive from being musically educated and missing a key component to a well-rounded education. Modern band may be a solution to help increase ensemble participation through their use of popular music genres and authentic instrumentation. [74] Music Will, a popular music advocacy group, allows teachers to fund their modern band programs by offering free instrument credits to schools.[75] In addition, Music Will provides all music educators with free popular music curricula and professional development training. As Clauhs, Beard, and Chadwick mentioned, many music educators are still concerned that modern band will diminish their traditional ensembles.[76] Based on LeBlanc's

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[72] Janneke van de Pol, Monique Volman, Jos Beishuizen, "Scaffolding in Teacher-Student Interaction: A Decade of Research," *Educational Psychology Review* 22, no. 3 (2010), 272, https://doi.org/10.1007/s10648-010-9127-6.

[73] Darrow and Adamek, "Instructional Strategies," 62.

[74] Elpus and Abril, "Who Enrolls in High School Music?" 329.

[75] Powell, Smith, and D'Amore, "Challenging Symbolic Violence and Hegemony," 737.

[76] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

interactive theory of music preference, this study examines how modern band recruits and retains non-traditional music students. This study also analyzes the perceived influence modern band has on traditional ensembles. Music educators and school administration can apply this study to begin a conversation about including modern band in their school district.

CHAPTER TWO: LITERATURE REVIEW

Music educators have been debating the relevance of popular music in the music education curriculum for many years. Music professor and professional jazz musician Robert Larson asserted:

> While the validity of popular music as an appropriate field of study and performance has been advocated for several decades at this point, and while there is energy provided by recently established innovative collegiate programs in the United States and elsewhere as well as the founding of relatively new popular music associations, the movement toward popular music at all educational levels remains sluggish.[77]

Therefore, it is important to understand the history of popular music education within the past century along with music policies and programs that emerged out of the debates.

It is also important to recognize both sides of the conversation through scholarly research to truly understand why there is such a discussion amongst educators. On the positive side, modern band offers students the ability to perform their favorite music, provides easy access for students to enroll without prior music-making, features a student-centered learning environment, focuses on songwriting and music technology as well as performing, and offers students a variety of learning opportunities. However, there are many costs that music educators need to consider before starting a modern band program. Some of the costs include purchasing new equipment, professional development opportunities, and other general classroom supplies. Finally, there are many concerns about incorporating a popular music-based class in the classroom. Many music educators are concerned that popular music is seen as a lesser musical form, can contain inappropriate themes and language, a lack of training in their undergraduate degree program, differs in pedagogical principles than traditional ensembles, and may negatively affect traditional

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[77] Robert Larson, "Popular Music in Higher Education: Finding the Balance," *College Music Symposium* 59, no. 2 (2019), 1-2, https://doi.org/10.18177/sym.2019.59.sr.11456.

ensembles.

History of Popular Music Education and Music Will

Popular music education has been a debated topic for over a hundred years. It is important to understand the history of the conversation to fully understand the differing opinions surrounding popular music education. One of the first premier instances of discussion for the inclusion of popular music education in the classroom came in 1931 from the president of the Music Educators National Conference (MENC), Marguerite Hood.[78] Hood questioned the practices of classroom music teaching because students were not listening to the music taught outside of the classroom. Hood wrote the following questions for music educators to ponder: "Why do the students not carry more of this appreciation, supposedly gained in school, into their everyday lives? Why is there such a distinct gap between the music heard in school and that chosen by the average child for enjoyment?"[79] Although the questions were sparked by students listening to the phonograph and radio at the time, they are still true with the incorporation of today's technology. These hundred-year-old questions are still currently being debated.

In the years following Hood's article, jazz (the popular music in the 1930s) became incorporated in schools more often than before. However, in the following years new genres of music, such as rock 'n' roll and country, started to become the popular music of the time.[80] Thirty-six years after Hood's article, music educators at the Tanglewood Symposium discussed the need to incorporate music of different cultures and popular music into the music curriculum.

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[78] Marguerite V. Hood, "Practical Listening Lessons—Are They Possible?" *Music Educators Journal* 17, no. 5 (1931), 21-22, https://doi.org/10.2307/3384350.

[79] Ibid., 21.

[80] Crawford and Hamberlin, *An Introduction to America's Music,* 135.

Former president of MENC Robert Choate documented the discussions at the symposium. One of the eight Tanglewood Declarations asserted that "music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures."[81] This occasion, in 1967, marked the first instance of a national music committee asserting that the popular music of the day should be taught in the schools.

Throughout the next few decades, popular and culturally diverse music gained more use in the classroom. Music researchers contributed more to the scholarly knowledge of popular music education and many teachers adopted a wider variety of music in their districts.[82] However, a very small number of schools dedicated an entire class to the teaching of popular music. In 2002, English as a Second Language teacher Dave Wish founded a non-profit organization called Little Kids Rock.[83] Wish created the term "modern band" to depict a student-centered music ensemble that focuses on performance and songwriting.[84] It utilizes modern technology and popular music instrumentation. According to Powell, "the nonprofit organization Little Kids Rock has expanded the presence of modern band programming in United States public schools by offering teacher workshops, curricular resources, and instrument donations to public school music teachers who participate in their professional development sessions."[85]

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[81] Robert A. Choate, "Documentary Report of the Tanglewood Symposium," *Music Educators National Conference* (1968), 139, https://www.bu.edu/tanglewoodtwo/about/document-report.pdf.

[82] Powell, "A History of Modern Band and Little Kids Rock from 2002-2014," 6.

[83] Ibid., 7.

[84] Ibid., 6.

[85] Ibid.

Since 2002, LKR became the largest nonprofit music education program in the United

States.[86] While LKR is not the only popular music education organization in the United States, it

is by far the most expansive. Powell reported the impact that LKR has had on music education:

> As of the 2019-2020 school year, Little Kids Rock reported they have reached over one million students in over 400 school districts throughout the United States. Recent research indicates that the inclusion of modern band in school music programs can increase overall participation in school music, especially among non-White Students, students not currently participating in traditional music ensembles such as band choir, and orchestra, and students who receive free and reduced lunch assistance.[87]

In 2022, LKR rebranded and is now known as Music Will.[88] In an interview with Dave Wish,

professional development director Bethany Bowman explained the rebrand when she recounts

how Wish mentioned, "the only problem was, that all kids wanted to participate, not just little

kids. And they wanted to play all forms of music, not just rock. The program did expand to cover

students of all ages (even college) and they wanted to make sure their music education programs

were just as diverse as the children they served."[89] What once was a program first designed for

elementary students now escalated to middle school, secondary education, and postsecondary

education.

What Do Modern Bands Offer?

Now that there is a historical understanding of including popular music in schools, both

sides of the argument should be explored. This section will examine the scholarly research

depicting the positives of the modern band program. Many research studies have shown that

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[86] "About Music Will," About, Music Will, last modified May 23, 2023, https://musicwill.org/about/.

[87] Powell, "A History of Modern Band and Little Kids Rock from 2002-2014," 6.

[88] Bethany Bowman, "Little Kids Rock Rebrands as 'Music Will,'" Murfreesboro, September 16, 2022, https://www.murfreesborovoice.com/article/6115/little-kids-rock-rebrands-as-music-will.

[89] Ibid.

modern band is very student-centered, provides easy access for students to make early

meaningful contributions, allows an outlet for songwriting and learning music technology, and

gives students many learning opportunities. Modern band is guided by these pedagogical

principles that are different than traditional ensembles, thus offering a fresh, new ensemble for

students.

Student-Centered Classroom

Modern band ensembles utilize a student-centered learning approach guided by MSL

pedagogical principles.[90] Wish summarized the MSL principles, saying, "like spoken language,

music expresses the full range of human emotions and does so by using its own distinct

grammar, meter, cadence, and phonemes. It has spoken language and written form. Music, like

language, must be learned from others who have already achieved some level of fluency. Finally,

both language and music are primarily vehicles for human communication."[91] MSL has students

helping each other at the forefront of its pedagogy. Modern band ensembles dive into music-

making and have new students learn from each other.[92]

Wish believes that much of music education today has an opposite approach.[93] In

traditional ensembles, students tend to be taught to read music before they play, but according to

Wish, that is not how people learn a language. Wish gives an example of this when he said,

> Visualize what it would look like if we reversed this process and began teaching children
> to read and write as a means of learning to speak. We would have to "teach" the child to
> speak through an abstract symbol system known as the alphabet. We would have to teach
> a child how to recognize the letters "m" and "a" before they could say and use the word

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[90] Wish, "Music as a Second Language," 17.

[91] Ibid., 21.

[92] Ibid.

[93] Ibid.

"mama." Flashcards and grammar drills would have to take the place of natural conversation. Speaking and listening would take a backseat to direct, linguistic instruction.[94]

Using the MSL approach, teachers can have students learn the musical language through experimentation and with the help of other, more fluent speakers.

One perceived issue with traditional ensemble teaching pedagogy is that the music educator is the sole knowledge-bearer.[95] Music education professors Randall Allsup and Cathy Benedict explained the problems that they have with the traditional music education classroom when they said, "surprises are an indication of poor planning and time entertaining questions or exploring alternatives is made at the expense of learning more repertoire. Leadership, or in this tradition 'directorship,' is a highly prized commodity, favoring decisive action informed by extant intelligence, 'best practice' professionalism, and custom."[96] Allsup and Benedict's perception of traditional music education practices involves a perceived right and wrong way to make music by the students with no room for exploration.[97] They go on to say that disagreements are not allowed to surface in the classroom and "problems are seen as frustrating obstacles, impediments that get in the way of learning, and knowing something new is evaluated by the satisfactory conclusion of a completed work that is performed according to institutional standards."[98] The traditional approach has little room for student exploration, leadership, and

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[94] Wish, "Music as a Second Language," 21.

[95] Randall Everett Allsup and Cathy Benedict, "The Problems of Band: An Inquiry into the Future of Instrumental Music Education," *Philosophy of Music Education Review* 16, no. 2 (2008), 157, https://jstor.org/stable/40327299.

[96] Ibid.

[97] Ibid.

[98] Ibid., 157-158.

values, since the ultimate goal is in the performance. To get there, students must rely on the knowledge of their director.

Wish's response to these problems is to use MSL pedagogy. Through the MSL approach, music educators can emphasize student leadership to assist with the language growth of the class. By working together with the language, students can experiment and learn from each other in a safe, low-anxiety environment that primarily focuses on music-making over music reading.[99]

Creating a student-centered classroom with student leaders requires music educators to step back and relinquish some of their power.[100] Music education professor and researcher Radio Cremata expands on this idea, saying that music educators must become "facilitators" rather than "directors."[101] Cremata explains, "music facilitators will act as guides on the side, leading to students' serendipitous discoveries of new knowledge and connections within and between disciplines. The skills required to embody the role will maximize teachers' creativities, sensitivities, and degrees of patience."[102] Cremata conducted several case studies where music educators became facilitators that used different facilitating intensities. At the end of the study, Cremata gathered the students' perceptions and found that students believed "facilitation promoted democracy, autonomy, diversity, hospitality, differentiation, exploration, creativity, collaboration, and inclusivity."[103] The idea behind this role is to empower students to oversee their learning.

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[99] Wish, "Music as a Second Language," 23.

[100] Radio Cremata, "Facilitation in Popular Music Education," *Journal of Popular Music Education* 1, no. 1 (2017), 74, https://doi.org/10.1386/jpme.1.1.63_1.

[101] Ibid., 76.

[102] Ibid., 74.

[103] Ibid., 63.

Gardner reported a similar instance of student-centered teaching in his observations of rock ensemble teacher Jim Robinson.[104] In his rock ensemble, Robinson explained that "when the classes first started, he used a more directive and heavy-handed approach to classroom management, more like what he would use in his orchestra classes, but he found that it just did not work in this setting."[105] According to Gardner, Robinson works with one portion of the rock ensemble at a time, while the others work together in small groups learning their parts.[106] Student leadership is evident in the small groups before the musicians work with Robinson. Gardner explained Robinson's need to be a facilitator instead of an authoritarian figure, saying, "Robinson realizes that he is working with a broader sample of the student body and that he needs to be flexible with some students who have not been successful in more traditional academic classes… The end result is a casual learning environment where students know they will be expected to give their best effort but also know that they will have fun and be praised."[107] Robinson maintains high expectations for student behavior and effort, even in a facilitator role.[108] Robinson adapted to his students' needs and took a step back in his power to best serve his students. As a result, his rock ensemble has flourished musically and numerically, increasing from one to three-section offerings after the first year and adding a fourth section after the second year.[109]

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[104] Gardner, "Rock 'n' Roll High School," 83.

[105] Ibid., 88.

[106] Ibid., 90.

[107] Ibid., 89.

[108] Ibid.

[109] Ibid., 84.

Another way modern band offers a student-centered approach to learning is through its ability to culturally connect to students through repertoire and teaching practices. Pedagogical theorist and educator Gloria Ladson-Billings described the need for all teachers to implement culturally relevant teaching to their students, regardless of the content area.[110] Ladson-Billings explained that "culturally relevant teaching must meet three criteria: an ability to develop students academically, a willingness to nurture and support cultural competence, and the development of a sociopolitical or critical consciousness."[111] Culturally relevant teaching involves connecting education to the students and presenting ideas in ways the students will best understand. It also promotes the representation of all races, genders, and cultures of the material taught. Ladson-Billings gave a cross-curricular musical example of culturally relevant teaching, by saying:

> The dilemma for African American students becomes one of negotiating the academic demands of school while demonstrating cultural competence. This, culturally relevant pedagogy music provides a way for students to maintain their cultural integrity while succeeding academically. One of the teachers in the study used the lyrics of rap songs as a way to teach elements of poetry. From the rap lyrics, she went on to more conventional poetry. Students who were more skilled at creating and improvising raps were encouraged and reinforced.[112]

The idea involves teachers using materials of cultural significance to connect with students in their learning. Doing this can also allow students to help lead classes in the material they already learned.

In a study about the cultural relevance of music in school, Clauhs and Cremata completed two areas of research about the musical desires of students. In the first part of their research, they

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[110] Gloria Ladson-Billings, "Toward a Theory of Culturally Relevant Pedagogy," *American Educational Research Journal* 32, no. 3 (1995), 465, https://doi.org/10.3102/00028312032003465.

[111] Ibid., 483.

[112] Ibid., 476.

asked fifteen senior students questions about the current music program at their school.[113] Many students spoke about their cultural isolation regarding the repertoire and the overall stigma of being a non-white student in band, choir, and orchestra.[114] According to Clauhs and Cremata, the student's "observation about the 'melting pot' of students in fourth-grade band, which over time became 'more white' reflects trends in the United States. She also noted how students of color seemed to discontinue playing certain instruments at a higher rate than other instruments. A decline of participation among students of color was not unique to band."[115] Clauhs and Cremata went on to say that similar experiences also occurred in orchestra and choir.[116] In their interview, they discovered that many students did not feel represented in the traditional ensembles. In the second part of the study, Clauhs and Cremata asked a new set of students about their experiences with modern bands. In this second study, Clauhs and Cremata found that students felt the repertoire was primarily inclusive of them and they felt included in the ensemble. The researchers believe the second study demonstrated that "when offered in conjunction with traditional band, orchestra, and chorus ensembles, modern band ensembles and classes can help foster school music programs that are more representative of the racial and economic diversity of the school."[117] Many students believe that modern band offers a more inclusive repertoire because of the vast number of cultures, races, and genders included in the popular music genres.

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[113] Matthew Clauhs and Radio Cremata, "Student Voice and Choice in Modern Band Curriculum," *Journal of Popular Music Education* 4, no. 1 (2020), 103, https://doi.org/10.1386/jpme_00016_1.

[114] Ibid., 105-107.

[115] Ibid., 106.

[116] Ibid.

[117] Ibid., 113.

Easy Access

The modern band ensemble pedagogy provides for easy access for students of all ability

levels to participate and make significant contributions. Music educators can use approximation

and scaffolding in modern band to account for the variety of learners in the ensemble.[118] Music

educators and Music Will staff members Scott Burstein and Bryan Powell describe how

approximation and scaffolding are used in modern band. They explain approximation first by

saying, "approximation through one-finger chords, simplified melody lines, and-or changing the

key to a song to match the chords that your students know can provide access to thousands of

songs."[119] Using approximation allows students to use simple chords and melodies to participate

in music-making from the first class. More advanced students can play the full melodies and

more accurate (advanced) chord structures while the newer students contribute with the

simplified versions.[120] This allows students to play from the beginning of class and use their new

musical language to converse with each other, which is one of the hallmarks of MSL

pedagogy.[121]

Burstein and Powell explain scaffolding in the music classroom saying that it "focuses on

approaches to teaching and learning that benefit the whole class or ensemble in meeting their

music objectives and occurs when teachers provide appropriate support that enables students to

move beyond their current skill or knowledge, in small and attainable steps."[122] Using

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[118] Burstein and Powell, "Approximating and Scaffolding," 39.

[119] Ibid., 46.

[120] Ibid., 39.

[121] Ibid.

[122] Ibid.

scaffolding, the modern band ensemble can build upon the knowledge of both the beginning and advanced students. Burstein and Powell give examples of the different levels of scaffolding and approximation playing "Uptown Funk" with the different instruments in modern band.[123] Beginning guitar players can start with simple two-note chords and simplified quarter and eighth note rhythms. Students that are comfortable with that can move to the second level of approximation where they can play more complicated chords, rhythms, and guitar riffs. As a third level, students can play the full funk chords, muted strums, and guitar riffs.[124] All three levels would be played simultaneously when rehearsing as a large ensemble. The same premise could be used for each instrument: keyboard, bass, drums, etc. According to Burstein and Powell, "embracing approximation allows teachers to differentiate instruction through the active process of scaffolding, thus expanding access to more music for more students."[125] By using approximation and scaffolding, modern band increases its accessibility to virtually every student.

One of the many barriers of access in secondary music ensembles is the ability to read music. Most students that participate in traditional ensembles have been playing and reading music since they were in elementary school. In traditional ensembles, students may struggle to join in later years if they do not know how to read music. Modern band offers a different approach. According to Powell, Smith, and D'Amore, "in the MSL approach, music teachers focus on the acquired system of learning because it allows students to play and communicate through music without starting with the rules of music (i.e. learning to read traditional music staff notation and music theory first. This 'sound before sight' approach emphasizes performance

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[123] Burstein and Powell, "Approximating and Scaffolding," 46.

[124] Ibid.

[125] Ibid.

and composition over reading and writing so that students acquire musical skills in a natural way."[126] In other words, students do not have to read music or know music theory to participate in the modern band ensemble. This approach is the way that many garage bands and even professional rock bands learn their music. Due to this method, the MSL approach is considered an authentic way of music acquisition.

In fact, music education professors Brittany May, Paul Broomhead, and Samuel Tsugawa believe that the definition of music literacy should be modernized because of the many styles of music making in the world.[127] They said, "literacy is multi-faceted, having evolved beyond traditional, print-based notions to include multi-modalities (e.g., written, oral, audio, tactile, gestural, spatial) and to consider social, cultural, and technological change."[128] Due to this understanding student engagement with their music-making could lead to music literacy. Music literacy does not just have to be about the students' ability to read and write music. The performance and engagement with the music should have more of an impact. According to May, Broomhead, and Tsugawa:

> Popular music pieces that are chosen by students enhance learning contexts and are ideal for study because they are already familiar with the music, and therefore primed to develop literacies that lead to meaningful music-making. Music literacy is nurtured as students engage with texts and develop the ability to aurally distinguish the melodic, harmonic, and rhythmic elements of their particular part. Literacy development thrives as students then reproduce their part at their present skill level and strive to acquire the advanced skills necessary to reproduce the part with higher fidelity.[129]

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[126] Powell, Smith, and D'Amore, "Challenging Symbolic Violence," 738.

[127] Brittany Nixon May, Paul Broomhead, Samuel Tsugawa, "A Music Literacy-Based Rationale for Popular Music Ensembles and Experiences in Music Education," *International Journal of Music Education* 38, no. 3 (2020), 473, https://doi.org/10.1177/0255761420923186.

[128] Ibid.

[129] Ibid., 482.

When music educators use approximation and scaffolding in the modern band ensemble, they develop their aural skills and learn various musical elements from working with the music. May, Broomhead, and Tsugawa add that "because of the accessibility and adaptability of popular music, students promptly experience success that is meaningful to them, creating an upward spiral of meaning and motivated engagement with music texts."[130] All of this contributes to the overall musical literacy of the students because they are developing multi-modalities and interweaving media, pop culture, and 21st-century skills into their music learning.[131]

By utilizing student-centered learning, shared decision making, approximation, scaffolding, among other practices, modern band can include many different types of learners. The core principles discussed earlier make the setting ideal to include special learners by using Universal Design for Learning (UDL) and differentiated instruction (DI). Music education professor David Knapp discussed how UDL can be incorporated in Modern Band.[132] Knapp discussed the three attributes of UDL instruction: representation, expression, and engagement.[133] Representation means that music teachers must deliver lessons through different styles to connect with students of all ability levels. Knapp gave an example of what this looks like in modern band, explaining that "students in modern band classrooms may learn by listening to an audio recording, mimicking the teacher as a model, or by reading nonstandard notation. This style of teaching engages different learning modalities for different learners in the classroom."[134]

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[130] May, Broomhead, and Tsugawa, "A Music Literacy-Based Rationale," 482.

[131] Ibid., 487.

[132] David Knapp, "Modern Band and Special Learners," *General Music Today* 34, no. 1 (2020), 50, https://doi.org/10.1177/1048371320942279.

[133] Ibid., 50.

[134] Ibid.

In modern band, expression allows students to make music in multiple ways.[135] Students can sing, play keyboard, guitar, drums, and more. The musicians also have the chance to express themselves through arranging, composing, and improvising music. Finally, Knapp provided another example for the third attribute, engagement. He said, "along with traditional ways of engaging through music performance, students in a modern band class will likely be asked to analyze and respond to music videos, or create using music technology through synthesizers and Digital Audio Workstations."[136] The UDL model helps make the regular classroom more inclusive of special learners, and Knapp demonstrated modern band's unique ability to incorporate these attributes.

Modern band also allows teachers to provide DI for their students. Knapp insists that by utilizing scaffolding and approximation, modern band allows teachers to "differentiate instruction based on continuous formative assessments and individual learners' abilities."[137] Teachers utilizing DI use adjustments and provide additional instruction to learners based on the needs that the musicians demonstrate throughout the class. Darrow and Adamek believe DI is designed to be fluid and various. They expand on this belief by saying, "instructional fluidity may indicate having a layered curriculum in which the focus of the subject matter—the essential concepts—is the same for all students, though individual students are learning the curriculum content at different levels of complexity and are expressing what they know at different levels of sophistication."[138] This thought goes back to the example of scaffolding by Burstein and Powell.

[135] Knapp, "Modern Band and Special Learners," 50.

[136] Ibid.

[137] Ibid., 51.

[138] Darrow and Adamek, "Instructional Strategies," 63.

Knapp provides an example of what differentiated instruction might look like with special

learners:

> The same process of adaptation can be used for any instrument in a modern band. Some
> bass players may choose to play only chord roots on the downbeat, while others play a
> more complex bass line. Each component of the drum set—the bass drum, hi-hat, and
> snare—can be differentiated for individual learners. Even more, the drum set could be
> divided so students play only one component each. For students with physical limitations,
> mallet cuffs could also be used to adapt the drum set.[139]

The goal is for modern band to be fully inclusive. Students of all ability levels can participate

and contribute to an ensemble where they are currently in their music education journeys.

Music education professor Adam Bell wrote about his experiences teaching guitar to Phil,

a student with Down Syndrome.[140] Bell used the adaptive techniques of DI along with

scaffolding and approximation to help Phil learn to play guitar. Bell wrote that "the lessons

needed to be adaptive to Phil's needs and therefore an emergent curricular design was utilized

wherein the content of each lesson plan was contingent on the outcomes of the previous

lesson."[141] Bell then talked about the structure of the lessons, saying, "the general lesson

structure was intended to be accommodating to Phil's level of interest and typically each lesson

commenced with a demonstration of a skill or concept on the guitar. This was followed by a

period of exploration that often included 'jamming,' with Phil playing the guitar and myself

accompanying him on drums."[142] The jam session was crucial to maintain Phil's interest. Bell

also wanted Phil's experience to be authentic, and because Phil was a Green Day fan, Bell set up

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[139] Knapp, "Modern Band and Special Learners," 51.

[140] Adam Patrick Bell, "Guitars have Disabilities: Exploring Guitar Adaptations for an Adolescent with Down Syndrome," *British Journal of Music Education* 31, no. 3 (2014), 343-357, https://doi.org/10.1017/S0265505 171400028X.

[141] Ibid., 350.

[142] Ibid.

the electric guitar to emulate Green Day's sound.[143] As the lessons progressed, there were many adaptations that needed to be implemented. Bell reflected, "it was difficult for Phil to make a bar with his finger because his left hand has some limited movement. He ended up pressing his finger down only on the bass strings (low D and A), which made a different sounding chord."[144] These physical limitations kept resurfacing throughout the lessons. One adaptation that Bell tried was using a two-string guitar instead of a six-string, but Phil did not feel that was authentic.[145] Phil felt the most fulfillment when he was playing, so Bell utilized an informal learning approach of reinforcing the performing aspect. Phil's strengths were in his rhythm, time management, and body language, and Bell reinforced those aspects while slowly working on fingerings and melody.[146]

Due to the nature of modern band, students of all ability levels are encouraged to join the ensemble. By using techniques like approximation, scaffolding, and adaptation, nearly every student can positively contribute to the group from the very beginning. The UDL attributes also help provide a variety of teaching styles for the many different types of learners in the band. Students do not need prerequisite music knowledge to join the modern band. Utilizing MSL pedagogy, the new students will learn from the students with more experience and quickly advance in their music education.

Variety of Music Education

One of the unique aspects of modern band is its ability to be more than just a

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[143] Bell, "Guitars have Disabilities," 350.

[144] Ibid., 351.

[145] Ibid., 352.

[146] Ibid., 353.

performance ensemble. Music educators use modern band to teach a large spectrum of music making. Professional popular music ensembles also deal with music technology, songwriting, and gigging outside of their rehearsing. According to Abril and Gault, only 10% of schools in the United States have a music technology class and 7% have a music composition class.[147] Although it is not solely a music technology or composition class, modern band incorporates elements of each to fully immerse its students in the popular music world.

There are many areas in which modern bands can incorporate music technology. Recording, editing, mixing, production, composition, and performance are just a few of the ways.[148] Music professors David Rosen, Erik Schmidt, and Youngmoo Kim described how modern bands can use technology in their learning. They said, "using music technology, all students, regardless of music background can begin to feel ownership over their musical education. The technology offers students the ability to engage in choices that affect rhythm, instrumentation, arrangement, timbre, structure, and the musical role and function of instruments."[149] Students can use DAWs like Logic, ProTools, Digital Performer, and GarageBand to create, edit, and mix musical compositions without the need for notation. Sibelius, Finale, and MuseScore can also be used for compositions with students who are more familiar with standard notation.[150] The music technology side of modern band opens the doors of music to another group of students who may not normally participate in music. Rosen, Schmidt,

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[147] Abril and Gault, "The State of Music in Secondary Schools," 73.

[148] David Rosen, Erik M. Schmidt, Youngmoo E. Kim, "Utilizing Music Technology as a Model for Creativity Development in K-12 Education," *Proceedings of the 9th ACM Conference on Creativity & Cognition* (June 2013), 341, https://doi.org/10.1145/2466627.2466670.

[149] Ibid., 345-346.

[150] Ibid., 346.

and Kim commented that "many people, who would never consider themselves as being musicians in the traditional sense can create and communicate music using their computers. By greatly increasing the level of accessibility of music creation through music technology, traditional musical skills or conceptual understanding are no longer prerequisites to engage with music on a deeply intellectual and creative level."[151] The music technology side opens a new musical outlet for students interested more in technology than strictly performance.

Songwriting can also be pursued in the modern band ensemble. Instrumental music professor Jonathan Kladder talked about using a constructivist approach to teach songwriting in modern band.[152] Kladder described how modern band utilizes self-directed learning, trial and error, and collaborative learning approaches.[153] He gives an example of what songwriting might look like in this setting, saying:

> A modern band classroom that supports social collaboration through a process of songwriting might include conflict resolution where: (1) the lyrics or music may be written separately for particular selections and brought together later; (2) appropriate collaboration exercises may be implemented; or (3) students may brainstorm in small groups on themes or topics and share ideas. In sum, social collaboration is a central signifier of constructivist learning and would support the creative process, encourage ideation, peer-to-peer evaluation, and peer-to-peer feedback.[154]

Teaching songwriting in this fashion would utilize the teacher as a facilitator to help guide their students rather than give them all the answers.[155] Teachers would need to offer consistent class

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[151] Rosen, Schmidt, Kim, "Utilizing Music Technology," 346.

[152] Jonathan Kladder, "Songwriting in Modern Band?: Considering Constructivism as an Approach for Teaching Popular Music," *College Music Symposium* 60, no. 2 (2020), 1-22, https://doi.org/10.18177/sym.2020.60.sr.11498.

[153] Ibid., 4.

[154] Ibid., 9.

[155] Cremata, "Facilitation in Popular Music Education," 74.

time dedicated to allowing students to explore songwriting. Kladder posits that "if songwriting

became a central identifier of the music-making process in all modern band programs, both

learners and teachers could co-create music in spaces that support the construction of new

knowledge. Learning would become explorative, collaborative, meaningful, and self-

directed."[156] Students would get a creative outlet in their songwriting and feel fulfilled hearing

their music come to life.

Emeritus music professor David Williams believes that offering music technology

elements to the modern band ensemble can be a catalyst to creativity.[157] In addition to editing

and composing, students can learn sound board techniques for live music performance. They can

also learn how to best record. Music technology teacher Will Kuhn said that his school created a

makeshift recording studio so their modern band class can create albums.[158] He has students

performing and helping him on the technology side. Together, they have created and released

five full-length music albums as of 2013.[159] The albums could include arrangements of music

that they have been working on (with copyright permissions) and the music that they have

created in the songwriting aspect of the program.

What Concerns Do Music Educators Have About Modern Band?

Although many positive features stem from modern band, many relevant concerns remain

about implementing a popular music ensemble in school districts. Describing some of these

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[156] Kladder, "Songwriting in Modern Band," 13.

[157] David Brian William, "Reaching the 'Other 80%:' Using Technology to Engage 'Non-Traditional Music Students' in Creative Activities," *Technology and Music Education Symposium* (2007), 1, https://musiccreativity. org/documents/tanglewood2tech_dbwilliams0.pdf.

[158] Will Kuhn, "Building a School Recording Studio on a Budget," *TRIAD: The Official Publication of the Ohio Music Education Association* 80, no. 3 (2013), 66, https://issuu.com/omea-ohio/docs/triad_winter_2013.

[159] Ibid., 67.

concerns, Burstein and Powell explain that "for many K-12 teachers, implementing a modern band program can be fraught with challenging, including a lack of familiarity with the music and multitude of styles, a lack of curricular resources, and a lack of experience with facilitating music experiences with large classes comprising students of various skill levels on popular music instruments."[160] This section will examine many concerns music educators may have toward this ensemble. Research studies have shown that music educators are weary about the costs of creating a new ensemble, the pedagogical and musical differences, the amount of professional development needed, the schedule, and the effect that modern band will have on traditional ensembles.[161]

Financial Impact

Creating a new ensemble requires financial assistance. The modern band ensemble utilizes authentic popular music instrumentation, many of which do not exist in a district with traditional ensembles. Electric guitars, basses, keyboards, drum sets, amplifiers, microphones, and much more must be purchased to implement the ensembles. Districts could ask students to buy their own instruments, but that would inhibit the inclusive nature of the ensemble and discriminate against students from lower socioeconomic households. The district should provide the instruments and accessories for this ensemble to function. Students may purchase an instrument on their own, but it should not be a requirement to enter the class.

In his interview with rock ensemble teacher Jim Robinson, Gardner asked Robinson about his budget to create the rock ensemble. Robinson said that although he had a very

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[160] Burstein and Powell, "Approximation and Scaffolding in Modern Band," 39.

[161] Clauhs and Sanguinetti, "Music Teacher Attitudes," 550.

supportive administration, the budget was nonexistent.[162] Knowing that the instruments and

electronic equipment were expensive, Robinson exhausted all outlets to gather the equipment

needed. Gardner describes this, saying:

> Much of the equipment being used is Robinson's personal gear. Although most students bring their own guitars or basses, he does have a couple instruments that he allows students without their own to use. Other creative methods were explored to get his hands on as many instruments, amps, recording devices, microphones, cords, and all the other things needed for the class. Several pieces were donated by generous parents or community members, and others were acquired for very little cost through instrument exchange programs or from online auction services.[163]

Many instruments and equipment were reused from the jazz bands in Robinson's district.

Robinson repurposed a drum set, keyboard, bass guitar, and amp.[164] The goal is to minimize the

costs for students so they only worry about making the music they enjoy playing, however

Robinson said it took a great deal of creativity to get the necessary equipment.[165] Due to the

program's success, Robinson gained district funding a few years after the ensemble was

established and is working to upgrade the instruments.[166]

Some districts may not want to financially commit to a new ensemble until they are

convinced it will attract students and others may not have the financial capability to assist. Music

Will considered this from the beginning. According to Powell, through donations and grants,

Music Will "provides instrument donations for teachers to use in their modern band programs.

The instruments are selected by the teachers who attend the workshops, but the instruments are

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[162] Gardner, "Rock 'n' Roll High School," 85.

[163] Ibid.

[164] Ibid.

[165] Ibid.

[166] Ibid., 84.

donated to the school district for the teachers' use."[167] These donations are only available to

teachers who attended a free certification workshop with Music Will.[168]

Music Will received over eight million dollars in the 2019-2020 school year, with 88% of

that money going directly to the schools they serve.[169] Music Will provided 5,556 instruments to

school districts in that same school year, reaching 86,716 new students.[170] However, Powell,

Smith, and D'Amore point out that the instrument selection process may be limiting. They said,

"the process by which the instruments are selected can lead towards a music experience that

might not be truly student-centered, since teachers—not students—select the instruments for

their context, and the current menu of instruments from which the teachers select does not

include tablets, computers, sequencers or other tools consistent with making many contemporary

popular musics."[171] Music teachers have a limited inventory to choose from when working with

Music Will. Enlisting the help of Music Will could be a viable option for school districts to

consider, especially if finances are an issue.

Even with the help of Music Will, many financial obligations still need to be considered

before implementing a modern band program. Many of these questions must be answered by

individual school districts and cannot be answered through scholarly research. Do the current

music teachers at the school district feel confident to teach a popular music ensemble? Do they

just need professional development, or does the school need to hire another teacher to teach the

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[167] Powell, "A History of Modern Band," 18.

[168] Ibid.

[169] "Little Kids Rock Annual Report 2019-2020," Our Impact, Music Will, last modified July 20, 2020, 23, https://musicwill.org/wp-content/uploads/sites/50/2022/09/2019-2020-little-kids-rock-annual-report_final.pdf.

[170] Ibid., 4.

[171] Powell, Smith, and D'Amore, "Challenging Symbolic Violence," 739.

class? Where will the ensemble be conducted? Is there enough room in the band or choir rooms to house another ensemble, or must another space be built to accommodate all the ensembles? Will the ensemble start as a curricular or extracurricular group? Is there a stipend available for another extracurricular ensemble? These questions are just the tip of the iceberg regarding the financial feasibility of creating a new ensemble.

There are creative ways to attack many costly aspects, but music teachers and administration must examine the financial impact a new ensemble would have on the district in the short and long term. In the short term, many instrumental purchases may cost the district money, but in the long term, another large ensemble may save the district money. Music educator John Benham believes large ensembles are one of the most cost-effective classes a school district can have.[172] Discussing the cost-effectiveness of large ensembles and the need to retain those ensembles, Benham writes that "it may be that the average student loads of secondary music performance teachers are normally larger than those of the regular classroom teachers, and this is where music programs should be economically most secure."[173] He continues, saying, "the primary cost factor in education is personnel. The most cost-efficient personnel are those who provide instruction to the largest number of students in a given class period or who carry the largest load of students."[174] Benham goes on to talk about how in most schools, the large, traditional ensembles have the most students and, therefore, are the most cost-effective and will save the district the most money in the long term.[175] Maximizing student

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[172] John L. Benham, *Music Advocacy: Moving from Survival to Vision*, (GIA Publications, Inc., 2016), 151.

[173] Ibid.

[174] Ibid., 152.

[175] Ibid., 153-154.

participation is precisely the type of ensemble modern band should strive to become. Music teachers and district administrators must discuss modern band's short- and long-term financial impact to decide what is best for them in their current situation.

Philosophical, Pedagogical, and Musical Differences

From a musical content perspective, many reasons music educators argue against having a popular musical ensemble lie within their philosophical, pedagogical, and musical views of popular music. Hebert and Campbell defined the six most common arguments that they came across against modern band, saying, "(1) Rock music is aesthetically inferior; (2) Rock music is damaging to the health of youth; (3) School time cannot be spent on the vernacular; (4) Music teachers are not trained in rock; (5) Rock music encourages rebelliousness and anti-educational behavior; and (6) Rock music curriculum is difficult to acquire."[176] Similarly, Springer and Gooding surveyed preservice music teachers, and one of the questions they asked was about the perceived negatives of incorporating popular music in the classroom. They found that "the four most prominent themes that opposed popular music in the classroom included the following: inappropriate language or thematic content, perceived lack of depth or complexity, risk of offending parents, teachers, administrators, or community members, and poor-quality arrangements for ensembles."[177] This section will examine musical inferiority, content appropriateness, and pedagogical structure.

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[176] Hebert and Campbell, "Rock Music in American Schools," 14.

[177] Springer and Gooding, "Preservice Music Teachers' Attitudes," 31.

Musical Inferiority

The first concern is that popular music is musically inferior, or not as complex, as

Western classical music. This concern will be examined from an aesthetic and musical

perspective. Hebert and Campbell detail their aesthetic perceptions of classical and rock music,

saying:

> Western art music has within its repertoire a remarkably sophisticated set of genres and styles that are melodically and harmonically rich and colorful. On the other hand, rock music is rooted in a dynamic charge that can be traced to the expressions of African and European folksongs. Rock's assimilation, the melding together of the expressions of different ethnic and regional strands, has come to define it as an egalitarian and emancipated genre. Whether psychedelic or soul, metal, grunge, or hip hop, and American spirit is embodied in the roots or rock, maintained even as it is appropriated and rejuvenated within the musical creations of other nations.[178]

Hebert and Campbell speak on the diversification of popular music as a vital aspect of helping

people create identity and community through music.[179] Popular music's aesthetic value is that it

helps people connect. Music educator Charles Fowler believes a similar idea saying that "the

purpose of music education is not to resist the influence of mass media, but to extend the

horizons of the listeners—all the listeners no matter what the musical fare. We are not confiners

of the dimensions of music but explorers of it. Music educators must view themselves not as

delimiters but as expanders of their art."[180] The aesthetics of classical and popular music may not

be the same, but each provides a different need to the community, and thus, each has its own

aesthetic merit.

Similarly, Woody provides insight into the musical skills gained by students through

popular music. He emphasizes that too often in classical music education, students do not

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[178] Hebert and Campbell, "Rock Music in American Schools," 16.

[179] Ibid.

[180] Fowler, "The Case Against Rock," 39.

develop functional aural or improvisational skills.[181] Simplified harmonies and melodic lines found in many popular tunes can give students a chance to build listening and aural skills as well as creative skills, such as improvisation, arranging, and composition.[182] Woody concludes that "to be authentic to popular music, teachers must teach it in a way that is true to the real processes or vernacular music making, and it is through these experiences that students can build the skills that are genuine to this kind of musicianship. These skills are applicable not only for performing pop, rock, or jazz music; on the contrary, they are useful in all kinds of musical endeavors."[183] Classical music's challenging harmonic and melodic structure can often deter students from excelling in compositional fields, whereas popular music can be more inviting.[184] Like aesthetic values, popular music builds upon different skills meant to work together with classical music, not against it.

Content Appropriateness

The second concern is that popular music may contain inappropriate content and provoke unwarranted student behaviors. Springer and Gooding shared two music educators' thoughts about inappropriate content. The authors said, "one participant stated, 'Impressionable young minds don't need exposure,' while another participant concurred, 'Modern music is swiftly losing integrity… I don't feel comfortable playing music about 'making love in the club' to 3rd graders.'"[185] These music educators point out that the content may be inappropriate for students.

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[181] Woody, "Popular Music in Schools," 35.

[182] Ibid., 36.

[183] Ibid., 35.

[184] Kladder, "Songwriting in Modern Band," 2.

[185] Springer and Gooding, "Preservice Music Teachers' Attitudes," 32.

However, many students listen to that material outside of school and are still exposed to it. Hebert and Campbell contrast this by saying that teachers need to be careful in their music selections, but there are plenty of appropriate popular music songs.[186] They give a few examples saying, "Aretha Franklin's *R-e-s-p-e-c-t* offers one of the boldest challenges in the history of a song ever to be made toward men by a woman. Simon and Garfunkel's *Bridge Over Troubled Water* and Billy Joel's *Just the Way You Are* portray the complex themes of friendship and respect in a loving relationship."[187] Teachers must be careful in their song selection to determine the appropriateness of a piece.

Fowler believes that popular music should not have any influence on student actions. Fowler asserts that "to eliminate rock from our culture would not rid us of drug abuse, riots, or immorality. To ignore these problems will not make them go away, nor will the censure of rock substantially affect the students' views of life."[188] He suggests that people should not confuse cause and effect.[189] Fowler also points out that music educators may already be teaching inappropriate material in classical music, saying, "music educators long ago made their peace with the opium trip that resulted in Berlioz' *Symphonie fantastique*. We sing the bawdy songs of Orff's *Carmina Burana* without degrading the art. We have accepted Leporello's song of sexual exploit in *Don Giovanni*. We do not wince when Mephistopheles spouts the messages of the Devil in *Faust*."[190] Inappropriate content can be found in both classical and popular music. It is

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[186] Hebert and Campbell, "Rock Music in American Schools," 17.

[187] Ibid.

[188] Fowler, "The Case Against Rock," 40.

[189] Ibid.

[190] Ibid.

up to the music educator to screen the lyrics and messages to provide the best content for their students.

Pedagogical Structure

The third concern involves the pedagogical practices of the teachers. Music educators have traditionally used an authoritative teaching style where they are the sole knowledge bearers that disseminate information to their students.[191] In this teaching style, teachers make most of the essential decisions in the classroom. While the decisions are founded on years of musical study, the style leaves little room for critical thinking by the students.[192] Acknowledging this issue, modern band's MSL pedagogy focuses on students learning from each other rather than directly from the teacher. Powell, Smith, and D'Amore believe that "this informal learning model provides students with a degree of autonomy over their learning, giving them a choice over what music they work on, with whom they work, the instruments and other resources they use, and how they interact with the teacher."[193] This student-centered and student-explorative pedagogy promotes critical thinking and problem-solving from the students.

Utilizing the MSL pedagogy, music educators become a facilitator of information instead of the knowledge bearer.[194] Music professors Susan Hallam, Andrea Creech, and Hilary McQueen interviewed and surveyed twenty-eight music teachers over three years.[195] These

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[191] Cynthia L. Wagoner, "Social Justice Issues and Music Education in the Post 9/11 United States," *Research & Issues in Music Education* 12, no. 1 (2015), 8, https://ir.stthomas.edu/rime/vol12/iss1/3.

[192] Ibid.

[193] Powell, Smith, and D'Amore, "Challenging Symbolic Violence," 738.

[194] Cremata, "Facilitation in Popular Music Education," 74.

[195] Susan Hallam, Andrea Creech, and Hilary McQueen, "What Impact does Teaching Music Informally in the Classroom have on Teachers, and their Pedagogy," *Music Education Research* 19, no. 1 (2017), 6, https://doi.org/10.1080/14613808.2015.1122749.

teachers just started incorporating MSL pedagogy into their modern bands. The teachers

partnered with Musical Futures, a program similar to Music Will that utilizes the same MSL

pedagogy. Many teachers found it very hard to become facilitators.[196] According to Hallam,

Creech, and McQueen, one teacher said, "the first time I did Musical Futures, it was a little bit

more stressful because you get less control. It's the whole control freak thing…handing it over to

the students is quite frightening at first. When you get used to it, you still set the boundaries; the

students get used to it. They know what they're doing a bit more."[197] Another teacher

commented, "I think any teacher can do it, but a lot of teachers won't. And by that, I mean they

find the lack of control difficult. They find teaching something they're not secure with

difficult."[198] Many other teachers commented that teachers need to have developed strong and

trusting relationships with their students to allow the lack of control to be a positive learning

experience.[199]

Throughout their undergraduate courses, most music teachers are taught how to be the

authoritative figure in the classroom and are taught very little about truly student-centered

teaching. Making the pedagogical switch can be difficult. One of the head music teachers in

Hallam, Creech, and McQueen's study asserted, "I think if you've got a staff that has taught in a

different way for a long period of time, it is really very difficult. It is like taking all the things—

the scaffolding that they hand on to—away, and just saying now go and do it, and I think this

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[196] Hallam, Creech, and McQueen, "What Impact does Teaching Music Informally," 13.

[197] Ibid.

[198] Ibid., 28.

[199] Ibid., 29.

needs to be addressed."[200] Some teachers may resist the change because their current pedagogy

has been taught to them their entire lives.

Professional Development

Insufficient training and preparation is often cited as one of the most common reasons

music teachers shy away from modern band.[201] According to Clauhs and Sanguinetti, "scholars

have found that undergraduate music programs in the United States focus almost exclusively on

the repertoire and traditions of Western European classical music and in-service music teachers

consequently feel unprepared to teach music outside of this canon."[202] In another study, Springer

and Gooding surveyed 82 preservice music educators to examine their perceived preparedness

and attitudes toward teaching popular music.[203] They found that "participants reported that their

preparation to teach popular music in their undergraduate coursework was minimal. The majority

of participants (86.3%) responded that they had either zero or one class that included teaching

skills specific to popular music in their undergraduate coursework."[204] The majority of

participants also felt they were unprepared.[205] Although they felt unprepared, the preservice

music teachers generally had a positive attitude toward incorporating popular music. Springer

and Gooding explained that "supporting the use of popular music in the classroom, the theme

that emerged with the greatest frequency was that popular music can be used as a powerful

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[200] Hallam, Creech, and McQueen, "What Impact does Teaching Music Informally," 29.

[201] Clauhs and Sanguinetti, "Music Teacher Attitudes," 550.

[202] Ibid.

[203] Springer and Gooding, "Preservice Music Teachers' Attitudes," 27.

[204] Ibid., 31.

[205] Ibid.

motivational tool, one that can grab students' attention, maintain students' interest, and increase students' involvement in classroom procedures."[206] The lack of preparation hinders music educators' abilities to connect with students through different musical means.

Many music educators believe that the best way for educators to feel prepared to teach a popular music ensemble is by having courses about teaching popular music in their undergraduate degree programs.[207] However, Larson asserts that "the challenge of developing coursework in popular music for music education majors is wrapped up in the very nature of the music—that it is an aural-based music performed in small group settings, encompassing a vast array of styles, and is best created in a democratic and collaborative fashion without a central leader/conductor."[208] Music education professors David Williams and Clint Randles outline two significant barriers that may prohibit universities from offering these classes.[209] The music education professors described their struggles to incorporate popular music education in the music education degree program at the University of South Florida (USF). Williams and Randles discuss the first major issue: "no additional credit hours could be added to the music education degree program without the elimination of the same number of credit hours from current offerings."[210] Many music education programs are stretched to capacity with the required and elective hours students must complete for their degree. The total number of credits is usually

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[206] Springer and Gooding, "Preservice Music Teachers' Attitudes," 31.

[207] Clauhs and Sanguinetti, "Music Teacher Attitudes," 550.

[208] Larson, "Popular Music in Higher Education," 8.

[209] David A. Williams and Clint Randles, "Navigating the Space Between Spaces: Curricular Change in Music Teacher Education in the United States," in *The Routledge Research Companion to Popular Music Education*, ed. Gareth Smith, Zack Moir, Matt Brennan, Shara Rambarran, and Phil Kirkman (London, Routledge, 2016), 46-59, https://doi.org/10.4324/9781315613444.

[210] Ibid., 49.

capped, so it may be impossible to add a new course without getting rid of another.[211] Williams

and Randles continue, saying, "the second issue was that any changes to the music education

degree program would have to be approved by a vote of all School of Music faculty."[212] The

authors explain how this can be a struggle when they say, "the majority of these faculty are in

traditional performance fields that tend to be quite conservative and resistant to change,

especially any change that may be perceived as threatening to aspects of traditional (Western

classical) performance."[213] Music education professor Gena Greher agrees about the challenge of

getting music colleagues to accept changes. Greher said, "and perhaps the biggest hurdle for us

may be that we may also need to push the envelope and encourage our music colleagues at our

institutions of higher learning to accept that non-traditional music and musicians have a place in

our programs lest we all be participants in our own extinction."[214] Greher, Williams, and Randles

provide an outlook into the challenging aspects of incorporating popular music education into the

music education curriculum.

Despite all the collegiate challenges, there are many success stories about how

universities have implemented popular music education pedagogy into the curriculum. Williams

and Randles described that "the music education faculty were interested in opening our students'

eyes to new possibilities for music education programs and providing them with repeated

opportunities to practice with pedagogical models involving electronic and digital technologies,

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[211] Williams and Randles, "Navigating the Space Between Spaces," 49.

[212] Ibid.

[213] Ibid.

[214] Gena R. Greher, "Response to the Panel: Dimensions and Tensions of Disconnect in Music Teacher Preparation," *Visions of Research in Music Education* 12, no. 1 (2008), 3, http://www-usr.rider.edu/~vrme/v12n1/vision/5%20AERA%20-%20Greher.pdf.

broader concepts of musicianship, and different pedagogical approaches."[215] The faculty members agreed about the university's need to be creative and stay modern with musical opportunities and pedagogy. Williams and Randles also asserted that "it is important to note that our intent was not to replace traditional methods and pedagogies, but instead to augment them with new experiences and opportunities for our students. While much has been written recently concerning the possibility that some of our traditional methods might be outdated, we were not yet at a point where we were ready to dismiss them altogether."[216] They also noted that they had been researching the curriculum and pedagogy behind popular music education for decades, and in 2010, USF began to teach popular music education.[217]

The University of Southern California (USC) has a Popular Music Performance program. According to music professors Bryan Powell, Andrew Krikun, and Joseph Pignato, "USC's Bachelor of Music in Popular Music Performance degree offers students a broad range of musical experiences. In addition to music history, theory, and songwriting, students also learn about aspects of the business, including marketing, publicity, entertainment law, and record promotion."[218] Although this is not an education degree, offering a popular music degree could give music education students some experience through ensemble participation and other popular music electives. The State University of New York (SUNY) Oneonta offers its students many popular music performance ensembles. Powell, Krikun, and Pignato explain that "the

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[215] Williams and Randles, "Navigating the Space Between Spaces," 50.

[216] Ibid.

[217] Ibid., 51.

[218] Bryan Powell, Andrew Krikun, and Joseph Pignato, "Something's Happening Here!: Popular Music Education in the United States," *Journal of the International Association for the Study of Popular Music* 5, no. 1 (2015), 13, https://doi.org/10.5429/2079-3871(2015)v5i1.2en.

performance ensembles at SUNY Oneonta have included a jam band, a Frank Zappa repertory ensemble, several rock combos, a Latin jazz ensemble, a jazz big band, a jazz octet, two funk bands, an R&B band, and a New Orleans brass ensemble."[219] The students participating in these ensembles perform authentically in off-campus venues such as bars and clubs.[220] Other universities offer some popular music ensembles, but most universities do not. Suppose universities cannot add a popular music education class to the degree program. In that case, they might consider adding a popular music ensemble to give music education students a chance to participate in a modern band ensemble before they may teach one after graduation.

Until more colleges incorporate popular music education into their programs, most music teachers must rely solely on professional development opportunities to provide them with the necessary knowledge to lead a popular music ensemble. Professional development opportunities for music teachers appear to help them feel more prepared about their abilities with popular music instrumentation and to teach their students.[221] Music education professor Jay Dorfman examined the perceived effectiveness of a week-long intensive modern band professional development course for music educators. The course utilized MSL pedagogy, and instructors taught using Cremata's facilitation theory.[222] Multiple weeks after the professional development concluded, the participants were sent a survey asking questions about their comfort level with popular instrumentation and how they have been able to use what they have learned in their classrooms. Most music teachers responded with increased comfort level playing and teaching

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[219] Powell, Krikun, and Pignato, "Something's Happening Here!," 14.

[220] Ibid.

[221] Jay Dorfman, "Examining Effectiveness of Modern Band Professional Development for Practising Teachers," *Journal of Popular Music Education* 4, no. 1 (2020), 5, https://doi.org/10.1386/jpme_00011_1.

[222] Ibid., 9.

popular instrumentation.[223] They also cited a greater emphasis on student collaboration and

songwriting in their classrooms.[224] The music teachers also responded that the professional

development aligned well with some state standards, like creativity, but not music literacy-based

standards.[225] According to Dorfman, participants appreciated the sustained professional

development model, which lasted for a week rather than a day. Dorfman said, "it stands to reason

that, especially when it is designed and delivered effectively, PD experiences of longer duration

would enable participants to gain comfort with the content and employ more reflective

tactics."[226] This type of professional development may not be feasible for music educators,

especially during the school year. If music educators participate over the summer, schools may

have to provide compensation for them.

Popular music education researchers Hal Abeles, Lindsay Weiss-Tornatore, and Bryan

Powell examined the effects of a targeted popular music professional development in New York

City called Amp Up NYC.[227] According to Abeles, Weiss-Tornatore, and Powell, "Amp Up

NYC was initiated through a collaboration between Little Kids Rock, Berklee College of Music,

and Berklee City Music Network and was developed to support the New York City Department

of Education's efforts to expand and advance modern band music programming for students in

the New York City Public Schools through offering an ongoing professional development

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[223] Dorfman, "Examining Effectiveness of Modern Band," 10.

[224] Ibid., 13.

[225] Ibid., 11.

[226] Ibid., 18.

[227] Hal Abeles, Lindsay Weiss-Tornatore, and Bryan Powell, "Integrating Popular Music Into Urban Schools: Assessing the Effectiveness of a Comprehensive Music Teacher Development Program," *International Journal of Music Education* 39, no. 2 (2021), 218-233, https://doi.org/10.1177/0255761420986220.

initiative."[228] Amp Up NYC had 641 music teachers participate in one-day interactive workshops

that certified them in teaching modern band.[229] After the seminar, each music teacher received a

set of popular instruments for their classrooms. Abeles, Weiss-Tornatore, and Powell explained

that "the primary purpose of the introductory workshop was for music teachers to experience

playing, improvising, composing, modeling, and performing on modern band instruments,

including the guitar, electric bass, drums, and keyboard. In addition to the skill-building

activities, the workshop also focused on approaches to teaching through popular music

pedagogies."[230] This initiative went on for three years to help the urban schools of NYC develop

their modern band programs. The results of this program showed an increase in music teachers'

musicianship, pedagogy, and leadership skills in the modern band classroom.[231]

Targeted efforts like Amp Up NYC do not always happen. Popular music advocacy

groups like Music Will and Music Futures sporadically offer most professional development

opportunities. According to Smith, Powell, and Knapp, "Little Kids Rock helps to present one

alternative by providing teachers with professional development, curriculum provision, and

instrument donations, enabling them to transcend and subvert standardized curricula and

pedagogical models."[232] LKR offers both virtual and in-person professional development

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[228] Abeles, Weiss-Tornatore, and Powell, "Integrating Popular Music into Urban Schools," 220.

[229] Ibid.

[230] Ibid.

[231] Ibid., 218.

[232] Gareth Dylan Smith, Bryan Powell, and David Knapp, "Little Kids Rock and Modern Band in US Schools: A Punk Problematic," *Research in Education* 115, no. 1 (2022), 65, https://doi.org/10.1188/0034523722112 3982.

opportunities to teachers for free.[233] The in-person events are usually held at universities and are

available sporadically throughout the year. These professional development opportunities

typically last a full day (about six hours) and lead to Music Will Teacher Certification.[234] Music

teachers may have scheduling problems with the offered times, as the events usually occur

during regular work hours or on weekends. Music Will also offers a Modern Band Summit, a

national modern band convention, each year, but music teachers must pay to attend.[235]

Music Futures (MF) is a UK-based popular music education advocacy program in North

America, Australia, and Southeast Asia.[236] MF also provides free professional development

opportunities to music teachers.[237] Powell, Smith, and D'Amore note that in contrast to Music

Will, "professional development sessions provided by MF involve modeling the classroom

pedagogy and are not instrument specific, focusing instead on developing and extending the

skills of classroom and instrumental teachers to create sustainable music opportunities for

students in schools."[238] MF does not provide instruments to music teachers attending

professional development sessions.[239] Like Music Will, MF offers professional development

opportunities both in-person and virtually. Another shared feature, according to Powell, Smith,

and D'Amore, is that "they both predominantly work with, support, and train full-time music

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[233] "Become a Music Will Teacher," For Educators, Music Will, last modified March 23, 2023, https://musicwill.org/become-a-music-will-educator/.

[234] Ibid.

[235] "Modern Band Summit 2023," Events, Music Will, last modified July 20, 2022, https://musicwill.org/events/modern-band-summit/.

[236] Powell, Smith, and D'Amore, "Challenging Symbolic Violence," 738.

[237] Ibid.

[238] Ibid., 740.

[239] Ibid., 739.

teachers in schools, often demanding a mindset shift, and providing new skills, knowledge, and confidence to already trained music educators."[240] Both groups want to help increase the availability of modern band by providing training sessions to music teachers.

Scheduling

One of the significant concerns music educators have about modern band involves scheduling. In their survey of 120 New York music educators, Clauhs and Sanguinetti found that "respondents identified teaching schedules as being the most significant barrier to the inclusion of popular music studies. The respondents may believe there is insufficient time to add popular music offerings to an existing schedule or classes and ensembles that better align with their own individual specializations."[241] Many music teachers already have full schedules, so adding a new ensemble may be impossible without eliminating an existing class. From a teaching perspective, Clauhs and Sanguinetti believe there is only one way to avoid a full-schedule issue. They explain:

> If school districts are truly committed to broadening school music offerings and potentially increasing participation rates across the board, then administrators should consider an expansion of teaching resources and physical spaces to accommodate the influx of new students to the music program. The teachers in this study, not unlike music teachers in other states and countries, probably teach additional hours beyond the school day and simply do not have room to add anything else to their schedule. More students should correspond with more teachers.[242]

However, adding another teacher would cost the district a lot of money. Administrators tend to hesitate to add a position until they see results from the ensemble.

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[240] Powell, Smith, and D'Amore, "Challenging Symbolic Violence," 740.

[241] Clauhs and Sanguinetti, "Music Teacher Attitudes," 558.

[242] Ibid.

In fact, one of the most prominent issues in enrollment and retention in music education, in general, is with both teacher and student scheduling. Music education research Kevin Meidl interviewed high school music teachers from thirteen states about retention factors in music ensembles.[243] Meidl found that "although there are many factors that influence enrollment and continued participation in performance-based music classes, the single greatest help or hindrance is probably the school-day schedule. Students need to be able to comfortably elect choir, band, or orchestra in their high school academic experience."[244] Many factors contribute to scheduling conflicts, and music educators may be wary about adding another ensemble.

Music education professor Vicki Baker surveyed 443 high school students and outlined their issues with fitting music into their schedules.[245] Baker explained, "obstacles in scheduling music ensemble classes were reported by 164 respondents, with 84 on block schedules and 80 on period-based schedules. When asked to list the obstacles, out of 155 responses, 123 were related to scheduling conflicts with other classes, 13 listed a lack of room in their schedule or an inadequate number of credits, and 6 indicated difficulties with counselors."[246] Advanced Placement (AP) classes were cited as having a reoccurring interference with music classes, and counselors pushed students to take AP classes over music.[247]

The style of school scheduling may also play a factor in whether a student can schedule a

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[243] Kevin Meidl, "Point Counterpoint: Problems with Block Scheduling," *Music Educators Journal* 84, no. 1 (1997), 11, https://doi.org/10.1177/002743219708400101.

[244] Ibid.

[245] Vicki D. Baker, "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles," *Journal of Music Teacher Education* 18, no. 2 (2009), 9, https://doi.org/10.1177/1057083708327386.

[246] Ibid., 10.

[247] Ibid., 14.

music ensemble. In his survey of high school music teachers with block scheduling, Meidl found that "sixty-nine percent of the schools participating in the survey saw a decrease in student enrollment in music classes after adopting a block schedule. The decrease was generally attributed to scheduling conflicts."[248] The type of schedule that a school utilizes directly impacts how many music classes can be offered and what other courses are offered during that time. In these cases, adding another ensemble during the school day may be impossible for some teachers.

There are many creative solutions to scheduling problems, but not all solutions will eradicate these issues. Culp and Clauhs suggested that an option could be to offer the modern band program as an extracurricular activity. They explain that "offering extracurricular music classes outside of normal instructional hours may work in some settings but not others. Furthermore, it could suggest music study is secondary to other coursework; it is also likely to conflict with students' after-school work or other activities."[249] Music education research Daniel Isbell researched student participation in music activities and discovered that rural students participate in more extracurricular activities compared to other areas.[250] He said, "because students from smaller schools are more likely to be involved with extracurricular activities than students from larger schools, it may be difficult for a rural music educator to have everyone attend after-school activities."[251] Many students are also employed after school hours, and an

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[248] Meidl, "Point Counterpoint," 11.

[249] Culp and Clauhs, "Factors that Affect Participation," 47.

[250] Daniel Isbell, "Music Education in Rural Areas: A Few Keys to Success," *Music Educators Journal* 92, no. 2 (2005), 33, https://doi.org/10.2307/3400194.

[251] Ibid., 33.

extracurricular music class may not be feasible.[252] An extracurricular modern band ensemble would also require a stipend from the school to the teacher. The district may also encounter the problem of music teachers not wanting to add another after-school activity to their schedules.

A lack of time in a student's schedule may also lead them to choose one ensemble over another.[253] If the district's schedule has multiple ensembles simultaneously, students may have to choose which ensemble they want to participate in more. This may only add to the concern articulated by Clauhs, Beard, and Chadwick that modern band may weaken traditional ensemble enrollment.[254] This concern has merit if students are forced to choose a traditional ensemble over a popular music ensemble.

Ultimately, every district's scheduling situation is going to be different. Music teachers and administrators should have a plan on how modern band would fit into both the teacher's and the student's schedule. The music teachers should present any foreseeable conflicts with the ensemble to the administration and scheduling team to maximize student participation in the ensemble. Because there is scholarly evidence that schedules are one of the limiting factors in implementing a modern band ensemble, careful consideration should be given to how and when it is offered to students.[255] One of the primary goals of the modern band ensemble is to increase student participation in the music department, so how this ensemble fits into the schedules of the general student body and the teachers should be of the utmost importance.

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[252] Culp and Clauhs, "Factors that Affect Participation," 47.

[253] Baker, "Scheduling Accommodations Among Students," 10.

[254] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

[255] Clauhs and Sanguinetti, "Music Teacher Attitudes," 558.

Chapter Summary

Understanding the history, positives, and concerns music educators have toward modern band is an essential step in developing further scholarly research. The discussion about incorporating popular music in classrooms has been ongoing for nearly a hundred years, and there is merit to each side. Positively, popular music ensembles provide an outlet for students to perform their favorite music, provide easy access for students of all ability levels, feature a student-centered learning environment that is collaborative and exploratory, and focus on songwriting and music technology. However, music educators still have many valid concerns that need to be addressed if they were to create a modern band program. Music educators and administrators must develop a financial plan to purchase new equipment and potentially hire another staff member. Most music educators need professional development to feel comfortable teaching a popular music ensemble. Some music educators may feel wary about teaching an ensemble that contains music with inappropriate language, themes, music that they may feel is inferior to traditional ensembles, and teaching more informally. Finally, music educators and administrators must discuss student and teacher schedules to implement modern band. Music educators should be aware of modern band's entire body of research before deciding. More scholarly research addressing the concerns of music educators may help alleviate anxiety in all parties.

CHAPTER THREE: METHODOLOGY

Despite the vast amount of research on the benefits and concerns of modern band, there are deficiencies in a few areas. Scholarly literature has not fully addressed how modern band affects traditional ensembles and how music teachers perceive the influence of modern band on other ensembles. Therefore, the purpose of this study was to address the gap in the literature pertaining to how modern bands can recruit and retain non-traditional music students in the secondary music classroom and analyze the effects it has on traditional music ensembles. This chapter contains the methodology used to implement this study, including the research design, research questions, participants, setting, procedures, and methods for data analysis.

Research Design

This study utilized a qualitative design. Creswell and Creswell define the qualitative methodology as "an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data."[256] The research questions rely on the perceptions of modern band and other music teachers to further understand various aspects of modern band.

The study used a survey to further the phenomenological design. According to researchers John Creswell, William Hanson, Vicki Plano Clark, and Alejandro Morales, in a phenomenological method, "the inquirer collects data from persons who have experienced the phenomenon and develops a composite description of the essence of the experience for all the

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[256] Creswell and Creswell, *Research Design,* 4.

individuals—what they experienced and how they experienced it."[257] A survey with this design allowed music educators to share their perceptions through short and long answer questions. The data is then gathered and grouped into common themes to share similar modern band experiences with other music teachers. The data collected in this study used multiple-choice, opened-ended, and five-point Likert-scale questions to maximize participation while learning the actual perceptions of the participants.

<div align="center">Research Questions</div>

The questions and hypotheses used to guide this research study include the following:

Research Question One: How can modern band be leveraged to increase music enrollment in secondary schools?

Hypothesis One: Modern band may be leveraged to increase music enrollment in secondary schools by using relevant and authentic music, adaptability, and a student-centered nature.

Research Question Two: How are other traditional secondary instrumental and vocal ensemble enrollments affected by instituting modern band as a course?

Hypothesis Two: Other traditional secondary instrumental and vocal ensemble enrollments may be affected by instituting modern band as a course because students may flock to the music they understand. Modern band may introduce students to other ensembles, and new social groups could form through modern band.

Research Question Three: What are secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings?

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[257] John Creswell, William E. Hanson, Vicki Plano Clark, and Alejandro Morales, "Qualitative Research Designs," *The Counseling Psychologist* 35, no. 2 (2007), 252-253, https://doi.org/10.1177/0011000006287390.

Hypothesis Three: Secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings may vary depending on the success of the modern band program, the school schedule, and the amount of training a teacher has in modern band.

Participants

Anonymous music educators from the United States agreed to participate in the survey posted on several social media groups. Creswell and Creswell explain that "the idea behind qualitative research is to purposefully select participants or sites that will best help the researcher understand the problem and the research question."[258] The selected social media groups are closed to the public and comprise only music teachers and college music education students. Before entering the survey, participants were informed that they needed to be a modern band teacher or a music teacher with a modern band class in their district to be eligible to participate.

An anonymous survey was used to allow music teachers to feel comfortable enough to tell the whole truth about their perceptions of modern band. Researchers Maureen Murdoch et al. found that "anonymous survey methods appear to promote greater disclosure of sensitive or stigmatizing information compared to non-anonymous methods."[259] If the survey was not anonymous, music teachers might be hesitant to make negative remarks about the modern band program for fear of repercussions from their district if the name and comment were put together. Anonymity ensures this cannot happen in this study because no names or other identifying data

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[258] Creswell, *Research Design*, 185.

[259] Maureen Murdoch, Alisha Baines Simon, Melissa Anderson Polusny, Ann Kay Bangerter, Joseph Patrick Grill, Siamak Noorbaloochi, and Melissa Ruth Partin, "Impact of Different Privacy Conditions and Incentives on Survey Response Rate, Participant Representativeness, and Disclosure of Sensitive Information: A Randomized Controlled Trial," *BMC Medical Research Methodology* 14, no. 90 (2014), 2, https://doi.org/10.1186/1471-2288-14-90.

were collected in this survey. Music teachers can say exactly what they perceive is happening in their district without fear of negatively impacting their program. No rewards were given to the participating music teachers.

For a phenomenological study, Creswell, Hanson, Clark, and Morales recommend interviewing "5 to 25 individuals to develop the possibilities of experiences."[260] This study was completed through a survey, and the open-ended questions allowed music educators to elaborate on their experiences. Creswell and Creswell explain that "in survey research, investigators sometimes choose a sample size based on selecting a fraction of the population or selecting a sample size that is typical based on past studies."[261] Researchers and professors Meredith Gall, Joyce Gall, and Walter Borg recommend that researchers "keep selecting cases until one reaches the point of redundancy."[262] This research study utilized these recommendations, and the total completed surveys was twenty-five. The participants represent a variety of different settings and student-body populations. The participants in this research study are a typical number for research studies on popular music education as these ensembles are still growing in popularity and being developed. Popular music ensembles are not nearly as represented in schools as band and choir with Abril and Gault reporting in a survey of 1,000 schools that 93% offered band and 88% offered chorus as secondary ensembles.[263]

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[260] Creswell, Hanson, Clark, and Morales, "Qualitative Research Designs," 254.

[261] Creswell and Creswell, *Research Design*, 151.

[262] Meredith D. Gall, Joyce P. Gall, and Walter R. Borg, *Educational Research: An Introduction,* (Boston: Pearson Education, 2007), 186.

[263] Abril and Gault, "The State of Music in Secondary Schools," 72.

Setting

This survey took place using an online platform called Qualtrics XM. The questionnaire could be completed using a computer, tablet, or smartphone to optimize the survey's accessibility for most people. Researchers Valerie Sue and Lois Ritter state that "online surveys are an effective way to gather information quickly and relatively inexpensively from a large geographic region."[264] Using an online format allowed the survey to reach music educators nationwide, allowing a more extensive representation of musical situations. The survey was posted three times over a month to music teacher Facebook pages.

Procedures

This research study utilized a mixture of multiple-choice, Likert-scale, and open-ended questions. Researchers Michael Hyman and Jeremy Sierra outlined the advantages of using multiple-choice questions in a survey, saying that the communication skills of the respondent are less critical than in free-response questions.[265] Multiple-choice questions also allow for a speedy response, they are easier to answer, and the data can be "quickly coded, entered, and analyzed."[266] The multiple-choice questions gave a quick snapshot of the participant's modern band program. The participants were asked about the size of the program and school as well as the setting of their school to ensure different types of schools were represented in this study.

Researchers Tomoko Nemoto and David Beglar described the Likert scale as "a psychometric scale that has multiple categories from which respondents choose to indicate their

[264] Valerie M. Sue and Lois A. Ritter, *Conducting Online Surveys,* (Thousand Oaks, CA: SAGE Publications, Inc., 2007), 10, https://doi.org/10.4135/9781412983754.

[265] Michael R. Hyman and Jeremy J. Sierra, "Open Versus Close-Ended Survey Questions," *Business Outlook* 14, no. 2 (2016), 2, https://researchgate.net/publication/282249876.

[266] Ibid.

opinions, attitudes, or feelings about a particular issue."[267] Participants were asked to rate the

given statements using a five-point Likert scale in this research study. They could choose

"strongly disagree, disagree, neutral, agree, or strongly agree." Nemoto and Beglar explained

four advantages of using Likert-scale questionnaires, saying:

> (a) data can be gathered relatively quickly from large numbers of respondents, (b) they
> can provide highly reliable person ability estimates, (c) the validity of the interpretations
> made from the data they provide can be established through a variety of means, and (d)
> the data they provide can be profitably compared, contrasted, and combined with
> qualitative data-gathering techniques, such as open-ended questions, participant
> observation, and interviews.[268]

Likert-scale questions only provide part of the information needed in the study and should be

paired with other approaches.

The final set of open-ended questions required a short, written answer from the

participants. Researchers Susan Weller et al. explain that "open-ended questions are used alone

or in combination with other interviewing techniques to explore topics in-depth, to understand

processes, and to identify potential causes of observed correlations."[269] This research study

utilizes open-ended questions to allow music educators to candidly explain their perceptions of

modern band programs. Behavior researchers Saoirse Desai and Stian Reimers believe that open-

ended questions can lead to a more authentic response from the participants.[270] Desai and

Reimers assert that "these types of questions are useful for assessing recall rather than

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[267] Tomoko Nemoto and David Beglar, "Developing Likert-Scale Questionnaires," *JALT2013 Conference Proceedings* (2014), 2, https://jalt-publications.org/sites/default/files/pdf-article/jalt2013_001.pdf.

[268] Ibid.

[269] Susan C. Weller, Ben Vickers, H. Russell Bernard, Alyssa M. Blackburn, Stephen Borgatti, Clarence C. Gravlee, and Jeffery C. Johnson, "Open-ended Interview Questions and Saturation," *PLOS ONE* 13, no. 6 (2018), 1, https://doi.org/10.1371/journal.pone.0198606.

[270] Saoirse Connor Desai and Stian Reimers, "Comparing the Use of Open and Closed Questions for Web-Based Measures of the Continued-Influence Effect," *Behavior Research Methods* (2018), 10, https://doi.org/10.3758/s13428-018-1066-z.

recognition and for examining spontaneous responses that are unbiased by experimenter expectations."[271] By utilizing open-ended questions with anonymity, participants can speak their minds without hesitation to get the most authentic results possible.

An assortment of question designs helps balance the survey, leading to answers that can help music educators thoroughly understand modern band. Nemoto and Beglar explain that "by investigating a construct from multiple angles, there is a higher probability of accurately understanding that construct and arriving at more defensible interpretations and conclusions."[272] Using multiple-choice, Likert-scale, and open-ended questions, this survey can produce honest results that can be used as dialogue points for music educators and administration.

Methods for Data Analysis

The multiple-choice questions are analyzed and grouped within similar answers to see if most school settings are represented through the survey answers. A mix of different areas of schools (rural, small town, suburban, urban, etc.), sizes, and teacher training will make this research study valid for a more significant number of districts. The five-point Likert-scale responses were assigned numbers from one through five using the criteria, strongly disagree (1), disagree (2), neutral (3), agree (4), and strongly agree (5). Information gathered from the Likert-scale questions was used to find the minimum, maximum, mean, and standard deviation.[273] This allowed the researcher to describe the overall feelings of the participant for each Likert-scale question. The standard deviation and range help show various feelings toward the questions. This

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[271] Desai and Reimers, "Comparing the Use of Open and Closed Questions," 1.

[272] Nemoto and Beglar, "Developing Likert-Scale Questionnaires," 8.

[273] Hildegard Froehlich and Carol Frierson-Campbell, *Inquiry in Music Education: Concepts and Methods for the Beginning Researcher,* (New York: Routledge, 2013), 206.

helps develop an understanding of the perceptions of music educators toward modern band before they explain themselves in the free-response questions.

The open-ended questions were analyzed for general themes that could be used based on repetitive answers. For qualitative studies, Creswell and Creswell suggest that researchers generate "a small number of themes or categories—perhaps five to seven themes for a research study… They should display multiple perspectives from individuals and be supported by diverse quotations and specific evidence."[274] This study used principles of inductive analysis to analyze the open-ended questions. According to professor and researcher David Thomas, in the inductive analysis, "although the findings are influenced by the evaluation objectives or questions outlined by the researcher, the findings arise directly from the analysis of the raw data, not from prior expectations or models."[275] Researcher Theophilus Azungah expands on the use of inductive analysis for qualitative studies, saying, "as an initial step, the researcher immersed in the data reading and digesting in order to make sense of the whole set of data and to understand what is going on through reflexivity, open-mindedness and following the rationale of participants' narratives. After several readings of the transcripts, he began to identify key concepts and themes using the research questions as the lenses."[276] The open-ended transcripts are read multiple times to begin to develop general themes. The themes are generated from the music educators' perceptions, not prior research. The themes that develop are then compared to other studies and discussed by the researcher about their implications for modern band. Music educators and

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[274] Creswell and Creswell, *Research Design*, 194.

[275] David R. Thomas, "A General Inductive Approach for Analyzing Qualitative Evaluation Data," *American Journal of Evaluation* 27, no. 2 (2006), 239, https://doi.org/10.1177/1098214005283748.

[276] Theophilus Azungah, "Qualitative Research: Deductive and Inductive Approaches to Data Analysis," *Qualitative Research Journal* 18, no. 4 (2018), 391, https://doi.org/10.1108/QRJ-D-18-00035.

administration can look at the themes and the comparisons to prior literature to open the discussion about modern band in their districts.

Chapter Summary

The purpose of this study was to address the gap in the literature pertaining to how modern bands can recruit and retain non-traditional music students in the secondary music classroom and analyze the effects it has on traditional music ensembles. By utilizing a survey filled with multiple-choice, Likert-scale, and open-ended questions, this research study encapsulates various school settings and programs to attempt to understand the effects of modern band. The anonymity of the survey allowed all music educators the freedom to speak honestly about their perceptions because they are the people that experience and interact with students daily. An assortment of question designs and analysis tactics helped this research study create themes that music educators and administrators can use as discussion points so they can make the best decision for their district.

CHAPTER FOUR: RESULTS

To understand the influence modern band has on various aspects of secondary music

programs, both modern band and traditional music teachers were asked to share their

perspectives of what they witness daily. This chapter describes the results of the survey as it

pertains to each research question and corresponding hypothesis. Each survey question

corresponds to a research question and is analyzed and discussed based upon the hypothesis. The

results from this survey may have a direct impact on future school districts' decisions to

incorporate popular music ensembles based upon other music educators' experiences.

General Demographics

The first five questions were utilized to provide general demographics of the districts.

Those questions helped ensure that various schools would be represented throughout this survey.

Table 1 outlines the general demographics of the participating schools.

Table 1. General Demographics

Demographic	Measure	Number of Responses	Percentage of Participants
School Location	Urban	11	44%
	Suburban	5	20%
	Small Town	3	12%
	Rural	6	24%
School Size	1-500	6	24%
	501-750	11	44%
	751-1000	5	20%
	1001-2000	2	8%
	2000+	1	4%
Years of Modern Band	1 year	0	0%
	2-3 years	8	32%
	4-9 years	10	40%
	10+ years	7	28%

Of the twenty-five responses to this survey, eleven, or 44%, were teachers from urban school districts. Urban schools were the most represented, but the other schools were represented through 24% of rural, 20% suburban, and 12% small-town districts. There was also a variety of sizes in the school districts themselves. Results showed that 44% of school districts have between 501 and 750 students in their high schools, while each of the other sizes was represented. Other sizes included 24% of high schools having between 1 and 500 students, 20% with 751-1,000 students, eight percent having one to two thousand students, and four percent with 2,000 or more students. Modern bands of all levels of establishment were nearly equally represented. Newer groups created within the past two or three years comprised 32% of responses. Groups that have been around between four and nine years comprised 40% of the districts, and well-established groups of ten years or more contributed to 28% of the responses.

The participants were primarily modern band teachers. Nineteen of the participants teach modern band, and six are music teachers with modern band in their district. Of the nineteen modern band teachers who responded, thirteen received training through a popular music group, such as Music Will, Music Futures, or School of Rock. One of the modern band teachers responded that they taught for a decade without training before receiving formal training from Music Will. Five of the modern band teachers played in a popular music ensemble before becoming modern band teachers, and only one teacher received training in popular music in their undergraduate or graduate studies. None of the six music teachers with modern bands in their district received popular music education training.

<center>Research Question One</center>

Research Question One sought to answer the question: How can modern band be leveraged to increase music enrollment in secondary schools? This question seeks to find out

what attracts students to the modern band ensemble and if there are any barriers that prohibit students from joining the ensemble. The first hypothesis states: Modern band may be leveraged to increase music enrollment in secondary schools by using relevant and authentic music, adaptability, and a student-centered nature.

Positives

Survey question eight asked music educators what they believe students like the most about modern band. This question was offered as an open-ended question, allowing music educators to provide a more detailed response. A few themes emerged from the results. Many teachers provided multiple reasons why they believe students enjoy modern band. More than half of the participants (68%) alluded to the fact that their students enjoyed the informal learning environment instituted by most modern band classrooms.

Within the context of informal learning, many teachers mentioned the ideas of student leadership and choice. Six teachers said students enjoy being able to lead the ensemble or help others in small groups, where they may step into a leadership role in the classroom. Students' voices and decisions are also seen as critical factors. Fifteen music educators indicated that students having a choice in their learning and the rehearsed songs are enticing factors keeping students engaged with the modern band program. Students enjoy playing music in which they regularly listen. Other responses from teachers included that students enjoy making music from the beginning of the school year and feeling instantly successful. Students also appreciate the instrumentation because it is authentic to the genres in which they listen, and traditional musicians welcome the challenge of learning other instruments through modern band.

Negatives

To understand how modern band can be leveraged to increase music department enrollment, it is crucial to understand not only the enticing factors but the aspects that students like least about modern band and potential barriers. Knowing these limitations can provide music educators with the tools needed to limit these negative influences so they may succeed in their future programs. Survey question nine asked music educators what they believe students like the least about modern band. This was posed as another open-ended question to allow music educators to expand on any of the ideas they provide. Nine music teachers wrote about the differing commitment levels and personalities as an unappealing factor. With different types of students being brought into the mix with the popular music ensembles, there is an extensive range of personalities. Generally, by high school, most students in traditional ensembles have been working together for multiple years. If they have not worked with the same students, they understand how to operate in a traditional ensemble with their peers. With modern band, new and traditional music students are coming together in a new genre, so many of their personalities, prior understandings, and commitment levels may differ, resulting in frustration.

Five teachers mentioned that many students do not like the responsibility level that comes with the student-centered nature of the ensemble and look toward the teacher for answers. Other issues stem from music teachers lacking resources, equipment, and feeling illegitimate as a class. Especially with a new ensemble and fresh ideas, these ensembles may struggle to gain funding from the district and battle with students, teachers, and administrators to be treated similar to traditional ensembles. One teacher said the absence of a middle school modern band option hinders their ensemble's growth and development.

Barriers to Access

Survey question ten asked music educators about perceived barriers preventing students from participating in the modern band ensemble. Overwhelmingly, twenty-three out of the twenty-five responses, or 92%, dealt with scheduling issues. Some music teachers commented that their district only allows one section of modern band to be run. If students cannot fit the ensemble ino their schedule, they cannot participate. AP courses, other core classes, and alternative electives can interfere with the students' schedules. Two teachers commented that their schedules were completely full and were not able to offer different sections of the course. Ten teachers commented about general scheduling issues, which may mean both the student and teacher schedules inhibit participation due to many of the circumstances previously described.

One teacher mentioned they limit the class size based on auditions. Four teachers noted that a lack of equipment and availability of instruments contributed to smaller class sizes. One teacher discussed that their feelings of illegitimacy sometimes prevent students from participating in modern band. Regarding their feelings of illegitimacy, the music teacher wrote, "students struggle with being able to take modern band because it has yet to be recognized as an actual music class. If they choose band, choir, or orchestra, the class is all year long. Modern band currently does not fit into that schedule. Therefore, students end up having to drop it as a class option first." Understanding these barriers may help music educators revise the modern band course, increasing its availability and access to all learners.

Research Question One Summary

The results of survey questions eight, nine, and ten reveal the perceived student likes, dislikes, and barriers toward modern band. By catering to the preferences, reframing the disapproval, and understanding and attempting to prevent the barriers to access, music educators

leverage modern band to increase its access to a more significant number of students. While there is no way to avoid all the impeding obstacles and make everyone enjoy every aspect of modern band, having this knowledge can help music educators understand what is needed to make modern band more appealing to others. It also helps future modern band instructors prepare for their classes by providing insight into the best parts of modern band and what deters students from the course.

<div align="center">Research Question Two</div>

While it is important to understand student perceptions toward modern band, a considerable concern from music educators is how modern band ensembles affect traditional ensemble enrollment. Research Question Two sought to answer the question: How are other traditional secondary instrumental and vocal ensemble enrollments affected by instituting modern band as a course? A primary concern of music educators is losing students from their band, choir, and orchestra ensembles to the new ensemble. The hypothesis for this question states: Other traditional secondary instrumental and vocal ensembles may be affected by instituting modern band as a course because students may flock to the music they understand. Modern band may introduce students to other ensembles, producing new student social groups.

Modern Band Enrollment

Before observing modern band's influence on enrollment, it is vital to understand how many students engage in modern band and how many traditional ensemble students participate in modern band. Survey question six asked participants how many students were enrolled in their modern bands during the 2022-2023 school year. Participants could choose among five options: 1-10 students, 11-20 students, 21-30 students, 31-40 students, and 41+ students. Figure 1 depicts the results of survey questions six and seven.
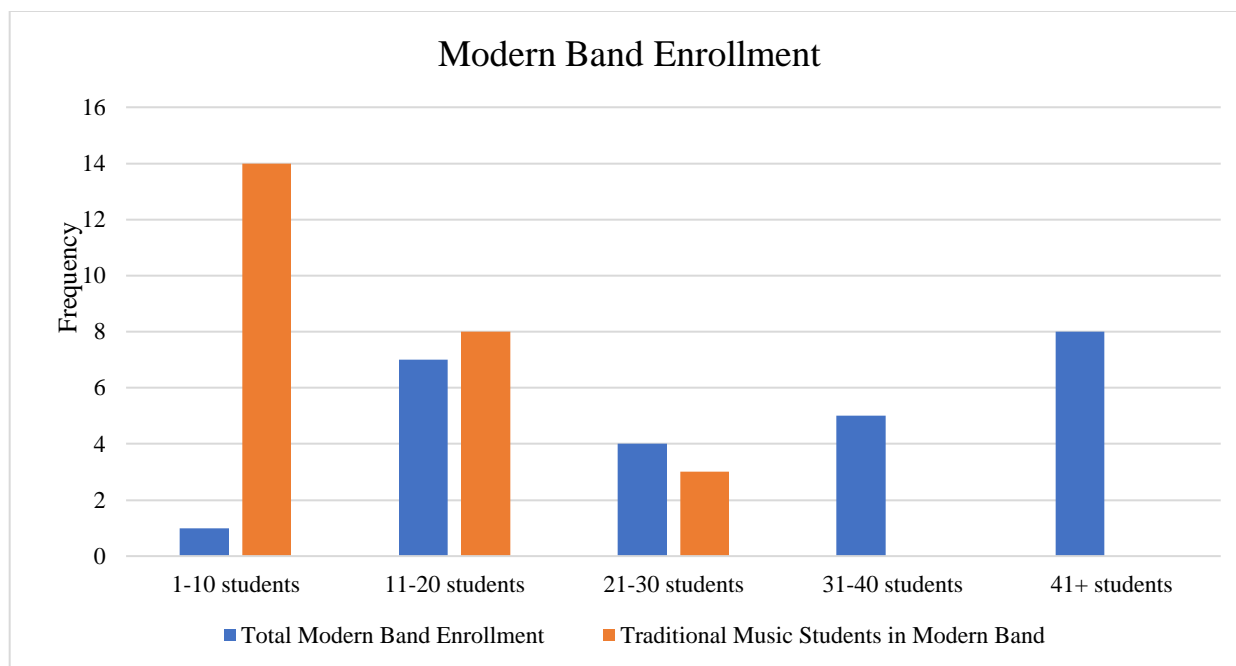
Figure 1. Total modern band enrollment compared to traditional music student enrollment in modern band

Results indicated that 32% of music educators have forty-one students or more in their modern band programs. Similarly, 28% stated that they had between eleven and twenty students, and 20% said they had between thirty-one and forty students. Finally, 16% of music teachers had twenty-one to thirty students, and one modern band had between one and ten students. The results of survey question six indicated a wide variety of modern band sizes participated in this survey.

Using the same options as survey question six, inquiry seven asked how many students from modern band participate in band, choir, or orchestra. No more than thirty traditional ensemble students participated in modern band ensembles. Only three districts had twenty-one to thirty participants. Eight districts had eleven to twenty traditional ensemble students participate, and fourteen districts (or 56%) had between one and ten participate. This data indicates modern band's appeal to students who would not normally participate in an ensemble.

Enrollment Influence

Survey question eleven asked music educators if they have witnessed traditional ensemble students drop a traditional ensemble to participate solely in modern band. They were asked to explain why they believe the students did that if they have. This question was offered as an open-ended question, allowing music educators to expand on their responses rather than just providing a "yes" or "no" answer.

The majority of participants (76%) stated that they have not seen a traditional ensemble student drop the class for modern band. Five of the six music educators who said they have seen students leave for modern band said the schedule had more to do with the students leaving than modern band. Five music teachers mentioned that, given the choice, most students would like to participate in both traditional and modern band ensembles. Two music educators said that modern band has positively affected traditional ensemble enrollment. One music educator stated that "none have dropped. In fact, non-band/choir kids have asked or been asked to join traditional ensembles with success because modern band took away the unknown and scariness of something new." The other music educator mentioned that their district starts modern band at the grade school level and is offered throughout high school. They said that doing this has "increased participation and has diminished the rate of attrition for our traditional ensembles." The one music educator who did not equate students leaving the traditional ensemble to scheduling issues asserted that the students were planning to leave the traditional ensemble anyway. Still, modern band kept them in the music program.

Research Question Two Summary

The results of survey questions six, seven, and eleven unearth the impact that modern band has on traditional ensemble enrollment. Modern band appears to bring in many non-

traditional students to the music program. In survey question eleven, all music educators believed that modern band was not the factor that drove traditional ensemble students to unenroll from the ensemble. Some music educators even said the modern band program brought students into their traditional programs. Schedules were a significant barrier to student access in all ensembles.

<div align="center">Research Question Three</div>

Now that enrollment in modern band and traditional ensembles has been examined, it is critical to understand music teachers' overall perceptions of how modern band affects traditional ensembles. Research Question Three asks: What are secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings? Music teachers witness students participating in ensembles daily so that they would be the best judges of modern band's influence on traditional ensembles. The hypothesis for this question states: Secondary music directors' perceptions pertaining to the effects of modern band offered as a course on traditional ensemble offerings may vary depending on the success of the modern band program, the school schedule, and the amount of training a teacher has in modern band.

Overall Perceptions of Modern Band

Survey question twelve asked participants to respond to four Likert-scale statements. For each of these statements, participants were given five responses to choose from: strongly disagree, disagree, neutral, agree, or strongly agree. These Likert-scale statements provide general perceptions from the music teachers that were explained at a deeper level in other survey questions. Figure 2 depicts the responses to these statements.
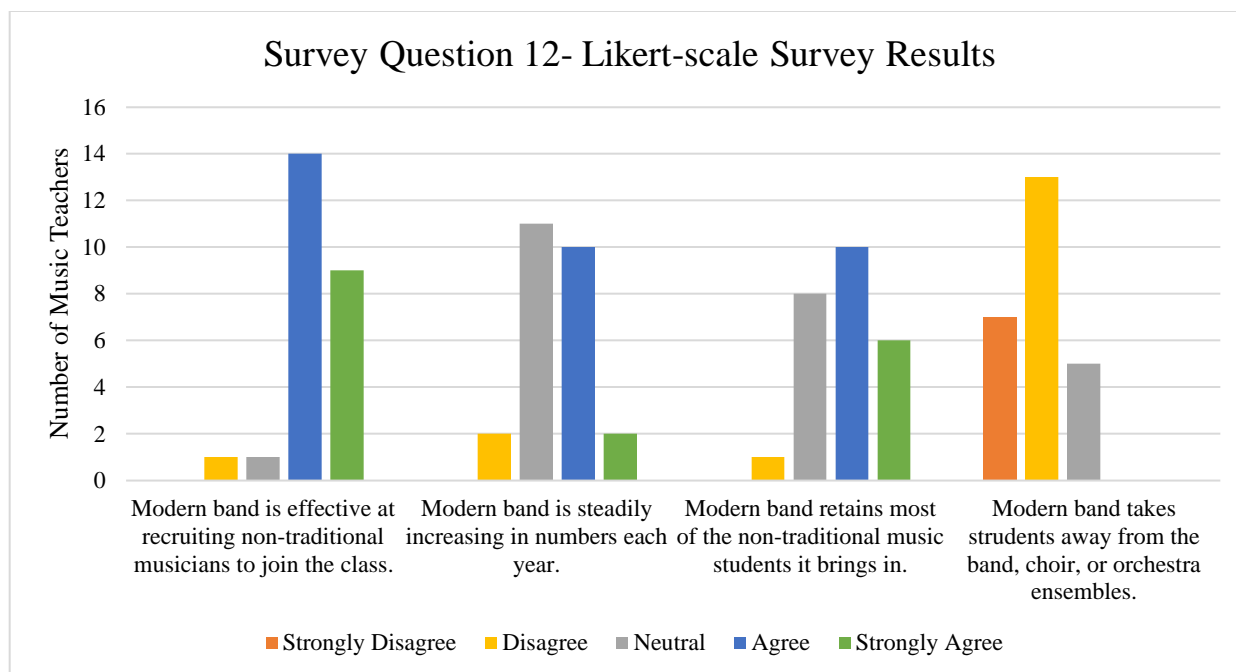
Survey Question 12- Likert-scale Survey Results

Figure 2. Likert-Scale survey results

The first statement the music educators responded to was: "Modern band is effective at recruiting non-traditional musicians to join the class." Nearly every participant (92%) either agreed or strongly agreed with that statement. One music educator was neutral, and another disagreed. As previously indicated, survey questions six and seven reflect these responses with numerical data.

The second statement read: "Modern band is steadily increasing in numbers each year." There was a greater mix of responses for this statement. Results showed that 48% of music educators agreed or strongly agreed with that statement, and 44%, or eleven music educators, wrote neutral, meaning their numbers would remain stagnant yearly. Two music educators responded that they disagreed with the statement, suggesting that they may have seen a decrease in numbers or potentially remained the same. As observed in many other survey questions,

scheduling issues and a lack of instruments and equipment can cause student enrollment to stay the same or decrease. These responses mirror those observations.

The third statement music educators responded to was: "Modern band retains most of the non-traditional music students it brings in." Responding to this statement, 64% of music educators either agreed or strongly agreed. Eight music educators remained neutral, and one disagreed. Pairing this statement with the previous statement, one could conclude that if any non-traditional music students left the modern band program, they were most likely replaced with other non-traditional music students.

The fourth and final statement read: "Modern band takes students away from the band, choir, or orchestra ensembles." No teachers agreed or strongly agreed with that statement. Most of the participants (80%) disagreed or strongly disagreed, and 20% remained neutral. This shows that the participating music teachers do not believe modern band is the cause of students leaving traditional ensembles.

Modern Band's Influence on Traditional Ensembles

The final question on the survey, question thirteen, asked music educators to describe through their perspective how modern band affects traditional ensembles. Does it help or hinder them? The participants were asked to explain what they had observed in their districts. 96% of the music educators agreed that modern band either helps traditional ensembles or has little to no effect. The participants mentioned that modern band helps traditional ensembles by making traditional music students more well-rounded musicians. Responses in favor of modern band said that students take on more leadership roles, are more particular about how the ensemble sounds (ear training and tuning), become more confident, and gain knowledge about various musical

genres. One music educator was particularly adamant about how influential modern band has been in their music program. They said:

> Modern band has had a net positive effect on our traditional ensembles. Modern band members gain a stronger sense of music theory and ear training than their peers who only participate in traditional ensembles. Those who participate in both take those skills with them to their traditional groups. Another positive effect is that modern band pulls in students who have not participated in traditional groups, many of whom then join other band or chorus classes to expand their musical experience. From a teacher's perspective, modern band has helped me develop teaching techniques based on aural skills that I am able to implement in my traditional groups to positive effect.

> Six music educators said that modern band has little to no effect on traditional ensembles.

A music educator in that group mentioned that while their traditional ensembles have not experienced growth because of modern band, "it boosts our overall music program by giving kids a home who wouldn't otherwise have a place that they fit in our program." One music educator mentioned that in their particular case, modern band hinders traditional ensemble enrollment because all of the high school-level ensembles are offered during the same period, causing students to choose which ensemble they want to focus the most on. This reinforces the scheduling issues acting as a barrier to enrollments, and in this case, it adversely affects other ensembles.

Research Question Three Summary

Survey questions twelve and thirteen provide insight into music educators' perceptions of the effects of modern band on traditional ensembles. Most participants provided positive feedback about how non-traditional music students join a traditional ensemble or how modern band helps traditional music students train their ears, gain leadership abilities, and grow their musical confidence. Scheduling issues are still a significant prohibiting factor in every ensemble.

Chapter Summary

Through this study, music educators provided insight into modern band ensembles and their influence on traditional band, choir, and orchestra. The data gathered shows that modern band appeals to many non-traditional music students and some traditional music students. Informal learning, student voice and choice, and leadership opportunities are all factors that students enjoy about modern band. In contrast, scheduling and lack of equipment were the most considerable barriers preventing access to the modern band program. Most participants believe that modern band does not harm enrollment in traditional ensembles. Scheduling is one of the main detriments to traditional ensemble enrollment. The vast majority of participants believe that modern bands have a positive or little to no effect on traditional ensembles. The next chapter will discuss these results, offer advice for school districts as they contemplate the addition of modern band, and provide areas for further academic research on popular music education.

CHAPTER FIVE: CONCLUSION

This study explored the impact of modern band on traditional ensembles and their unique ability to potentially increase enrollment in the music department. This chapter analyzes the survey findings and provides an outlook for future application. In addition, this chapter examines the significance, limitations, and recommendations for future research that may blossom from this study. With modern band still being a new addition to many music departments, much research still needs to be completed.

Summary of Findings

The purpose of this research study was to address the gap in the literature pertaining to how modern bands can recruit and retain non-traditional music students in the secondary music classroom and analyze the effects it has on traditional ensembles. To do this, modern band teachers and music teachers with modern band in their districts were surveyed to offer their perspectives, as they are the individuals who experience these effects. The survey utilized a mixture of multiple-choice, Likert-scale, and open-ended questions that allowed music teachers to be honest and maximize the response rate.

Research question one sought to understand the factors that lead to non-traditional music students enrolling and staying in the modern band class. The survey asked about the perceived positives, negatives, and barriers surrounding modern band. The survey results revealed that students enjoy stepping into leadership roles, having a voice and choice in the classroom, and authentically engaging with music in which they regularly listen. Dislikes came in the form of an increased responsibility level, differing levels of commitment, and a lack of resources and credibility. Scheduling and the lack of equipment and instruments were the two significant obstacles discussed. Research question two examined how modern band impacts traditional

ensemble enrollment. The survey showed that most music educators believe modern band does not take students away from traditional ensembles. Still, in some cases, participants responded that it has increased traditional ensemble enrollment. Finally, research question three asked about music teachers' perceptions of how modern band affects traditional ensembles. The results showed that most participants thought of modern band as positively influencing traditional ensembles because it entices non-traditional music students to join traditional ensembles, helps traditional music students train their ears, and allows all students to gain leadership abilities and confidence.

Modern Band Enrollment

The results of survey question eight showed that most participants viewed the informal learning environment as a significant reason students enjoy modern band. This aligns perfectly with the core tenets of David Wish's MSL pedagogy. Wish explained that "music, like language, is best learned in conversation with others who have already achieved some level of fluency and in such a way as allows for uncorrected 'mistake making.' I knew that too much direct correction too early in the process of speaking makes a learner feel self-conscious and judged and is sure to raise their affective filter."[277] The informal learning environment allows students to explore and learn from other students. This creates leadership opportunities for every student in the classroom, another positive aspect stated by the survey participants. This learning style is also authentic to how most professional popular music groups rehearse. Robert Gardner commented that "traditional school music ensembles are sometimes maligned because of the one-sided learning style they often involve. In other words, the conductor interprets the score, imparts the

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[277] Wish, "Music as a Second Language," 19.

needed information, and dictates how students should perform the music."[278] Gardner offers the solution of informal music learning, saying, "some suggest music instruction should employ a much more democratic learning process, such as that used by semiprofessional original rock bands. They argue that the learning process should be more of a collaboration between musicians with common goals, whereas most, if not all, members of the ensemble participate in the decision making."[279] This learning process utilizes the same ideas Gardner discusses. Through the informal learning process and leadership opportunities, students gain a voice and a choice in their music education, which is popular among students. Having a voice in the classroom also allows students to work on the music that is most meaningful to them, which, according to Lucy Green, must be the highest priority to increase engagement with music education.[280]

Survey questions nine and ten are vital because they can help music educators understand why students may hesitate or not participate in the modern band ensemble. The survey participants placed significant emphasis on financial and scheduling issues. Many districts will not financially commit to a new ensemble until they understand the significant benefits it provides, and many other districts are not in a financially stable position to help. Although organizations like Music Will can help in this area through instrument and equipment gifts, that may not be enough to equate to the popularity and growth that the ensemble can see.[281] If districts cannot provide enough instruments and equipment for every student who wishes to participate, the development of the modern band ensemble will be inhibited. Many students

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[278] Gardner, "Rock 'n' Roll High School," 86.

[279] Ibid.

[280] Green, *How Popular Musicians Learn*, 216.

[281] Powell, "A History of Modern Band," 18.

cannot afford to purchase or rent their own instruments so they rely on the school to provide these needs. In their study on factors that impede music participation, Culp and Clauhs suggest looking into grants and charities for help with instrumental and equipment purchases.[282] They also indicate that "proceeds from fundraisers and/or resources from music booster organizations could also be used to subsidize other costs related to music participation."[283] Alternatively, if the district can offer multiple sessions of the same ensemble, fewer instruments and equipment would need to be purchased because the instruments can be reused throughout the day. The class sizes would be capped based on the number of instruments and equipment available, but offering multiple sessions would allow the modern band class to get past the maximum capacity.

However, scheduling issues were the most documented access barrier for students. This is a well-documented challenge that must be solved on a district-by-district basis. Clauhs and Sanguinetti surveyed 120 music educators and found that scheduling was the most significant barrier to including a popular music ensemble.[284] The students and teachers felt overwhelmed with their schedules, and many did not believe they could add a new class.[285] The results of a study conducted by Vicki Baker found that AP classes interfered most with music ensembles in the students' agendas.[286] The results of survey question ten in this study demonstrates similar findings. Of the participants, 92% listed scheduling issues as a primary barrier to modern band access and inclusion. Culp and Clauhs offer a few solutions to this issue by suggesting to apply

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[282] Culp and Clauhs, "Factors that Affect Participation," 45.

[283] Ibid.

[284] Clauhs and Sanguinetti, "Music Teacher Attitudes," 558.

[285] Ibid.

[286] Baker, "Scheduling Accommodations," 14.

creative scheduling.[287] A section of modern band could be offered as an extracurricular activity, although students working and participating in other extracurricular activities could hinder students' availability.[288] Culp and Clauhs also suggest that "some scheduling conflicts could be avoided by offering multiple sections of a class instead of two large sections offered at one time. This may not be possible with large ensembles, but if teachers worked with smaller groups in chamber or alternative ensemble settings, many scheduling conflicts could be eliminated."[289] This would work well in the modern band setting. However, teachers may have to have open schedules to accommodate this type of creative planning. John Benham suggests getting a music educator on their district's scheduling committee to minimize music ensemble scheduling issues.[290] Ultimately, these scheduling issue concerns music teachers and their school district. Music teachers and administrators should communicate directly with each other to explain their needs and do what they believe is suitable for all the students involved. This is the only way to minimize both scheduling and financial issues.

Impact on Enrollment

Like Gardner's observation of the State High Rock Ensemble, survey questions six and seven found that modern band has significant interest from non-traditional music students.[291] Most participants had at least 50% of non-traditional music students in their modern band classes. Although this may not be the case for all schools, an ensemble that appeals to 50% or

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[287] Culp and Clauhs, "Factors that Affect Participation," 47.

[288] Ibid.

[289] Ibid.

[290] Benham, *Music Advocacy*, 99.

[291] Gardner, "Rock 'n' Roll High School," 84.

more non-traditional music students should be promising to most music educators. Nearly all of

music educators (92%) responding to survey question twelve said they agreed that modern band

effectively recruits non-traditional musicians to join the class.

Clauhs, Beard, and Chadwick presented the concern of ensemble directors that modern

bands may weaken enrollment in traditional ensembles.[292] However, the authors believed that the

opposite may be true.[293] The results from survey question eleven should help alleviate these

concerns. None of the participants attributed modern band to why students left traditional

ensembles. Five music educators explained that scheduling problems were the culprit, and the

students may not have been able to participate in a musical ensemble if modern band did not

exist. Two music educators mentioned that their traditional ensembles were positively influenced

by modern band.

One music educator attributed the increase in traditional ensemble enrollment to students

making new friends and expanding their social groups. This aligns directly with LeBlanc's

interactive theory of music preference, on which this study's theoretical framework is based

upon.[294] In summation, the music preference theory states that the music's physical properties

and students' social circles influence their musical preference.[295] When students join modern

band, they enlarge their social circle to include the members of the modern band ensemble. Some

of which are traditional music students. The traditional music students can influence the non-

traditional music students to expand their musical preferences to join the band, choir, or

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[292] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

[293] Ibid., 28.

[294] LeBlanc, "An Interactive Theory of Music Preference," 28.

[295] Ibid., 31.

orchestra ensembles. This does not always work due to the differing personalities in the modern band ensemble, as seen in a few of the reported negatives in survey question nine. Student and teacher schedules also dictate whether students can join additional ensembles.

Although the survey results are promising in the aspect that no teachers attributed modern band to a decline in traditional ensemble enrollment, it is crucial to remember that every school is different. External factors, such as scheduling, other activities, or even personalities, may significantly influence ensemble enrollment and retention. The results of this survey should be used as a guide to see what other schools experience. Modern band is unique and should not be justified by whether it can increase enrollment in different ensembles.

Modern Band's Impact on Traditional Ensembles

Survey question thirteen yielded various results that mostly spoke highly of modern band. Many music educators explained how they saw a growth in leadership and confidence in their students, and the students brought that back to the traditional ensembles. The student-centered learning environment, outlined in Chapter Two, is critical in developing student confidence and leadership skills. Music educators in these classrooms become facilitators rather than directors and allow students to explore.[296] Cremata believes that by having teachers take a step back, students can maximize their exploration, creativity, collaboration, and much more.[297] These are all areas that allow students to develop into better leaders. Doing this also helps create a classroom environment that fosters a low-anxiety environment and is accepting of mistakes.[298] Working together, students gain confidence in their musical abilities and learn from each other to

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[296] Cremata, "Facilitation in Popular Music Education," 74.

[297] Ibid., 63.

[298] Vasil, "The Modern Band Movement," 1.

become more fluent instrumental speakers.[299] These are the tenets of MSL pedagogy that inspire students to become better leaders and gain more confidence. As shown in survey question thirteen, they are brought to the traditional ensembles.[300]

Another positive influence shown by survey question thirteen is the development of students' ears. One music educator gave an example of how the emphasis on learning music by ear in modern band has positively impacted their traditional ensembles. They said, "we have learned to pay closer attention to excellent recordings of professional musicians performing our repertoire, then emulating what we hear. This has led to stronger performances in concert band, marching band, jazz band, etc." Through approximation and scaffolding, Burstein and Powell described how modern band students can significantly contribute to the ensemble from the very first day, no matter their ability level.[301] Modern band is usually taught authentically as professional popular music groups would learn.[302] Students learn by ear and through exploration and collaboration. As alluded to by the previously mentioned music educator, the emphasis on ear training can help strengthen ensemble tuning, enhance improvisatory skills, and help create a more well-rounded musician.

The only primary concern about how modern band impacts traditional ensembles is in the schedule. This is dealt with on a school-by-school basis. Scheduling issues can never be prevented but can be diminished through the creative scheduling practices mentioned earlier in this chapter. An ideal schedule allows students the ability to choose both traditional ensembles

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[299] Vasil, "The Modern Band Movement," 1.

[300] Wish, "Music as a Second Language," 21.

[301] Burstein and Powell, "Approximation and Scaffolding," 39.

[302] Woody, "Popular Music in Schools," 35.

and modern band, whereas a suboptimal schedule may require students to make a difficult choice.

<p style="text-align:center">Significance</p>

This study is essential for music educators and administrators who may contemplate about creating a popular music ensemble. Creating a new ensemble can be a daunting and expensive task. Therefore, the decision makers must possess vital information surrounding popular music education. This study provided extensive scholarly research on the positive attributes of having a modern band ensemble coupled with understandable hesitations. After reading this study, the music department and administrative leadership should discuss the positives and negatives of a modern band ensemble and assess how that ensemble could fit in their district. Direct and clear communication is essential because every district has different needs.

The survey results should help relieve many fears that music educators have about modern bands. Clauhs, Beard, and Chadwick said that one of music educators' primary fears is whether modern band will negatively impact traditional ensemble enrollment.[303] The results of this survey should help ease those fears, as the majority of music educators participating in the survey indicated that modern band had little to no effect on traditional ensemble enrollment. In fact, traditional ensemble enrollment increased in a few cases because of modern band. The survey results also show how most participants believe that traditional ensembles receive many benefits from having a modern band, such as increased leadership, confidence, and tone quality from their ensembles. While the results of the survey may not be everyone's experience with modern band, the outcomes display the experiences of twenty-five school districts with modern

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[303] Clauhs, Beard, and Chadwick, "Increasing Access to School Music," 27.

bands. The participants in the survey are teachers who experience the traditional and modern

ensembles daily and their perceptions should be trusted.

Through its literature review and survey, this study provides a template that could be

used to further develop both traditional and popular music ensembles. Traditionally, music

educators have been authoritative figures in their classrooms.[304] As such, music educators would

be the knowledge-bearer, disseminating all the information to their students.[305] Wagoner

commented that this teaching model that spanned over a century, does not allow space for critical

thinking in school.[306] Instead, traditional music educators can learn from the appeal of modern

band pedagogy and incorporate aspects into their classrooms, such as utilizing elements of the

informal learning practices, allowing students to have a voice in their traditional music

education, giving the students the tools to explore their instruments and cooperate with others,

and providing measures of approximation and scaffolding to increase access to the traditional

ensembles to students of all ability levels.[307] Traditional ensemble teachers can still utilize

written notation while incorporating improvisation, composition, and music technology into their

curriculum. Traditional ensembles do not need to overhaul what they currently do entirely.

However, a modern philosophy that puts the student at the center of education is necessary, and

by incorporating aspects of modern band pedagogy, traditional ensembles can take a step toward

that goal.[308]

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[304] Wagoner, "Social Justice Issues and Music Education," 8.

[305] Ibid.

[306] Ibid.

[307] Burstein and Powell, "Approximation and Scaffolding," 39.

[308] Frank Abrahams, "The Application of Critical Pedagogy to Music Teaching and Learning," *Visions of Research in Music Education* 6, no. 6 (2005), 5, https://opencommons.uconn.edu/vrme/vol6/iss1/6.

Limitations

As with any research study, this study also has its limitations. First, this survey used many short answer questions to capture the perceptions of the music educator participants. While short answer questions can lead to a more authentic response from participants, they also have a few drawbacks. According to Hyman and Sierra, a lack of survey responses can be an imperfection.[309] People do not want to take the time to type a long answer, especially when they receive no financial incentive for completing the survey. A limitation of this study is that it may have sacrificed additional responses for more authentic responses. Authentic responses were needed to conduct phenomenological research like this one, but more responses are always appreciated. This survey was also posted during the summer and again while teachers were experiencing the first weeks of school. The timing of the survey may have had an impact on the responses. Sending the survey out when the school year is already established (in the middle of September or October) may yield more results. Modern band is also a relatively new ensemble, so only a subsection of music educators can participate in the study.

One thing that should be noted is that many music departments were decimated from the Coronavirus (COVID-19) pandemic and they are still recovering. Professors Ryan Shaw and Whitney Mayo surveyed 1,368 music educators to determine how the pandemic impacted their music programs.[310] They discovered that during distance learning, "music lessons were generally encouraged to be completed but were not required in any formal way. Almost half of the secondary choral teachers said their lessons were required, followed by 38.1% of secondary

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[309] Hyman and Sierra, "Open Versus Close-Ended Survey Questions," 2.

[310] Ryan D. Shaw and Whitney Mayo, "Music Education and Distance Learning During COVID-19: A Survey," *Arts Education Policy Review* 123, no. 3 (2022), 143, https://doi.org/10.1080/10632913.2021.1931597.

instrumental teachers, and only 14.4% of elementary teachers."[311] Almost half of the participants

(44.9%) said they did not have synchronous meetings.[312] When students returned to schools,

most schools had distancing and masking policies that made it difficult to run large ensembles.

Every music department still deals with the side-effects of school closures that lasted anywhere

from half a year to more than a year. Some music departments were not even able to rehearse

their large ensembles for a year or two after the height of the pandemic. In this study, one

participant commented that their modern band program was devastated by the pandemic, and

they are just now getting back into large ensemble work. They commented that the results would

be different in this survey if it were conducted before the pandemic. This may also be the case

for many other schools. Replicating this study in the future may yield different results because

schools would have more time to recover from the pandemic. Many of the lasting impacts are

still yet to be understood.

<div align="center">Recommendations</div>

The results of this study show the growing need for popular music education in the music

education coursework. Clauhs and Sanguinetti found that most undergraduate music education

majors feel unprepared to teach anything outside of the Western European classical canon.[313] In

a survey of eighty-two music education students, Springer and Gooding found that 86.3% had

zero or one class that taught teaching skills specific to popular music in their undergraduate

coursework.[314] With modern band increasing in popularity nationwide, music education

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[311] Shaw and Mayo, "Music Education and Distance," 146.

[312] Ibid.

[313] Clauhs and Sanguinetti, "Music Teacher Attitudes," 550.

[314] Springer and Gooding, "Preservice Music Teachers' Attitudes," 31.

programs need to incorporate popular music education with their students. In time, this will help grow popular music ensembles in the United States and provide a healthy and knowledgeable music education to a broader spectrum of students. Currently, only professional development is not enough—most professional development courses in popular music last between a day and a week.[315] An entire semester (or more) in popular music education in undergraduate degree programs may help future music teachers feel more comfortable about teaching modern band. A class like this in the undergraduate program could help future teachers learn about popular music pedagogy, how to find or create a curriculum, choose songs in each genre to avoid inappropriate literature, get future teachers comfortable with popular music instruments, and much more. Doing this should help diminish many of these fears and may open a new horizon of music education for those who typically would not receive one. Continued support from academic institutions could help reduce the stigma of popular music being seen as "lesser music" and lead to acceptance as an art form that is equally as credible as other genres.[316]

Many areas in popular music education still need further research and attention. As previously discussed, there is a significant amount of research on the effects of professional development on the preparedness of music educators to teach popular music ensembles. However, little research has been completed on how much professional development is needed for music teachers to feel comfortable teaching a popular music ensemble. Is the intensive day with Music Will enough? Do music educators need a week, semester in college, or even more training? Does the current professional development opportunities teach songwriting, music

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[315] Abeles, Weiss-Tornatore, and Powell, "Integrating Popular Music into Urban Schools," 220.

[316] Hebert and Campbell, "Rock Music in American Schools," 14.

technology, and modern band pedagogy? Exploring these professional development needs could help universities discover deficiencies and offer more courses on popular music education.

According to Benham, "the number one goal of the music educator should be to build a program that serves a large portion of the school population and where student achievement is high, teaching is based on sound educational practice, the program is relevant to the community, and drop-out rates are low."[317] This study presented many of the benefits that popular music ensembles can have in providing growth to the music program but also introduced many of the hesitations music educators and administrators still have about the ensemble. Future research should be geared toward easing the hesitations music educators have toward modern band, which is precisely what this research study aimed to accomplish. The more academically-based research music educators may receive might strengthen their argument to incorporate modern band ensembles in their school districts. After reading this study, music educators and administrators should begin the conversation about potentially adding a modern band ensemble and use each of the sections to develop their opinions. If music educators and administration need more information, they should contact a popular music advocacy group, such as Music Will or Music Futures. They may also join the Association for Popular Music Education (APME) for more research or to ask further questions.

<div align="center">Conclusion</div>

Over three quarters of students (76%) currently do not participate in a music ensemble throughout their high school careers.[318] Popular music ensembles are one way music educators can bridge the gap, as many studies have shown that these music opportunities appeal to non-

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[317] Benham, *Music Advocacy,* 52.

[318] Elpus and Abril, "Who Enrolls in High School Music," 329.

traditional music students through their use of authentic instrumentation, music that students appreciate, approximation and scaffolding practices, an informal learning environment, and much more. However, many music educators are still unsure about implementing this type of ensemble in their schools. This study presented many of the hesitations music educators may have and research pertaining to one of the significant hesitations: how modern band impacts traditional ensembles. Still, further research is needed to explore other concerns.

Ultimately, music educators and administrators must discuss what they believe is best for their school. If modern band is not the answer, the leadership must devise solutions. Every music educator should advocate to make music more accessible and incorporate the most considerable number of students possible.[319] Benham offered advice essential for music educators and administrators to hear. He said, "music advocacy is based on the belief that making music is essential to learning, the enjoyment of life, and the preservation of culture. Being effective as a music advocate means focusing at least some of your energy on expansion of existing programs and development of new ones."[320] He concludes his advice by saying, "as an advocate for music education, you are part of a long and proud tradition of putting students first. Together, we can keep the focus on what's most important—students making music!"[321] Regardless of the outcome, the final decision should place the students' best interests at the center.

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[319] Benham, *Music Advocacy,* 52.

[320] Ibid., 31.

[321] Ibid.

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APPENDICES

Appendix A: Survey Questions

Survey Questions for Thesis

1. How would you describe your school?
    a. Rural
    b. Small Town
    c. Suburban
    d. Urban
    e. Other (Please Indicate)
2. Do you teach modern band? (Modern band is an ensemble dedicated to rehearsing and performing popular music genres using popular music instrumentation.)
    a. Yes. I teach one or more classes of modern band.
    b. No, but I am a music teacher in a district with modern band.
3. How long has your school had a modern band program?
    a. 1 year
    b. 2-3 years
    c. 4-9 years
    d. 10+ years
4. Have you had any formal training in teaching modern band or popular music ensembles? (Choose all that apply.)
    a. I received training in my undergraduate or graduate degree studies.
    b. I received training through a popular music group (i.e. Music Will [Little Kids Rock], School of Rock, Music Futures, etc.).
    c. I play(ed) in a popular music ensemble.
    d. I have not received any formal training.
    e. Other
5. About how many students are currently enrolled in your district's high school? (Drop-down box)
    a. 1-250 students
    b. 251-500 students
    c. 501-750 students
    d. 751-1,000 students
    e. 1,001-2,000 students
    f. 2,000+ students
6. How many students were enrolled in your modern band during the 2022-2023 school year?
    a. 1-10 students
    b. 11-20 students
    c. 21-30 students
    d. 31-40 students
    e. 41+ students

7. How many students in your modern band participate in band, choir, or orchestra?
   a. 1-10 students
   b. 11-20 students
   c. 21-30 students
   d. 31-40 students
   e. 41+ students
8. In your opinion, what do your students like most about modern band? (Short answer)
9. In your opinion, what do your students like least about modern band? (Short answer)
10. Are there any barriers that prevents a student from participating in modern band? (i.e. class size, schedule, audition requirements, etc.) (Short answer)
11. Have any traditional ensemble students dropped the traditional (band, choir, orchestra) ensemble to participate solely in modern band? If so, how many? Do you know why? (Short answer)
12. Please rate the following statements based on your modern band ensemble. (Likert scale) (strongly disagree, disagree, neutral, agree, strongly agree)
    a. Modern band is effective at recruiting non-traditional musicians to join the class.
    b. Modern band is steadily increasing in numbers each year.
    c. Modern band retains most of the non-traditional students it brings in.
    d. Modern band takes students away from the band, choir, or orchestra ensembles.
13. Through your perspective, how does modern band effect traditional ensembles? Does it help or hinder them? Please explain what you have observed in your district. (Short answer)

Appendix B: Recruitment Letter for Social Media

ATTENTION MODERN BAND TEACHERS: I am conducting research as part of the

requirements for a Doctor of Music Education at Liberty University. The purpose of my research

is to examine how modern band/popular music ensembles can be leveraged to increase ensemble

enrollment in secondary schools and understand how traditional ensembles are affected by this

ensemble. To participate in this survey, you must be 18 years or older and be a music educator

with a modern band/popular music ensemble in the district. Participants are asked to complete a

13-question survey that should take no longer than 10 minutes to complete. Your participation in

this research study is completely voluntary. Your responses will remain anonymous. If you agree

to participate, please answer each question honestly and to the best of your ability, and you may

leave any question blank if you do not wish to answer. If you agree to participate now, you can

always change your mind or back out any time. If you have any questions about this study,

please contact me at ████████████████ Thank you for your participation.

To take the survey, please click here:

https://liberty.co1.qualtrics.com/jfe/form/SV_0O4Wf0ke8IMxTkq?fbclid=IwAR05dirrErbSptU8
18Wo5cy05at2a3kGAjdFgdM9YkqlyCgGMzGMOvxhwv0

Appendix C: Institutional Review Board Approval

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

July 7, 2023

Luke Besong
Thomas Goddard

Re: IRB Exemption - IRB-FY22-23-1719 Recruiting and Retaining Non-Traditional Secondary Music Students Through Modern Band

Dear Luke Besong, Thomas Goddard,

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

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

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

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

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

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

Sincerely,
▮▮▮▮▮▮**PhD, CIP**
Administrative Chair
Research Ethics Office

Appendix D: Thesis Defense Decision Form

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Defense Decision

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Luke P. Besong

on the Thesis

Recruiting and Retaining Non-Traditional Secondary Music Students Through Modern Band

as submitted on Thursday, October 12, 2023

_____X_____ **Full approval to proceed with no proposal revisions.**
The document should be prepared for submission to the Jerry Falwell Library.

_____ **Provisional approval pending cited revisions.**
The student must resubmit the project with cited revisions according to the established timeline.

_____ **Redirection of project.**
The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

█████████   ████████████   10/12/23
Print Name of Advisor   **Signature**   **Date**

█████████   ████████████   10/12/23
Print Name of Reader   **Signature**   **Date**