

From Barriers to Bridges of Understanding:  
A Case Study of Sociocultural Dissonances Between an Urban Middle School Band  
Teacher and Immigrant Students

By

AMY J. MARTINSON

B.M.E., Wartburg College, 1989

M.M.E., Northwestern University, 2002

A thesis submitted to the  
Faculty of the Graduate School of the  
University of Colorado in partial fulfillment  
of the requirement for the degree of  
Doctor of Philosophy  
College of Music

2011

This thesis entitled

From Barriers to Bridges of Understanding: A Case Study of Sociocultural Dissonances  
Between an Urban Middle School Band Teacher and Immigrant Students

Written by Amy J. Martinson

Has been approved for the College of Music

---

(Margaret H. Berg, Ph.D., Committee Chair)

---

(James R. Austin, Ph.D.)

---

(Peter Miksza, Ph.D.)

---

(Rebecca Maloy, Ph.D.)

---

(Daniel P. Liston, Ph.D.)

Date \_\_\_\_\_

The final copy of this thesis has been examined by the signatories, and we find that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.

HRC protocol #0109.51

## ABSTRACT

Martinson, Amy J. (College of Music)

From Barriers to Bridges of Understanding: A Case Study of Sociocultural Dissonances Between an Urban Middle School Band Teacher and Immigrant Students

Thesis directed by Professor Margaret H. Berg

While some research on urban instrumental teaching exists, this research fails to provide information on the impact of different band teacher and *immigrant* students' sociocultural backgrounds on teacher and student experiences. The purpose of this research was to describe the dissonances, barriers, and understandings that arose in an urban middle school band as a result of differences between the teacher and selected students' sociocultural backgrounds. Research questions included:

1. How did the teacher's white middle class background match and/or clash with second-generation immigrant students' backgrounds?
2. What impact did different teacher and selected students' socioeconomic and sociocultural backgrounds have on music learning and music experiences in a middle school band?
3. What strategies and structures did the teacher attempt to implement in response to different teacher and student sociocultural backgrounds?

This study took place in a large urban school district during the 2009-2010 school year. Five immigrant middle school band students and the teacher were participants in this intrinsic case study. Data included transcriptions of student and parent interviews, field notes of band rehearsals and concerts, teacher field diaries, and student band journals. Data were initially coded inductively using low-level descriptors (LeCompte & Schensual, 1999) which

led to the development of pattern codes and visual displays of themes (Miles & Huberman, 1994). Triangulation of data sources, member checks and negative case analysis strategies were used to improve the trustworthiness of the findings.

Findings suggest differences in the white teacher's and immigrant students' habitus, the amount and types of social and cultural capital each possessed, and the teacher's experience of otherness created dilemmas that led to barriers in band teaching and learning processes. Specifically, barriers in band recruitment and retention, finances and resources, teaching and learning, and family support were identified. Findings also suggest that building positive relationships with students, teacher development of intercultural sensitivity, and the creation of a culturally inclusive classroom environment can increase opportunities for immigrant music students' participation in band while simultaneously supporting positive acculturation processes. However, personal challenges for the teacher and unsuccessful attempts at bridging sociocultural barriers between the teacher and students were also identified.

## DEDICATION

I dedicate this research to all of the urban and immigrant students I have met in my music classrooms. These students have provided me a wider world-view of music, teaching, and living by sharing their life stories with me and inviting me into their musical worlds.

It is because of them that I challenge all music educators to open up their hearts, minds, and classrooms to the musics of the world, and all the many ways in which we use and participate in, and make music. May all of us find joy in creating new musical experiences that truly represent the wonderful diversity of our world.

## ACKNOWLEDGEMENTS

I would like to acknowledge and offer my deepest thanks to my dissertation advisor Dr. Margaret Berg for her patience, wisdom, and support through my study and writing. I would also like to thank my family for their love and support as well as my friends that never stopped believing in me. Lastly, thanks to all of the teachers in my life who shared with me their love for music, gave me the strength and motivation to be who I am today, and who have inspired me to be the best person and teacher I can be.

## CONTENTS

### CHAPTER ONE

INTRODUCTION AND NEED FOR STUDY .....	1
Definition and Challenges of the Urban Education Setting .....	2
Characteristics of Urban Schools .....	4
Urban School Districts .....	4
Urban Teachers.....	4
Urban Students .....	6
Poverty.....	6
Family structure and environment.....	7
Culture and language.....	8
Immigration and Education in the United States.....	9
Classifications of Immigrants.....	10
First and Second Generation .....	10
Methods of Immigrant Acculturation.....	11
Legal and Illegal Immigrant Status .....	13
Latino Immigrant Children.....	13
Urban Music Education.....	14
Sociological Framework for Inequalities in Urban Education .....	17
Bourdieu’s Concepts of Capital and Habitus .....	19
Capital .....	20
Economic.....	20
Social.....	20

Cultural.....	21
Habitus.....	22
Delpit’s Concept of “Otherness” .....	23
Intercultural Competence .....	25
Culturally Relevant Pedagogy.....	27
Need for the Study.....	28
Purpose of the Study.....	30
Research Questions .....	30
Definition of Terms .....	30
Overview of the Dissertation.....	33
<b>CHAPTER TWO</b>	
<b>REVIEW OF LITERATURE.....</b>	<b>35</b>
Urban Education.....	36
Research on Social and Cultural Capital in Urban Education.....	39
Research on Habitus .....	44
Research on “Otherness” in Education .....	50
Research on the Impact of Immigrant Acculturation on Student Success .....	54
Teacher/School Reproduction of Inequity .....	55
Patterns and Processes of Immigrant Acculturation.....	55
Mexican Student Immigrant Acculturation Process and Education...59	
Factors Impacting the Development of School and Immigrant Family	
Partnerships .....	61
Urban Music Education.....	64



Instrumental Urban Music Education.....	66
Instructional Strategies for Musical Success.....	67
Recruitment and Retention Strategies .....	69
Inequity and Access to Instrumental Music Education Programs.....	72
Family and Cultural Factors Impacting Musical Achievement.....	75
Chapter Summary.....	77
<b>CHAPTER THREE</b>	
<b>METHODOLOGY.....</b>	<b>79</b>
Introduction .....	79
Overview of the Study.....	80
Purpose of the Study.....	81
Research Questions .....	81
Methodological Approaches.....	81
Purposes of Qualitative Research.....	81
Intrinsic Case Study.....	84
Participant Observer Continuum.....	85
Insider Knowledge .....	85
Context of the Study.....	88
Setting.....	88
Urbanview School District .....	88
Urbanview Middle School.....	89
Urbanview Middle School Band program.....	91
Maple Rock Apartments.....	93
Participants .....	94

Jesus.....	95
Alejandra .....	96
David .....	96
Sabina .....	96
Thu.....	97
Music educator/researcher.....	97
Method.....	99
Data Collection.....	99
Access and Rapport .....	99
Data Sources.....	103
Student Interviews .....	103
Student Journals .....	106
Field Notes .....	106
Field Diary.....	107
Data Analysis .....	108
Data Management.....	108
Data Reduction .....	109
Data Coding.....	110
Data Displays .....	112
Trustworthiness of the Study.....	113
Credibility.....	113
Transferability .....	114
Dependability .....	115

Confirmability .....	115
Authorial Voice .....	116
Chapter Summary.....	117
CHAPTER FOUR	
INSTRUCTIONAL CONTEXT AND PARTICIPANTS .....	118
Instructional Context .....	118
Band Program.....	118
Curriculum and Instruction .....	119
Student Demographics .....	119
Band Director Description.....	120
Urbanview Middle School Band Members .....	123
Jesus “Everybody Plays” .....	123
David “I don’t know” .....	130
Thu “It gets you farther in life” .....	136
Sabina “It means your smart” .....	141
Alejandra “Everyone is over there” .....	147
Chapter Summary.....	154
CHAPTER FIVE	
SOCIOECONOMIC AND SOCIOCULTURAL DISSONANCES .....	155
Dissonances Between Me and My Immigrant Students.....	155
Socioeconomic Dissonances .....	156
Dissonance One: Income .....	156
Dissonance Two: Home Environment .....	158
Dissonance Three: Home and School Mobility.....	160

Sociocultural Dissonances.....162

    Dissonance Four: Language .....162

    Dissonance Five: Musical Backgrounds .....164

    Dissonance Six: Educational Experiences/Learning Styles .....168

    Dissonance Seven: Family Configuration .....170

    Dissonance Eight: Family Priorities .....171

    Emotional Experiences of Dissonances .....173

Chapter Summary.....174

**CHAPTER SIX**

**“MISS YOU HAVE NO IDEA WHERE YOU ARE GOING DO YOU?”: BARRIERS TO LEARNING IN THE URBANVIEW MIDDLE SCHOOL BAND .....176**

Introduction to Barriers in the Band Room .....178

    Focus One: Recruitment and Retention.....179

        Barrier One: Language .....180

        Barrier Two: Definition of Band .....181

        Barrier Three: Instrument Knowledge .....183

        Barrier Four: Student Motivation for Joining Band .....185

        Barrier Five: Mobility .....187

    Focus Two: Finances and Resources.....192

        Barrier Six: Instrument Ownership .....193

        Barrier Seven: Program Costs .....195

    Focus Three: Teaching and Learning.....199

        Barrier Eight: Musical Learning Styles .....200

        Barrier Nine: Teacher Role .....205

Barrier Ten: Student Band Goals .....	207
Barrier Eleven: Band Repertoire .....	210
Barrier Twelve: Home Environment/Home Practice .....	211
Focus Four: Family Support.....	214
Barrier Thirteen: Family Musical Support .....	215
Barrier Fourteen: Concert Attendance.....	216
Barrier Fifteen: Language.....	221
Chapter Summary.....	224
<b>CHAPTER SEVEN</b>	
“I LOVE MUSIC!”: BUILDING BRIDGES OF UNDERSTANDING.....	225
Bridges in the Band Room .....	226
Bridges for Recruitment and Retention.....	226
Explicit Teaching of the Word “Band” .....	227
Connection of American Band Student’s Cultural Music.....	228
Plan for Student Mobility .....	228
Extra students on music parts.....	229
Extra instruments for students who join band.....	229
Differentiate levels of band music.....	230
Emotional Support.....	231
Bridges for Finances and Resources .....	231
Talk about and Teach How to Rent and Buy Musical Instruments..	232
Build Social Networks.....	232
Bridges for Teaching and Learning.....	233
Utilize Aural and Visual Music Teaching Strategies .....	234

Flexible instrumentation.....	235
Allowing space for students expertise in their musical cultures .....	236
Programming music from other cultures .....	237
Incorporate Student Practice Opportunities into School Day.....	237
Bridges for Family Support.....	238
Understanding Role Reversals in Immigrant Acculturation Process	239
Develop relationships with translators .....	239
Concert Scheduling .....	240
Bridges to Student Participants .....	241
David – No Bridge to Successful Understanding.....	241
Jesus- No Bridges to Understanding .....	242
Thu - Successful Bridge to Understanding.....	243
Sabina – Successful Bridges to Understanding.....	244
Alejandra – Successful Bridge to Understanding.....	245
Parent Communication Bridge .....	246
Bridge Building Challenges and Successes: The Teacher’s Personal Journey .....	247
Chapter Summary.....	249
<b>CHAPTER EIGHT</b>	
<b>SUMMARY, DISCUSSION, AND IMPLICATIONS .....</b>	<b>251</b>
Summary of the Research Study .....	251
Discussion .....	254
Research Question One .....	254
Matches Between Teacher and Students' Backgrounds .....	254
Clashes Between Teacher and Students’ Backgrounds.....	256

Impact of Habitus.....258

Impact of "Otherness" .....259

Research Question Two.....261

    Recruitment and Retention.....262

        Recruitment.....263

        Retention.....266

    Finances and Resources.....268

    Teaching and Learning.....270

    Family Support.....274

Research Question Three.....277

Implications for Urban Instrumental Music Education .....281

    1.) Do band directors need to take into account student’s diverse sociocultural backgrounds?.....281

    2.) What role does concert band play in the education of students with diverse sociocultural backgrounds? .....283

    3.) What should the goal of instrumental music education be for all students including immigrant students? .....285

    4.) What skills do instrumental music educators need to teach instrumental music in urban settings with immigrant students? .....288

    Implications for Urban Instrumental Music Teacher Education .....290

Recommendations For Further Research.....292

Chapter Summary.....294

REFERENCES.....296

## APPENDICES

A. Consent Forms .....	315
B. School Maps.....	324
C. Data collection forms.....	327
D. Interview Guides.....	331
E. Student Mobility Charts.....	337
F. Examples of Student Transcripts.....	340
G. Examples of Student Journals.....	351
H. Examples of Field Notes.....	353
I. Example of Field Diary Entry.....	356
J. Example of Code List.....	358
K. Example of Data Displays.....	362



LIST OF TABLES

Table

1.	Languages Spoken at Urbanview Middle School .....	91
2.	Student Participant Characteristics.....	95
3.	Urbanview Middle School Band Members by Demographics and ELL Status.....	120
4.	Background Comparison Chart.....	260

## LIST OF FIGURES

## Figure

1.	Immigration Acculturation Chart Using Concepts from Bourdieu, and Portes and Rambaut .....	57
2.	Teacher and Student Backgrounds Comparison Chart.....	156
3.	Barriers to Recruitment and Retention.....	179
4.	Barriers to Finances and Resources.....	192
5.	Barriers to Teaching and Learning.....	200
6.	Barriers to Family Support.....	214
7.	Bridges of Understanding for Recruitment and Retention.....	227
8.	Bridges of Understanding for Finances and Resources.....	232
9.	Bridges of Understanding for Teaching and Learning.....	234
10.	Bridges of Understanding for Family Support.....	238
11.	Downward Spiral of Band Morale and Learning Environment.....	258
12.	Social and Cultural Capital Components of Recruitment and Retention.....	262
13.	Social and Cultural Capital Components of Finances and Resources.....	269
14.	Social and Cultural Capital Components of Teaching and Learning.....	271
15.	Social and Cultural Capital Components of Family Support.....	275

*“Our ability to reach unity in diversity will be the beauty and the test of our civilization.”*  
*Ghandi*

## CHAPTER ONE

### INTRODUCTION AND NEED FOR STUDY

Learning to play a musical instrument is an opportunity that should be made available to all students regardless of race, culture, religion, or ability. Music education philosophers Reimer (1989) and Elliott (1995) suggest that instrumental music educators should strive to develop to the fullest extent possible every students' capacity to experience and create intrinsically expressive qualities of sound through the aesthetic understanding and "doing" (making) of music. Reimer and Elliot stress that this musical development should be taught through progressive skill development and continue throughout a person's life, well after the high school years.

In the United States, traditionally middle and high school concert band and orchestra classes have been the vehicles for providing millions of students with the opportunity to learn music beyond elementary school. But what if the music students in public school band classes were not born in the Unites States and therefore were not familiar with the concept of concert band? What if these students' musical traditions included different instruments, different genres of music, and different types of ensembles? Furthermore, what happens when teachers and students with different sociocultural backgrounds, based on varied socioeconomic status, birth country, native language, cultural practices, and immigrant status, come together to create music in a concert band in a large urban school? How do these different sociocultural backgrounds impact both teacher and student expectations and experiences of school concert band?

This document study is the story of the co-creation of an urban middle school band by me - a white middle class band teacher - and my urban middle school immigrant students. Both my desire to provide a quality musical experience for all students, particularly students who live in large urban areas, as well as the daily frustrations I experienced as a middle school band teacher in an urban district served as catalysts for this study.

Instrumental music educators in every school and at every grade level often face challenges when attempting to build instrumental music programs and provide quality instrumental music education to students. However, building an instrumental music education program can be especially challenging in a large urban educational setting given not only the variety of student and teacher backgrounds, but also the unique challenges of urban schools with respect to large class sizes, budget constraints, and testing pressures.

#### Definition and Challenges of the Urban Education Setting

In the United States there are nearly 16,000 school districts. Two hundred and twenty-six of these school districts exist in large urban cities. According to the United States Census Bureau (2004), an urban setting is defined as an area consisting of a population of 1,000 people of more per square mile. A focus on quality education in these schools is important because urban schools serve a proportionately larger number of students than rural and suburban schools. Among the 100 largest school districts the average student to teacher ratio is 17:1 as compared to a 14:1 student teacher ratio in rural and suburban district (Sable & Young, 2003), chiefly because of the high density of urban populations.

The 100 largest school districts in the United States comprise less than one percent (0.6%) of the total school districts in the United States and yet are responsible for teaching nearly one-fourth (23%) of the total students in the United States (Kincheloe, 2004; Sable & Young, 2003). The notion that urban districts are an important component of the American educational system and under great pressure to increase the quality of education for American students should not be overlooked and cannot be overstated.

It is within the urban educational context that the “emergent” or developing culture of America can be found. Many educators believe the way in which we teach urban education students today will shape the future of our nation (Kincheloe, 2004). However, urban education is a term that has become synonymous with the phrases diversity (Fujira & Yamaki, 2000), troubled students, and challenging teaching situations (Frierson-Campbell, 2006b). Teaching in an urban setting often conjures up ideas of unruly and violent students, apathetic parents, drugs and gangs, unsupportive administrators, dilapidated schools, as well as a severe lack of financial resources (Frierson-Campbell, 2006b; Kincheloe, 2004).

To many young educators, teaching in an urban setting can seem daunting and frightening. Abril (2006) suggests that it is difficult to recruit and retain high-quality teachers for urban schools due to negative images created by media and reports of poor facilities, poor test scores, high student poverty, and low student motivation. Much of new teachers’ hesitation to teach in an urban setting may stem from the array of complex emotions that come from students with differing social, economic, and cultural backgrounds (Fiese & DeCarbo, 1995; Frierson-Campbell, 2006a). Educational researchers and educators need to focus on the issues in urban education so that high-

quality teachers want to teach in urban areas and therefore provide a high quality education for America's "emergent" culture.

### *Characteristics of Urban Schools*

#### *Urban School Districts*

There are many characteristics that distinguish urban school districts from rural and suburban school districts. These characteristics include: overstretched district financial budgets, a heavy reliance on federal monies, an overwhelming number of buildings needing maintenance or repair, lack of qualified teachers, large student class sizes, and highly diverse student populations. Besides these school-level characteristics, factors related to family socioeconomic status such as the provision of health and medical care for students, transportation needs, and housing support also impact the world of urban education (Fuhrman, 2000; Zhou, 2003).

#### *Urban Teachers*

An alarming characteristic of urban schools is the lack of highly qualified teachers in the classrooms (Sable & Young, 2003). According to No Child Left Behind, a highly qualified teacher is any teacher that possesses a bachelor's degree, can demonstrate subject knowledge and teaching skills, has obtained full state certification or alternative licensure through the state, has passed the state licensing examination in the subjects and/or grades they teach, and has not had licensure waived on an emergency, temporary, or provisional basis (Elementary and Secondary Education Act, 2004). This lack in highly qualified teachers may be due to high teacher attrition rates often found in urban districts and to pressure on teachers to conform to urban school reforms, tight school and

district fiscal budgets, and large class sizes full of students with diverse backgrounds and abilities.

The characteristic of high student sociocultural diversity in urban classrooms has led to one of the most troubling characteristics in the majority of urban schools. This characteristic and concern is the gap or disconnect between American public school teachers and American public school students' races, cultures, and socioeconomic class status (Ladson-Billings, 2001). These differences between urban teachers and students are some of the most important issues facing educators today (Sobel, Taylor, & Anderson, 2003).

According to the National Collaborative on Diversity in the Teaching Force (2004), 90% of American public school teachers are white and from middle class families. Within the 100 largest school districts, student demographics include 31.7% Latino and 29.4% African-American. Among the 500 largest school districts 52% of the student population is of either Latino or African American descent (Sable & Young, 2003). This implies that the majority of teachers in public classrooms are teaching students that do not share the same cultural background they possess. Similarly, immigrant students and students of color are likely to be taught by monolingual teachers from dominant cultures who bring into school their misconceptions about race and culture and thusly their students' lives (Dickar, 2008).

Upon examination of teacher education professors, this same characteristic of white dominance can be found. In the 1990's, 495,000 students were enrolled in colleges and schools of education across the United States. Eighty-six percent of these students self reported as White, seven percent reported themselves as Black, and three percent



reported themselves as being of Latino descent. In 2001, there were 35,000 professors of education and 88% of these educators were White (Ladson-Billings, 2001).

The majority of American educators, American education professors, and prospective American educators is becoming increasingly monolingual, white, and middle class. Yet, the majority of K-12 American school students are becoming increasingly multi-lingual, multi-cultural, and poor (Gay, 2000, Ladson-Billings, 1994 & 2001; Suarez-Orozco, Suarez-Orozco, & Torodova, 2008; Valdes, 1996). In lieu of a more diverse teacher work force, educators must learn to address diversity in the classroom with understanding, with equal opportunity, and with equity for all (Sobel, Taylor, & Anderson, 2003).

#### *Urban Students*

There no longer exists a “standard” or “typical” American student. Urban classrooms are an amalgam of different student socioeconomic status, family, home environments, and different ethnic, racial, religious, cultural and language backgrounds (Winzer & Mazurek, 2000). Some of the factors that contribute to the diversity of students in urban classrooms include: the rise in poverty in the United States, a variety of different family configurations and home environments, and differences in languages and culture due to a rise in immigration in the United States (Zhou, 2003). These increases in levels of student background diversity also mean that students bring different learning styles, different levels of emotions, interests, social maturity, cultural backgrounds, and levels of academic readiness into the classroom (Tomlinson & McTigue, 2006).

*Poverty.* The impact of students’ home life conditions on education is becoming more heavily felt in urban schools as students and families in urban school districts are

becoming poorer and poorer. The rate of poverty in the United States is rising with the majority of families living in poverty concentrated in urban areas (Sable & Young, 2003). In 2009, the poverty rate in the United States had risen to 14.3 % from 13.2% in 2008 with approximately 42 million people living in poverty (U.S. Census Bureau, 2010). The trend of increasing poverty inordinately impacts urban schools adding to the strain that exists when trying to provide all students with a quality education.

Students from poverty are often socially isolated from mainstream American society. They are devastated by poor living conditions, live on unsafe streets, experience economic distress, and are exposed to ghetto and materialistic cultures through television and the media (Zhou, 2003). This lack of exposure to mainstream middle class America and the stress of home life conditions can often create a lack of student preparation for learning as well as a lack of educational experiences necessary for achievement in American school.

*Family structure and environment.* The family structure and the physical home environment of a student are two things a teacher cannot control, yet need to be aware of how they impact learning in a classroom (Delpit, 1995; Tomlinson & McTigue, 2006; Gardner, 1983; National Research Council, 2000). Urban family structures can exist in a variety of configurations (Fuhrman, 2000). Some urban students may be homeless living in shelters, some may live with single parent households, and some may live in traditional two-parent households. Many urban students live in single parent homes due to divorce, death, or parents' personal choices. According to the U.S. Census Bureau of all the families in the U.S. in 2006; 5,130,000 families had only a single male parent/guardian present while 14,093,000 families had only a single female parent/guardian present

(2006). This statistic is important because many times single parent families have additional financial pressures that impact students' educational achievements.

For those students that do come from traditional two-parent homes, the make-up of a two-parent household is also changing. Two parent homes can include same-sex parents, multi-generational parents, and inter-racial parents. Urban students may live with many multi-generational family members in one setting, or live solely with extended family members when no parents are present. For some urban students a genetic family is not possible and students are assigned to the foster care system (Goldfarb, 2004).

*Culture and language.* Immigrant and minority students are becoming increasingly more concentrated in large urban areas as immigrant populations settle geographically unevenly through out the country, most settling in urban areas. (Zhou, 2003). This means urban classrooms are teaching students with a variety of language and cultural backgrounds.

In 2000, it was estimated that there were approximately 2.4 to 2.9 million immigrant students attending government schools (Lunenberg, 2000). In 2003, approximately thirty-three percent of school age children possessed only limited English Proficiency (Furtrell, Gomez & Bedden, 2003). Between 1979 and 2003, the overall number of school children aged five to seventeen increased by nineteen percent. During this same time period, the number of children who spoke a language other than English at home and who spoke English with difficulty (i.e., those who spoke English less than "very well," and who are thus considered "English language learners") grew by 124%. Projections suggest that "language minority students" (those who speak a language other than English at home and who have varying levels of proficiency in English) will

comprise over 40% of elementary and secondary students by 2030 (Furtrell, Gomez & Bedden, 2003).

In 2005, over 50% of K-12 students in the United States were non-Hispanic White (Gandara & Contreras, 2008). Half of the students in New York Public Schools came from immigrant homes, and in Los Angeles, 73% of students originated from immigrant homes. Schools all over the country are wrestling with how best to educate newly arrived immigrant children in the classrooms.

#### Immigration and Education in the United States

Immigrant students are the fastest and largest growing segment of youth population (Gandara & Contreras, 2008; Suarez-Orozco, Suarez-Orozco, & Torodova, 2008; Valdes, 1996). All educators, including music educators, must address the education achievement and school experiences of immigrant students. How successful immigrant students will be in American schools will govern their eventual position in American society and therefore impact the future of the American work force. Yet our understanding of the experiences of immigrant children and youth remain limited (Igoa, 2009; Suarez-Orozco, Suarez-Orozco, & Torodova, 2008).

There are many factors that impact an immigrant student's education. Immigrant families vary by the amount of cultural capital (level of education, wealth, knowledge of English language, and work experience) they possess, the social environment that receives them, their family structures, and the process of acculturation the family experiences. Not all immigrants have lived in the country for the same amount of time or immigrated at the same age. Not all immigrants enter the U.S. with the same amount of

welcome and positive reception, and not all immigrants assimilate into the American culture in the same manner, or with the same results (Portes & Rumbaut, 2001).

### *Classifications of Immigrants*

#### *First and Second Generation*

Where a student is born and the length of time an immigrant family has lived in the United States are important determinants of cultural assimilation and educational success. In the educational setting, immigrant students are often referred to as first or second generation students. The term “first generation immigrant” refers to a person who was born in a different country, has emigrated to the United States during their life time, and has strong knowledge and ties to their native country. The term “second generation immigrant” refers to a person who was born in the United States but has parents who were foreign born (Portes & Rumbaut, 2001). Persons in this category associate themselves with American culture, but in their home environment there often exists strong ties and reflections of the native country.

First and second generation immigrant students share common challenges and stressors in America. Both groups have foreign-born parents and are likely to grow up in households where cultural, linguistic, and social traditions differ from the “standard” mainstream American family. Both groups experience lower class status, live in higher levels of poverty and experience persistent racial and ethnic discrimination. Moreover, the poverty rate is doubled for children growing up immigrant as compared to native-born children (Suarez-Orozco, Suarez-Orozco, & Torodova, 2008).

### *Methods of Immigrant Acculturation*

Acculturation is the first step for immigrants in becoming assimilated into a culture or society. Acculturation is the process of learning and adapting to different cultural norms and traditions. An important point that Portes and Rumbaut (2001) emphasize, is that all immigrant families do assimilate into American culture. The question that should concern educators is not whether immigrant students assimilate into American culture, but to which social class or segment of American society student immigrants assimilate into. Portes and Rumbaut are concerned that a “rainbow underclass” of immigrant peoples and poverty-ridden Americans (people from many different cultures with many different skin colors, living in poverty) is developing that will negatively impact the future of America.

Portes and Rumbaut (2001) discovered that there are three types of acculturation that immigrant families can experience as they assimilate into American culture. These processes are: dissonant acculturation, consonant acculturation, and selective acculturation. All three of these processes impact how the immigrant family functions in society and thusly the academic success of immigrant students.

Dissonant acculturation occurs when immigrant children lose their immigrant culture and learn English and American ways faster than their parents usually due to parental lack of education and access to economic resources. This difference in acculturation results in a role reversal in the home in which the children become the interpreters and experts of American culture and schooling in the family. In this process the parents cannot maneuver in American society and culture without the help of their children. The parents are dependent on the children to teach them American ways and

how to navigate the American educational system. Dissonant acculturation tends to lead to much conflict between immigrant children and their parents.

Consonant acculturation is the opposite of dissonant acculturation. In the consonant acculturation process, both immigrant parents and children abandon their native cultures and learn English and American culture together at the same pace. There is little conflict between the children and parents because the parents can remain in an authoritative roll. The factors that determine consonant acculturation have to deal with immigrant parents' possession of cultural capital. Immigrant parents must possess high enough levels of education, and have had professional careers in the native country so that they are able to monitor and impact the cultural evolution of their children and their family.

The third process of acculturation is selective acculturation. In selective acculturation, the learning process of both generations is embedded in a co-ethnic community. This type of acculturation happens when strong immigrant communities exist to which new immigrants can connect. The existing immigrant community can help new immigrants gain social capital such as knowledge of how school systems and government run agencies work, provide a safe place for immigrants to ask questions and learn American culture in a paced fashion without losing valuable cultural resources, and offer friendship and support for the immigrant families. The existence of an ethnic community can slow down the cultural shift of immigrant families and promote partial retention of the native country home language and norms. This then leads to a lack of intergenerational conflict in the family and achievement of full bilingualism in the second generation of the family. According to Portes and Rambaut, this type of acculturation

leads to the highest level of immigrant success in the work place, education, and American society.

### *Legal and Illegal Immigrant Status*

The issue of immigration status is a contentious one in the United States. Besides the large number of immigrants legally entering the United States each year, there also exists a large undetermined number of people illegally immigrating to the U.S. (Gay, 2000). It is estimated that 1.8 million children are in the United States without legal immigration papers and an additional 3.1 million children are born in the United States to undocumented alien parents (Passel, 2006). The issue of undocumented legal status can become a barrier to immigrant students' educations because it places immigrant families in fear of disclosing too much information to schools for fear of deportation.

Unauthorized immigrants face many challenges because they have less access to social services and post secondary education. Therefore, job options are limited and undocumented immigrants are less able to incorporate into the broader community. Often times, immigrant families will consist of a mixture of legal and illegal status family members that can create inequalities among family members and issues that impact education (Gandara & Contreras, 2008).

### *Latino Immigrant Children*

Within immigration populations, Latinos are the largest and most rapidly growing sub-population of immigrants in the United States, particularly people from Mexico (Suarez-Orozco & Suarez-Orozco, 2001, & 2008; Gandara & Contreras, 2008). Some education scholars claim that the most urgent challenge for American education is the



academic achievement gap between Latino children and white majority children (Gandara & Contreras, 2008).

The Latino population of school age children has risen from five percent in 1972 to twenty percent in 2005. It is projected by the U.S. Census that in the year 2025, one in four students will be Latino (Gandara & Contreras, 2008). Within the Latino population, Mexicans make up 64% of the population and half of these students are immigrant children. Mexican immigrant students have experienced a particularly long history of education challenges including below-grade level enrollment, high attrition rates, high rates of illiteracy, and under representation in higher education (Valdes, 1996).

Student diversity presents a great challenge to urban districts, given the goal of ensuring all students achieve academic success. The changing societal demographics and the contextual realities of urban school districts demand that urban educators reexamine their curricula and teaching strategies to ensure that all students regardless of language, culture, ability, or ethnicity receive a quality education (Futrell, Gomez, & Bedden, 2003; Tomlinson & McTigue, 2006).

#### Urban Music Education

Music programs in urban schools are impacted by both urban school-level and student diversity challenges as are other programs in urban schools. In addition to these issues, urban music educators also lack appropriate space for teaching, often teaching music-on-a-cart or in non-classroom spaces (Reninger, 2004), and lack financial resources and fundraising revenues for music curriculum and instruments (Iken, 2006; Mixon, 2006). Music educators also often deal with challenging music schedules, and perceived lack of support from school administrators and parents (Mixon, 2006;

Schwarthoff, 2004). But, just as urban education has evolved and improved, so has urban music education.

In 1968, music educators met at the Tanglewood Music Center to discuss pressing issues in music education and to create a Tanglewood Declaration that was to direct the future of music education. This declaration stated that “music and the inner city,” or what we refer to now as urban education, was a critical issue that needed to be addressed in music education. Music educators at this symposium recommended teacher programs develop music educators who had: 1) high quality music and education backgrounds, 2) positive attitudes toward themselves and children, with an empathy for the social needs and conditions of other people, 3) initiative and imagination required to relate school and personal skills to the unique needs and resources of the neighborhoods urban schools serve, and 4) teachers that were informed about conditions, trends, and societal problems minority students and the schools faced. The Tanglewood Declaration noted that:

“The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the “inner city,” or other areas with culturally deprived individuals.” (Choate, 1968, p.139)

Since then, there have been many articles published in the *Music Educators Journal* (Fiese & DeCarbo, 1995; Hinckley, 1995; Kindall-Smith, 2006; Mark, 2003; Mixon, 2005; Reimer, 1970) dedicated to the issue of urban music education. These articles have focused on the challenges of lack of teacher preparation (Fiese & DeCarbo, 1995), lack of funding and resources (Hinckley, 1995), challenges of teaching diverse students (Fiese & DeCarbo, 1995; Reimer, 1970) and the need for increasing community and parental involvement (Hinckley, 1995; Mixon, 2006). More recently, urban music teachers are beginning to encounter a larger number of culturally diverse, poor,

immigrant students in music classrooms and ensembles (Iken, 2006; Mixon, 2006; Reninger, 2004). Music teachers also face the challenges of teaching music to students who do not speak English (Carlow, 2006; Fiese & DeCarbo, 1995).

In 1995, June Hinckley (then President of MENC), similar to the Tanglewood Declaration, stated that urban music education was an important issue for the music education professions that needed to be examined. Hinckley gave a plea for developing strong music education programs for a diverse urban student population. In 1999, music educators created the “The Housewright Declaration” during the “Vision 2020” symposium that again stressed the importance of making music education available to all students no matter what culture or socioeconomic class students were from.

“All persons regardless of age, cultural heritage, ability, venue, or financial circumstances deserve to participate fully in the best music experiences possible.” (Madsen, 2000, p.219)

The theme of improving urban music education for students from diverse cultural and socioeconomic backgrounds is a theme that has continually permeated discussions of music education. A key component of this theme is student diversity among public school music students and the cultural disconnect between music teachers and urban music students (Benedict, 2006; Frierson-Campbell, 2006a). As early as 1970, *Music Educators Journal* editor Charles Fowler wrote about a vast difference between music teachers’ and music students’ cultures, and a gap between middle class values and the values held by their non-middle class students.

The cultural and socioeconomic clash between music educators and music education students has created unequal access and musical opportunities for students of different racial/cultural backgrounds. There is a striking difference in involvement in and

access to arts education programs across cultural and ethnic groups. Whites are 50% more likely to have taken classes in the arts than African-American or Asian-American students, and children from affluent families are twice as likely to be involved in arts instruction as those from lower socioeconomic families (Catterall, 1997; Love & Kipple, 1995). As immigration rates rise and student diversity in classrooms increase, music educators in urban school districts must examine the factors which lead to these discrepancies so that a quality music educational experience is available to all students in urban settings, regardless of educator or student class, cultural, or socioeconomic background. While a call for quality urban music education, and discrepancies between student and teacher backgrounds have been identified, there is limited research on urban music education that can help urban music teachers better understand how different student and teacher backgrounds impact music teaching and learning, in order to overcome sociocultural dissonances in the band setting.

#### Sociological Framework for Inequalities in Urban Education

The interaction of race, culture, social class and children's experiences in schools is a complex educational issue that can impact the quality and effectiveness of a child's education (Delpit, 1995; Gay, 2000; Gay & Howard, 2000; Ladson-Billings, 1994; Tomlinson & McTigue, 2006). Much educational reform is centered around the challenges of differing sociocultural backgrounds, between students and teachers, teachers and parents, and parents and schools as schools attempt to improve all student academic achievement.

As different ethnic groups have entered the United States, different groups have pursued and gained varying positions of political power in society. Political power

impacts education because ownership of political power is a strong force in the development of curriculum and school cultures. As different ethnic groups gain different levels of political power, urban school districts that are particularly sensitive to government change because of a high reliance on federal monies are heavily impacted (Sable & Young, 2003).

Sociologists have developed theories to help explain the presence of political power in schools as well as the shifting of political power based on societal change. These theories fall under the umbrella of Conflict Theory. The basic tenet of Conflict Theory is that society is composed of competing economic and interest groups, the “haves” and the “have-nots.” These two groups are in constant tension with one another as each group tries to improve its position in society (Paul & Ballantine, 2002). The “haves” control power, wealth, influence, privilege, and access to the best education.

Sociologists suggest that schools operate from the perspective of the “haves” or dominant culture in society, which in the United States is a white, middle-class perspective. This perspective encompasses hidden rules, societal norms, and resources that students who are not from white middle class backgrounds do not know, understand, or possess (Bourdieu, 1977; Coleman, 1988; DeMarrais & LeCompte, 1998). For example, a teacher may expect students to sit quietly at their desks and raise their hands and be called on by the teacher before answering a question. Yet, a child who is raised in a refugee camp, or has gone to school in a different country, may not know the proper protocol for answering questions and may be seen as a disruptive, disrespectful student by the teacher. Unfortunately, in the urban setting, traditional methods of teaching based

on the dominant culture are often counter-productive given the high poverty and diversity of student backgrounds (Ladson-Billings, 2001).

According to Ladson-Billings (2001) and Nieto (2003), American teachers often expect students to function and relate to school the way they did as students and this is an unfair and incorrect assumption for educators to make. Furthermore, the majority of white teachers may see their own experiences as normative and their students' experiences as non-normative (Delpit, 1995; Gay, 2000; Gay & Howard, 2006; Ladson-Billings, 2001).

In the next section I will introduce the following sociological concepts rooted in Conflict Theory that are relevant to this study: Pierre Bourdieu's (1977 & 1986) concepts of capital, and habitus; Lisa Delpit's (1995), concept of otherness in the classroom; and intercultural competency through Culturally Relevant Pedagogy techniques outlined by Geneva Gay (2000), Gary Howard (2006), and Gloria Ladson-Billings (1994, & 2001).

#### *Bourdieu's Concepts of Capital and Habitus*

French sociologist Pierre Bourdieu developed a theoretical perspective to help explain the inequalities between classes of people which are often reproduced in society. Bourdieu used the concepts of capital and habitus to reveal and explain the dynamics of power relations in social life. The concepts of capital and social reproduction of class inequities can be traced to Karl Marx's analysis of how "capital emerged from social relations between the bourgeoisie (capitalists) and the proletariat (laborers) in the process of commodity production and consumption" (Lin, 2001 p. 4). The interaction of these classes created and perpetuated class distinctions and inequities. While Bourdieu's theory is based on Marx's theory, Bourdieu offered a new concept of cultural capital.

Bourdieu explained that capital could be transmitted between classes and that capital was influenced by the objective world (field), as well as a person's worldviews based on their experiences (habitus).

### *Capital*

Bourdieu used the term capital as a framework to explain social relations within a system of exchange, and possession of objective and embodied structures that result from labor accrued over time that possess social energy (Bourdieu, 1986). There are three types of capital and each is given a different amount of importance depending on the field in which it exists. These types of capital a person can possess are economic, social, and cultural.

*Economic Capital.* Bourdieu proposed that economic capital is at the root of all other forms of capital. Economic capital is defined as a person's command over economic resources such as cash and personal assets. The power of economic capital lies in a person's ability to exchange or access to goods in society. Economic capital will not be a major focus of this study because Bourdieu claimed that social and cultural capital are transformations of economic capital (1986) and therefore, it is the social and cultural capital held by teachers and students on which I have focused this study. However, economic capital will be addressed through the discussion of the impact of family socioeconomic status on education, the ability to purchase materials for education, and access to educational community supports.

*Social Capital.* Social capital derives from economic capital because it refers to the relationships or obligations that help a person to gain goods, and access over a period of time. Social capital refers to the resources a person develops through memberships and

participation in social networks and how people use these resources for social benefit (Bourdieu, 1986; Laureau & Horvat, 1999; Portes, 1998). Social capital includes the personal relationships people have with one another and the ties people have to societal institutions and people from other classes that can help people move from class to class, as well as help them succeed in society by gaining a job and education. Social capital allows people to be able understand and navigate social and institutional procedures and norms which thus enables people to get higher paying jobs and a quality education. Gaining social capital directly impacts a person's socioeconomic status and subsequently increases the amount of cultural capital held (Bourdieu, 1977; Coleman, 1988; Scholtz, 2003).

For this study, social capital refers to the ability of a student and his/her family to know how to navigate the American school system. This includes knowing what classes to enroll their child in, the importance of being enrolled in certain classes, knowing how and where to buy musical instruments, and knowing how to provide music lessons for their children.

*Cultural Capital.* Cultural capital stems from economic capital in terms of one's ability to possess the artifacts and experiences of a culture that are gained through economic capital. Cultural capital refers to the thoughts, behaviors, and tastes that are inherited over time through the socialization process of a person into a family and a community (Bourdieu, 1977 & 1986). Cultural capital is learned unconsciously within a family over a long period of time. Cultural capital can be embodied in the form of dispositions of the mind (what is of value), objectified in the form of such cultural goods



such as pictures, books, scientific instruments, dictionaries, artwork, music (Bourdieu, 1986).

Bourdieu argued that the cultural experiences children have in their homes can facilitate and influence the interactions and success children have at school. Cultural capital impacts education based on the value a person or family puts on education and beliefs about education. Bourdieu claimed that cultural capital can explain the difference in academic achievement of children from different social classes. Since academic success and learning is dependent upon the cultural capital possessed, a person must possess the correct cultural “codes” or institutional norms in order to be able to effectively experience and learn the dominant class culture on which public school education is based. Conversely, students also hold cultural capital that a teacher does not, but it is often not valued or utilized in American schools.

### *Habitus*

“Habitus” is a subjective concept which refers to a person’s set of ideas about how the world should work, the way the world does work, what is to be valued, one’s place in society, and which life choices and actions are correct and proper (Bourdieu, 1977). Teachers from a different culture and socioeconomic class than their students hold different economic, social, and cultural capital and therefore have different life experiences. As a result the teacher likely will possess a different “habitus” than their students with respect to their view of the world and education. Consequently, educators may misinterpret students actions and behaviors, and inadvertently use styles of instruction and methods of discipline that are often at odds with the community norms of their students. In fact, many times students who do not meet the school’s standards of

dialect, communication style with adults, manners, and ways of dress, may be perceived as less capable than those students who meet the school's standards or "habitus" (Demarrais & LeCompte, 1998). In this study it is through the clashing of my students' and my habitus in which I discovered the sociocultural dissonances in the music teaching, learning, and band experiences.

*Delpit's Concept of "Otherness"*

Often times, United States public school teachers and their students exist in geographically, ethnically, linguistically, and socioeconomically different worlds (Robinson, 2006). For example, a teacher may live in a white suburb surrounded by other white, English speaking people, while students may live in low income housing complexes surrounded by people from a variety of cultures. According to Lisa Delpit, an urban educator and executive director of the Center for Urban Education & Innovation at Florida International University, "when a significant difference exists between students' cultures and the culture of the institution of schooling, teachers can misread student aptitudes, interests, and abilities..." . "Ignorance of students' community norms can be devastating to the development of children..." (Delpit, 1995, p. 167).

Delpit describes this disconnect between a teachers' or schools' culture and the culture of the students' as the phenomenon of "otherness." "Otherness" occurs when a person cannot see themselves, their beliefs, or values reflected in people in their surroundings (Delpit, 1995). This concept of "otherness" is similar to Bourdieu's concept of habitus because it refers to a person's frame of mind, and perceptions of their world and life experiences. Delpit (1995) states that a person's "personal history by necessity contributes considerably to a person's belief system" (p.73). However, Delpit's

writings are focused on the field education, and how “otherness” (different habitus) is played out between teachers and students from diverse backgrounds. Bourdieu states that habitus is formed through out childhood as an accumulation of life experiences that create a person’s worldview. As a result, Delpit’s “otherness” expands on the concept of habitus because it refers to the realization of one’s emotional response to differences between people’s habitus in the struggle for dominance of a particular “habitus.”

Both Delpit and Bourdieu believe in institutionalized racial, cultural, and class inequities in the American public school system and agree that there is an existence of power struggles and cultural/class disconnects in the urban public classroom. They believe that social and cultural differences between teachers and students can explain the perpetuation of social and academic inequalities between students of different cultures and race in the public school system.

Many educational sociologists support and bring to light this problem of “otherness” in schools and reveal that it directly impacts student achievement (Benedict, 2006; Delpit, 1995; Emmanuel, 2003; Ladson-Billings, 2001). Students who differ from the majority culture and social class of the schools they attend are forced to travel and exist between two different cultural systems, the cultural system of school and the cultural system of home. Students need to be able to learn in the context of the school culture in order to academically achieve, yet they also need to be fluent in the culture of their home life in order for them to survive in their home environments (Delpit, 1988). Delpit maintains that issues of power in the classroom exist because of the “otherness” phenomenon between teachers and students. These issues of power can be seen in a white middle class teacher’s values either implicitly or explicitly taught, textbook selection and

instructional strategies. Like Bourdieu, Delpit claims there are codes or rules for participating in the “culture” or power that many of minority students and families do not understand. Students need to be explicitly told the cultural norms and expectations of school in order to achieve, but often teachers and schools are not aware of these “cultures” of power and the inequities they themselves can bring into the classroom (Delpit, 1995).

### *Intercultural Competence*

The concept of intercultural competency, the process by which people learn to value and respond respectfully to people of all cultures (Bennett, 1993), has become an important concept in professional fields such as medicine, science, sociology, and education. In education, intercultural competence is “the ability to respond optimally to all children, understandings both the richness and the limitations reflected by their own sociocultural contexts, as well as the sociocultural contexts of the students they are teaching” (Craig, Hull, & Haggart, p. 6).

A growing body of literature and education research is starting to address the cultural development of teachers and schools as they attempt to overcome the sociocultural differences between teachers and students. Intercultural competence is based on the premise that educators must examine and confront their personal beliefs towards others so a common ground can be found between teachers and students with diverse backgrounds (Emmanuel, 2003).

While Delpit’s concept of “otherness” and Bourdieu’s theory of social and cultural capital focus on explaining the differences between people of different cultures and classes, intercultural competency focuses on developing strategies that can help

people connect or relate to people of different classes and cultures. Bourdieu's and Delpit's theories are based on the view that education reproduces inequalities between classes and cultures and intercultural competency is based on the assumption that education can serve as a change agent towards more equality between classes and cultures of people.

Bennet (1993) has created a Developmental Model for Intercultural Sensitivity (DMIS) to help explain how people understand cultural differences and how worldviews of people exist along a continuum. The developmental continuum progresses through stages of denial to acceptance, defense to adaptation to a culture, and minimization of other cultures to full integration of all cultures. More educators and professionals are becoming aware of the skills needed to work and develop relationships with people across sociocultural differences. Educators and school of teacher education are beginning to use this Model of Development to increase the intercultural competence of teachers (DeJaeghere & Zhang, 2008).

There are several dimensions that are necessary for cultural competence. These dimensions include; cultural self-awareness (Gay, 2000), awareness and acceptance of difference and other's cultural worldviews (Bennet, 1993), knowledge of cultural specific and cultural patterns (Gay, 2000), knowledge of and skill in using different communication and learning styles (Gay, 2000), and knowledge and skill in using diverse classroom management strategies and ability to adapt curriculum content to reflect cultural diversity of students (Gay, 2000).

Teachers have a well-developed set of beliefs based on their "personal histories" (Delpit, 1995) and experiences that impact the way they engage in the teaching process

(Emmanuel, 2003). Teachers need to become aware of these preexisting beliefs that grow out of their own cultures and life experiences and how they may or may not be woven into their teaching strategies that can inhibit students of other cultures from learning. Many of these classroom strategies addressing intercultural competence are used to bridge sociocultural differences in the classroom. These teacher strategies are based on the paradigm of Culturally Relevant Pedagogy (CRP).

### *Culturally Relevant Pedagogy*

Culturally Relevant Pedagogy (CRP) is a paradigm developed to assist educators with developing teaching strategies that address power issues and sociocultural differences between teachers and students in the classroom. The Culturally Relevant Pedagogy paradigm is aimed at improving the performance of underachieving students from various ethnic groups. Educators who teach within the CRP paradigm create instructional techniques that teach to and through students' personal and cultural strengths, their intellectual capabilities, and their prior accomplishments (Gay, 2000). CRP also relates to teachers' capacities to know and connect with the lived experiences, personhood, and learning modalities of the students who are in their classrooms (Howard, 2006).

Culturally relevant pedagogy is based on three components: academic relevant pedagogy, cultural competence, and sociopolitical consciousness (Ladson-Billings, 2001). Teachers that teach in a culturally relevant way use the cultural knowledge, prior life experiences, frames of reference, and performance styles of ethnically diverse students to make learning in the classroom more relevant and effective for students (Gay, 2000). As a result, CRP is validating and affirming for students. Ladson-Billings (2001),

further explains that culturally responsive teachers develop intellectual, emotional, social, and political learning by “using cultural referent to impart knowledge, skills, and attitudes” (p. 382). In other words teachers who teach in a culturally relevant way, teach to the whole child.

### Need for the Study

Current research in urban music education (Abril, 2006; Fitzpatrick, 2008; Mixon, 2006; Robinson, 2006; Smith, 2006) describes the joys and challenges of teaching music in the urban classroom and has examined school factors that impact student learning. These studies provide some useful findings about the status of urban music education, challenges music educators face, as well as teaching strategies a music educator might use to circumvent to circumvent these challenges. However, there has been little systematic research in music education on such sociocultural factors as family socioeconomic status, family environment, student cultural backgrounds, and the immigration acculturation processes as they impact urban middle school students musical experiences, especially when these factors differ from the urban music educator’s background.

Benedict (2006) suggests there are differences between music teachers’ and music students’ personal cultural backgrounds in urban schools. While some literature in the field of music education has addressed cultural differences and “otherness” in music, this literature has primarily focused on the cultural differences and “otherness” with respect to content (e.g. music of different cultures and repertoire in performing ensembles). In other words, “otherness” has been investigated primarily through repertoire used rather than “otherness” as related to different habitus and sociocultural backgrounds of the

learners (students) and teachers in the music classroom (Campbell, 2004; Campbell, Drummond, Dunbar-Hall et. all, 2005; Regelski & Gates, 2009; Schippers, 2010).

Benedict (2006) argues that music educators often expect students to behave in certain ways, to come from certain kinds of home environments, and to have certain experiences that prepare them for the accepted traditional music education agenda. Benedict also claims that music educators must bring students' life experiences into the classroom and therefore change their pedagogy to lead towards improved music education and societal transformation. Benedict's argument aligns with Bourdieu's concepts of social and cultural capital inequities, Delpit's theory of "otherness," and Gay's, Howard's, and Ladson-Billings's rationale for utilizing CRP teaching techniques. In order to promote a change in pedagogy, we as teachers need to acknowledge and make sense of how our students live in the world in order to provide a quality music education for all students. However, there is little if any research that has explored the manifestation of these concepts in the urban instrumental band setting.

Finally there is a need for research that is focused on the urban music teaching of *immigrant* students given the changing demographics of American society and public school students. While some research on urban instrumental education exists (Fitzpatrick, 2008; Frierson-Campbell, 2006; Iken, 2006; Mixon, 2006) these studies have not tended to focus on issues related to teaching second-generation immigrant, particularly Latino music students.

Research that explores and describes the impact of sociocultural differences between a teacher and students in an urban music setting has the potential to increase our understanding of both the development of teacher awareness, and response to these



differences that foster joys and challenges. At the same time this research might increase the quality of music teacher preparation based on the findings so that more novice teachers are prepared to teach in urban schools.

### Purpose of the Study

The purpose of this study was to explore and describe dissonances, barriers, and new understandings that occurred between a white, middle class urban band director and second-generation, economically disadvantaged immigrant band students as a result of various sociocultural background differences. A secondary goal of this study was to document strategies used by the band director in an attempt to improve the musical experiences of the students.

### Research Questions

The questions that guided my study were:

- 1.) How did the teacher's white middle class background match and/or clash with second-generation immigrant students' backgrounds?
- 2.) What impact did different teacher and selected students' socioeconomic and sociocultural backgrounds have on music learning and music experiences in a middle school band?
- 3.) What strategies and structures did the teacher attempt to implement in response to different teacher and student sociocultural backgrounds?

### Definition of Terms

*Assimilation*- the process in which a person or group integrates the cultural knowledge and behaviors into their own cultural knowledge and behaviors (Portes & Rambaut, 2001)

*Acculturation*- a change in the cultural behavior and thinking of an individual or group, the first step in assimilation (Portes & Rambaut, 2001)

*Culture* - the particular ways in which a social group lives out and makes sense of given circumstances and conditions of life including language, ideologies, behavioral patterns, attitudes, values, artifacts, dress, and shared historical experiences of a group of people (U.S. Census Bureau)

*Cultural Capital* – the cultural artifacts and resources families possess that enable them to achieve success in American society, including education. (Bourdieu, 1977; Coleman, 1988)

*Ethnicity* – a term that represents social groups with a shared history, sense of identity, geography, and cultural roots which may occur despite racial differences (U.S. Census Bureau)

*Family Roles* – family responsibilities such as chores and care of siblings (Oreck, Baum, & McCartney, 2000)

*Family Circumstances* –family configuration, physical living space, and transportation situations (Oreck, Baum, & McCartney, 2000)

*First Generation Immigrant* - a person who was born in another country, has emigrated to the United States during their life time, and has strong knowledge and ties to their native country (Portes & Rambaut, 2001)

*Middle school student* – a student in the 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup> grade

*Musical Experience* – personal enjoyment of playing an instrument that includes a sensuous, creative, social, contextual, affective response (Reimer, 2003)

*Newcomer* - an individual who has recently arrived in the United States as an immigrant

or refugee, is learning to negotiate the new countries systems and who requires assistance in areas such as housing, employment, and social assistance (Olsen, 1997)

*Race* – a social, human construct of population considered distinct based on physical characteristics commonly self-identification (U.S. Census Bureau)

*Race/Ethnic Background*- the country or cultural designation parents decide to classify their children as according to the United States Standard Racial Classifications in the public school system

*Second Generation Immigrant* - a person who was born in the United States but their parents were foreign born (Portes & Rumbaut, 2001)

*Social Class* – a persons' hierarchical position or status in society that is dependent upon ones' income level, educational status, and occupational status (U.S. Census Bureau)

*Sociocultural factors* – the social and cultural background (Merriam-Webster Dictionary) of a student pertaining to social (e.g. jobs, networks of people) and cultural (e.g. place of birth, traditions, norms, beliefs and value systems) factors including immigration status, parent educational background, and primary language

*Social Capital*- the relationships families have that enable them to navigate in the public school educational system including the types of relationships, the depth of relationships, and the reciprocity of relationships (Bourdieu, 1977; Coleman, 1988)

*Socioeconomic Status*- this variable includes family income level, parents' occupation, and parents' educational level (U.S. Census Bureau)

*Urban Student* – any student who attends a school designated one of the 100 largest school districts located in a city.

### Overview of the Dissertation

In the next chapter I will provide a review of the literature, including current literature in urban education focused on: 1) the characteristics of urban schools, urban teachers, urban students, 2) research on immigrant students' experiences in urban schools including factors that contribute to a lack of student academic achievement, 3) urban music education, 4) literature based on the theories of social capital, cultural capital, and habitus in education, 5) literature highlighting disconnects between teachers, students, and as “otherness” in the classrooms, 6) and finally literature on the current status of urban instrumental music education programs as they function in urban schools and urban student music achievement.

The methodology of this study is presented in Chapter Three. In Chapter Four I will provide in-depth descriptions of five selected student participants and the teacher (who served as both the educator and the researcher for this study). In Chapter Five I will describe the dissonances that occurred between me and my students as a result of different sociocultural backgrounds. In Chapter Six I will explain how the dissonances described in Chapter Five became barriers to my students' music learning, my effectiveness as a teacher, and the development of the Urbanview Middle School concert band. In Chapter Seven I will outline the bridges of understanding that were formed between the students and myself in the form of instructional strategies implemented in the band. Finally, in Chapter 8 I will include a discussion of the findings of this study in regard to the research questions that guided this study, a discussion of implications for

instrumental music education and music teacher education, and recommendations for future research.

## CHAPTER TWO

### REVIEW OF LITERATURE

It is important for researchers in all professions to conduct studies that are relevant and meaningful to their fields in order to increase the development of new information, and keep professional practices current and effective. To accomplish these goals, researchers must build upon previous research and relate their current research to existent work to create a strong foundation from which the profession can grow.

I have divided this chapter into two major sections. The first section contains a review of research and writings on urban education and the second section contains a review of research and writings on instrumental urban education. In the first section I begin with an overview of research on urban students academic achievement as related to reform initiatives. After this, I review literature and research based on the concepts of social and cultural capital, and habitus as they impact minority and immigrant student achievement. Next, I review research focused on the cultural and socioeconomic disconnects (“otherness”) between urban teachers, students, and parents in the classroom. Following, I will review research that examines how the immigration acculturation process impacts immigrant students’ achievement as well as factors that impact the development of school and family partnerships

In the second section of this chapter I will begin with a description of current urban music teaching and student music achievement as based on previous research. After this I will review research that examines effective strategies for achieving student success and student retention in instrumental education. Lastly, I review research that

examines issues of inequity of student access to instrumental music education programs followed by family and cultural factors the impact student music achievement.

### Urban Education

Since Kozol's writing of *Savage Inequalities* in 1991, the inequalities in urban education have become a focus for educational policy makers who often articulate a need for urban education reform. The number one issue for urban school reform is the need to focus school improvement on student academic achievement, especially closing the achievement gap between white and minority students (Lewis, Ceperich, & Jepson, 2002). In 2002, the Council of the Great City Schools conducted their fifth biennial survey of Critical Trends in Urban Education that focused on what urban school leaders saw as the most important challenges and areas for improvement in Urban Education (Lewis, Ceperich, & Jepson, 2002). Surveys were mailed to school board members, superintendents, and other people considered leaders in the urban districts who belonged to the Council of Great City Schools. Five hundred and twenty six people responded to the survey.

In this study researchers reported that improving student academic achievement was the number one need in urban schools. It was also noted in the study that student achievement was the number one need of urban schools for the fourth consecutive Great City Schools Surveys.

There seems to be a continuing need for urban districts to improve student achievement. This need has even reached the federal level. The largest educational reform movement, "No Child Left Behind" Act was passed in 2002, with the primary goal to narrow the achievement gap between disadvantaged and advantaged children

attending public schools (Ikpa, 2004). The goal of this legislation was for all children, especially minority students, to meet state educational standards to improve student academic success by holding schools accountable for results, increasing local school control, increasing the emphasis on successful teaching, and increasing parental involvement in schools (Hoover & Patton, 2004; Ikpa, 2004).

To meet this goal education policy makers in urban school districts have attempted to determine exactly what factors and variables most impact student academic achievement. Researchers and policy makers of urban education reform have particularly focused on factors that impact learning for students from low socioeconomic and cultural minority backgrounds.

One focus of research has been the influence of students' family lives on student achievement. In 1996, Zigarelli conducted an analysis of education research literature focused on characteristics of effective schools. A surprising factor Zigarelli found was that the variables that most impacted student achievement were not school components or factors, but the variable and functions of the students' families.

Zigarelli compared education research literature to data from the National Education Department to compile a list of factors that created quality urban schools and improved student achievement. In his findings he listed highly qualified teachers, strong principals, happy satisfied teacher morale, high student academic expectations, and high parental involvement as important factors. Zigarelli found that the more parents were involved in schools the better the educational experience was for students and that students' family lives were an important influence on student achievement. From this study, which provided a comprehensive overview of urban research literature and data



from the National Education Department in 1996, researchers have continued to research the factors that impact student learning.

In 2007, The National Urban Institute conducted another major study of urban schools comparing highly effective urban schools to ineffective urban schools to once again identify the policies, practices that increased student achievement (Clewell, Chu, & Campbell). Highly effective urban schools were defined as schools that had increased student achievement and narrowed racial discrepancies between students for academic achievement for at least three consecutive years. Researchers from the National Urban Institute found that effective urban schools: 1) held high expectations of students, 2) had strong principals, 3) hired highly qualified teaching forces, 4) implemented good student discipline policies, 5) created positive school climates, and 6) and developed high parental involvement and satisfaction with the schools.

Similarly, in a smaller case study that same year also aimed at identifying characteristics of urban schools that raised student academic achievement, Guitard found many of the same factors as the National Urban Institute. Guitard found high teacher expectations of students, highly quality teachers, positive school and classroom environments, strong school leadership, and strong family involvement as essential components for successful schools. However, Guitard's study added one new important component for improving the academic success of students. Guitard (2007) added the component of a strong teacher focus on the individual child. This focus on the individual child stressed that the knowledge or understanding of the child's culture and background greatly impacted students' academic achievements.

Writings on urban educational reform identify and focus on schools and teachers knowing and connecting curriculum to students' home environments, families, and social and cultural backgrounds in order to increase student achievement. While researchers have begun to examine urban reform on student academic achievement, these writings do not tie findings to specific sociologically-based concepts that help to explain the effectiveness of reforms as well as challenges based on teacher student sociocultural background differences.

*Research on Social and Cultural Capital in Urban Education*

The concepts of social and cultural capital have been used by sociologists and educators to help explain the inequalities that exist between different racial/ethnic and socioeconomic classes of children in schools. For example, the Consortium on Chicago School Research (CCSR) conducted a longitudinal study during a seven-year period examining five components of school success. These components were 1) strong leadership, 2) strong parental and community ties, 3) high professionalism and capacity of staff, 4) a student-centered school climate, and 5) implementation of ambitious curriculum (Sebring, Allensworth, Bry, Easton, & Luppescum, 2006). At the end of the study, CCSR concluded that 95 schools in Chicago had showed great improvement in student achievement due to the vigorous employment of the five components. However, when the data were dissected further it was found that a disproportionate of Latino and racially diverse schools had not succeeded. Schools that had stagnated and showed no improvement were found to be mostly situated in low-income communities and often comprised primarily of African-American residents.

To explain these discrepancies in student achievement, the researchers factored in the communities' social capital. It was found that schools that existed in communities with strong social capital as evidenced by strong religious organizations that lead to community events and programs had schools that strongly engaged many of the essential components for school success. Communities that had poor social capital including high crime rates and a lack of religious and community programs and resources, had a high rate of students that were neglected and abused, and possessed a high level of extreme material needs. It was hypothesized that these schools were not able to implement the five components of successful schools due to the time and resources the schools needed to dedicate to the individual needs of the students.

These results underscore the fact that schools function in interaction with the cultures of the families and the community in which they operate. It is important to note that in the study there were schools that employed strong essential components of the framework that did make a difference in student achievement in low social capital communities, but the number of such schools was low. It was suggested that it is vital for schools with low social capital to increase and strengthen the five essential components in this study by connecting students' social and cultural backgrounds, communities, and families to the schools and the curriculum to in order to improve student academic achievement.

In 2003, Goddard conducted a large study of 2,429 students and 444 teachers in an urban elementary school in a large school district in the Midwest to determine how schools that provided high levels of social capital resources and relationships for students impacted student academic achievement. Successful social capital was operationalized as

relationships with high levels of trust and reciprocity between all members. Goddard discovered that it was possible for schools to relay social capital to students through meaningful and beneficial relationship between teachers and students as well as teachers and parents. The results of the study also showed that schools that created or possessed high rates of social capital also had high rates of students that passed state mandated standardized academic test in math and writing.

In another study, Ream and Palardy (2008) conducted a quantitative study to determine whether various forms of parent social capital of middle school students differed across upper, middle, and lower class families. Ream and Palardy also examined if parental social capital of families of the different classes converted equitably into measurable educational outcomes such as student track placement and test scores. Types of activities considered as parental social capital where: 1) parents helping students, 2) parents visiting schools, 3) PTA involvement, and 4) parents influence on the school.

Ream and Palardy analyzed data from the 1988 National Education Longitudinal Study of a cohort of approximately 25,000 eighth graders across the United States. Ream and Palardy chose items from the National Educational Longitudinal Study (NELS) data centered around parent involvement in school-related activities that approximated informal interactions between the students and their parents, and formal interactions between parents and other adults.

Ream and Palardy discovered that average levels of parental social capital differed significantly across the social class groupings. Families situated in the higher rungs of social class possessed a larger stock of parental capital than families situated in lower social classes. Ream and Palardy suggested that the highest social class grouping of

students in comparison with middle and lower-class groupings were advantaged not only in material assets and human capital resources, but also had a significant advantage in terms of the availability and convertibility of parental social capital measured in the study. Ream and Palardy noted that for lower class students in the study, the lack of parental social capital did not necessarily prevent students from being tracked into the more advanced classes, but it did impact the achievement of lower class students in those tracks.

The impact of family social capital has also been explored in terms of student opportunities for enrichment activities. In 2004, Chin and Philips examined the impact students' social class and social capital had on parents' provision for academically enriching activities (cultural capital) outside of school during summer vacation. Chin and Phillips observed 32 students in the 4<sup>th</sup> grade during summer camps, summer lessons and activities, vacations, and home environments. Half of the students were from working class families and half of the students were from middle to upper class families. Results of the study revealed that students from middle class families participated in larger numbers and in more enriching activities during the summer because the middle class families had more financial resources, more flexible jobs, and more knowledge of how to access and match activities for their children. Lower class or working class families in this study did not possess financial resources and such social capital as social networks and relationships that could allow families to provide cultural capital in the form of enriching activities that could improve their children's academic success.

More recently, in 2010, Bruner-Opps conducted a study focusing on immigrant students' achievement in urban schools, specifically examining how social and cultural

capital impacted the acculturation process of Mexican and Chinese second generation immigrant students into American culture and American schools. Bruner-Opps found that student possession of higher levels of social and cultural capital had a positive effect on the educational success of immigrant children.

As a third grade teacher in an urban Chicago school, Bruner-Opps conducted interviews with four parents and siblings of Mexican and Chinese students and observed classroom behaviors over a two year period. Bruner-Opps discovered that Mexican students expressed feelings of discrimination from teachers whom they believed saw them as behavior problems and not as motivated to achieve as their Asian peers. Opps suggested that this discrimination led to the continuance of negative stereotypes in the school which did not allow for positive social networks to form that then also created a lower level of cultural and social capital for the Mexican students

On the other hand, teachers in the study viewed the Chinese students as highly motivated and good students. Bruner-Opps stated that the Chinese students possessed higher levels of cultural and social capital because they came from families who had family members with high levels of education, good jobs, and local community social service league assistance to help this with housing and work issues. Bruner-Opps proposed that the Chinese students in her study achieved higher academic success in school because they possessed higher levels of social capital than the Mexican students who did not achieve high levels of academic success and did not possess strong networks of social capital.

The researchers of the studies in this section argue that the type and amount of social and cultural capital students and families possess greatly impacts student

educational achievement. Social capital was operationalized as an establishment of high levels of trust and reciprocity between all members of a social network or relationship. Types of social capital that increased student achievement was: 1) strong school and community ties that include community support for immigrant family housing and work needs, 2) strong positive relationships between teachers, students, and parents, and 3) parent social capital that included involvement in parent teacher associations, visits to the schools, and help with student school work. Types of cultural capital that was reviewed in this section that improved students' achievement included enrichment activities such as lessons, trips to museums, and family vacations during summer vacations.

These findings imply that varying types and amounts of social and cultural capital exist between people, and given the achievement differences between students based on social and cultural capital differences, it follows that differences may exist between teachers and students based on the social and cultural capital both parties bring into the classroom.

### *Research on Habitus*

While there has been research conducted on the impact of social and cultural capital on urban student achievement, there is limited education research that utilizes the concept of habitus. Dumais (2002) notes that a consistent empirical relationship between cultural capital, habitus, and educational inequalities in America has not been established in the research literature. Part of the explanation for this is that researchers have had difficulty in operationalizing the concept of habitus (Horvat & Davis, 2011). However, there is a need for research that explores the impact habitus has in education, particularly “expanding habitus to include race and gender differences in relation to smaller research

contexts such as classrooms, staffrooms, and playgrounds” (Reay, 2004, pg. 437). Reay describes the relationship between cultural capital and habitus as that of being enmeshed within one another. Reay suggests viewing the concepts of social capital, cultural capital, and habitus now as individual social concepts but as different aspects of Bourdieu’s conceptual “toolbox” in which all aspects interact with each other to inform social practice. Likewise, Harker (1984), links habitus and cultural capital defining habitus as the way in which a person embodies a culture and chooses to use, gain, not gain cultural capital.

Teachers’, students’, and parents’ personal social and cultural experiences impact the formation of their habitus which all impact education in the classroom.

“The habitus acquired in the family as at the basis of the structuring of school experiences... the habitus transformed by the action of the school, itself diversified, is in turn the basis of all subsequent experiences...”  
(Bourdieu, 1972 as cited in Bourdieu & Wacquant, 1992 ).

In the following section I will review general education studies that utilize the concept of habitus.

In 2006, Dumais examined how a parent’s habitus influenced teacher evaluation of their child’s academic achievement. Dumais analyzed data from the Early Childhood Longitudinal Study, Kindergarten Class of 1998-1999 (ECLS-K) to explore: 1) how a child’s cultural capital affected the teacher’s evaluation of that child’s language arts and mathematic skills, 2) how parental habitus affected the teacher’s perceptions of a child’s academic skills, and 3) how socioeconomic status interacted with cultural capital and habitus.

While Dumais discovered a student’s cultural capital did not impact a teacher’s evaluation of kindergarten and first grade language arts and math skills, parent habitus as



reflected in their expectation that the child receive a bachelor's degree did. Dumais found that teachers tended to evaluate the language arts and mathematical skills of students whose parents claimed they expected their child to graduate college with a bachelor's degree higher than students whose parents did not expect their child to graduate with a bachelor's degree. Dumais suggested that parents who possessed the habitus that school was good, who felt comfortable with school, and who expected their children to graduate from college may have provided more activities for their children to help them in their success with school thereby, improving the rating of student academic skills and success.

While a parent's habitus of student educational expectations can influence the educational experience of students, so too can a teacher's habitus. It is important to examine teacher's habitus because they can influence how teachers choose to implement instruction, the types of resources teachers use in the classroom, and inadvertently influence the educational trajectory of students.

Stakelum (2008) studied how four different Irish music teachers implemented the official national music curriculum. Each teacher was interviewed by Stakelum and observed for thirty minutes during a "typical" music lessons. Although all four teachers were teaching the same music curriculum, each teacher taught the curriculum in four different ways as determined by each teacher's habitus.

Teacher one believed that music was open to everyone and took steps to remove musical obstacles to student success often by creating his own arrangements of music to fit each students' abilities. Teacher two believed that music participation occurred on a voluntary basis and was a cultural activity. Therefore teacher two chose music and songs

he grew up listening to as a child, “outside of school/popular music,” with the goal of connecting students to their Irish culture. Teachers three and four believed in the importance of traditional choir participation and “school music.” Teacher three and four believed in the exclusivity of music participation and taught students only classical music, and taught students how to change their accents from “common” to “posh” accents.

In this study a common music curriculum was being implemented by all teachers but each teacher created their own musical world for students based on their own habitus informed by their personal cultural values and dispositions towards music. This finding is important because it implies that teachers’ bring their own personal experiences into their teaching and these experiences shape students learning opportunities. While this study was focused on general music in Ireland, this concept of teacher habitus needs to be expanded into American music education and particularly the field of American instrumental music education.

In terms of habitus and teacher choice of materials and resource used in the classroom, Bellund (2009) explored reasons for teachers’ resistance to the use and integration of technology into their classrooms. Bellund found that teachers with negative habitus towards technology tended to use technology less in their classrooms than teachers that had a positive habitus towards technology. Bellund suggests that a teachers’ habitus or beliefs influenced the amount of technology and technological resources they used in their classrooms.

Similarly in Wales, teacher habitus was also found to impact classroom resource choice in terms of types of instruments available for use and music repertoire selection in

a general music class. Wright (2008) conducted an ethnographic case study of one music class in one secondary school for one full school year to examine the lived experiences of the music students at home and school. Wright found that discrepancies in teacher and student habitus with respect to repertoire (Western-Art music versus Popular music) lied at the root of discrepancies between teacher and student perceptions of music success and created tensions in the classroom.

Tensions in the classroom centered around students' ability to play "real" instruments in class, or the ability to play classroom percussion instruments in class which was often based on instrument availability. The teacher and students' evaluative schema of instrument validity and subsequently personal musicianship differed because of their different musical habitus. The teacher's habitus was as a Western Art-Music trained music educator and the habitus of the students was that of a popular music habitus. Wright suggested that the teacher's Western Art-Music habitus viewed all instruments including tuned percussion instruments as valid instruments which "real" musician's play. The students' popular music habitus viewed only the drums and guitars as valid instruments because they are most commonly played in popular music.

Although the teacher in this study was considered a good teacher and was known for incorporating culturally relevant music into her classroom, the fact that there were perceived differences in instrument status did prevent some students, mostly boys from fully engaging in the music class. Wright suggested that music teachers continue to become more aware of how the Western Art-Music habitus impacts music learning and encourages teachers to allow students more voice and control over curricular choices, materials, and pedagogy to fully engage students in the music classroom.

Whereas Wright's study provides some data to support the impact of teacher habitus on student general music experiences, other research is needed that examines the impact of teacher student habitus as related to student music experiences in the band setting.

The studies in this section emphasize the importance and influence a teacher's habitus can have on student learning, one might wonder if a student or teacher's habitus can be changed? It has been argued that Bourdieu's concept and model of habitus is void of opportunities for movement among social class positions (King, 2000). If this is true, there would appear to be no advantage to the possibility of social class improvement due to educational opportunities. In 2011, Horvat and Davis conducted a study to examine whether a person's habitus could be altered through educational and community experiences. Participants in this study were high school dropouts enrolled in a Youth Build program. Horvat and Davis focused their study on the habitus, worldview and personal self-concepts the participants had before and after program participation to determine if a persons' habitus could be changed.

Horvat and Davis interviewed fifty-seven graduates from eighth major cities in the United States for one to two hours each to gain an understanding of the Youth Build experience and it's impact on students' lives. Horvat and Davis found that the Youth Build participants reported a change in their perceived ability to help and be of value to others, as well as to accomplish personal goals. Horvat and Davis determined that Bourdieu's concept of habitus is changeable through educational experiences, and "more fluid than previously understood (p.165)." Horvat and Davis found that students who participated in the Youth Build program were able to incorporate new dispositions and practices into their habitus.

Studies that demonstrate the presence of and the malleability of student and teacher habitus suggest the impact of habitus on student instruction selection, teacher repertoire selection, teacher instructional material selection, and creation of musical learning environment, relate to the effectiveness of teacher incorporation of Culturally Relevant Pedagogy techniques in classrooms. As research on habitus in education is increasing there is a high need for more research on the impact of teacher and student habitus in the music setting, particularly in American instrumental music classrooms.

*Research on “Otherness” in Education*

The reality of different racial and cultural backgrounds of key participants in the educational system can cause challenges between teachers, students, schools and families. It is the “otherness” or disconnect between people that results in misunderstandings and tensions in the classroom that can become obstacles to teaching and learning. Teachers’ backgrounds determine how they teach, whether they incorporate a multi-culturally diverse curriculum, their teaching style, as well as what beliefs they hold about their students.

In 2008, Marx conducted a study similar to this study that examined experiences of and between Latino/a students and White teachers relationships in an urban school. Using qualitative methodology Marx studied four teachers who were considered popular among the students as determined by administrative recommendation and student questionnaire responses. Marx studied these teachers for the ways in which they could and could not relate to their students, and the effects their “Whiteness” had on their own assessments and interpretive lens of Culturally Relevant Teaching. Marx discovered that teacher race (“Whiteness”) was a limiting characteristic for all of the teachers. All

teachers reported that they were able to relate to their students as “human beings” based on common personal experiences. However, while teachers created a warm, caring positive classroom environment and positive student teacher relationships, the teachers also held deficit views about their students’ possession of qualities needed to succeed academically which impacted teacher expectations of students and student achievement.

Similarly, Roat’s (2010) mixed methodology study, examined both successful and unsuccessful cultural adjustment of eighteen first-year, and twenty-seven veteran White female elementary teachers in a diverse urban school environment. Using Bennett’s Intercultural Sensitivity Model, each participant was placed on a continuum of personal development of intercultural sensitivity. During the second phase of the study, interviews with five first-year and five veteran teachers were also conducted. Roat discovered that there was no difference between first year and veteran teachers’ intercultural competence despite years of teaching experience with students and time spent living in a different culture. Roat determined that the teachers’ striving for colorblindness was in fact impeding them from achieving cultural sensitivity. The willingness of teachers to engage in the lives of their students and families, the acknowledgement of their role as a teacher to learn the culture of students, and valuing the cultural differences of their students contributed to successful cultural adjustment in the classroom and student success.

Previously, Smith (2000) conducted a case study of two female pre-service teachers at a large Southeastern University from white middle-income social classes to determine the influence their sociocultural background had on their willingness to engage in the lives of their urban students and include multicultural teaching material in a high

school social studies class. Data were collected through students' written papers, interviews, planning units for student teaching, and observations of students' teaching.

The differences in the two teachers' use of a multicultural social studies curriculum were the teachers' personal background experiences with race. Background experiences such as exposure to diversity and non-exposure to diversity as a child contributed to the lived experiences of the teachers that both challenged and expanded their views on race and racism. Smith's study indicates a teachers' background and personal experiences with race highly impact their teaching style, philosophy and manner in which they interacted with students, as well as how well they reproduced social and racial inequalities within the public school system.

More recently in 2008, Dickar also examined how teacher race impacted educators' teaching experiences in a large high school in New York City. Dickar interviewed 17 educators, (nine black and eight white) to examine the way teacher race impacted teachers' professional work. Dickar's observations and interviews with these teachers suggested that the concept of race and education is highly complex and still being "silenced" in the educational system.

All the teachers interviewed, felt caught in the "crossfire" between their racial backgrounds and their roles as educators of minority students. Black teachers felt pressure from their black students to show solidarity as well as to be both an advocate for students and an educator. White teachers felt pressure to not talk about their race with students and reported that black students did not talk about problems with race in the school with them. They also realized they were subject of racial talk behind their backs.

Although the black and white teachers both cared and were concerned about students and realized there were structural inequalities and institutionalized racism within the school, Dickar found that the black and white teachers functioned and worked in very different worlds at the school. Results of the study suggest that the impact of race on teachers' and students' lives is not being addressed in schools.

Pigett and Cowen (2000) examined how race of African-American and White teachers impacted their overall personal ratings of students' school adjustments. Four hundred and forty-five students in grades kindergarten through fifth grade in twenty-four urban schools were rated by teachers trained in the administration of a Teacher-Child Rating Scale on areas of teacher perceived class problems and class competencies. Many of the students were immigrant students from Caribbean Countries and students who were mostly from high poverty families. Student race became the strongest determinant of student-rated school success. Pigott and Cowen found that both the Black and White teachers rated the African-American children in the study higher than the white children as having more school adjustment problems and negative school behaviors. Overall, Black teachers generally rated all the students' school behaviors and adjustments as being more negative than the white teachers.

The large number of negative descriptors applied to the African-American, low-income students in the study implied that the poor children in the study were less prepared for school. Pigett and Cowen also pointed out that schools need to explore how teachers perceive African American students as well as how African-American students perceive school and teachers in order to improve the educational outcomes of African-American students.



The studies reviewed in this section suggest that differences in socioeconomic, racial, and cultural backgrounds between students and teachers impact the effectiveness of teaching and student achievement. Although teachers may perceive themselves as being culturally sensitive these studies suggest that teachers may in fact possess deficit views towards students, be silencing dialogue of race in schools, and not realize how personal childhood experiences and exposure to diversity can impact their assessment of students abilities and behaviors, and how these experiences determine the degree to which they implement a multi-cultural curriculum.

*Research on the Impact of Immigrant Acculturation on Student Success*

The urban school population has increased in diversity beyond just African-American and white students to include immigrant students from a multitude of various countries. Because immigrants are quickly becoming the fastest growing youth population, immigrant students' lives and experiences must be addressed in education.. Many say the future of our country will rely on the achievement of the immigrant students in the classrooms today (Gandera & Canteras, 2008; Suarez-Orozco & Suarez-Orozco, & Torodova, 2008).

Urban education researchers have begun to focus their time and energy on the issues immigrant students face in the American education system. Some of the issues identified in the research are: teacher/school reproduction of inequity, patterns and processes of acculturation, the acculturation process as related to Mexican students, and barriers between parents, communities and schools.

### *Teacher/School Reproduction of Inequity*

Olsen (1997) conducted a foundational study of immigrant students in education in which she provided an up-close view of resistance and reproduction in urban schools. Olsen spent two years observing and interviewing newcomer immigrant students in a high school class as well as interviewing faculty and administrators.

Olsen discovered that although the teacher and administrators in the school believed they were supporting diversity and building inclusivity in the school, the school was actually continuing to reproduce a stratified and inequitable racial and language hierarchy in addition to teaching a narrow vision of what it is like to be “American.” While the teachers in the study were immersed in an effort to make sense of the new realities of diversity in their classrooms, they remained largely oblivious to the day-to-day intense maneuvering of their students over issues of racial identity. Olsen discovered that the immigrant students often felt different, discriminated against, and a sense of loss and grief at being forced to give up their language and native county tradition.

The racializing of the school in this study became obscured behind a school ideology of pride in diversity, an insistent color-blindness, and a belief that learning English was the only barrier for immigrant students’ participation in American schools and American culture. The results of the study showed how the teachers and students had become schooled in denying the existence of exclusion and racism and in becoming numb to the pain of culture and language loss.

### *Patterns and Processes of Immigrant Acculturation*

Another study focused on student immigrant school experiences was that conducted by Portes and Rumbaut in 2001. Portes and Rumbaut conducted a study of

5,262 immigrant students representing 77 different countries from 49 schools in the metropolitan areas of Miami/Fort Lauderdale, Florida and San Diego, California. They examined the adaptation outcomes of immigrant students at crucial school to work, or school to college life transitions, and the causal forces that determined the outcomes.

Portes and Rumbaut outlined three different acculturation processes that immigrant families underwent that directly impacted school and work success of students. Dissonant acculturation is the process of acculturation which the children acculturate to the culture faster than the parents and become the cultural brokers for the family. Consonant acculturation happens when both the children and parents acculturate into a culture at the same pace but the native language and traditions are lost. Selective acculturation happens when all members of a family acculturate at the same pace, together maintaining the native customs and language. Selective acculturation is the most favorable process because all family members become bi-lingual, possess bi-nationality and have the strongest social networks. According to Portes and Rumbaut, schools should be aware of and focus on dissonant and selective acculturation processes (see Figure 1, for my interpretive visual incorporating Bourdieu's concepts of social and cultural capital and Portes and Rumbaut's acculturation processes.)

Through their study, Portes and Rumbaut discovered that dissonant acculturation resulted in role reversals in families and was the least favorable acculturation process for academic success. They found that the selective acculturation provided strong immigrant students with strong co-ethnic ties to the community and the support of and development of bilingualism and biculturalism in the family. Bi-lingual students and families performed better academically than non-bilingual students and families. Unfortunately,

although this method was found to be the most helpful in terms of immigrant student academic achievement, it is the method of acculturation least often supported in the schools.

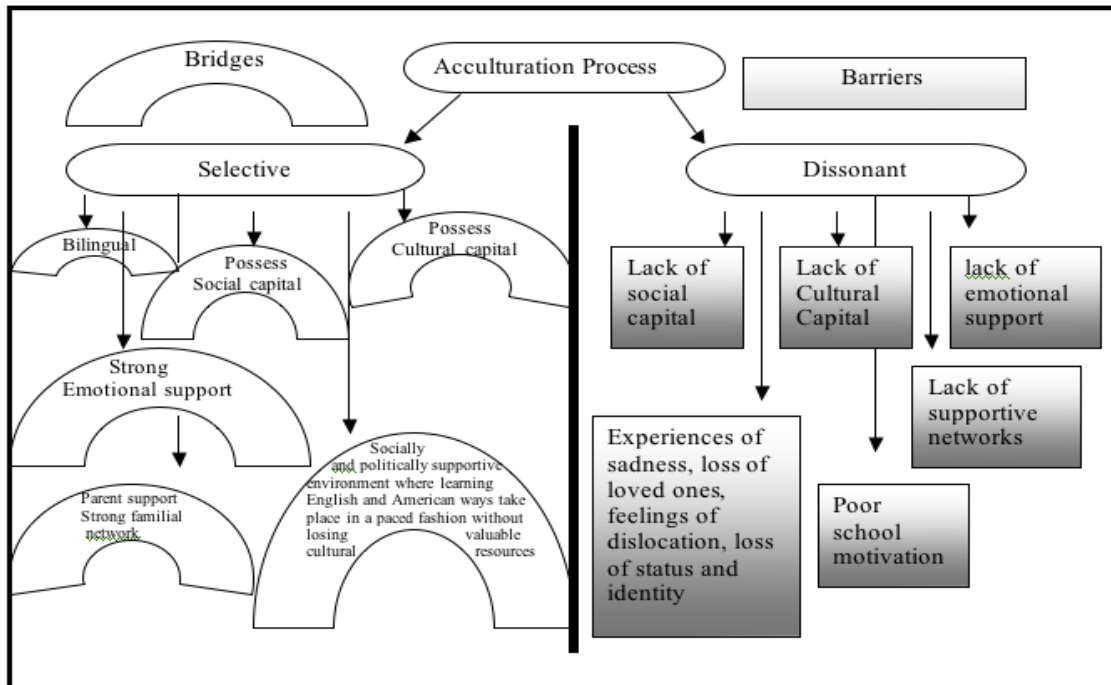


Figure 1. Immigration Acculturation Chart Using Concepts from Bourdieu (1977 & 1986), and Portes and Rambaut (2001)

A surprising finding from this study was that the length of a student's acculturation process had contradictory effects on the student's academic achievement. The longer an immigrant student had lived in America, the greater their English proficiency. However, the longer the student had lived in America, the greater the decrease in the student's motivation to achieve, perhaps due to acclimation of American ways.

This study, like Portes and Rambaut, will also examine selective and dissonant acculturation factors of immigrant middle school urban students. However, this study will

expand the impact of immigrant acculturation factors on education into the instrumental music classroom.

Another large study that examined the assimilation processes immigrant students and families undergo was that conducted by Suarez-Orozco, Suarez-Orozco, & Torodova in 2008. Suarez-Orozco et. al, conducted a seven-year “Longitudinal Immigrant Student Adaptation” (LISA) study of immigrant student academic achievement and engagement, identity development, experiences of discrimination, patterns of arrival, networks of relationships, re-unification processes of families, and initial reasons for immigration based on qualitative data.

The results indicated that the greater an immigrant students’ English language proficiency, the greater the student’s academic achievement. Relationships were also discovered as being very important to the educational success of students. The more positive the relationship immigrant students had with teachers and peers, the more the immigrant students felt they could tackle learning challenges. The immigrant students in the study benefited emotionally from caring adults at school.

A sad finding of the study was that the majority of teachers in the study had low expectations for the immigrant students and felt the immigrant parents were not involved in their child’s education. The researchers of the study suggested that schools embrace hyphenated identities of immigrant students, adopt warm and caring teacher styles along with rigorous expectations for students, teach English more successfully to students, and create mentor programs and community supports for immigrant students.

Since Latino students are the largest immigrant population in the United States and since Mexican-American students are the largest growing sub-population of Latino

students in American schools (Ream, 2003; Valdes, 1996), it is important to examine the immigrant experiences and acculturation process of Mexican students.

### *Mexican Student Immigrant Acculturation Process and Education*

For Mexican families, family comes first before all other things. The parental role is not as an adjunct teacher, but to keep their child on the “straight and narrow,” ensuring their children are well behaved and have proper values and morals (Valdes, 1996). However, Mexican families do value education for their children (Delgado-Gaitan, 1992). According to Delgado-Gaiton, Mexican families place a high cultural value on education, but low socioeconomic conditions impact the material resources, and home living environment parents are able to provide children. In addition parental lack of personal school experiences can inhibit Mexican parents’ abilities to help children with homework and become a barrier to school communication.

There is a growing disparity between the academic achievement of Mexican-American students and non-Latino white students. Ream (2003), studied forms of social capital schools supplied to Mexican-American students who were highly mobile. Ream’s study sought to make visible the causal mechanisms by which student mobility and the development of social capital contributed to the underachievement of Mexican-American students. Reams conducted a mixed-methods study that integrated data from the National Longitudinal Study of 1988 and 1992 with field interviews of high school students and teachers, and students’ academic achievement in math and reading. Interview questions focused on the quality of relationships between students and teachers, the degree of parental involvement in schools, and the number of times students had changed schools

due to non-promotional reasons. Sixteen Mexican-American students with high mobility rates and sixteen Non-Latino white students were chosen for the study.

Two reasons were revealed for the underachievement of Mexican-American students. First, due to high mobility rates, Mexican-American students were unable to become accustomed to a school or establish close relationships with peers and teachers that could have provided the students with social capital for success in school. Second, the quality of teachers and consequently the quality of teacher-student-parent relationships and access to valuable social capital was not equal between Mexican-American students and Non-Latino White students. Mexican-American students who were highly mobile tended to attend poorer schools with less qualified teachers and less rigorous courses than Non-Latino White non-mobile students. Ream referred to this inequity of teacher relationships as “counterfeit social capital” in which students and parents believed they were establishing beneficial school/teacher relationships but in fact the schools and teachers were not able to provide them with the social resources other schools and teachers could provide.

These important studies on immigrant students highlight the need for improvement of minority student academic achievement in urban schools. Researchers acknowledged and addressed the unique individual needs of immigrant families and students as they acculturated, stating the importance of realizing the racializing process of schools, the awareness of different acculturation processes immigrant students families experience, the importance of the development of authentic positive relationships between teachers, students, and families, and a focus on the underachievement of Mexican students in the education system. However, addressing family needs and

communicating with immigrant families can be a challenge for schools, educators, and for the immigrant families themselves. In the following section I will look at research that describes some of the barriers to developing partnerships between schools and immigrant families.

*Factors Impacting the Development of School and Immigrant Family Partnerships*

Families from different cultures hold differing values and beliefs about the nature of life and what is important (Valdes, 1996). Immigrant families' habitus and notions of life chances are based on the social conditions from which they lived and came, and their personal developments are grounded in economic, spiritual, and moral considerations. While most immigrant parents believe education is important for children, they often do not put education first. Commonly family activities do not center around school activities as is the case for many white middle-class families. For many immigrant families their priorities and activities are based on: physical survival and health of children, developing their children's capacity to make a living, and developing a child's behavioral capacity for maximizing cultural values and family loyalty (Portes & Rumbaut, 2001; Suarez-Orozco, et. all., 2008).

These goals for immigrant parents take up much of their time and energy in the acculturation process into American culture. For many immigrant families, they are just trying to acculturate and survive, and do not yet understand the importance of education in the American way of life and future employment opportunities. People that emigrate from unindustrialized countries often do not understand the options and choices that are available to them in America and often acculturating to American ways means a loss of



cultural beliefs and values (Olsen, 1997; Portes & Rambaut, 2001). Interactions with the American educational system can be confusing and frightening for immigrant parents.

School-family-community partnerships most readily translate into parental involvement in the schools, but many teachers are not comfortable involving parents in their classrooms and their teaching (Hunter, 2006). Many parents, particularly parents from poverty or minority groups, don't feel welcomed or accepted in schools, and feel that teachers talk down to them when communicating about their child's education. Sometimes parents are afraid to ask questions because of retaliation from the teacher or the school or aren't familiar with the traditions of American school (Ramirez, 2003). Many of these feelings are compounded by the families' own personal negative experiences with schools and a lack of understanding of how to navigate the "educational institution" (Hunter, 2006; Leiyteina, 2002).

Ramirez (2003) looked at the impact different cultural backgrounds of parents and teachers had on parent involvement and parent teacher communication of Latino immigrant families in California. Ramirez discovered that the Latino parents often experienced feelings of frustration, confusion, and fear when attempting to communicate with their children's teachers and schools. Most of the parents believed that the schools did not listen to them and did not care about their needs. Language as well as cultural barriers between the school system and the parents became evident through out the parent interviews. Parents expressed frustration with a lack of interpreters available at parent-teacher conferences and fear of not knowing the traditions of schooling in America. Many parents reported that teachers and schools were different in their countries and they were afraid to ask questions and seem unknowledgeable.

The development of strong parental and community ties is an important component of successful urban schools. But involving parents and families in students' educational processes is larger than just having parents involved in schools. It is an endeavor in relationship building that must look at the socioeconomic backgrounds, cultural backgrounds, and lenses of all participants including the students, teachers, and families.

When looking at academic improvement among different racial and ethnic groups, parental involvement in students' educational experiences show positive influences across all racial and ethnic groups. In 2003, Jeynes conducted a meta-analysis of twenty-one research studies focusing on parental involvement and the impact on minority students' academic achievement. The studies looked at the extent to which minority parents helped with student homework, parental expectations for their child's success, and the extent to which parents communicated with schools, and the extent to which parents attended or participated in school events. Jeynes found that parental involvement in these four had a significant impact on the improvement of minority students' achievement in all academic areas. Interestingly however, Jeynes found that parental involvement seemed to benefit Latino and African-American students more than the Asian students.

In conclusion, schools exist and operate as a complex network of social, and cultural systems that merge to form a single social educational entity. The complex interaction among the various social, cultural, and socioeconomic variable of teachers, students, communities, and families determine whether a school and teachers will be effective in increasing immigrant student achievement.

Social capital, cultural capital, habitus, immigrant students' academic achievement, and the building of relationships between families and communities are all increasingly important, inter-related, and complex factors that impact the urban classroom. But how do these factors impact the band setting? This study will use the concepts of habitus, social and cultural capital, research on "otherness" in the classroom, as well as findings from research on educational related issues immigrant students face to explore the music teaching, learning, and experiences in instrumental music education.

### Urban Music Education

Music educators have historically been concerned with the quality and conditions of urban education (Frierson-Campbell, 2006a). An extensive amount of practitioner articles has been written and published in different music education professional journals, particularly the *Music Educators' Journal* (MEJ), and more recently in two books, *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform*, and *Teaching Music in the Urban Classroom: A Guide to Leadership, Teacher Education and Reform*, focused specifically on teaching music in the urban setting. These resources include practitioner music educators' personal narratives of joys and challenges experienced in urban music teaching and recommendations for the field including reviews of policy documents on the status of urban schools and teacher preparation for the urban setting.

The portrait painted of urban music education is one of a world of student population diversity; cultural clashes in the classroom between teachers, students, and students' families; economic disparity of schools and programs; challenging student behaviors; high student mobility rates; lack of culturally relevant curriculum; and

teacher's self-perceptions of lack of preparedness and possession of appropriate teaching strategies effective in urban music settings. However, these articles also present successful urban music programs and successful urban teaching strategies in the urban setting (Fiese & DeCarbo, 1995; Frierson-Campbell, 2006a, 2006b; Hinckley, 1995; Kindall-Smith, 2004; Mark, 2003; Mixon, 2006, 2006; Reimer, 1970).

For many pre-service music education students, teaching music in urban settings is not often the first context chosen to begin teaching (Benedict, 2006; Bruenger, 2010; Reninger, 2004). For example, Ausmann (1991) surveyed both in-service and pre-service music educators in seven large urban cities in Ohio and discovered that the majority of teachers felt disconnected and uncomfortable teaching in the urban setting because their personal backgrounds were of rural and suburban origin and too different from their student for them to connect.

The challenges of teaching in an urban setting are real. Reninger (2004) interviewed two successful urban music educators from the Bronx in New York City who related the many challenges and realities of urban teaching. These challenges included: students with a wide range of diverse languages in the music classroom, students from a variety of racial/ethnic backgrounds that may not understand school and the music in the music classroom due to familial cultural differences, and administrators under great pressure from "No Child Left Behind" to focus on student achievement in math and reading and for whom the importance of music is not known. At the same time these educators revealed joyful aspects of their jobs including the development of relationships with students and the sharing music with students.

Mixon (2006) also identified sharing music with students, watching students grow and develop into musicians, and giving students a reason to attend and succeed in school as positive aspects of urban music teaching. Overall, too much attention has been given to the challenges of urban teaching and not enough on the successes and benefits to teaching in urban settings. Mixon (2006) cited that 30 to 50% of new music teachers who work in urban areas leave this setting in the first three years of service.

### *Instrumental Urban Music Education*

Generally, there is lack of systematic research on the factors and characteristics that are unique and specific to teaching *instrumental* music in the urban setting. Many urban instrumental music education researchers cite challenges of funding, building and maintenance of instrumental inventory, scheduling, limited administrative support, and cultural and linguistic diversity of both student and parent populations as being high concerns to instrumental music educators. Urban music education researchers have recognized that some of these same challenges can be found in both the rural and suburban settings (Iken, 2008), however these issues can be magnified as much as eight times of the amount of the same issues when found in suburban and rural districts (Fitzpatrick, 2008). This magnification of effect is partly due to the large size of urban school districts and the large number of music education students.

Music education researchers have expanded beyond the mere documentation of the status of urban instrumental music education. Researchers have begun to identify successful instructional strategies that contribute to student musical success, successful strategies for student recruitment and retention, inequity and access to instrumental

music education programs, and family and cultural factors that impact musical achievement.

*Instructional Strategies for Musical Success*

Many urban music educators believe that a different set of skills is needed to be in order to connect and successfully teach racially, linguistically, and socioeconomically diverse music students. Fitzpatrick (2008), conducted a mixed methods study focusing on teacher concerns and issues in instrumental music education programs in the Chicago Public School system. Questionnaires were sent to all Chicago Public School instrumental music educators to gain information about the activities, teaching strategies, and status of their instrumental programs in the schools. Four instrumental music educators were selected to be interviewed in order for the researcher to achieve a deeper understanding of the issues teachers faced.

Fitzpatrick found that the teaching strategies instrumental music educators felt were most successful focused on: 1) teaching basic music skills, 2) developing positive, loving relationships with students, 3) being creative with lessons and resources including spending personal funds, 4) being flexible and adaptable in teaching, and 5) being able to push less supportive administrative and district boundaries in order for students to succeed and have more musical opportunities.

Chipman (2004) examined teaching strategies that were successful for teaching students who were labeled at-risk in Florida public schools. Chipman defined at-risk students as students who were in debilitating, social-economic, physical, academic, and/or criminal environments that may diminish their likelihood of graduating from

school or becoming successful in life. This broad definition includes characteristics that are commonly found in large urban areas (Sable & Young, 2003; Zhou, 2003).

Chipman surveyed secondary band directors across the state of Florida to determine band directors' level of comfort, perceived teaching preparedness, and successful teaching strategies of at-risk students. Chipman found some of the same set of effective teaching strategies as Fitzpatrick. Chipman's finding included the development of positive relationships with students, and focus on basic skills as well as use of repetition, the provision a positive learning environment, and relating band experiences to students' real life situations and challenges as crucial to helping at-risk students achieve musically.

Iken (2006) conducted a study of her urban instrumental music education program in Green Bay, Wisconsin that was rich in student and community racial and linguistic diversity. Iken's study focused on the characteristics, issues, and levels of involvement in both band and orchestra program grades five through eight, as well as successes of the students. Students and parents from two elementary instrumental music programs were surveyed and four of these students were then chosen as case study participants.

Iken found study participants experienced high enjoyment levels, musical success, and high motivation to continue instrumental music study. This counters the typical stereotype that urban students are apathetic and uncommitted due to perceived behavioral issues (Benedict, 2006, Fiese & DeCarbo, 1995). However, Iken's survey and interviews did not take into account immigrant acculturation factors, and the differences between teacher and students' habitus and sociocultural backgrounds that may impact student motivation to persist in music participation and overall musical achievement.

Iken also found that developing positive relationships with both students and parents was an important teaching strategy utilized to increase students' musical achievement. Iken found that parental relationships were developed through informational meetings scheduled so the instrumental music educator could inform or teach the parents about the orchestra and band program as well as music program expectations. These meetings fostered relationships that helped to build bridges between the diverse cultural perspectives of students and parents. Iken suggested that much of the success of the band and orchestra programs in the Green Bay schools was due to the communication between parents and teacher regardless of cultural backgrounds. While the meetings in this study proved successful in building relationships between the teacher and families, there may be extra challenges to holding meetings in large urban districts where students' families may have greater transportation challenges due to greater distances between homes and schools, and economic realities or work schedules due to national economic downturns since the publishing of the study.

Many urban instrumental music students are realizing music success and quality urban instrumental music programs are being created and sustained throughout the country (Frierson-Campbell, 2006a). In addition to focusing on the improvement of teaching strategies, instrumental urban music educators are also developing successful recruitment and retention strategies for students in the urban setting.

#### *Recruitment and Retention Strategies*

Recruitment and retention are important components of a music program especially in the urban educational setting in which students can be highly mobile (Zdzinski, 1996). Urban music education researchers are beginning to explore the many



variables and factors such as student drop out rates and families' socioeconomic status as well as successful strategies that can aid in students' decisions to join and continue participation in music study.

Corenblum and Marshall (1988) hypothesized socioeconomic status could possibly impact retention rates of high school students in music programs. They conducted a study in which two-hundred and fifty three students were administered a questionnaire that included 45 attribution questions that focused on student personal enjoyment of band class and reasons for student decisions to continue participation in music education. Corenblum and Marshall chose economically and culturally diverse high school students entering the ninth grade in a large school district in Canada to participate in this study because ninth grade is considered a common time period in which many music students decide to drop out of music programs.

Corenblum and Marshall found that the socioeconomic status of a student's family had a large impact on the students' decisions to continue music study. Students who decided to continue participation in the band program were students from mostly upper middle class families, while students from lower socioeconomic levels decided to discontinue band participation. Upon further examination, it was discovered that the students' family socioeconomic level became a proxy variable that encompassed family norms, beliefs and values about schools, music and education. These norms, values, and beliefs held by family members or the important "others" in students' lives greatly influenced students' music participation attitudes and motivations. In turn, the family socioeconomic level either facilitated or blocked students' interest and continued

participation in music through means of financial support and a home environment in which music study could flourish.

In a different study, Albert (2006) looked at retention strategies that instrumental music educators employed in three urban middle schools in a Midwestern U.S. city. Three band directors, four parents of middle school band students, and two administrators were interviewed about the band programs and retention of band students.

The most successful strategies the instrumental educators used to retain urban students were: 1) establishment of rapport and relationships with the students and their parents, 2) early student exposure to band programs through community and school concerts, and 3) the creation of culturally relevant ensembles.

The creation of culturally relevant ensembles includes incorporating music instruction and music repertoire that is not based on the Western classical tradition but based on other cultures, specifically the cultural backgrounds of students in the music ensembles. Schippers (2010) talks about “music of the other” as music that causes a sense of unfamiliarity, fascination, and wonder. Schippers claims that Western classical music and musical training has become a powerful system as it has developed in public and private schools, but it has focused on reading music, instrumental skills, repertoire, theory, performance, and interpretation that stresses skills that other musics and musical cultures do not.

An important common component of successful urban instructional strategies in these research studies is the building of strong, positive relationships between teachers, students, and students’ families, particularly those students from different cultures. The importance of understanding a student’s family life and background, and being able to

relate teaching to a students' unique background was a crucial factor that enabled students to succeed musically and teachers to create successful urban instrumental band programs.

### *Inequity and Access to Instrumental Music Education Programs*

Many music educators view the urban music setting as a landscape where quality music education programs can't exist (Benedict, 2006). Negative stereotypes of urban music education, coupled with cultural and social differences among urban students and teachers implies the possibility that there may exist an inequity of opportunities for student arts participation among racial/ethnic lines in urban schools.

According the Department of Education (2002), 90% of the nations secondary public schools offer music courses, but schools with the largest minority and largest poverty populations of students are the least likely to offer music instruction and are less likely to receive outside funding for programs. Studies that support this alarming statistic are discussed below.

In 1997, Smith conducted a nation-wide study to determine the number of school districts in each state that offered string education to students. Smith collected data from all 50 states from State Departments of Education and state music education associations. A total of 14,183 school districts which offered string programs were included in the study. Smith found that string instruction was most commonly found in average to high socioeconomic level medium sized school districts with only four percent of school districts in low socioeconomic status communities having string programs. String music instruction was offered least often in vicinities of low socioeconomic areas.

Similarly, Costa-Gioma and Chappell (2007) examined middle and high school level band programs in Texas to see if there existed an inequality of access to instrumental music education. Twenty-five schools that were grouped into low, medium, and high socioeconomic status groups were surveyed. Socioeconomic status for each school was determined by the number of economically disadvantaged students that attended each school. The researchers discovered schools with lower percentages of minority students and less economically disadvantaged students had more resources, more adequate facilities, and more supportive parents than schools with higher proportions of minority and economically disadvantaged students. Schools in highly disadvantaged and high minority student populations also had fewer students that took private lessons, and the music program had less support from parents, less financial support for students, and minimum or inadequate maintenance of instruments.

A major study conducted by the National Research Center on the Gifted and Talented examined and confirmed the lack of arts opportunities for artistic talent development for minority students in the arts in New York City. Minority students' family life and family circumstances surfaced as an important variable that can have great impacts both positively and negatively on minority and disadvantaged students' opportunities and quality of art education programs (Oreck, Baum, McCartney, 2000).

Twenty-three arts students as well as their families and arts instructors were interviewed about their arts education opportunities and experiences in an arts program called the Young Talent Program during their school years. All of the students in the study were from culturally diverse and economically disadvantaged families. The

purpose of the study was to determine obstacles to talent development for urban youth, and identify the factors that helped students overcome those obstacles.

Four highly inter-related factors emerged as major obstacles to talent development. These obstacles were: family circumstances during the early years of arts instruction, lack of affordable or appropriate instructional opportunities, peer resentment and social stigma, and the conflict between personal dreams and practical realities. The authors of the study defined family circumstances as: care of siblings, household responsibilities, dissolution of family units, and availability of housing and employment.

In fact, family circumstances were the most influential factor and the largest obstacle to arts talent development for students. Family circumstances were also most problematic for the five students in the study who were immigrants and new to the country. Once students reached high school, family circumstances were not as much of an obstacle, but student participation in arts programs were discontinued because of the students' need to focus seriously on their studies, careers, and the financial pressures they felt to work.

In the study, family circumstances weren't always an obstacle to arts development for students. In terms of factors that enabled students to achieve success in the arts, family circumstances once again surfaced as the major factor. Minority students who were successful in the arts had families that highly supported them and made great financial and personal time sacrifices for each student. The study revealed that family support was crucial and was broadly defined because it encompassed a wide range of family members including extended family, siblings, grandparents, neighbors, and community members.

These studies reveal an issue of unequal access to arts opportunities for students from families of low socioeconomic status according to racial/ethnic backgrounds, as well as highlight specific factors and obstacles urban music students encounter. These findings suggest that the music education professions should reexamine district policies or school procedures in order to make music education more available to all students.

#### *Family and Cultural Factors Impacting Musical Achievement*

As early as 1965, music educators were examining the impact family factors had on student musical achievement. Rainbow (1965) developed a study to determine the impact music, academic, and other factors had on determining a students' musical aptitude. Music factors included pitch discrimination, tonal and musical memory, and rhythm. School factors included academic intelligence and school achievement. The other factors examined were the participation in music by relatives and the socioeconomic background of students' families.

The study included 291 general music students in a laboratory school of the state university of Iowa. Ninety-one students were considered elementary (grades four to six), 112 students were in grades Seven and Eight, and 88 students were enrolled in grades Nine to Twelve. Students were given intelligence tests, the Iowa basic skills tests, the Seashore Measures of Musical Talents and the Drake Musical Memory Test to determine students' abilities. A two dimensional factorial design was used to evaluate the extent to which the student factors impacted musical aptitude. The results of the study found that there were significant levels of musical aptitude and these levels were most influenced by the music variables and the students' home environment and socioeconomic background. Rainbow was an early music education researcher that found that the extra musical

variable of home environment in a students' life may be highly relevant to a students' musical aptitude.

In 1991, Klinedinst examined the ability of eleven variables to predict musical performance achievement and retention of 205 fifth grade beginning band students. The study took place in one large school district, but encompassed seven different elementary schools within the district. The eleven variables studied were: 1) musical aptitude, 2) scholastic ability, 3) math achievement, 4) reading achievement, 5) general music teacher rating, 6) attitude toward music, 7) self-concept in music, 8) music background, 9) motivation to achieve in music, 10) socioeconomic status, and 11) instrument adaptation assessment.

The study lasted 32 weeks and consisted of three phases. The first phase was the collection of student demographic information and information on the student variables, and phase two and three were student musical evaluations. The strongest variables to predict student success were reading achievement, math achievement, and scholastic ability. The strongest variables to predict student retention were the families' socioeconomic status and the students' self-concept. These findings indicate that the family life and family circumstances can greatly impact students' musical achievement and the success or failure of a music program in terms of recruitment, student success and satisfaction, and student retention.

The review of studies in this section describe successful instructional strategies utilized in instrumental music education to provide musical success for students and increase recruitment and retention rates of students, examined issues of unequal access to arts participation, as well as examine students' home factors that can impact student

music experiences. Findings suggest that the economic status of a students' family can either be a barrier or catalyst to students' music participation and success. Successful strategies that urban instrumental teachers have employed are, culturally relevant ensembles, positive student and teacher rapport and relationships, early exposure to band programs through communities. Researchers also suggest that there is a discrepancy between arts opportunities between minority and non-minority students. Research found that instrumental music education opportunities were more likely to be found in districts and schools that existed in high socioeconomic areas and arts participants were more likely to be white than African-American and Hispanic.

### Chapter Summary

In this chapter I reviewed research on: student achievement in urban settings, the impact of social capital, cultural capital, and habitus on student learning, "otherness" in the classroom, the impact different factors of immigrant students' acculturation process have on immigrant student and immigrant family's education experiences, and finally the current state of urban instrumental education.

Important themes from the research are: 1) race is still being silenced in schools, 2) immigrant students and families face many challenges in the American public educational system that are unique to their immigrant experience, 3) teachers need to understand how variability and function of race, culture, family, and home environments impact students' educational experiences, and 4) all teachers need to connect curriculum and their teaching techniques to students' social, cultural backgrounds to increase student academic achievement.



Urban music educators are concerned about the musical achievement of their students. Urban music instrumental educators need to begin to explore ways to evolve and adapt instrumental music teaching techniques to improve instrumental music education so that all students, regardless of socioeconomic or cultural backgrounds are able to participate in instrumental music education and receive a quality music education.

In the next chapter I will outline the methodology for this intrinsic case study of the dissonances, barriers, and new understandings that emerged as a result of various sociocultural differences between a white, middle class band director and immigrant band students. I will describe the methodology, study participants, the setting, and the types of data collected, as well as the process used to analyze data, and ensure trustworthiness of the findings.

## CHAPTER THREE

### METHODOLOGY

#### Introduction

Qualitative research has a rich foundation and history in fields such as anthropology, sociology, social work, health, and education (Miles & Huberman, 1994; Roulston, 2006). Qualitative research is an interpretive, naturalistic approach to research that stems from a goal of creating “a greater understanding of a case in order to appreciate the uniqueness and complexity of it’s embeddedness and interaction within it’s contexts” (Stake, 1995 p.16). The qualitative paradigm asserts that the nature of reality is not a single, “true” reality, but rather a system of multiple constructed realities in which the knower and the known interact with one another (Lincoln & Guba, 1985).

A qualitative researcher strives to utilize multiple methods of data collection in order to understand complex multi-layered influences or factors which impact the phenomena or case being studied (Creswell, 1998; Merriam, 1998; Rossman and Rallis, 2003). Through qualitative research methods a researcher examines a “bounded” (Miles & Huberman, 1994; Stake, 1995) phenomena, in a “natural” real-life setting in which the researcher is the instrument of data collection.

Creswell (1998, p.61) describes a case study as “an exploration of a bounded system over time through detailed in-depth data collection involving multiple sources of information rich in context.” I focused this study on the real life setting that included myself as an urban band director and my immigrant band students in the “bounded system” or case of a middle school urban concert band. The boundaries of my study

were one school, a daily 50-minute concert band rehearsal period, one teacher and a band that included 34 to 36 students.

In the remainder of this chapter I will provide an overview of this study, the descriptions of the context and participants of the study, and a discussion of the methodology. This chapter will include the rationale for use of the qualitative research paradigm, the rationale for my dual role as both researcher and educator in the study based on the participant-observer continuum and autoethnographic techniques, a description of the intrinsic case study used, the forms of data collected which included student interviews, student journals, field notes, and a field diary. I will conclude this chapter with the steps I took to establish trustworthiness of the study.

#### Overview of the Study

This study took place in a major urban city in the Western part of the United States. The school served a large population of immigrant and refugee students who had recently arrived in the United States from Mexico as well as various African and Asian countries. Student and family citizenship status ranged from either illegal immigrant or legal immigrant status to native United States citizenship. Data were collected during the 2009-2010 school year the second year Urbanview Middle School was open.

Students in the study were sixth grade to eighth grade middle school band students. Nearly all of the students had self-selected concert band as a middle school elective and were allowed to choose their own band instruments. Data were collected over a ten-month time period (from August to May) that encompassed one academic school year. Data for the study included student interviews with five selected student participants, interviews with one member each from two of the students' families, student

journals, a researcher field diary, and daily field notes of band rehearsals that were accompanied by analytical memos.

I fulfilled two roles in this study. I was both the band director of the concert band and the researcher. I collected data while I simultaneously taught and worked toward creating music learning opportunities for students.

### *Purpose of the Study*

The purpose of this study was to explore and describe dissonances, barriers, and new understandings that occurred between a white, middle class urban band director and second-generation, economically disadvantaged immigrant band students as a result of various sociocultural background differences. A secondary goal of this study was to document strategies used by me, the band director in an attempt to improve the musical experiences of the students.

### *Research Questions*

- 1.) How did the teacher's white middle class background match and/or clash with second-generation immigrant students' backgrounds?
- 2.) What impact did different teacher and selected students' socioeconomic and sociocultural backgrounds have on music learning and music experiences in a middle school band?
- 3.) What strategies and structures did the teacher attempt to implement in response to different teacher and student sociocultural backgrounds?

### Methodological Approaches

#### *Purposes of Qualitative Research*

The ultimate goal of qualitative research is learning through the transformation of data into information that can be used in the field of the study. Rossman and Rallis (2003) suggest that there are four uses of qualitative research a researcher can choose to

employ in a study. These four uses are: instrumental use, enlightenment use, symbolic use, and emancipatory use.

Instrumental use of qualitative research findings refers to the application of research findings gathered to solve or make decisions about specific problems. Enlightenment use collects and pools knowledge that can contribute to the general knowledge of understanding of a phenomenon that decision makers can “dip” into when making a decision. Symbolic use of research findings transforms knowledge by encouraging users to reconfigure old patterns and see familiar pictures in new lights. Symbolic use of qualitative research provides researchers new ways of expressing common phenomena and reconceptualizing public perceptions. Symbolic use can also help crystallize beliefs or values that represent a synthesis of cultural feelings and legitimize events or actions within a culture. Lastly, emancipatory use of findings occurs when participants take actions that empower themselves and change oppressive structures and practices as a result of study participation. The researchers and participants hope that the research process of inquiry, action, reflection, and the knowledge it generates will be transformative, altering some aspect of society. This study most aligns with the enlightenment use of qualitative research because the goal of this study is to collect and record the real-life music teaching and learning experiences of a white urban band director and urban immigrant music students when they have different sociocultural backgrounds so that other urban music educators can learn from this study and transform their own teaching,

In the same line, Donmeyer (2001) focused on specific reasons educators conduct qualitative research in their own classrooms. Donmeyer proposed five overarching

purposes for education research including: 1) truth seeking, 2) thick description, 3) development, 4) personal essay, and 5) praxis/social reasons. Donmeyer explains that the “truth seeking” purpose of qualitative research is to attempt to answer a specific question. The research questions and information gathered is focused and applied to a single inquiry. Researchers implement a thick description research use when the goal of a study is to discover how people interpret a phenomena and the meaning they attach to an event. The purpose of developmental research is to record how a group or organization changes over time, while the purpose of personal essay research is to provide the readers of the study with insights into the researcher’s personal insights and interpretations of a situation or phenomenon. Finally, the purpose of praxis/social qualitative research is to bring about change. It is research that simultaneously learns about and changes educators as well as educational organizations.

The purpose of my study falls into both the developmental and the personal essay realms of Donmeyer’s five purpose categories for educational qualitative research. As Donmeyer explains, the key aspect of developmental research is the focus on the how an organization has changed over time. The demographics of urban instrumental music students have changed and continue to change as the demographics of American society change. Through this study I documented how instrumental teaching strategies need to change in order to meet the needs of a changing student musician population. The purpose of my study also falls into the personal essay realm because I am documenting and offering my personal insights and interpretations as I experience the phenomenon of sociocultural differences between me and my students. Donmeyer’s developmental purpose for educational research closely aligns with Rossman and Rallis’s enlightenment

use of research in the overarching purposes of qualitative research in terms of the study documenting changes and information of urban instrumental music education other teachers can learn from.

### *Intrinsic Case Study*

I have chosen to conduct this study as an intrinsic case study of myself and selected band students to discover and describe sociocultural dissonances and commonalities that impact teaching and learning. Case studies have been utilized in education to gain a better understanding of students, educational programs, individual schools and school districts, educational innovations, teachers, and educational policies (Merriam, 1998). The term case study draws attention to the question that something can be specifically learned from a case. According to Stake (2000), case study is “not a methodological choice, but a choice of what is to be studied” (p. 435). Through a case study a researcher seeks to understand a larger phenomenon through intensive study of a specific instance (Rossman & Rallis, 2003). Through case studies researchers can also bring to light the different meanings and perspectives of participants and uncover the values and belief systems that are apparent through participant actions and interactions (Rossman & Rallis, 2003; Stake, 1995).

An intrinsic case study is a case study in which the focus of the study is narrow and aimed specifically at gaining a better understanding of a particular group or phenomenon (Stake, 1995). This research was an intrinsic case study because I studied only my teaching, selected students from a particular band class, in this case a middle school band.

### *Participant Observer Continuum*

For this intrinsic case study, I chose to collect data as an active participant observer to best gain deep understanding of the case. Participant observation is a type of prolonged engagement in which the researcher is immersed in the day-to-day lives of the people (case) being studied, either through one-on-one interviews or interacting with the culture-sharing group (Creswell, 1998). The role of participant observer varies along a continuum from being an observer who is detached from the group being studied, to that of an active participant in which the researcher studies a setting in which he/she is already a member (Jorgensen, 1989). Glesne and Peshkin (1992) stated that a researcher's choice to take on the role of active participant is grounded in the need for the researcher to more fully understand the research setting, participants, and behaviors. As the teacher of the middle school band in this study, I was an active participant in the study. I chose this role because I wanted to understand deeply how diverse sociocultural factors emerged and impacted the teacher and students in this instrumental music setting. Because I chose to be an active participant in this study I was able to provide an "emic," or insider perspective (Rossman & Rallis, 2003).

### *Insider Knowledge*

Teacher researchers can offer important insights into teaching that "outsiders" cannot. Teacher researchers explore problems that are significant and relevant to teachers and students (Legler & Collay, 2002) that many times "outsider" researchers can't as easily explore because of their distance from the classroom (Regeleski, 1994). According to Nieto (as cited in Conway & Jeffers, 2004).



“all good teachers...are researchers in the broadest sense of the word. This is because good teachers are also learners, and they recognize that they need to keep learning throughout their career if they are to improve. They probe their subject matter, constantly searching for material that will excite and motivate their students: they explore pedagogy to create a learning environment that is both rigorous and supportive. Above all they value the intellectual work that is at the core of teaching.” (1996)

“Insider” knowledge is emerging as an important data source because it can bring to light the dynamics and nuances of a culture that an outsider may overlook (Foley, Levinson, & Hurtig, 2000). Use of active participant methodologies, connect the personal to the cultural (Ellis & Bochner, 2000) in ways that people not actively involved in the culture or case can experience.

A foundation of “insider” music education research is beginning to be established (Dobbs, 2005; Larsen, 2001; Nelson, 2007). For instance, Dobbs, conducted “insider” research when she was an active participant as the band teacher for a study on classroom discourse in the band room. Nelson fulfilled the roles of teacher and researcher in her study describing elementary children’s composing techniques by collecting data as she taught a music composition class. Larsen, also a participant observer in her study, explored the relationships between teacher change and staff development in the arts as she was teaching. Through her personal experiences as well as other teachers’ experiences, she documented the development of herself and other teachers’ perspectives as engaged in learning arts content, performing in the arts, teaching arts lessons, and attending staff development opportunities. These few studies show how assuming dual active participant roles as researcher and educator can offer personal insights into the world of music teaching. These studies add a music teachers’ perspective to music

education research and contribute a well-rounded more complete picture of music teaching that adds to the quality of all music education research.

Autoethnographic methodology is an emerging strand of qualitative research that assumes the researcher's knowledge is the primary source and in which the researcher is also the object of research. Researchers who use autoethnographic research can display multiple layers of consciousness, and connect the personal to the cultural by looking inward to themselves by exposing a vulnerable self that is moved by, moved through, and may refract, and resist cultural interpretations (Ellis & Bochner, 2000, p.739).

In autoethnography, the researcher reflects on her/his multiple identities as cultural insider/outsider and as learner/teacher. The researcher primarily focuses on a culture or subculture and uses his/her experiences within the culture to reflect upon the experiences of self and others in the culture (Ellis & Bochner, 2000). The experiences of the researchers become important because they help illuminate the culture being studied.

While the exploration and discovery of commonalities and clashes between me and my students based on different sociocultural background cultures in a band setting has an autoethnographic orientation since my personal experiences are a data source, this study is framed as an intrinsic case study. As a result most of the analysis is focused on my students' lives and cultures with autoethnographic elements surfacing during the discussions of life experiences and the experiences I had during the course of this study. In addition, this study is also not an autoethnography because the findings of this study were not presented in a "storied" form which is commonly the case.

## Context of the Study

### *Setting*

The setting for this study included the Urbanview School District, Urbanview Middle School, and the Urbanview Middle School concert band in order to provide a portrait of current teacher and students sociocultural realities and challenges in urban instrumental music education. The Maple Rock apartment complex was also examined since the majority of band students lived in this location. According to Rossman and Rallis (2003) the ideal site for a study is somewhere in which: 1) entry is possible, 2) there is a rich mix of the processes, people, programs, interactions, structures of interest, or all of these, 3) you are likely to be able to build strong relations with the participants, and 4) ethical and political considerations are not overwhelming, at least initially (p. 138). Urbanview Middle School was selected for this study because it fit all of Rossman and Rallis' site criteria, it was fairly representative of most "urban" schools, and I was the teacher at the school and already had established entry into the field and rapport with the students.

### *Urbanview School District*

The school district for this study is ranked as the 43rd largest school district in the country (Sable & Young, 2003), serves approximately 77,000 students (official school district website) and is situated in the 20th largest urban city in the Western region of the United States. According to the December 2000 census poll, the population of the city was 554,636 people and highly culturally, ethnically, and racially diverse. Demographics of the city residents were divided into the following percentages: 51.9% white, 31.7% Latino, 11.1% African American, 2.8% Asian, 1.3% Native American, 1% Pacific Islander, and 1% other.

Urban school districts have many common characteristics that set them apart from rural and suburban school districts. Urban school districts typically serve highly culturally diverse students, many of whom are immigrant students that speak a variety of languages and are in various stages of their English development. Urban school buildings are usually over crowded and in physical disrepair. Urban teachers are faced with pressures and demands to implement new curriculums and testing in order to stay in compliance with federal mandates while simultaneously dealing with limited budgets and resources (Lunenbergh, 2000; Sable & Young, 2003; Zhou, 2003). The school for this study, Urbanview Middle School, fit all of these urban characteristics and challenges.

#### *Urbanview Middle School*

Typical of urban schools districts, two school years before the study, the school district had implemented a district initiative that consisted of consolidating many smaller schools into larger schools. This consolidation was done in order to meet district budget issues by saving money in the operation and maintenance of school buildings. The school in this study was a newly combined school consisting of three other closed schools reopening in the physical building of one of the closed schools.

The physical building was older and needed much construction and remodeling as evident lack of water fountains, poor bathrooms, and small, dark classrooms in order to make it functional for the large number of urban students (See school map Appendix B). Much of the building construction was not completed by the start of the school year and continued into the first few months of school while students were in attendance.

Urbanview Middle School was an immigrant/newcomer focus school for the Urbanview School District. The students in Urbanview Middle School were mostly

second-generation immigrant students, with some students being newcomer students to the country. Urbanview Middle School was a school with students who had socially and culturally diverse student backgrounds, diverse worldviews or habitus, and personal backgrounds factors that impacted the learning environment of the school.

Thirty-five different countries were represented in Urbanview Middle School's student population of 778 students. Approximately thirty-eight different student languages and dialects were spoken, (see Table 1) and students reflected a varied range of cultural, social, and academic achievement levels. All of the teachers at this school were highly trained in delivering instruction through various English as a Second Language (ESL) and Sheltered English strategies.

Many of the students who attended Urbanview Middle School came from families of poverty. At the time of the study the unofficial percent of students receiving free and reduced lunch was 94.23% (communication with nutrition program manager September, 9<sup>th</sup>, 2009). The percentage was categorized as unofficial because the school had not officially been in existence long enough to have official statistics on students.

Table 1 – Languages Spoken at Urbanview Middle School

Language	# of students	%	Language	# of student	%	
Spanish	342	.44	Swahili	2	.0026	
English	220	.28	Mauritanian	2		
Karan	50	.06	Liberian English	2		
Burmese	35	.05	Kru	2		
Twi	14	.02	Akan	2		
Somali	12	.02	Turkish	1		.0013
Nepali	11	.02	Tagalog	1		
Russian	10	.01	Mandinka	1		
Dialect of Burundi	10	.01	Lingala	1		
Tigrinya	9	.01	Krio	1		
Arabic	8	.01	Japanese	1		
Rwanda	6	.0077	Indonesian	1		
Maay Maay	6	.0077	Grebo	1		
French	4	.0052	Dinka	1		
Oromo	3	.0039	Dialect of Burma	1		
Mongolian	3		Dri	1		
Dialect of Rawanda	3		Amharic	1		
Creole	3		Albanian	1		
Bosnian	3		Afghani	1		

*Urbanview Middle School Band program*

There was great interest among staff members and the district in developing a successful music program at the new school. Myself and another music teacher were hired to develop choir and band programs for the school. I was responsible for teaching the instrumental music education classes. I created a concert band with an average of 35 students, and a jazz band with 16 middle school students. Any student who wished to learn a musical instrument was allowed to join a band.

While the Urbanview Middle School concert band was a “typical” band in the sense that the students experienced common teenage issues such as academic pressures, experiences of puberty, and friend and family relationship woes, the members in the Urbanview Middle School band were unique since more than three quarters of the

members of the band were either first or second generation immigrant students. Twenty-nine percent of the students in the band were first generation immigrants and forty-five percent of the students were second-generation immigrants.

When I started teaching at Urbanview Middle School that school year, there was physical evidence in the band room that there had at one time been a successful instrumental music education program at the school. There were many cabinets full of an array of band instruments and file cabinets full of band music and scores. However, through conversations with students and teachers/staff who had worked at the school before it was reconfigured, I discovered that views on the music program were poor. The previous band program consisted of one band that met during after-school hours and consisted of approximately ten students. (Conversation with school secretary, October 2<sup>nd</sup>, 2009)

Instruments for the band program came from the pre-existing inventory of instruments and instruments from two VH1 grants that two of the schools had received before the school consolidations. This gave the new school a total of 100 band instruments that the students could rent.

The middle school bands rehearsed Monday through Friday for fifty minutes everyday. Due to scheduling and time constraints, all instruction was conducted in a whole group setting in a large band room. The band room in the study was a large room with a three level tiered floor designed for band rehearsals. Instrument cabinets for instrument storage lined the back wall of the room. Four small practice rooms were located off of each corner of the room and there was a small music library created in one of them. There were two large whiteboards, one with the music staff written on it on two

of the band room walls. Most band instruction was conducted using an interactive computer board, (a Promethean Board) which was connected to a laptop computer and document camera (See band room Map Appendix B).

### *Maple Rock Apartments*

At least two-thirds of the band students lived in the same low-income apartment complex, Maple Rock Apartments, near the school. Maple Rock Apartments was about a ten-minute drive from Urbanview Middle School located in one of the “not so safe” neighborhoods. The complex was surrounded by various small businesses, a strip mall, busy streets, an elderly assisted living complex, and a low-income apartment complex. All of the buildings in the complex appeared to be worn down, and a shabby, grey-brown color. The walls of the buildings were covered in graffiti and there was an unidentified green substance covering many of the windows.

The fences surrounding the apartments were covered in peeling paint and many were missing boards. Patios were filled old furniture, tires, work-benches, and old bent basketball hoops. When visiting Maple Rock Apartments, I didn’t notice any landscaping on the complex grounds nor any flower boxes or decorations outside the buildings.

None of the doors on the entrances to the apartment buildings had locks. Piles of garbage lay on the hallway floors and under the stairwells to the second and third floors. The hallways were dark, many of the hall lights were not working, and the ones that did work ranged in color from a dim yellow to bright fluorescent white. The carpets were stained and threadbare. Most of the apartment doors were missing the apartment numbers. I noticed people had written apartment numbers on the doors in black marker,



or taped pieces of paper with their numbers on them, and some had even scratched their apartment numbers into the wood of the doors.

As I walked between apartment buildings, I walked by several large piles of furniture and junk that were placed into piles in the parking lot. It looked as if someone had just thrown the contents of a whole apartment onto the ground. Groups of people stood around talking outside apartment buildings in the common areas. People hung their heads out of windows and yelled and talked to people outside. Large groups of children were running around in the grass between the buildings playing with each other and running in and out of buildings and apartments.

### *Participants*

Purposeful maximum variation and criterion (Patton, 1990) sampling techniques were used to select students for the study that represented a wide variety of races, cultures, family backgrounds, and home configurations. This was done in order to provide a maximum of variance (Creswell, 1998) and increase the possibilities for study generalization (Miles & Huberman, 1994; Rossman & Rallis, 2003). In compliance with the Human Research Committee (HRC) I gained informed consent from students, families, and school administration for participation in the study (see Appendix A).

The criteria I used to select student participants included gender, cultural backgrounds, English language abilities, and socioeconomic status. Students came from a variety of countries of origin, possessed various developmental levels of English language proficiency, and spoke a variety of languages at home. I also chose students who had self-selected to begin instrumental music study, as well as students who were placed into instrumental music ensembles based on elective availability and office staff

decisions about student placement. All names of students hereafter will be pseudonyms, and their instruments played will be changed to protect students and their families' personal privacy (see Table 2). More information on participant characteristics and backgrounds is presented in Chapter Four.

Table 2. Student Participant Characteristics

Student	gender	grade	country of origin	first language	free/reduced lunch	self-select
Jesus	male	7 <sup>th</sup>	Mexico	Spanish	yes	yes
Alejandra	female	7 <sup>th</sup>	Mexico	Spanish	yes	yes
David	male	7 <sup>th</sup>	Thailand	Karan	yes	placed
Thu	male	7 <sup>th</sup>	Ghana	English	yes	yes
Sabina	female	8 <sup>th</sup>	Bosnia	Bosnian	yes	yes

### *Jesus*

Jesus was a 12-year old boy in the seventh grade that had played trumpet for two years. He was born in Chihuahua, Mexico and his family had illegally immigrated to the United States when he was in the fourth grade. Jesus was fluent in Spanish and struggled with the English language. Many times Jesus could not get his meaning across to teachers in English and he had to ask other Mexican students to translate for him.

Jesus only spoke Spanish at home because his mom and dad spoke no English. He had many family members living both in the United States and in Mexico. He was mischievous in school and loved to play soccer. He lived with his family in the Maple Rock apartment complex.

*Alejandra*

Alejandra was a seventh grade girl who had played flute for four years. Alejandra was born in the United States but her mom and dad had come to the United States illegally when they were pregnant with Alejandra. Alejandra's parents were divorced. Her father had been deported back to Mexico the year before when he was caught illegally crossing the border. The loss of her father was a great source of sadness for Alejandra, as she told me he wasn't allowed to enter the U.S. for another 20 years.

Alejandra was a straight-A student and quiet in school. She was fluent in both English and Spanish. Alejandra spoke English at school and Spanish at home with her mom and brother. Her mother knew no English. Alejandra and her family also lived in the Maple Rock apartment complex.

*David*

David was an eighth grade boy from Thailand. His family came to the United States as part of relocation program for a Thailand refugee camp. His early childhood was spent in the camp. He spoke very little English and was not fluent in his first language of Karan. He was silent in school as people rarely heard him speak. He had low academic skills, low social skills, and did not achieve success in band. He lived with his younger brother and mother in a small apartment building close to school because his father was imprisoned for domestic abuse. There was no contact between the school and his mother.

*Sabina*

Sabina was an eighth grade girl from Bosnia. She was the only white student in my band. She and her family immigrated to the United States before she started

kindergarten. In her words “Bosnia is kinda ghetto...after the war...it isn’t a very nice place.” She was fluent in Bosnian and English. She was a popular and funny girl. She had spent her early childhood moving back and forth between her mom and dad and currently lived in a small apartment building with her mom close to school.

### *Thu*

Thu was a seventh grade African boy from Ghana who lived with his brother and aunt and uncle. Thu’s mom and Dad were born and raised in Ghana, but currently lived in Norway. Thu and his brother were sent to live in the Unites States to get a “good education” when he was four. Thu had not seen his mother or father in 8 years. Thu only spoke English. He was a talented athlete in basketball and a successful percussionist in band. He too lived in the Maple Rock housing apartment complex along with Jesus and Alejandra.

### *Music educator/researcher*

I went to college to learn how to be a music teacher. I loved music and the most rewarding experiences in my life were while I was making music with my peers in my high school and college concert bands. I began my teaching career with the idea that I was going to recreate the positive band experiences I had for the students I was about to teach in my own band classroom.

Like most young music teachers, I couldn’t wait to begin to develop my own band program. However, upon entering the doors of my first teaching job in an old school in a poverty-ridden neighborhood in a large urban city in the Midwest, my own personal life and musical experiences in band clashed with the students I faced in my classroom. At the time of this study I had taught general music and beginning band in large urban

schools at the elementary level for fourteen years. All school districts I had taught in were listed among the 100 largest school districts in the United States (Sable & Young, 2002).

I was raised in a rural, middle class town in the Midwestern United States. All my friends were white, and primarily from Northern European descent. My friends' parents were all college graduates and held professional level jobs. In all of my K-12 school years I had only come into contact with one peer who had a skin color different from my own. As a student, I was in honors classes and my parents provided emotional and financial support for my music studies in piano and oboe.

My personal band experiences consisted of private piano and oboe lessons from professional musicians, weekly small group band lessons, daily large group rehearsals with large numbers of students in the band program, concerts where I was often the soloist, and band tours to cities and foreign countries. Band is where I developed my sense of self and from which I received recognition and praise. I experienced numerous positive music experiences throughout my middle school, high school, and college years. These experiences contributed to my definition of a successful band program at the start of this study.

I have always taught in inclusive and diverse schools. One school population was 99% African-American in a poor section of a large Midwestern city in which rivals gangs were prevalent in the schools. Another school I taught in had a high proportion of severe special needs students and students in poverty. Still another school I taught in consisted of highly mobile, poor Mexican-American students, and currently I am teaching in a

school that has a high immigrant and refugee population with the majority of students' first language not being English.

## Method

### *Data Collection*

#### *Access and Rapport*

Access to the research field is an important first step in terms of study research. Within a research study there are “gatekeepers,” people who have insider status within a group that can allow or help researchers gain access into that culture (Creswell, 1998). In this study, I had access to the culture because I was already a teacher in this school. At the same time, some parents hindered the collection of data by not agreeing to be interviewed, thus acting as gatekeepers to sensitive data about some families' cultural and home life realities.

At the beginning of this study, I had taught in the Urbanview School District for four years, therefore I was familiar with teaching and research procedures as well as expectations of both the school and the district in terms of teaching and conducting research in the schools. In addition, because of my length of employment in the school district and having worked with the current principal of the school for four years, I had already established credibility with both the school district and the school principal. For example, when I went into my principal's office to discuss the possibilities of conducting research in the school, she was excited about the research and proceeded to call the instructional superintendent to help me gain district permission.

In addition to gaining access to the research setting, I also had to develop positive rapport with the student participants in order to obtain trustworthy data. While I thought I had already established strong rapport with the students in my band based on the fact

that I was their teacher the year before and I had taught several of the students at other Urbanview District Schools, I soon learned that it was more difficult to establish a rapport as a researcher. For instance, when reviewing interview transcripts and my field diary entries, for most participants it seemed to take until the second or third interviews for the students to feel comfortable talking about family values, and their lives and experiences in their birth countries. This might have had to do with the awareness of their families various legal and illegal statuses in the United States and a power position I held as their teacher.

According to Spradley (1979) rapport refers to a harmonious relationship between ethnographer and informant in which a basic sense of trust has developed that allows for the free flow of information (p.78). Spradley describes four stages of rapport development a participant in an interview setting moves through. These four stages of development are: apprehension, exploration, cooperation, and participation. In the next paragraph I will provide examples of all four stages and indicators of the development of rapport in this study.

First, many of my students experienced apprehension during the initial interviews since they were unfamiliar and uncertain of what to expect during the interview process. Spradley says researchers need to help participants move through this stage of rapport development by asking descriptive questions in order to keep the informant talking. During the first interviews of this study I started by asking the students general demographic questions and simple descriptive questions about their instruments to get students used to talking to me.

Me: [REDACTED] how long have you played your instrument?

Alejandra: Four years

Me: Why did you decide to start learning a musical instrument?

Alejandra: Because I like music.

Me: Did anyone in your family help you decide?

Alejandra: No, they didn't even know what it was.

Me: Did you talk to anyone about joining band?

Alejandra: Yes "I told them I was joining band and they said that was good so I wouldn't get into bad stuff...or I had something to do in my spare time..."

Me: Why did you pick the flute?

Alejandra: ummmm because it played a cute sound? (interview 3-3-10)

In the exploration stage of rapport building the interviewee and the interviewer are "trying out the new relationship." An indicator of this second stage is when a sense of sharing occurs, a moment of relaxation during the interview perhaps when the interviewer and interviewee share a laugh or an emotional moment. Alejandra and I shared this moment when she told me a story about her Grandma and we both cried when she finished the story.

Alejandra: ...and his sister said that he was he looked like he was going to die so my grandma called the priest and they all prayed, and then my grandma said that he probably went to heaven because it smelled like flower afterwards...like fresh flowers...

Me: (sudden inhalation of air) oh, I am going to cry. Really? That happens sometimes right before you die, Your grandma sounds wonderful. (We both smile and cry a little, laughing as we wipe our tears). Is church important to you guys?



Alejandra: yeah (interview 3-3-10)

In the cooperation phase of rapport building, the interviewee trusts the interviewer and does not worry about answering questions wrong, or offending the interviewer. An indicator of this stage is when the interviewees feel comfortable enough in the interview to ask the interviewer questions as in the case of this interchange with David.

Me: I live in an apartment too.

David: You do? (he seems surprised) Which ones?

Me: The T [REDACTED] ... kind of scary, but it is cheap

David: Why ... scary? What it look like? (interview 1-7-10)

In the last stage of rapport building, participants fully participate in the interview process. An indicator of this stage is when the interviewees start to freely offer information, and begin to look at their own culture and start to analyze it.

Sabina: Have you heard the song [REDACTED]

Me: uh uh

Sabina: Do you want to hear it?

Me: ok (she pulls out her phone and plays the song, music plays) (interview 2-21-10)

While I was able to establish rapport with students, I was less successful in establishing rapport with the parents I interviewed. In fact, I was not able to gain access

to several parents given that only two participants' family members attended scheduled interviews, even after attempting to reschedule their interviews several times. This may have been due to the teacher-parent relationship building challenges of language, mistrust and worry about potentially sensitive information about their immigration status being discussed. Many immigrant researchers have documented the mistrust of immigrant families of teachers and schools and the challenges to relationship building (Olsen, 1997; Suarez-Orozco, Suarez-Orozco, & Torodova 2008; Valdes, 1996).

### *Data Sources*

Throughout this study I collected data through formal and informal interviews, student journals, field notes, and daily field diaries. I conducted and transcribed eighteen interviews (ten formal and eight informal) with the five selected student participants and two interviews, one each, with a family member of two of the selected student participants. I created field notes for seventy-three band rehearsals and three concerts. I kept a field diary (with twenty-eight entries) to record my emotions and experiences conducting the study while teaching. Finally, I used data from student band journal assignments that every student in the band wrote as part of monthly band assignments. In the section below, I will discuss each data source in more detail.

### *Student Interviews*

Student interviews were conducted both formally and informally. According to Rossman & Rallis (2003), the interview is the “hallmark” of qualitative research. “Talk” is the essential component for understanding how participants view their world (p. 180). Rossman & Rallis suggest several different types of interviews that can be chosen to fit each research context and gather different types of “talk” or data.

A formal interview is an interview in which the researcher sets up a specific time and place to talk with the participant. The formal interview usually follows an interview guide (see Appendix D), in which the interviewer develops categories or topics to explore to help elicit the participants' worldview.

Conversely, an informal interview occurs naturally, it is serendipitous (p.181) and occurs while being in a setting. Informal interviews are more casual conversations and can be recorded in field notes or paraphrased in interview transcripts. The final interviews with the students in this study were informal because there was no interview guide and the students were just talking about whatever they wanted to talk about. Informal interviews also happened during lunch times and in the hallways during non-scheduled interview times. For example, Thu's lunch money incident, and Alejandro's church conversations were informal interviews that occurred during the regular school day.

Each student participated in at least three interviews, three students participated in four interviews each, and all lasted approximately thirty to forty minutes during their lunch recess time at Urbanview Middle School directly before band rehearsal. Each interview was recorded in full view of the students using a Sony ICU –UY71F personal digital voice recorder.

Interviews were conducted in the music office while the students and I were eating lunch. The lunch period was chosen for interviews because it was the only time during the school day when both the students and I had a long period of uninterrupted time that could be dedicated to talking in private. The music office was chosen because it was a safe comfortable environment familiar to both me and the students.

For the first student interview, I used an interview guide. During the first interview I gathered mostly demographic information about the students, including what country they and their parents were born in, music and instrument playing experiences of the students and family members, and attitudes towards music and playing an instrument. Each interview thereafter was reframed and refocused around the student answers from the previous interviews so that a complete picture or story of each student and their cultural lives and music could be developed.

The second interview with each student was less formal. The interview guide consisted of only a couple of open-ended questions. The interview was structured to elicit students' beliefs about personal music making success, beliefs about the purpose of band, the values of learning of music in school, and more in-depth stories of students family lives and cultures.

The third interview was informal. At this point in the study, students seemed familiar with the study and comfortable with me talking to them about band, their families, the countries they were from, and the music from their countries. During this interview I simply asked students to tell me stories about music in their countries, music they remembered in their families, and stories about their childhoods growing up in a country other than the United States. Those students that had a fourth interview (Alejandra, Sabina, and Thu) initiated the interviews because they wanted to keep talking to me and sharing their stories about their lives, music, and families.

The two family interviews that I was able to complete were conducted informally as the situation and time allowed. One interview was with a parent when I "bumped" into her at the school office counter and she talked to me about band. The other interview was

very helpful and lasted about an hour and fifteen minutes and occurred accidentally when I was at the apartment complex visiting another student. No interview transcripts were used because of the impromptu timing of the meetings therefore the interview was informal, more like a friendly conversation about their child in band and what they would like to see me teach differently in music.

### *Student Journals*

Once a month, I asked band students to answer different questions on such topics such as feelings about band, challenges and celebrations about learning music, and information about their families and family music. Questions were written on the white board in front of the class at the beginning of the band period and all students had ten to fifteen minutes to write a response to the question. Journal topics were usually designed to flush out a question that had arisen during an interview with one of the participating case study students. This helped me to confirm and disconfirm emerging findings or a hypothesis (see Appendix G).

### *Field Notes*

During every band rehearsal, I made a conscious effort to jot down notes to myself about how I felt during the rehearsal, how I perceived the rehearsal and music learning to be going, any frustrations I had in the rehearsal, and any cultural barriers I felt in the rehearsal between myself and my students. I taped a form to my stand to help me organize my thoughts (see Appendix H). Rossman & Rallis (2003) express the importance of writing up the raw field notes as soon as possible after fieldwork. After school that night or as soon as possible given my schedule (but not more than three days after rehearsal) I expanded raw field notes (Bogden & Biklken, 1992) from my hand

written notes during rehearsal. A detailed explanation of expanded field notes is presented in the Data Management section of this chapter. In order to help myself reflect upon the data I was gathering about my students and myself, I also completed content analysis forms (Miles & Huberman, 1994) for each interview and field notes.

### *Field Diary*

Along with writing field notes, I also kept a field diary (Bogden & Biklen, 1992) in which I wrote down emotions, personal experiences, and reflections on the field notes taken. This field diary served as two types of analytical memos - personal reflections about my state of mind during the study and reflections on study dilemmas and ethical concerns (Bogden & Biklen, 1992) in conjunction with my field notes.

I chose to keep these field diary (analytical memos) entries separate from other analytical memos and field data because of my dual role as researcher and educator and to help me clarify and prevent bias in the research data. In this field diary, (see Appendix D) I recorded questions and doubts I had about my teaching and I brainstormed ideas and strategies to overcome the challenges I faced during rehearsals and as a teacher in the school. I tried to write in this diary at least three to four times each week to make sure my feelings were being recorded authentically, and to capture “in the heat of the moment” emotional experiences of dissonances and challenges between me and my students.

### *Data Analysis*

Data analysis consisted of several different activities and phases. Creswell (1998) describes data analysis as a spiral, a process of the researcher “moving in analytical

circles rather than a fixed linear approach” (p. 142). The researcher begins with data management, moves into data reduction through reading, coding, reflection, and memoing, and then into the creation of data displays while all the time continuously rereading, rereflecting, and writing to describe, interpret, and represent the data accurately.

Data analysis is a long process that occurs both in the field during data collection and after the researcher has exited the field (Miles & Huberman, 1994). The data reduction and transformation process continues after the fieldwork is done up until the final report is finished. In the rest of this section I will describe data management procedures, data reduction/coding techniques, and the data displays I created for this study.

### *Data Management*

Data management is a crucial component of qualitative research that facilitates the data analysis process and adds credibility to the findings (Creswell, 1998). During the initial stages of the study I set up a “first-cut” physical filing system (Miles & Huberman, 1994) that consisted of three-ring binders for each case study participant in which interviews and field notes about them were kept. This physical filing system helped me to eventually reduce and code the data.

All formal interviews were digitally recorded and store in an I-Tunes file on a personal computer and backed up regularly to an external hard drive. All transcripts of the interviews had a heading that included the date and time of the interview, the interview number in sequence of interviews, and name of the interviewee. All transcripts used the same format being doubled spaced and all lines of text numbered.

Interviews were transcribed by hand into a MicroSoft Word program. Transcription of each student interview took an average of two to three hours for me to complete. All digital copies of student interview transcripts were stored in a folder on the desktop of my home personal computer.

Raw rehearsal and concert field notes were taken by hand using a simplified field note graphic organizer (see Appendix C). The writing up (expanding) of the field notes included transcribing the handwritten notes into the computer, elaborating on “skimpy” data and adding commentary. It is in the writing up of expanded field notes in that “thick” description of the setting begins.

#### *Data Reduction*

An important first step of data analysis is to become quite familiar with your data (Creswell, 1998; Miles & Huberman, 1994; Rossman and Rallis, 2003). During the data collection stage of the research I made a point to read and reread my expanded field notes and interview transcripts. As I read my data, I created a content analysis of each transcript and set of field notes. Content analysis entails the systematic examination of data to describe and summarize the content and important aspects of the data (Creswell, 1998; Miles & Huberman, 1994). These content analysis forms helped me to summarize and reduce data and find important themes in the data specific to each case and across cases.

Besides the content analysis forms I completed, I also wrote analytical memos to help me reflect about the interviews and field note data I collected. An analytical memo is a separate document or “think piece” (Glaser & Strauss, 1967) on a single set of collection of field notes which is a longer piece about the progress of the research.



Bogden and Biklen (1992) list five types of analytical memos a researcher might write. The first kind of analytical memo includes researcher reflections on the analysis portion of the study and themes that emerge. The second type of memo includes researcher reflections on the methodology of the study. The third type of analytical memo includes researcher reflections on the ethical dilemmas and conflicts that arise throughout the study including relational concerns between personal values and responsibilities to the participants and research profession. The fourth type of memo includes researcher reflections on her/his personal state of mind throughout the study exploring opinions, assumptions and biases. Finally, the last type of memo includes researcher reflections on important points of clarification in the study and may correct mistakes made in previous field notes.

My analytical memos for this study focused on the first two types of analytical memos, reflections centered on data analysis, and study methodology. My personal reflections on dilemmas and personal feelings (memo types three and four) were included in my field diary.

### *Data Coding*

A code is a word or short phrase that captures or signals what is going on in a piece of data that links it to a larger more general analysis concept or issue (Rossman & Rallis, 2003). No coding software was used in the analysis of the study data due to my preference as a researcher to code and analyze “by hand” with traditional paper and pencil.

I began my coding process with a “startlist” (Miles & Huberman, 1994) of codes that were related to the initial research questions (see Appendix J). I then re-read

the data using a five-step coding approach based on grounded theory that including: attribute coding, descriptive coding, in vivo coding, structural coding, and value coding (Saldana, 2009).

Attribute coding is used to highlight demographic characteristics and information about the study participants. This coding is useful when there are multiple participants in a setting (Saldana, 2009, p. 55). Descriptive coding is an approach in which a single word or phrase is used to summarize the basic topic of a passage. In vivo coding is where a participants' actual words are captured and used as the code. In vivo coding is useful in educational research because coding children's actual words can deepen an adult's understanding of the child's world (Saldana, 2009, p. 74). Structural coding is used to find data that is directly linked to the research questions of the study. Finally, value coding is used to mark data that highlights a participants' value system.

After these two types of initial coding were done, I used an inductive coding technique kept at a low level of inference (LeCompte & Schensul, 1999) in which I went through the data again line by line to look for "emerging" codes (Lincoln & Guba, 1985). In this process I used direct interpretation (Stake, 1995) in which I asked myself "What is going on here?" to find any data that I may have missed during the initial coding cycles (see Appendix J).

I coded, recoded, and revised my codes as more data was collected through out the study. For example, as more data was collected for each student participant I began to cross-reference student interviews, field notes and any other data collected on the individual in which a common theme or code occurred.

My coding process followed Creswell's data analysis spiral and because of this several cycles of coding took place. As data was coded and recoded I developed pattern codes. Pattern codes are codes that encompass large sections of data and illustrate an emerging theme (Miles & Huberman, 1995). These pattern codes led me to the larger concepts and themes in the data and to my eventual final code list (see Appendix J). Eventually these pattern codes were transformed into data displays, which continued my data analysis process.

### *Data Displays*

Data displays are a visual representation of study data so that the researcher can draw valid conclusions (Miles & Huberman, 1995). Miles and Huberman stress that just looking at written data can be overwhelming and confusing and may inhibit analysis because information is presented sequentially, spread over many pages, and may be poorly ordered. Data displays allow researchers to arrange and rearrange data in order to find connections and themes. During preliminary data analysis, I created many data displays to help me organize and "make sense" of emerging data and findings. Data displays allowed me to brainstorm important ideas and key components of the data, put them down on paper, and connected ideas and concepts as they related to one another. The type of data displays I used (see Appendix K), were network displays in which words phrases, codes, were connected by lines and arrows to show relationships (Miles & Huberman, 1994). It is from these data displays that I was able to effectively interpret the study data.

### *Trustworthiness of the Study*

How do readers of a study know if a qualitative study is believable, accurate, or right? How do readers know if the study truly represents the “truth” or “reality” of the culture the researcher examined? Qualitative researchers are continually questioning themselves and their research and striving towards higher and higher standards of quality to answer the question “Are my research results valid?” (Creswell, 1998). In this study, the word trustworthiness from the naturalistic paradigm will be used instead of the word validity, which reflects a traditional quantitative paradigm (Miles & Huberman, 1994). Lincoln and Guba, provide four categories for establishing trustworthiness of a study. These four areas are: credibility, transferability, dependability, and confirmability.

### *Credibility*

The credibility of a study refers to the “truth” value of a study. I added to the credibility of my study by triangulating data sources and conducting member checks (Creswell, 1998). Triangulation of data is the use of data from two or more different sources to corroborate what an informant has reported or what a researcher has inferred or concluded (LeCompte & Schensul, 1999). I triangulated between student interviews, field note data, field diary entries, and student band journal entries before I considered an emerging finding significant. All findings in this study were evident in at least two of the data sources.

I also conducted member checks to increase credibility of both my interview transcripts and emerging data findings. In order to make sure my transcriptions were correct and as close to verbatim as possible, I listened to each interview in entirety several times while reading the transcriptions to ensure accuracy of words, voice inflections, speech timing, and pauses that may have impacted the meaning of the

participant's words. If I was unclear of the meaning of a participant's words, or was unsure of the accuracy of my transcription I conducted a member check (Lincoln & Guba, 1985) to ask the participant if what I wrote in the transcription was correct, and if I had captured the true intent and meaning behind their words. I also always reviewed the previous interviews with participants to make sure I was interpreting their words correctly and we were both on the "same page" before we continued with the next interview.

### *Transferability*

Transferability refers to whether the findings of a study can be generalized to other cases or settings. I focused on increasing the transferability of my study through the use of rich, thick description. I provided context rich details and descriptions of both the setting and the participants in this study so that readers of the study would be able to make comparisons to their own situations and contexts. I clearly outlined the boundaries of my study, the school, and my concert band class within that school. I purposefully chose my student participants in order to gain a wide variety of student immigrant characteristics. However, I do realize that this purposeful sampling and the fact that the school in this study was an immigrant newcomer focus school may limit generalizability of the findings.

### *Dependability*

The dependability of a study is the quality control of a study that helps the reader determine whether the study was carried out and analyzed consistently. I took several measures to ensure the dependability of my study. First, I constructed research questions that I felt were clear, and focused on the purpose of my study. I attempted to accurately

and thoroughly describe my study methodology so that readers can follow the sequence of how I collected the data, and the steps I took to code the data and create the data displays (Miles & Huberman, 1995).

### *Confirmability*

Confirmability refers to whether a study is free from researcher bias. I have attempted to address this issue in my study by: 1) clarifying my researcher bias, and 2) conducting negative case analysis (Creswell, 1998).

Through out the study, I was aware of my researcher bias as a teacher of the student participants and I attempted to make explicit my researcher biases in this study by clearly detailing my personal upbringing, life experiences, and my goals for teaching. Rereading field diary entries helped me discover my researcher bias. The field diaries also helped me to reflect on my impact on the study, and therefore increased my ability to take more non-judgmental, objective field notes.

I also engaged in negative case analysis during the study. For example, whenever I had what I thought was a significant insight into my study that arose from my student interviews, I asked my whole band about my insight through the use of band journals. Each student answered the band journal question thereby either confirming or disconfirming my hypothesis. Another example of negative case analysis, focused on my hypothesis that since mostly men played musical instruments in the northern Mexican culture, this was as a reason for some of my Hispanic female students not succeeding or choosing to continue music study. This hypothesis grew from the fact that my student participants only talked about their fathers, grandfathers, and uncles performing in musical groups. When I asked the band and the student participants if only men played

music and instruments in Mexico, my students told me many stories of women who created their own musical groups and performed at family parties.

### *Authorial Voice*

The question of authorial voice is critical in qualitative research. According to Wolcott (2001) there is a long standing preference for “having informants render the narrative part of the account in their own words” (p. 20), which is supported by Ellis & Bochner (2000) who also encourage researchers to write in the first person voice. Chapters Four, Five, Six, and Seven will be told in the first voice, narrative style of Van Maanen’s “confessional tale ” (1988).

Van Maanen proposes three conventions for writing and representing culture in qualitative narratives. His three voices consist of “realist tales,” “confessional tales,” and impressionistic tales.” The portions of this study in which I provide detail of my personal experiences teaching and interacting with my students will be told as a “confessional tale” because this style offers a highly personalized account of the research and the fieldwork. It focuses on the experiences of doing fieldwork, is told in first person, and written in a more personal style of narrative. It is precisely my first person experiences, both positive and negative, that I choose to highlight through this study so that other instrumental music educators may learn.

### Chapter Summary

In this chapter I provided an overview of the study including the purpose, research questions, the rationale for the methodological approach of intrinsic case study and autoethnography, the context of the study, including descriptions of the setting and participants, as well as the steps taken to increase the trustworthiness of the study. In

Chapter Four I will provide a detailed description of the instructional context and each student study participant including each participants home life, family background, and impact of their background on music learning.



## CHAPTER FOUR

### INSTRUCTIONAL CONTEXT AND PARTICIPANTS

#### Instructional Context

##### *Band Program*

In 2009, I was offered the position of band director at Urbanview Middle School. My job was to create an instrumental music education program for sixth, seventh, and eighth grade middle school students. I was to create this program from the “scratch”. The previous two years of the school, before it changed into Urbanview Middle School, it had no instrumental program. I started my school year with an empty band room, four practice rooms full of broken chairs and desks, and a back wall of storage closets piled high with instruments and music stands. Many of these stands and instruments were broken but salvageable.

The Urbanview Middle School administration provided me with a 45 minute, sixth period concert band elective to teach concert band. Any student who attended Urbanview Middle School was able to sign up for concert band if they wished. No prerequisite music knowledge or instrument skills were necessary. I also chose to start a middle school jazz band for students during their instructional intervention class time to provide more students with an opportunity for instrumental music experiences.

The Urbanview Middle School concert band met five days a week and was taught for the entire school year as opposed to trimester or semester classes like other electives classes at the school. The concert band membership fluctuated throughout the school year. Membership ranged from 34 to 38 students. Instrumentation at the end of the school year consisted of: a four-member percussion section complete with bells, chimes, and

timpani, five trumpet players, six flute players, five trombone players, five saxophone players including tenor and baritone saxophone players, ten clarinet players, and one baritone player.

### *Curriculum and Instruction*

The curriculum for the Urbanview Middle School concert band consisted of whole group lessons out of the “Essential Elements” band curriculum by Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom C. Rhodes, and Don Biershenk. No private lessons were taught due to time and school schedule constraints. Members of the Urbanview Middle School band learned music reading and instrument skills through carefully selected concert band repertoire resulting in end of the semester concerts. At the beginning of the school year, Urbanview Middle School band members were reading beginning level music including beginning band series and band selections from the “Essential Elements” band books. By the end of the school year, band members were reading and performing early intermediate level band pieces such as “African Bell Carol” by Robert W. Smith and “Afterburn” by Randall D. Standridge. Music was simplified and rewritten to match individual students musicianship skills and band instrumentation needs.

### *Student Demographics*

The official concert band school picture reveals a 34 member band full of dark-skinned, dark-haired, dark-eyed students with a single white female standing proudly in the bottom right corner. The Urbanview Middle School band students/demographics reflected the immigrant and culturally diverse student population of the school. (see Table 3).

Table 3. Urbanview Middle School Band Members by Demographics and ELL Status

Students born in the United States		
Urbanview County	14	
U.S.	9	
Total = 23 (67%)		
First Generation Immigrants		
<i>Country of birth</i>	<i># of students</i>	
Mexico	7	
Thailand	1	
Bosnia	1	
Guatemala	1	
Europe (Norway)	1	
Total = 11 (32%)		
Parental Country of Birth		
<i>Country of Parental Birth</i>	<i># of students</i>	<i>%</i>
Mexico	20	59%
Guatemala	3	8%
Europe	1	3%
Bosnia	1	3%
Thailand	1	3%
Morocco	1	3%
United States	7	21%

Second Generation Students		
<i>Country of origin</i>	<i># of students</i>	
Mexico	13	
Guatemala	2	
Total = 15 (45%)		
ELL Status		
<i>First Language</i>	<i># of students</i>	<i>%</i>
Spanish	19	(56%)
Karan	1	(3%)
Mayan	1	(3%)
Bosnian	1	(3%)
Total = 22 (65%)		
SES Status		
<i>Free and Reduced Lunch eligibility</i>	<i># of students</i>	
Yes	32	
No	2	

### Band Director Description

I was born and raised in the United States. My cultural and socioeconomic background was quite different from my students' cultural and socioeconomic backgrounds at Urbanview Middle School. Because of my different background in contrast with my students, I brought different educational and music education

experiences to the Urbanview Middle School concert band. For the purpose and focus of this study it is imperative that my personal background be described.

I grew up in a small, all white, rural community in the Midwest portion of the United States, in the country on a large dairy farm. My small town was all I knew until I went away for college. My family consisted of my mom, my dad, and one sister. We are white from German, Danish, and Irish descent, and could be considered middle class. Both of my parents graduated from a Big Ten University school with professional Bachelor degrees.

My father was often asked to pilot new farm initiatives with his livestock and crops, and give occasional lectures at community colleges. My mother worked as a physical therapist before marriage to my father. My mother volunteered in the schools I attended. She was the girl-scout troop leader, as well a Sunday school teacher and the church youth group leader.

As a family we often took trips to museums, and attended cultural events such as plays and musical performances. It was always understood that education was important and that both my sister and I would attend college. I attended only one school district for my entire K-12 education and I had the emotional, physical, and financial support of my family.

My mother was an accomplished musician. I grew up with the sound of her playing piano in the house almost daily. It was her encouragement and guidance that led me to my first participation in band and positive musical experiences. When I graduated from high school I knew that I wanted to work with people and in music. Music was a part of my family's life, and therefore became a central focus of my life.

My personal musical experiences were extremely positive and rewarding and from which I developed my sense of self. I took private piano lessons all of my elementary and middle school years, and I participated in both the choral and instrumental music programs in my rural, small all white school. I had the same two music teachers through my entire music education experience. I was in the choir, show choir, band and the jazz band. In the band I played the oboe and the English horn. I excelled in music and was often the soloist in these groups.

I was expected to practice at home. My mother set up a daily practice time in our family “music” room for me and she regularly supervised my practice, offering suggestions and corrections as she saw fit. I owned my own instrument and when my family realized I enjoyed music I was provided with private lessons, which included many hours of travel to take lessons with professional musicians in the nearest large city symphony and enrollment in music camps. My family attended every musical performance I participated in and music study was an accepted (and eventually expected) part of my life.

When I decided to become a music teacher I enrolled in a small, mostly white Lutheran private college in the Midwest. I earned a degree in Music Education and Music Therapy. Following this, I taught in Milwaukee and Minneapolis Public School Districts. After 9 years of teaching I earned a Master’s of Music Education at a prestigious Big 10 University in the Midwest where I focused my studies on inclusion of special needs students into instrumental music ensembles. My Ph.D course work also focused on inclusionary practices in music education through classes in urban education philosophy, women in music, and focus areas of special needs students and band in my research

courses. I continued to teach in urban settings while I completed my doctoral degree. I have presented workshops and classes on urban instrumental music education centering on differentiating music education techniques to meet the diverse need of students with diverse abilities and backgrounds. All of my college professors and music professors were white, and all of my music education student teaching experiences were with white student populations with white supervising music educators. Despite my white middle class background, I have never taught music in an all White school with students and families similar to my family and upbringing.

#### Urbanview Middle School Band Members

The five students that were chosen for this case study were chosen because they accurately represented the majority and the diversity of the students in the Urbanview Middle School band. In the remainder of this Chapter, I will describe each of the five band members. Each student description will include: a short vignette of a “typical” conversation that best displays each students’ personality, a physical description of each student, the role they played in band, family background, living environment, family music and values, and my interactions with them throughout the school year.

#### *Jesus “Everybody Plays”*

“Jesus come and join the band.”

*(He is walking around the room playing the trumpet, any melody he chooses while the rest of the band is sitting down, preparing to play the warm-up scale.)*

“Jesus, where is your music?”

“I don’t need it” (He just follow Alex’s fingers next to him – yet he is playing the right notes and keeping up with the band.)

Jesus loved music and his family life centered around it (interview 12-5-09). Jesus joined band the Urbanview Middle School because his dad had a musical group in Mexico and he wanted to play in his dad's band. Jesus was born to be a performer and play music. It was obvious to me that he grew up with music in his family, and his family playing a multitude of instruments.

“He told me if I practice more he's gonna put me in his group.” (interview 12-5-09)

“I wanna be famous!” (interview 12-5-09)

“In my family everybody plays! In Mexico my family is famous.” (interview 12-5-09)

“My dad plays the guitar, and my uncle sings, my other uncle sings, and the other one...my uncle he plays the drums.” (12-5-09)

Jesus was a twelve year-old boy in the seventh grade, born in Chihauhau, Mexico. Jesus had played trumpet for two years and played at an early intermediate music level. He was short for his age, had a mischievous sparkle in his brown eyes, and a huge flashy smile. Jesus spiked his dark straight hair up and prided himself on his clothes and good looks.

Jesus had a strong personality. He was the clown and the flirt of the band. Jesus knew he was cute and he liked the attention of the girls. Jesus had no problem putting down his trumpet in band to throw pieces of paper at the flutes and whisper things in their ears just to hear them giggle or see them flush embarrassedly. “Miss, tell Jesus to leave me alone!” was a common phrase in the band.

Focus and concentration were not strengths Jesus possessed. There were times when I felt I had to compete with Jesus for the attention of the band students (FN 8-28-09). Jesus could often be heard talking out of turn in Spanish to the other Mexican students. He was always up to practical pranks. Laughter and fun followed Jesus wherever he went.

Jesus could play a variety of instruments, but none of them proficiently. The minute Jesus took his trumpet out of the case in band he could be heard walking around improvising music trying to get other people to join in and play with him. After band rehearsal, while students were putting instruments away, he would pick up my guitar and pretended to play it while serenading some nearby “lucky” girl. If he wasn’t playing the guitar or trumpet he would sit at my piano and sing popular Mexican songs to the band. Jesus liked the spotlight and he knew how to act in it.

While Jesus could be upbeat and lively, he could also be extremely defiant and stubborn. Jesus would sometimes flat out refuse participation in band. He would refuse directions using his charm with a whiny “No miss!” as he put his hands in his pockets, hunched his shoulders, and slyly turned away. He was a frustrating student to keep quiet, keep in his seat, and keep on task. On the other hand, teachers couldn’t help falling in love with his quirky personality and great sense of humor.

Jesus’ biggest challenge in school was his tendency to quit things that he perceived as too difficult. Once Jesus experienced what he perceived to be a failure in band he would immediately give up and quit trying. I think low self-esteem was a constant shadow in Jesus’ life.



“I’m not even that good”

“It is boring.”

“ I want to switch instruments.” (interview 3-6-10)

Jesus lived with his family at the Maple Rock Apartment complex, which was crowded, dirty, not well maintained, full of young families and noise. Jesus lived in a two-bedroom apartment with his mom and dad, his little sister, his aunt and uncle, his little cousin, and another uncle. The apartment was a small space for seven people to live. While Jesus lived with both of his parents and extended family members, none of these people had legal guardianship of him. Jesus’ grandma who lived across town was his official guardian in the United States and she made all the important legal and school decisions in Jesus’ life.

Jesus had family members living both in Mexico and the United States. He immigrated to the United States with his mother, father, and older brother when he was in the fourth grade. Although he and his family lived in the United States, they held strong ties and associations with Mexico. Mexico was still considered home for Jesus’ family.

“In Mexico, my family live over there.” (interview 12-5-09)

Jesus was part of a two-country (bi-cultural) family. His family members functioned and often traveled back and forth between Mexico and the United States. Jesus said his family came to America to better themselves.

“to learn good English so if he went back to Mexico he could get a good job.”  
(interview 3-6-10)

Jesus' family was in the music-making business. Jesus' dad and uncles had formed bands in Mexico, one was called “Amigo los Mias” (interview 12-5-09). Family members traveled back and forth between Mexico and the United States in order to keep the bands going. Jesus had told me that his uncles were thinking about coming to the United States in order to help their music career. They had hoped to have the bands become famous in the United States.

I had been Jesus and his brother's general music teacher when they first came to the United States and I knew that Jesus' brother had quit school in the fifth grade to return to Mexico to play in the family bands. I wondered if it was more important to the family that the children were musicians rather than attend school and get a good education.

In the middle of the school year Jesus' dad and mom left Jesus with his aunt and uncle in the U.S. to travel back to Mexico to record a new C.D. with their bands. Jesus said this was common. They left every now and then for the bands, usually for three months at a time. I must have looked concerned because Jesus quickly reassured me they would return. This lifestyle seemed odd to me for a child. It seemed that the music business was the focus of the family and driving how the family functioned.

“But they are gonna come back.” (interview 3-6-10)

Once Jesus' mom and dad moved back to Mexico for the bands, they lost the apartment they had lived in and Jesus, his aunt, and uncles had to move to a new apartment complex. This new apartment was not near Urbanview Middle School, outside the Urbanview School District bus perimeter that meant that Jesus could no longer be bussed to Urbanview Middle School.

At the beginning of the move Jesus's family circumvented this problem and continued to attend Urbanview Middle School. Jesus's uncle would drive him to the old apartment complex and then Jesus would ride the school bus to Urbanview Middle School. Eventually, Jesus' uncle considered this an inconvenience and the family decided to transfer Jesus to a different middle school that was closer to the new apartment.

Jesus did not want to leave Urbanview Middle School but his uncle threatened Jesus that if he didn't switch schools he would be sent back to Mexico. Jesus did not want to go back to Mexico. I was sad to lose him during the school year and he was sad to leave (interview 3-6-10).

Jesus grew up with his dad playing Durenguense on the piano and guitar (interview 12-5-09). His dad taught him how to play music and shared his own passion for music with Jesus.

“Dad grabs his guitar and plays with me and tells me to sing.” (interview 12-5-09)

“He shows me how to play songs on the piano so I can go sing at the parties....when my cousins birthdays.” (interview 12-5-09)

“I just watch his fingers... it is easy watching somebody else play...and then [I] just match the sound.” (interview 3-6-10)

“My dad make it up and play by ear... no I never see him with music, ‘cuz he get how to play and if he doesn’t get how to play he tries it again. When he playing he make the sound the same as the other ones.” (interview 3-6-10)

Jesus played music like his father and this caused many frustrations for both him and me during the school year. He learned how to play music aurally from his family and I was trying to teach him how to play music visually at school. In band rehearsals Jesus would often stare at the trumpet player’s fingers next to him and copy his fingers. I often had to say to him “Look at your music” or ask “Where is your music?” It was common for Jesus to not bring his music to band rehearsal. I quickly got tired of asking him to get his music for rehearsal.

As I got to know Jesus I sensed that he wanted the instant gratification of music performance and didn’t want to take the time to learn how to read the music. Reading music was a huge frustration for Jesus in band and an obstacle to his personal music making. I surmised this was a barrier separating him from the sound of music and the feeling of performing.

Reading music was not the only musical obstacle Jesus encountered in band. Jesus did not take his trumpet home to practice. The apartment he lived in and pressures from his family prevented him from practicing. However, Jesus’ dad was supportive of his trumpet playing and playing in band at school.

“I can’t practice trumpet, [it’s] too loud.” (interview 3-6-10)

“I am nervous [to play in front of his father].” (interview 12-5-09)

“He told me I have to practice more because he likes me playing here, trumpet here in school.” (interview 12-5-09)

I don't know where Jesus is now that he has left Urbanview Middle School. I only hope that he is playing trumpet or music somewhere and I hope he fulfills his dream of becoming famous someday. Jesus taught me a lot about improvisation and the art of playing music by ear. Jesus was a young man who came alive with music.

*David "I don't know"*

"Warm-up scale please. David you are late to band." (David just sits down away from the band and looks at me.)

"David, go get your instrument out please."

(David sits a while longer, then finally get his instrument out. He sits down with the band, *but never lifts it to play.*)

\*\*\*\*\*

"David tell me what is going on. Are you ok?" *Silence*

"Why did you sign up for this class?" *Silence*

"What do you want to do so I can help you and we can have fun?" *silence*

"What instrument do you want to play?" *"I don't know"*

"What instrument do you like?" *"I don't know"*

David was a handsome, strong, sullen and silent thirteen year-old boy in the seventh grade who was born in Thailand. It was his first year playing a band instrument and his time in the Urbanview Middle School band was short. He had olive skin, dark eyes that were often downcast, dark straight hair, and was usually dressed in "skater" clothes when he was not dressed in the school uniform.

I never knew why David had joined band. He didn't seem to enjoy it. There was no apparent musical reason for him wanting to be in band. When I asked David why he had joined the band he gave me short ambiguous answers.

“I don't know,” “the paper chose it.” (interview 2-26-10)

“I thought it would be nice teacher and nice kids.” (interview 2-26-10)

During the two trimesters that David participated in band, he played a variety of instruments. He switched from baritone to trombone, trombone to clarinet, clarinet to percussion, and finally from percussion to baritone saxophone. His standard answer to my question “What instrument do *you* want to play in band,” was “I don't know “ or “What ever you want me to play” (FN 10-6. 8).

David could be described as the “lost boy in the band.” He would often sit sourly in band just staring straight ahead at the wall, not attempting to lift or play his instrument. His method of defiance was to shut down and be still. David always looked angry and defensive, and seemed ready to fight at a moments notice. Whenever he was engaged in a conversation with me he would often just look at the floor and remain quiet. Many times in band rehearsal he would do the opposite of what I asked him before he would finally follow my directions.

David was known throughout the school as a challenging student. It was apparent David didn't like school and struggled both socially and academically. David's first two years in the United States Public School system consisted of him learning to control his impulsive animalistic behaviors such as fighting, spitting, running away from people, and

hiding under tables and desks in the classrooms (FN 2-19. 10). It was later learned through staff development workshops that all of these behaviors were common behaviors and remnants from his refugee camp living in Thailand. (Jewish Family Service Refugee Workshop, September, 2009).

David was often absent from band and school due to school suspensions for fighting. All students at Urbanview Middle School respected David's fists and knew better than to confront him. For example, I once came upon David and an African American boy in my band fighting in the girl's gym locker room finishing a fight they had started at their homes. David was suspended for three days and the other boy was suspended for five days (FN 1-22-10).

I don't think there was much money in David's family. David lived with his mother and his little brother in a small, simple apartment near school. David had no decorations or posters in his bedroom, he told me he didn't like pictures and just had a picture of his family (interview 1-7-10). David was often seen around school in the same old sweatshirt and pants for weeks at a time. Several teachers and I tried to organize a clothes drive for him at school. I knew David wasn't able to pay the \$30.00 band fee and I never asked him for the money.

David's life seemed to be full of anger and violence. David's father was serving time in prison for domestic abuse against David's mother. It was well known around school that there were many different boyfriends or "uncles" that appeared and disappeared in David's life. The school was aware that one "uncle" had a restraining order against him to protect David from the "uncle's" abuse (official confidential school notice).

David was born in Thailand and had come to the United States with his mother and father when he was in the second grade (interview 1-7-10). His family had come to the United States in search of a better life and relief from life at a refugee camp in Thailand. According to David's official school records, David had spent the majority of his young life in a Thailand refugee camp. David's first language was Karan but he knew very few words in his first language (interview 1-7-10). David's main language was English, but it was very broken, he often searched for English words while speaking and he had difficulty getting his meaning of communication across to teachers. Most of the time he did not speak.

David had attended "school" in Thailand and he told me it was different and better than school in America.

"in first grade...like about...not even a year..." (interview 1-7-10)

"they have tie, and nice shoes, and white shirts and cacky pants." (interview 1-7-10)

"And girls wear dresses like a uniform." (interview 1-7-10)

I also tried to ask David about musical instruments in Thailand, but he was unable to tell me about them.

"Some are different and some are the same... they are the wood and trumpet and some of those (pause) and flute – kinda looks like here, and drums, I don't remember." (interview 1-7-10)



As far as I or other teachers in the school knew, David was not in contact with any family members in Thailand. The United States was now his home. David had no real physical ties to Thailand. However, David may have held some emotional ties to Thailand. Once he told me that his mom and family never came to his band concerts because he didn't talk to them about band. When I asked him who did come to his concerts he told me "people from his country" had come to his concert to hear him. It occurred to me he was aware of his heritage and maybe it was important to him to keep ties to his original country.

I never had contact with David's mom or family. I was unable to learn about his family values or home life. According to the teacher who was his mentor at the school, the mother avoided school and the school was continuously unable to establish contact with her (FN 2-19-10). She was known to be a non-factor in David's school life as well as his home life.

David was the caretaker of his family. He was raising himself and his little brother and he was resentful of it. I think this added to his anger in school

"I hate them." (interview 3-6-10)

David told me his mother listened to music from Thailand at home, but he listened to Hip-Hop and Rap at home. He told me he would often visit his extended family, his "cousins" in town and they would all make up rock and roll music in the cousins' garage. He told me that was the music he preferred.

I spent many hours of my school year trying to find an instrument David would like. His constant instrument switching was a source of frustration for me. I couldn't seem to find any instrument he liked. David had a reason for not liking every instrument.

“the clarinet don't look good.... it look like it for girl.” (interview 1-7-10)

“too many people in drums in band, and a drum it is nothing.” (interview 1-7-10)

David struggled through out his short band experience and I am sure he does not play a musical instrument now. David struggled to keep a steady beat, could not consistently successfully echo simple rhythmic patterns, and had trouble discerning between high and low pitches. He had a hard time learning to read notes and remember the fingerings of instruments. When he did play in band he often was just making up sounds and fingerings even though I repeatedly showed him how to play the notes and wrote note names and fingerings into his music.

David never took his instruments home to practice. He rarely brought his music to band, and he often lost reeds and various instrument accessories. David did not put a lot of personal effort into learning a musical instrument, he didn't like to play hard things (interview 2. 23). I got the feeling that David just expected me to do all of the work and he had no responsibility for his own learning because he once told me I should just stay after school and teach him (interview 3-6-10).

I really worked hard with David trying to teach him music. He was one of my most challenging music students, but between his constant absences and his continuous

instrument switching I felt like he never developed a solid foundation of music skills for him to latch on to so he could succeed.

I liked David and found him to be sweet underneath his rough fighting exterior. David and I formed a positive relationship in band that year. However, eventually the Response to Instruction team (RTI) at school decided to take David out of band the last trimester of school and put him into a physical education class so he could experience some success in school. Unfortunately, “I don’t like band” and “I don’t like the music” (interview 3-6-10) were the last things I heard from him. I personally felt like I failed him musically, but he would often still come back and visit me in the band room and during lunch recess that last trimester of school.

*Thu “It gets you farther in life”*

“Good morning Thu. What can I do for you?”

*“Miss I think I have to quit band.”*

“What! Why? You are such a leader in my band. I thought you liked it.”

“I do, just that I like basketball too. I like basketball and band.”

“That is good! So what is the problem?”

*“My family can’t afford to pay the fee for both basketball and band.”*

“Oh...I see”

*“I know band gets you farther in life...I just really like to play basketball I don’t know what to do, My aunt is making me choose.”*

(Thu really just wanted to make everyone happy and make sure he did the right things in his life. He knew he was sent here to get good grades, but he really wanted to have fun too. I could tell he was really conflicted.)

*“Don’t worry, I will talk to your aunt and work it out so you can do both. See you in band ok?”*

Thu was a skinny, muscular, dark-skinned African boy in seventh grade. He had played percussion for two years and excelled at playing the snare drum and the drum set. He had an oval shaped shaved head, large eyes, and strong bone structure in his face. Thu was one of the school's star basketball team players. He turned thirteen that year in band and was one of the "popular" students at the school.

Thu was a polite and shy student. He never wanted to be called on in class. He always sat as far back as he could in the percussion section and was sometimes caught daydreaming in band. However, he worked hard in band and often had an intense look of concentration on his face while he was playing. Thu was rhythmically and musically "solid as a rock" in band and one of the foundations that I relied on heavily to keep the band together.

Thu became a quiet leader in my band. Many times I caught him mentoring and helping other percussionists in the section (FN 4-8-10). He took on the responsibility for setting up and organizing the wide variety of percussion instruments everyday in band without being asked. As I got to know Thu, I realized he held a great sense of personal responsibility and pride.

I think Thu identified with being a percussionist and the other members of the band held him in high regard for his drumming skills. He played an African percussion spotlight piece on the winter concert, and was the star drum set player on Michael Jackson's "Thriller" for the spring concert.

Thu lived with his uncle (his dad's brother), his aunt, his older brother, and his three little cousins in a two-bedroom apartment at Maple Rock Apartment complex. His

uncle was Black and his aunt was White. His cousins were all bi-racial and they all attended school at Urbanview Middle School.

Thu's biological mother and father were from Ghana, but they lived in Norway (interview 3-11-10). Thu and his brother were sent by their parents to live with their uncle in the United States when Thu was four years old. Thu and his brother were sent to the United States to receive a good education (interview 3-15-10). Thu did not have a strong connection with his mom and dad and had no tie to Ghana or Norway. Thu and his brother considered themselves Americans who happened to be born in another country.

When I asked Thu about what his mom and dad did for work and if they were married he didn't have any answers. The last time Thu had seen his parents was when he was four year old (interview 3-11-10) and he could not recall a single memory of living with his mom and dad (interview 3-15-10).

"I don't know I never asked them." (interview 3-15-10)

Thu talked to his biological parents every weekend. I asked him what they talked about on the phone. He said they always asked him about his grades and how he was doing in school (interview 3-15-10). It became apparent to me that good grades and education were of high value to Thu and his parents.

Thu's aunt and uncle were his family and legal guardians in the United States. They also pushed the importance of good grades in school and supported Thu in band.

"She wants me to be in band because it gets you farther in life." (3-15-10)

“band gets you farther because it is a school thing because it is one of our periods and we learn and we think.” (interview 3-15-10)

Thu’s aunt and uncle did not play a musical instrument nor had ever participated in band themselves. Thu told me he talked to his aunt and uncle about band but they did not help him with his practicing. I asked Thu what type of music he listened to at home. He told me he listened to Hip-Hop and R&B at home and that his uncle listened to Jazz.

Halfway through the school year Thu told me he couldn’t practice his drums anymore because he and his family were living in a hotel for a month (interview 3-15-10). I was surprised to hear this and couldn’t imagine living and functioning in one hotel room for a month. His aunt and uncle were moving to another part of the city into a house in order to improve the living space of the family and the hotel was just a transition.

“We have two beds, we switch off, someone sleeps on the floor and then next day gets the bed and we do our homework on the table or the floor.” (interview 3-15-10)

“Everything is in storage, I can’t wait ‘til we move.” (interview 3-15-10)

I often saw Thu’s aunt in school when she was picking up her younger kids. She told me it was hard raising all the kids together. She was working on improving her and her family’s conditions. She had enrolled that year in school to become a nurse. She told me she loved the new house they had moved into and was trying really hard to better her life.

I liked having Thu in band. The only frustration he caused me was not knowing whether he would show up for concerts or not. Thu was always present at band rehearsals but showing up for concerts was sometimes a challenge for him as transportation from home to school was not in his control.

For one important band field trip concert I was sure Thu was coming but he didn't show up. I didn't have my best drummer for the field trip concert and I had to have one of my beginner drummers fill in. When I asked him later what happened he told me he did not have a ride to school. I had asked everyone in band if anyone needed a ride to school before that concert. He had never raised his hand (FN 10-3-09). He told me his uncle didn't drive and his aunt couldn't bring him to the school. I was surprised she didn't bring him because I knew she supported his playing in band.

After this, for the rest of the school concerts Thu would stay after school from his sports practices and then hang out with me in the band room until the concert instead of going home. If his aunt and uncle didn't come to the concert, he would find a ride home with another student. It confused me why his family didn't come to his concerts both they and Thu told me they like and valued Thu being in band.

Thu did most of his practicing at school. There were many challenges to practicing at home.

“When I get home I have to find my little cousins from the busses and take them home.” (interview 3-11-10)

“I have more things to do at home like homework and scouts.” (interview 3-11-10)

Even when Thu had time to practice at home he did not have the appropriate equipment to practice. He did not have a music stand, a practice pad or drum to play on. He also told me when he did practice at home, he just played on the floor with his sticks “practicing my beats” (interview 3-15-10).

Thu will not return to Urbanview Middle School next year because of his move to a new house and a new school district. I will miss him greatly. My wish is that he continues to “drum” on and is able to make all the good grades he desires.

*Sabina “It means your smart”*

“Sabina why are you in band this year?”

*“Cuz if you look at people... no it’s not like you are smart, you are talented or something. Like, I have an artistic talent, I don’t know some people may have like a mathematical talent or whatever, but I can be proud that I can play an instrument, that I can write stories, that I can do that”*

\*\*\*\*\*

“Your playing is really improving and I like that you are coming in to band right away and getting set up quickly. You haven’t been in a fight for a month.”

*“I know. I am really working on making better choices.” I have to start thinking about high school and who I want to be.”*

“Well, I’m proud of you. Keep playing and keep writing. You’re on the right track.”

Sabina was an eighth grade clarinet player who had emigrated from Bosnia to the United States when she was four years old. She was one of only two white students in my band. She had blond hair, blue eyes, and was very conscientious of her weight and her appearance. Sabina was constantly asking me how her outfits looked and she wore her hair in a different style everyday.



Sabina was a very talented, bright, and creative young woman. She excelled at creative writing, poetry, and music. Sabina joined band because she wanted to be able to tell people she played a musical instrument so they would think she was smart (int. 2. 55-59). She was a good clarinet player and a hard worker. I could rely on her in band and she often showed up before school helping me to organize band music and the instruments.

Despite her artistic talent and desire to be smart, she was known throughout the school as a “tough girl” and a fighter. Several times through out the school year I had accompanied her to the office or was called into the office while she was with school administration and police due to a gang fight, threats on her life, or accusations of “being jumped” by other girls. It was through the arts that she found a release from her personal emotional struggles and family problems.

Sabina’s childhood had been filled with violence and abandonment as she was growing up. As a result she was often an angry young woman with a constant need for attention. Sabina was popular with the boys and known to be sexually active. She always had a boyfriend and spent many days in my music office crying about her relationships and boyfriend troubles.

Sabina was also known to be a “cutter.” She was honest about her habit with several teachers in the building including myself. Sabina would come to me and the other teacher when she felt the urge to cut herself. The teachers and I were constantly “checking in” with her and eventually were able to get her into psychiatric counseling with the school psychologist. Drama seemed to follow Sabina wherever she went.

Despite her violent streaks and self-abusive behaviors, Sabina was a friendly girl with a warm heart. She was open about her bad choices in life and was actively trying to

change her life for the better. She was working on staying out of fights, improving her grades, and finding positive friends and hobbies to occupy her time.

During the year of this study, Sabina lived with her mother and brother in a two-bedroom apartment close to Urbanview Middle School. Although Sabina's mom came to school for Sabina's conferences and to check up on her in band, her 21-year old brother had official, legal guardianship of her.

Sabina had spent much of her childhood in instability and transition moving from apartment to apartment and family member to family member. In her words, "I moved around my whole childhood" (interview 3-13-10).

Sabina's parents had divorced due to her father's alcoholism and domestic abuse shortly after coming to the United States (interview 3-13-10). After the divorce Sabina had become a pawn moving in between her mother and father's households.

"When my parents got separated I went to live with my dad and then I went to live with my mom, and then I went to live with my dad, and then I went to live with my mom." (interview 3-13-10)

I asked her why she had moved back and forth so much. She told me when she was younger, her mom couldn't afford a babysitter for her while she worked so she had to live with her Dad. Sabina told me her mother often had three jobs in order to have enough money to take care of Sabina and her brother.

It became apparent as I got to know Sabina that she loved her brother and mom but there was animosity between her father and the rest of the family. She told me...

“My mom didn’t want me to live with him (dad) because he didn’t have any money. He gambled all his money away.” (interview 3-13-10)

“He also had anger problems and was an alcoholic at the time.” (interview 3-13-10)

“Finally, my mom wanted custody of me so she went to court and got it, then Dad and his new family went to Seattle. I don’t want to see him now.” (interview 4-3-10)

“My parents couldn’t take care of me.” (interview 3-13-10)

“My Dad used to work at a Casino, so like when I was five, I lived with my twelve year old brother who took care of me and basically just made eggs all the time... everyday... all day...eggs, eggs, eggs.” (interview 3-13-10)

“My brother is very protective of me, so when my Dad used to try and hit me, my brother would stand in front of him. He (dad) used to hit him, my brother wouldn’t let him hit me. ...he’s getting hit and I am eating eggs.” (interview 3-13-10)

The only stability in Sabina’s life was her brother, who raised her. Sabina told me that when her brother turned fifteen he started working at jobs to help his mom out with the bills and that is when things got easier for her and her mom in the family (interview 3-13-10).

Sabina’s extended family lived “all over Europe” (interview 1-14-10). Her immediate family had immigrated to the United States from Bosnia when her mother was 31 (interview 1-14-10). Sabina had only seen her grandparents once in her life, the previous summer because it was expensive for her mother to buy airline tickets and fly back.

I asked Sabina what she knew about Bosnia and she described what she remembered.

“it is not the best place, it’s kind of like ghetto. I don’t know ...after the war they had with, umm, Serbia and everything...it just sort of got really bad except for one little part and that is Sarajevo. It’s like one of the fancy towns for the rich people who have children and own houses and stuff like that.” (interview 1-14-10)

Sabina considered herself an American, but she also identified with Bosnia. She seemed proud that she was from Bosnia. When first introduced to new people she would always offer people the information of her birth country and heritage.

When I met Sabina’s mom in school it was obvious she believed that good grades and the arts were important for Sabina. She was a kind woman and interested and supportive of her daughter’s progress in band. Sabina told me that her mom had played an instrument when she was young and had told her she was “going to be another Mozart” when she grew up. I definitely got the sense in interacting with Sabina and her family at school there was the belief that playing music considered a “talent” and something that could improve one’s quality of life.

“Music runs in our family.” (interview 1-14-10)

“If you look at my family compared to someone else’s family, my family is constantly listening to music, constantly whenever we have to do something we listen to music, when we clean we listen to music, when we do stuff for work or for me for school, we listen to music we do anything, we always have music on in the background. My parents up to my grandparents like music.” (1-14-10)

Music was an important part of Sabina and her family’s life. Sabina experienced success in band. She learned fast, worked hard, and seemed to have fun. In the spring she played a clarinet duet at her continuation ceremony, which was well received by the students and staff.

I know Sabina enjoyed playing the clarinet and wanted to continue playing into her high school years. She was headed to the city's high school for the arts and she wanted to major in creative writing and minor in music (interview 1-14-10). The only thing that was stopping her from continuing her participation in music was money.

“My mom knows I will drop clarinet because of the money. I don't have the money to buy a real instrument and the school doesn't do rentals.” (interview 1-14-10)

I asked Sabina if she would continue playing the clarinet if she had a clarinet of her own. She said she would but her mom couldn't afford to buy her a clarinet. It made me sad to think that this talented clarinet player would not be able to continue making music because her family could not afford to buy her a clarinet.

“I just kinda know that it is too much because we already pay enough bills.” (interview 2-2-10)

Sabina was a popular girl in band and I will miss her dearly. I am sad that she will not continue in her music studies. Music resonated with her and it was important to her and her family. If I had the money I wish I could have bought a clarinet for her. I had a feeling she would have been very successful at music, I believe it could have been a positive influence in her life.

*Alejandra “Everyone is over there”*

(Alejandra walks into band rehearsal smiling and gives me a hug. She greets everyone, quietly gets her flute out and finds her seat, the first chair.)

“You look sad today. Are you ok?”      “Yes.”

“Are you thinking about your Dad?”      “Yes.”

“Are you gonna be ok?”      “Yes, playing will help me forget.”

Alejandra was a second generation, Mexican immigrant seventh grade student who had played flute with me for four years. She was dark-skinned, with beautiful dark eyes, and long, thick dark hair.

Alejandra was great at playing the flute. She sat first chair, and she frequently played flute solos and duets during band concerts. Band and music were important to Alejandra.

“It gets me out of everything. Like in math I will still think about situations, but here...I just practice and it is nice.” (interview 2-18-10)

“I like playing the flute because it makes me feel good. I really love band.” (interview 11-23-09)

Alejandra told me she had decided to join band because she liked music, and the flute made a “cute” sound. She told me her parents liked her participating in band, but that her parents didn’t know what band was.

“I told my mom and dad I was joining band and they didn’t even know what band was.” (interview 11-23-09)

“They liked that I was in band because they thought it was good so I wouldn’t get into bad stuff and I had something to do in my spare time.” (interview 11-23-09)

Alejandra told me when she first talked to her mom about band her mother thought there would be singing in the band and she only thought of the big instruments like the tuba. Her mom didn’t know what a flute was (interview 2-18-10). But her mom told me she liked Alejandra being in band, like what I taught her, and liked the music I selected to play at the concerts (FN 3-18-10).

Alejandra could be described as the classic perfectionist and overachieving student. Alejandra always had the right answers in class, took her flute home to practice every night and was willing to help any student or teacher during, before, or after class. She was quiet and polite and always seemed to make the right decisions in her life. She was extremely religious and held strong morals and values in her life.

Alejandra excelled in all of her classes. She was at the top of her class in terms of grades. She had lots of friends and played on the girls’ soccer team. Her voice was often heard on the school loud speaker as she read the school morning announcements. She was chosen to be one of the school’s student “peace ambassadors” and was often seen giving a tour to important visitors around our school. Every teacher and every student knew Alejandra.

Alejandra lived in a crowded two-bedroom apartment at the Maple Rock Apartment complex with her mom and older brother. Her parents had recently divorced and it was a sad part of Alejandra’s life. Her older brother was an eighth grader who also attended Urbanview Middle School. Her apartment was on the second floor at the end of a long dark hallway. It was decorated with religious artifacts, and full of green leafy

houseplants. The apartment consisted of a small kitchen and dining room, a large living area and two bedrooms.

Alejandra's entire family was from Northern Mexico. Her Dad was born in Jalisco, Mexico and her mom was born in Durango, Mexico. Alejandra's mom, dad, and brother had immigrated to the United States when Alejandra's mom was pregnant.

“She came when I was in her stomach.” (interview 3-3-10)

Neither of Alejandra's parents “had papers” which meant they had entered the country illegally (interview 3-3-10). During the interview Alejandra had hesitated before telling me this because she wanted to protect her family. It was apparent to me that even though Alejandra was young, she was already aware of the politics and ramifications of legal and illegal immigration.

When I asked her why she thought her mom and dad came to the United States she said because of safety. One of her uncles had gotten shot over drugs and they were afraid the people would come back and kill them.

Even though they had left Mexico, Alejandra's family was like Jesus's family in the fact that her family also lived and functioned between two countries and cultures. Alejandra had lived in Mexico for one year when she was four years old (interview 3-3-10). Alejandra described what it was like living in Mexico with her grandmother on her grandmother's ranch.

“There was a house and it was big, and then next door there was another house, and that is where my aunt and cousins lived there with my uncle and aunt.”



(interview 3-3-10)

“In Mexico it is more free than America. In Mexico you just hear nature like you can’t hear any cars with noise, just like birds and cows.” (interview 3-3-10)

“We would go outside and everything. Over there I have my family, and we just play.” (interview 3-3-10)

“In Mexico we don’t have bathrooms over there. My grandma barely made one. You have to go outside on the floor.” (interview 3-3-10)

Through out this interview she told me she like America better because of the bathrooms, but she also told me she liked Mexico too because there were more celebrations in Mexico then the United States.

“There’s a party for everything.” (interview 3-3-10)

Alejandra told me about how her father had often traveled back and forth between Mexico and the United States. She told me that she could no longer see him because he had been deported back to Mexico and was not allowed to enter the United States for 20 years (interview 2-18-10). The deportation really impacted Alejandra.

“He was trying to come back and visit and they caught him. He doesn’t have papers.” (interview 2-18-10)

Alejandra missed her father dearly. Alejandra associated her music playing with her father. She told me her dad had played guitar with her grandfather in Mexico although she had never heard them play. She told me about the times her dad would sit

next to her when she practiced flute at home and tell her she was doing a good job. She told me he kept her from getting frustrated (interview 11-23-09). Whenever she was sad in band I knew that it was usually because she was missing her Dad.

Religion, particularly, the Catholic Church was very important to Alejandra and her family. Alejandra went to Mexico to celebrate important religious milestones in her life with her family there. When I visited Alejandra's house, one of the first things I saw was a picture of her on a side table by the couch. In the picture Alejandra was in full make up and wearing a long white dress and a tiara and veil, standing in front of an ornate blue church altar. Alejandra looked happy and like a princess in the picture (FN 3-18-10). It was a picture of her first communion in Mexico.

When I asked her why she had completed and celebrated her communion in Mexico she told me because everyone is over there (interview 3-13-10). She told me her mother had not gone to Mexico with her for her communion. I was really surprised by this. I asked her why?

“She was scared to come back....she doesn't have papers.” (interview 3-13-10)

“But she saw the video.” (interview 3-13-10)

It seemed strange to me that a mother wouldn't be at her daughter's first communion, but then I didn't know what it was like to be illegal in a country and be scared of being deported.

Alejandra told me she was going to go through her confirmation in Mexico the following summer. Her mom couldn't go again, but her dad would be there (interview 3-

13-10). Alejandra seemed excited about this and asked me questions about my confirmation. It was nice to connect to her this way and share a common experience.

Alejandra's grandmother was an important figure in her life. It was obvious that even though the family was extended over two countries, family was an important value and there was much respect from the younger generation towards the older generation. I came to this conclusion after Alejandra shared an early memory and story with me. It was a beautiful story that I wasn't expecting to hear from one of my students. We both cried after the story and I knew where Alejandra had gotten her strong values in her life.

“Every Sunday when we would come back from church with my Grandma, with my cousins, and my aunts, my grandma would tell us her childhood. It was pretty cool.” (interview 3-13-1-)

“My grandmother, she told us there was this guy that he was kind of you know, I don't know how to say it ... mental? But she said that even though he didn't go to church on the inside he would always be there. Then when he was getting real sick and my grandma she went to visit him, this is so embarrassing, but he couldn't get up or anything so he pooped on his pants. It smelled really bad in the room and his sister said that he looked like he was going to die. My grandma called the priest and they all prayed. My grandma said that he probably went to heaven because it smelled like flowers after he died, like fresh flowers.” (interview 3-13-10)

Alejandra's family liked to listen and dance to music. When I went to visit Alejandra at her apartment there was loud Duranguense music blasting from her apartment. I could hear it a building away. “No one complains about loud music in Mexico. No one ever says anything and there is always music playing everywhere” (FN 3-18-10). Alejandra's mother loved listening to music and loved to dance. Alejandra told me that many nights her mother and brother would dance to Duranguense and salsa music

played on their stereo in the apartment. Alejandra said she didn't like to dance but her family did.

Although Alejandra's family supported her in her music playing, her family always didn't show it. There were several music barriers that Alejandra encountered. Alejandra practiced at home but it was a challenge for her. She and her brother shared a bedroom and she said that her brother often prevented her from practicing.

“He tells me to be quiet, he never lets me play because he doesn't like it.”  
(interview 11-23-09).

After about three quarters of the school year, Alejandra told me she had gotten her own bedroom because her mom kicked her brother out of the bedroom. Her brother had to sleep in the living room now. I was so excited for Alejandra because she had her own bedroom to practice in.

“My mom probably thought I was old enough to sleep alone” (interview 11-23-09).

Later on that year Alejandra and her family got kicked out of their apartment and was forced to move to a different apartment complex and school. Alejandra was really upset about this move when she told me she might not be able to attend the spring band concert because it was the last Thursday of the month and she had to help her mom move. They had to be out by the end of the month (FN 4-12-10). Alejandra had always been the

one student I could always rely on to be at all concerts, I was shocked when she said she might not be able to come.

Thankfully, Alejandra was able to come to the spring concert but her family did not come to the concert because of the move and this was upsetting to Alejandra. I tried to calm Alejandra down before the concert. I had never seen her cry. Alejandra stayed and performed for the concert, but I ended up taking her home after the concert because her mother never came back to pick her up.

Alejandra was one of the most talented flute players I have had the privilege to work with in my teaching career. I contacted the band director at the new school where she was going to transfer to make sure she could get in. I hope that she is able to continue playing her flute and her new family situation works out. She is a smart girl and I know she will succeed no matter what she encounters in her life.

### Chapter Summary

In this chapter I provided in depth detail of each student participant's background as well as my background as the band director. The descriptions highlighted how different each student was from each other and myself, the different reasons why students did or did not choose band as an elective, as well as the different ways in which students approached and performed music. In the next chapter I will analyze how these differences became dissonances between me and my students and therefore impacted the music learning and musical experiences for myself and my students.

## CHAPTER FIVE

### SOCIOECONOMIC AND SOCIOCULTURAL DISSONANCES

In this Chapter I present eight differences between me and my immigrant students that were experienced as sociocultural dissonances. These dissonances inadvertently developed into barriers to successful student music learning which will be presented in Chapter Six. The dissonances were discovered as I developed relationships with my students through case study interviews, whole band student journal responses, and informal conversations I started to have with my band students during rehearsals. As I transcribed student interviews and read through my field notes, emergent themes or codes surfaced from the data that led me to an awareness of these eight dissonances.

The eight dissonances were reflected in my different life experiences of socioeconomic status and cultural background as compared to my students (see Figure 2). Socioeconomically, I differed from my students in terms of, home environment (both growing up and current), mobility and stability of my family life, and family income. Culturally, I differed from my students in musical backgrounds, language, educational experiences, and family configurations and priorities. In this chapter each dissonance will begin with a description of my background and lived experiences, and then be compared to my students' backgrounds and lived experiences.

#### Dissonances Between Me and My Immigrant Students

An immigrant student faces many challenges in the American educational system. Immigrant students face the challenges of financial constraints due to low socioeconomic status, language barriers with mainstream American population, home and family mobility issues, legality issues, differences in new and old educational expectations and

procedures, and lack of background knowledge to allow for successful academic comprehension (Gandares & Contreras, 2008; Olsen, 1997; Suarez-Orozco, Suarez-Orozco & Torodova 2008; Valdes, 1996). These challenges can be tied to the two larger concepts of a person's socioeconomic status and cultural background. Socioeconomic status impacts a person's financial constraints and possibilities, which impacts home environments and issues of family stability and mobility. Cultural background includes a person's linguistic possession, citizenship legality status, musical background, school experiences, family configuration, and family priorities and values.

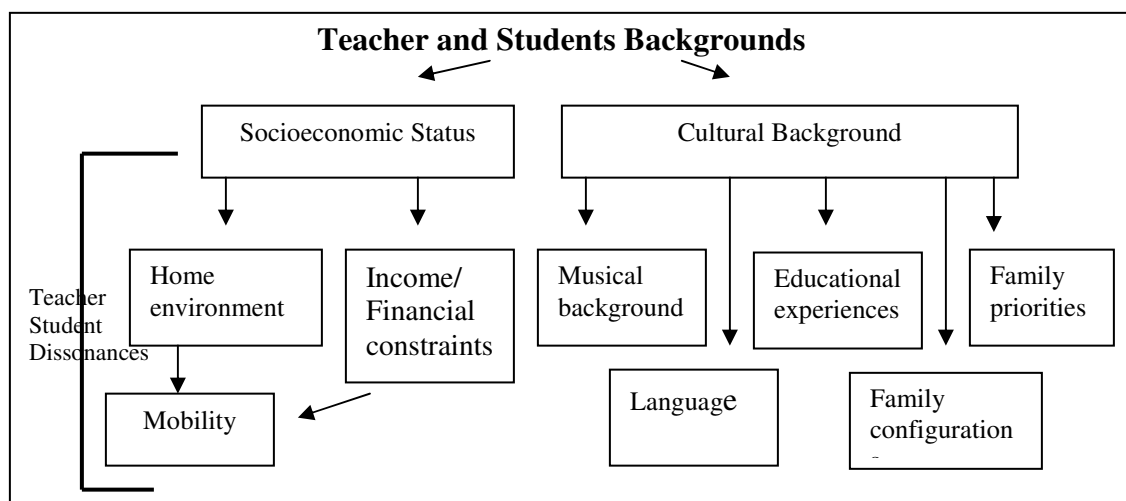


Figure 2. Teacher and Student Backgrounds Comparison Chart

### *Socioeconomic Dissonances*

#### *Dissonance One: Income*

*My family income.* I was raised in a middle class family. Both of my parents had bachelors degrees from large state universities. My mom was a physical therapist and my father was a farmer who served on college panels for the improvement of sustainable, organic farming. When my mother became pregnant, my father's income was able to allow her to stay at home and raise my sister and I. My sister and I never wanted for

food, clothing, or any objects of our desires. Money was not a negative issue or stress in our family. My mom and dad financially supported my instrumental music education. They bought me all the accessories to go with my instrument including cleaners, cork grease, all of the reeds, and even a special reed case.

*Students' income.* In contrast, none of the students at Urbanview Middle School came from middle class families. These students lived in poverty. All of the students received free and reduced breakfast and lunch at school. In fact, there were days my students wouldn't eat because they couldn't afford to.

Today I saw Thu sneaking out of the cafeteria. I stopped him and asked him what he was doing? He said he was just going to his locker. I asked him if he had eaten. He said no, he owed the lunch lady 50 cents and he didn't have it so he couldn't eat. I told him to take 50 cents from me so he could eat. He was too proud to take it. Really? Fifty cents meant one of my students didn't eat today? I spend more than that on soda everyday. (FD 11-2-09)

My students' parents worked hard to make ends meet for their families. Most of the students' parents worked manual labor jobs or jobs in the service industry. Few parents had professional careers.

“my mom is a hostess...she works hard...she works late....if I go home she isn't there ...but sometimes I go to her work after school and hang out at the restaurant. She works till about 11:00 or midnight and then she sleeps all day.” (Mikayla interview 2-18-10)

“Are we gonna play at Burger King? My mom works at Burger King.” (FN 9-2-09)



Service industry jobs usually paid minimum wage and many times my students' parents had to work more than one job to make ends meet for the family.

“She had (my mom) three jobs at the same time. She woke up early got off at 12:00 to go to another job, got off to go to another job and got home about three in the morning...sleep a couple hours and go back to work.” (Sabina interview 3-6-10)

### *Dissonance Two: Home Environment*

*My home environment.* My family owned a large farm, a large house, and two cars. My sister and I had our own bedrooms, our own playroom, and our own designated music room. We had space to study, space to practice, and space to play.

*Students' home environments.* None of my students owned a house. All of my students lived in rented apartments. In fact, most of my students all lived together in the same apartment complex called Maple Rock located near the school. These apartments were small and shabbily built. To make my students' home environments even more complicated, students also lived in these apartments in extended families with many different family members, often making their apartment living crowded.

“I can't practice anymore, my cousin and her family moved in with me and they took my bedroom. Now I have to sleep in the living room and there are too many people in the apartment for me to play. If I play my cousin yells at me because I will wake the baby.” (FN 3-18-10).

When I visited Jennifer's apartment she invited me into her bedroom. I noticed that there were stacks of blankets and pillows on the single twin bed in the room. I asked her about the blankets and she told me that she and her two sisters and brother all slept in the same bedroom. I asked her who slept in the bed. She said they took turns, the other people just slept on the floor with the blankets. (FN 3-18-10)

“I sleep in the living room. It’s crowded...my mom, my dad, my sister, my brother, my uncle, my auntie, the baby...I think we are gonna try to move though....I sleep on the couch.” (Jesus interview 12-5-09)

My students did not have bedrooms to sleep in. They did not have a playroom, or a room designated for music. Their small apartment living was cramped and all living space was shared with the entire family.

Besides the money to own a home, many of the students’ families also could not afford to own a car. Many of my students took the RTD bus or walked to school. Transportation was a large concern and an issue when I planned concerts and band field trips not during the school day.

I saw Mikayla at the gas station again this morning when I stopped for coffee. I picked her up and took her to school. She told me she was staying at her Grandma’s and was in between RTD stops. I didn’t like the some of the guys were looking at her at the gas station. She too young to be on her own. (FN 10-3-09)

David showed up at school an hour early for the field trip today (Saturday). I asked him why he was here so early. He said he took the RTD to school cuz mom didn’t have a car. After the field I saw him start to walk home. I asked him why he wasn’t taking the bus, I knew he lived far away. He told me he only had a dollar for the bus to get to school. I gave him a dollar to get home. (FN 10-3-09)

Today one of my first clarinets told me she can’t come to the concert because her Dad works and he is taking the car. She told me her family can only afford one car so her mom can’t bring her to the concert. (FN 4-19-10)

*Dissonance Three: Home and School Mobility*

*My home and school stability.* The world I grew up in was small and non-changing. Since my family owned their own farm and house we did not move cities or even houses in the neighborhood. I grew up in one house and attended one school my whole childhood. I knew Wisconsin, and my small rural hometown. I attended one elementary school, one middle school and one high school while growing up. I had one set of friends that I went to school with from Kindergarten through high school. My life was stable and non-changing. I never worried about where I would go to live or having to make new friends.

All of my friends in school, my peer group, were also from middle class families. They all owned or rented their instruments because they could afford to. My middle school reflected this middle class financial reality. My middle school did not own any school instruments besides large percussion, large brass instruments, and low woodwinds. It was a school expectation that students would supply their own instruments.

I was always certain that if I ever needed money for anything I could just ask my mom and dad and they would give it to me. Money was something I took for granted as I grew up. It was nothing I ever really paid attention to as a child, and it certainly did not negatively impact my education.

*Students' home and school mobility.* In contrast, my students' lives were constantly changing and full of uncertainty. Many of my band students moved in and out of the school district and changed schools within the school district during the school year. Because none of my students owned a home of their own they were at the mercy of

rental agencies and therefore moved from residence to residence as immigrant and socioeconomic issues occurred in the family. At the same time, many new students moved into the Urbanview School District and into my band program. Mobility and hence the changing of band members was common.

So many of my students told me they were moving today. Really? I finally got a routine established and the band has bonded! Brent says he's moving to Roseville to be with his Grandma, Kris says he moving to California to be with family, J.J. says he has to move apartments, Jose didn't tell me why his family is moving, and Muhammed has to move for his Dad's work. What am I supposed to do?" (FD 10-7-09)

Alejandra: Miss we are getting kicked out of our apartment.

Me: Why?

Alejandra: Our apartment has been getting tickets.

Me: What are tickets?

Alejandra: The security guard doesn't like my mom because he asked her out on dates and she said no. Since then he has been giving us tickets on our apartment door. The last one says we have to move because we are too noisy. But it wasn't us in the hall making the noise! (phone conversation 5-8-10)

Christian's mom came in today to tell me that they are moving to North Carolina because her husband can find work there. They have only been here one month! How can they leave already!" (FN 10-12-09)

The mobility of my students was frustrating as a band director and something I did not understand. I thought how hard it must have been for my students to constantly be changing peer groups and learning new school systems. On the other hand how was I supposed to create a stable band program?

The reality of student home life instability, challenging financial constraints and pressures, and crowded home environments made me worry about my students. I knew I couldn't live in a crowded apartment and sleep in the living room without a bedroom. How did my kids practice and do their homework? My students' family socioeconomic status was a world I was not familiar with. I felt guilty and spoiled for the childhood my parents were able to provide for me.

### *Sociocultural Dissonances*

#### *Dissonance Four: Language*

*My language.* I grew up speaking English. My parents spoke English. My friends spoke English. My teachers spoke English. I had never met a person who did not speak English during my entire childhood. I currently speak no other languages but English.

During my childhood and schooling I never thought about language. Communicating and understanding what my parents, teachers, and friends were saying to me was never an issue in my life. Language never impacted my education because I understood what my teachers were saying in the classroom all of the time.

*Students' languages.* The majority of the students in my concert band program were not English Language speakers, they were English Language Learners at varying stages of language acquisition and fluency. This meant that almost all of my students' first languages were a language other than English. Student first languages in the Urbanview Middle School concert band included different dialects of Spanish, Bosnian, and Karan.

I could only teach in the language I knew which was English. Often times throughout the year I would catch students looking at me blankly and I wondered sometimes how much of what I was saying my kids really understood.

“I don’t know what that means...because I don’t understand...’cuz you talk too fast and that is why I get mad...” (Jesus interview 3-6-09)

Today for an attention grabber I sang the shave and a haircut” song and the kids were supposed to answer two bits. But I hummed it so the kids would just hum back. I had learned and used this attention grabber activity many times when I taught at a private theatre camp the previous summer. So I taught the kids the song and their response and we practiced it. The students were strangely quiet when they learned it and responded. Later during lunch duty two of my best students, Alejandra and Bruce pulled me aside embarrassedly and told me that what I had taught them was a “bad” or “naughty” song in Mexico. I asked them what the song meant? They were hesitant to tell me but then told me it was used to tease people’s mother. It basically meant, “Go ?@&\$! Your mother.... I was horrified and never used the activity again.(FN 8-21-09)

I just found out David’s first language is Karan. Is that why he just seems to sit there and just look at me when I ask him a question? All he ever says to me is “I don’t know.” (FN 9-24-09).

The differences in languages between my students and I not only caused difficulty in communication during band rehearsals but also between me and my students’ parents. It was nearly impossible for me to communicate with students’ parents who spoke no English at all. Many of the parents relied on their children to translate for them when talking to me and this situation was uncomfortable for me, the students, and the parents.

The language barrier was my first insight into the fact that my students were living a sort of double life. I realized that my students spoke one language at school and then spoke a completely different language at home. Were my kids living and functioning in two different worlds? I had only one world growing up, one language, and one culture in which I now lived, I couldn’t imagine living in two different cultures.

*Dissonance Five: Musical Backgrounds*

The dissonance between my students' and my musical backgrounds, was to become one of the biggest differences between me and my students. It had a big impact on my instrumental music teaching. Dissonances arose between me and my students as to the way we defined band and music performance, the types of instruments and musical sounds we were familiar with, the way in which we interacted and used music, and the way in which we learned music.

*My definition of band.* I grew up in the United States in the Western European music canon and way of performing music. I grew up knowing what American band was. Therefore, when band was offered as an elective in my middle school I was aware of exactly what I was signing up for and what would be expected of me.

*Students' definition of band.* My students' musical backgrounds were markedly different from mine. To begin with they were raised in a different musical culture from mine. When I referred to "band" and my students referred to "band" we were not referring to the same entity.

"I thought it was going to be the same music as in Mexico, but it wasn't."  
(student band journal 5-10)

"I thought you should play Mexican songs."  
(student band journal 5- 10)

"We have like different types of music in Bosnia...we have cielum musica...I have never heard it here in America." (Sabina interview 1-14-10)

"...there are marching bands in Mexico...they rehearse, stand in lines and then there is sections like the band and some dancing people behind them, there is so much stuff." (Alejandra interview 3-3-10)

“I asked Alejandra’s mom what she thought I should teach in band. She told me I should teach the guitar.” (FN 3-18-10).

*My instrument knowledge.* I knew the sounds of band and I knew what instruments were included in a traditional concert band. I went with my parents to listen to community bands at concerts in city parks. I went to symphonic concerts in the neighboring large city. I heard marching bands in local city parades and watched the DCI drum corps championships on television each year.

*Students’ instrument knowledge.* My student knew of different types of instruments and sounds of which I was unfamiliar. My immigrant students taught me about instruments I had never heard that were common in their native lands.

Me: Do they have band or the same instruments in Thailand?

David: There is band in Thailand but the instruments are not the same...wood. (interview 1-7-10)

One of my Chinese students brought in her pipa and hulasi today and played it for the band. She continues her music lessons back in China through Skype. (FN 2-3-10)

I quickly realized how different the sounds of my students’ and my music worlds were. I discovered that my students and I had different sound vocabularies, musical repertoires, and preferences.

When I walked up to Alejandra’s apartment building I heard loud Mexican music blaring from the building. In the music, I heard lots of accordion sounds and strong bass in a “oom-pah” pattern. I did not know where



exactly the music was coming from. I entered the building and realized the music was coming from Alejandra's apartment. This surprised me because Alejandra was one of the quietest, shyest girls I knew and I never would have guessed she lived in such a loud environment. I knocked loudly on the door and Alejandra and her mom let me in. (FN 3-18-10)

I had asked Alejandra and her mom to share with me and teach me about Mexican music because through conversations and band journals with my students I learned that the majority of my Mexican students listened to Duranguense music at home.

Most of my kids listen to Durenguense music on their mp3's and at home. I don't even know what that is. I had to ask them to say it over and over again and finally write it down for me so I could know what they are saying and I could look it up. (FD 3-18-10)

I had never heard of Duranguense music before. I was only familiar with Mexican mariachi music. The sound of Duranguense was new to me.

Alejandra's mom walked over to her eight year old stereo, which was the center piece of the living room, and put in a C.D. for me to listen to. At first it reminded me of a German polka, because I heard an accordion and a tuba going "Oom pah, oom pah." I was surprised to hear saxophones in the music. I didn't know saxophones were a common instrument in Mexico. When I think of Mexican music I think of mariachi music and guitars and trumpets.

I told her I was surprised to hear saxophones and she put on a Durenguense music video for me to see the instruments. On the video I saw five men singing and playing instruments. The band included a large brass instrument like a tuba, guitars, a keyboard, a bass drum with mounted cymbals and lots of saxophones. The keyboard instrument was replicating the accordion sound that I heard. There was a row of saxophones in the front of the stage all lined up including a soprano sax and alto saxophones.

However, it was the bass drum that surprised me the most. It was played on it's side like we play it, but there were two cymbals like high hat cymbals attached to the top of it and the musician was pulling the top cymbal up and down with his hand while he was beating the drum. Each musician in the band sang and played a variety of different instruments. (FN 3-18-10)

I was not familiar with the music Alejandra and her mom were playing for me. The music sounded foreign to my ears. It was very different from the music I was programming and teaching them to play in band. I had never thought that perhaps the sounds of American band music would be foreign to my students' ears, or that they may know different instruments than I knew.

*My use of music.* I knew the American audience etiquette of sitting quietly and listening to music during a concert. When I listened to music I was taught to play my music quietly so as not bother people around me. My mother was a violinist and she taught me music was something that had to be perfected and was a true "art form" to be respected.

*Students' use of music.* My Mexican students often talked to me about the celebrations they attended as families and the music they heard and danced to at the parties. I gained a sense that music was less formal and used in a more celebratory way than in the United States and the American music education system.

"In Mexico they celebrate more things than they celebrate here."  
(Alejandra interview 3-3-10)

"We had a party and my uncle brought his truck to the yard because it was pretty big and then he would put the music on really loud and we all danced. No one complains about loud music in Mexico." (Alejandra interview 3-3-10)

“Everybody plays!” (Jesus interview 12-5-09)

“Our music is faster, my Grandpa plays mariachi and they just play whatever they want.” (student band journal 4-10)

In band today in the middle of a rhythm review while I was clapping rhythms to a song playing on a C.D. in the backgrounds my students spontaneously picked up their instruments and just started improvising and making up music to fit the C.D. I was shocked and I just let them do it. It was really cool and the kids seemed to come alive and have so much fun! (FN 9-29-09)

### *Dissonance Six: Educational Experiences/Learning Styles*

*My musical learning styles.* I learned to play music by reading standard western notation. I developed my music skills in a traditional American band ensemble led by a conductor making sure I perfected every note on the musical page and playing when I was told to. I was trained classically on my instrument. I knew once I picked my instrument I would stick with it and it would take many years to master.

I did not learn to improvise on my instrument until I joined the jazz band in high school. Playing by ear and improvising music are still to this day intimidating to me. However, my students seemed to have an aversion to music on “paper.” They loved to improvise and play music by ear.

*Students’ musical learning style.* “I don’t need my band music” was a phrase I heard from my students over and over again. It really made me angry that they would not bring their band music to rehearsal because I equated no band music with not being able to participate in band.

When I was participating in my school bands, I would never play my instrument without music. I truly did not understand how they could get their instrument out of their

instrument lockers and not get their band music out alongside it. In my mind the two went together.

I discovered that making up music and playing by ear was common in my students' musical cultures, particularly with my Mexican students. My music students at Urbanview Middle School had grown up with a model of improvisatory and aural music learning and performing while learning music from family members and church groups. I wondered just how many of my students really played by ear. So I asked in a band journal prompt.

Band journal prompt: Tell me about people in your family that play instruments.

“My Dad plays piano by ear.” (student journals 5-10)

“They memorize the songs without the music.” (student journals 5-10)

“They listen and they practice, then they listen again, and then they practice until they get it right.” (student journals 5-10)

“We don't play by music, we have to memorize them...”  
(student journals 5-10)

The barrier between my personal music learning style and my students' music learning style occurred in almost every band rehearsal. My students eyes were always watching other people and taking cues from their environments when they played, which contrasted with the way I played when I was young, by burying my eyes in the music and concentrating on the written notation. In a way, I was jealous of the musical freedom they seemed to have and their ability to play freely and improvise.

*Dissonance Seven: Family Configuration*

*My family configuration.* I was raised by my mom and dad in a traditional two-parent household. My parents never separated or divorced and I had their undenyng love and security in my family structure. My mom and dad were always home when I got home. I never worried or feared one of them would leave. I was secure in my family. I knew I could rely on my family's help with both my homework and my music practice.

*Students' family configuration.* In contrast to my traditional two-parent home the majority of my immigrant students lived in single-family homes, mostly with the mothers as heads of the household. Missing a parent was a common stress on my band students. The most poignant story I remember that year was a story about Alejandra who told me she used band to take her mind of missing her father who had been deported back to Mexico when he was caught illegally crossing the border.

Alejandra: I love this elective...it gets me out of everything, like in math I will still think about the situation, but here I just practice and it is nice.

Me: What is the situation?

Alejandra: My dad...he got deported for 20 years cause he was gonna Come back and they caught him because he doesn't have papers.  
(interview 2-18-10)

Alejandra lived with her mom, "she has no papers," and was separated from her father because of deportation. This greatly impacted Alejandra's mood and school success.

Alejandra was not the only student in my band that year that was dealing with the aftermath and stress of deportation. I did not know how to counsel my students who came to me upset about missing a parent. I could not relate to a parent being taken away from me.

*Dissonance Eight: Family Priorities*

*My families' priorities.* My family grew up in America and we only knew American ways and traditions so they could support me in my education. Our family consisted of only one world and one set of traditions and expectations. Both of my parents believed that education was a priority in one's life. I knew I had to do well in school and my parents supported me through school. Because my family life was stable, and money was not a negative pressure or issues my families values and energy could be placed on me and my sister's educations and they were able to do this including concert attendance and attendance at all of my school functions. In my family, education came before family and other outside influences.

*Students' family priorities.* The students in my band were students who existed in two different cultures, who traveled back and forth between two different countries. My students spoke one language at school and another at home. My students performed American traditions at school and then went home to perform different traditions native to their home countries. Their worlds crossed international borders. Their personal worlds were larger than mine.

“My family and I go back to Mexico a lot. There are people there without homes. We can help them. We (church music director and himself) are trying to start several churches in the city so we can help more people. There is a lot of work to do.” (FN 4-23-10)

“It feels good to live in two countries. I lived in Mexico when I was four. Over there I have my family. I go back with my grandma... I had my first communion there, and next year I will do my...you know...what do you call it?.....confirmation.” (Alejandra interview 3-13-10)

“I can’t come to the Burger King performance, my family and I have to drive to Mexico to visit my aunt, she has cancer. Sorry.” (FN 10-3 17)

“My family there over there...in Chihuahua...” (Jesus interview 12-4-09)

“My dad and mom went back to Mexico for three months...because he has his band there with his brothers...they are gonna come back.” (Jesus interview 3-6-10)

My Mexican students traveled back and forth across the border between Mexico and the United States to visit and live with their family members. My students’ family members and lives functioned and were split between two countries.

Because my students were immigrant students they knew and where able to function in two different cultures. Their personal “world lens” or habitus was much wider than mine. They were aware that people talked and behaved differently in different countries. They were aware that there was different ways to learn, teach, function and experience all things in life, What they taught me was a wider world view of music and music learning.

The importance of a band concert to my own family was not the same in the families of my students. I discovered through out the year that my families did not put a band concert at the top of their priorities. It did not mean the same thing to them that it meant to my family. For most of my students, particularly my Mexican students, family and church came before school.

I quickly came to realize how important church was in my students' lives, particularly my Mexican family's lives. One of my most memorable conversations with a student occurred before the spring concert. One of my trombone players asked to talk to me during his lunch recess. He sat me down and told me that he could not attend the spring concert because his church needed him to play the drums that night in church.

“I can't come and play in the concert. I have to play the drums at church that night. It is really important... it is a recruitment night. I am the only drummer and I can't let them down. I talked to my church music director about missing church to play in the school band concert. She told me to ask god, and god would tell me what to do. God told me to play for church...I think I want to be a preacher. I'm sorry about the concert. I would like you to hear me play at church. I will get an interpreter for you.” (FN 4-23-10)

I personally felt I had to respect his wishes to miss the concert. I had never talked about religion so seriously with a student. I could tell he meant and felt what he said. I had to admire him for that, but I was stressed because I just lost one of my first trombone players for the concert. My students and their families had different life priorities and instrumental music education was not at the top of the list.

#### *Emotional Experiences of Dissonances*

These dissonances between myself and my students were experienced in the classroom as anger, frustration, and apathy on both my part and my students' sides of the teaching relationship. In fact, at times I felt as if my band and I were engaged in a negative, downward teaching spiral due to misunderstandings and disconnections that occurred as a result of differing sociocultural factors. I knew I had to change myself, my teaching, and the environment of the band ensemble to stop the negative momentum of



my band based on comments in my journal “I am just yelling at my band, we are in a downward spiral I can feel it” (FD 10-23-09) as well as student behaviors where I would notice my students just sitting in the band not participating, just sitting still and quiet (FN 9-28-09). I did not understand why my students were not fully engaged and participating in band. In fact, I interpreted lack of engagement as lack of effort and lack of motivation to learn.

Hence, I would feel frustrated at the students for seemingly not trying to learn and not fulfilling my expectations. At the same time, my students would get frustrated and angry with me for not being able to understand what I wanted from them. As I got more frustrated with the students, the students got more confused and frustrated with band and eventually became apathetic because they felt they could not succeed. The dissonances that were created and discovered through this study had a negative emotional impact on me and my band students.

### Chapter Summary

At the end of the study my eyes had been opened to different cultures, different ways of living, and different ways of making music. I lived in a two-parent family in the United States, with a large house, my own bedroom and practice room, all the money I ever needed, and a family that had high educational and musical expectations of me of which they fully supported with their money, words, and actions. I grew up listening to American pop music, marching bands, and symphonies, all music from the traditional western music canon.

In contrast my students grew up in countries other than the United States. They lived in single-parent households in poverty in which money was a constant stress.

Students often had to get themselves to school either by walking or taking public transportation. Students often got home from school with no parent at home to greet them due to work schedules. Students had family priorities and responsibilities of church and family as well as school responsibilities. Often my students had to experience school success on their own without their parents' knowledge.

In Chapter Six I will explain how these personal dissonances in socioeconomic, language, cultural and musical backgrounds, and family-home factors between me and my students created barriers to music teaching and learning. I discovered that my personal childhood and life experiences caused me to create assumptions about what a band program and music teaching and learning looked like. I developed and taught the Urbanview Middle School concert band program based on these assumptions of how a band should function and music learning should occur. I inadvertently created barriers in my band program in the areas of: 1) recruitment and retention, 2) finances and resources, 3) teaching and learning, and 4) family support that challenged my students to successfully learn music skills, and experience positive music making experiences.

## CHAPTER SIX

“MISS YOU HAVE NO IDEA WHERE YOU ARE GOING DO YOU?”:

## BARRIERS TO LEARNING IN THE URBANVIEW MIDDLE SCHOOL BAND

I was hired at Urbanview Middle School to create and develop an instrumental music program in a school in which the previous instrumental music program had failed. I was confident that I knew the correct methodologies for teaching instrumental music to students and for creating a successful band program. I thought I knew where I was going that year in terms of how to teach band, but I would discover sociocultural dissonances between myself and my students that led to barriers to my students' music learning and to me developing new teaching strategies to overcome the barriers from these differences.

When I began teaching I only knew of one way to teach instrumental music to students and organize a middle school band. My goal for Urbanview Middle School was to create a successful, standard, “typical” band program in which many students learned about the joys and rewards of playing a musical instrument. After all, “I thought I knew what band was because I was the band director. I knew what a band program should look like, how it should run, how the students should learn, and how band parents should behave” (FD 4-16-10).

However, these notions or ideals were based on *my* personal music experiences and *my* experiences and training in music education. They did not match the teaching environment I was in or the concepts of band and music my students held (see Chapter Five). I was naïve to think there was only one way to make and learn music in the band setting. My students and I had no common background knowledge to begin our musical journey with, no common habitus in which we approached and functioned in band class.

Furthermore, my students and I had different ways in which we approached the world, learning, and music. I quickly realized I had no “map” to follow to create a successful music program for the students I was teaching in my school. I would have to find new ways to teach band if I wanted to truly engage my students in music making and help them experience music in a positive way and acquire music learning skills. To quote a student of mine as I was driving her home from a concert, “Miss, you have no idea where you are going do you?”

Through out the school year my band students challenged my beliefs and assumptions about band and music. Chapter Five highlighted socioeconomic and cultural background dissonances between my students and myself based on income, home environments, mobility, language, musical background, learning style/educational experience, family configurations, and family priorities between me and my students.

In this chapter I will explain how these dissonances that started out as misunderstandings inadvertently created barriers to music teaching and learning in band. I will outline 15 barriers aggregated into four focus areas that me and my students experienced resulting from socioeconomic and sociocultural background dissonances. Each barrier in this chapter will be introduced by the dissonances (presented in Chapter Five) from which the barrier developed, followed by the initial personal assumption I made because of the dissonances and habitus I held, followed by the reality of my band students’ lives and reality of the urban classroom context with which my assumption clashed, thus creating the barrier to music learning. While I will utilize Bourdieu’s concepts of social capital, cultural capital, and habitus in this chapter, the interpretation of

the findings as related to these concepts and prior research will be discussed in Chapter Eight.

### Introduction to Barriers in the Band Room

The barriers that were created as a result of sociocultural dissonances impacted students' musical experiences and my teaching experiences in the Urbanview Middle School concert band. The four barriers I aggregated the fifteen barriers into were: 1) recruitment and retention of Urbanview Middle School students 2) finances and resources to provide instruments for students, 3) the pedagogy (teaching and learning) of instrumental music concepts, and 4) family support of students' musical progress.

Five recruitment and retention barriers emerged from the socioeconomic and cultural dissonances of mobility, language, and musical background which resulted in barriers of differing definitions of band, language communication barriers, different instrument knowledge, student motivation for joining band, and mobility issues (see Figure 3). Two finance and resource barriers emerged from the socioeconomic dissonances of income and financial constraints which resulted in the barriers of instrument ownership and program costs (see Figure 4). Five teaching and learning barriers emerged from the cultural dissonances of musical background, and family environment and configuration which resulted in the barriers of musical learning styles, teacher role, students' band goals, band repertoire, and ability for student practice (see Figure 5). Lastly, three family support barriers emerged from the cultural dissonances of language and family priorities that resulted in the barriers of my perceived lack of family musical support, different family priorities for music education and concert attendance, and ineffective parent-school communication (see Figure 6).

*Focus One: Recruitment and Retention*

Barriers that emerged in recruitment and retention greatly impacted the size and configuration of the Urbanview Middle School concert band. Barriers in this area of focus included language, music definitions, instrument knowledge, student motivation, and mobility barriers. These barriers had an emotional impact on me causing me frustration and stress as I tried to keep the band balanced and with enough students to be able to play selected songs.

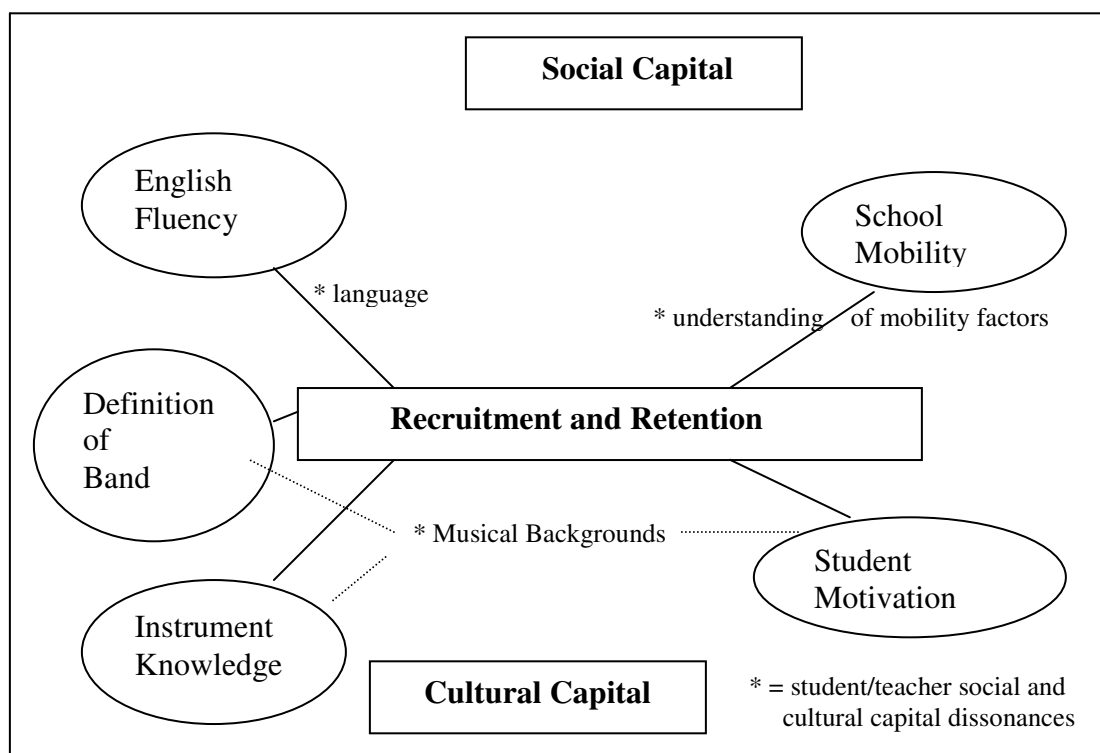


Figure 3. Barriers to Recruitment and Retention

Dissonances in language resulted in my frustration that not very many students chose band as an elective. Dissonances in musical backgrounds were experienced as wonderment that students didn't seem to know what instrument they wanted to play, and the stress and frustration of students wanting to continually switch instruments.

Dissonances in mobility realities resulted in large amounts of stress stemming from me setting up an unrealistic retainment expectation that the membership of the band ensemble would remain constant through out the school year.

*Barrier One: Language*

*Dissonance.* A basic misunderstanding on my part was that I was not aware of the different levels of English fluency among my students and I of what English words my students were and were not familiar with.

*Assumption.* I assumed my children would know what the English word “band” meant when they saw it written on an elective enrollment paper.

*Barrier.* Very few of my band students spoke English as a first language, and many were not familiar with the actual term “band.”

Three students signed up for choir instead of band because they did not know the difference. Really? They said they wanted me for their elective because they knew me from lunch recess duty. Susanna is newly arrived from Mexico, maybe a language issue? Mikayla is African-American...I don't know why she signed up for choir...and Sarah is also Hispanic and she too signed up for choir wanting band because she asked her homeroom teacher which one was music and her teacher told her choir, she couldn't communicate the difference between instrumental and vocal music, maybe she didn't know? (FD 8-19-09)

The assumption my students knew about band before they signed up for band greatly impacted my recruitment in terms of number of students and the musical ability of students. How many students did not sign up for band because they were not familiar with the term? How many students who were talented musicians did not sign up for band? How many students who signed up for me not really want to learn music? How

many students who were great musicians in their native music cultures did not sign up for band because it was not culturally relevant to them?

For those students who did know what the word band meant, a second dissonance occurred. This dissonance was the fact that the word “band” can be used to define different types of musical groups depending on what culture the band is in.

*Barrier Two: Definition of Band*

*Dissonance.* I grew up in the United States in the American culture and in the tradition of American band. I knew what American band was because I had been exposed to band culture through my family and schools since I was young. I defined and created the Urbanview Middle School concert band in the traditional American Western worldview that I knew. The dissonance was that my students had grown up in different musical traditions than me and possessed different ideas of what band looked and sounded like. The students at Urbanview Middle School were not familiar with the tradition of American band.

*Assumption.* My incorrect assumption was that students attending Urbanview Middle School would know what “band” was and be familiar with the format and concept of concert band when they signed up for band as a middle school elective.

*Barrier.* Since concert band was an elective at Urbanview Middle School, it meant that the class was founded on student choice and student desire to participate. However, since many of my students did not know what the word band meant, or were unfamiliar with American band they could not make informed decision about choosing band because they either did not know what it was, or if they did know what band was it did not appeal to them because it was too different from their native musical traditions.



I was surprised to learn that my students did not know what band was. I was also surprised that several of my students signed up for band not because they knew what band was, but because they knew me and wanted me for a teacher.

“I didn’t really know what band was when I signed up, just thought nice teacher, nice kids.” (David interview 2-23-10)

My students had preconceived notions of what a band looked like, sounded like, and functioned like based on the musical experiences in their own countries of origin. They knew of different types of instruments and bands of which I was unfamiliar because of the musical traditions and cultures in their countries of origins.

“My mom played an instrument in Bosnia. She showed me a picture. I can’t remember what it was but it was kind of like an accordion, but it’s different. It’s kind of weird music. I’ve never heard that type of music in America.” (Sabina , interview 1-14 -10)

“My mom listens to band music at home, but there is singing. She doesn’t know what a flute is, she just thought about the big instruments like the tuba.” (Alejandra, interview 11-23-09)

These statements alerted me to the fact that my students’ parents also didn’t know what band was, and didn’t know what instruments traditionally made up a band. If my students’ parents weren’t familiar with American band and traditional American band instruments, how could I expect my students to know? This led to my third incorrect assumption and barrier that came from misunderstanding students’ musical cultures.

*Barrier Three: Instrument Knowledge*

*Dissonance.* I knew what instrument I was going to play before I started my personal middle school band experience. I picked my instrument because of the way it sounded, the way it looked, how many solos I would get to play with it, and because my mom wanted me to play that instrument.

*Assumption.* I assumed that students would know what band instruments they wanted to play before they signed up for band and had reasons why they liked that instrument and wanted to learn to play it.

*Barrier.* My students did not know what American instruments were. It occurred to me during this school year that my students had no strong ties or associations to American instruments or instrument sounds. My students at Urbanview Middle School were starting band without knowing what instruments they wanted to play. When I asked my students what instrument they wanted to play, I received answers such as:

David: "I don't know." (interview 1-7-10)

"What ever you want me to play." (student journal 5-10)

"What do you want me to play?" (FN 8-24-09)

These answers surprised me and I personally did not understand them. I spent much of my school year trying to find instruments that fit and resonated with the students and with which they would experience success. As I was doing this I realized that my students associated certain cultural and gender biases with each instrument that increased my difficulty of finding a successful instrument match for each child. For example, one student, Will had chosen the clarinet at the beginning of the year and was experiencing

success with it. A month into school he came to me one recess and asked me to switch his instrument.

Will: My dad won't let me play the clarinet because it is a girls' instrument.

Me: But you are good at it. What do you want to do?

Will: He says I have to play the trumpet. (interview 9-24-09)

One particular student, David switched between several instruments that school year, and never found an instrument he connected to.

Me: What would you like to play? You have tried several instruments. I need you to make a decision and stick with it.

David: Baritone and trombone too hard .... clarinet is easy.

Me: Then you should stay with that one.

David: It don't look good.

Me: What do you mean?

David: It look like for a girl.

Me: What doesn't look like for a girl.

David: Saxophone... and not the flute, that's for a girl.

Me: What about the drums?

David: Drum... it is nothing. (interview 1-7-10)

David eventually played and stuck with the saxophone until he was pulled out of band by a school decisions due to other home and academic factors. It was his answer

that a drum is nothing that made me think about cultural associations with certain instruments.

Before these conversations and experiences with my band students, my teaching focus was solely on music and music concepts, not on teaching the concept or nature of band and the types of instruments. In hindsight, I feel like I skipped the most important and foundational step in the development of a band, the teaching about the instruments and types of music performances students would experience in band class.

*Barrier Four: Student Motivation for Joining Band*

*Dissonance.* As I was growing up I had taken my education and my quality of life for granted. I joined band in the fifth grade because I thought it would be fun and I liked music. I had never given my decision to join band any greater importance or thought.

*Assumption.* I assumed students joined band because they loved music and wanted to play a musical instrument.

*Barrier.* While I connected with many of my students because we all liked music, I was surprised to learn that many of my students had joined band in order to better the quality of their lives. My immigrant students at Urbanview Middle School had a deep sense of understanding that they had come to this country in order to improve the conditions of their lives. They were using band as a stepping-stone to improving their life status.

The students I was teaching didn't take anything in their lives for granted. Perhaps it was because they had emigrated from a different country and were aware of the conscious decision their parents had made to make a better life for the family. The

immigrant students knew they had come to America for a reason and band could help them. Band membership for some students went deeper than just a desire to learn music.

Band journal prompt: How does your family feel about you participating in band?

“I can go far in life.” (student journal 3-10)

“My mom says I already got more far in life than she did.” (student journal 3-10).

“Mom says I can get farther in life...” (student journal 3-10)

“They see more future on me.” (student journal 3-10)

Me: How does your aunt feel about you being in band?

Thu: Kinda good...my aunt doesn't want me to be in both basketball and band. She thinks it is too much for me and she wants me to be in band because 'cuz it gets you far in life. (interview 3-15-10)

“It means more opportunities, it means earning money of my own, and getting a job that doesn't involve hard manual labor.” (student journal 3-10)

Alejandra: “Once this lady came out into the hallway where I was playing my flute and then she said that never, umm like...because she used to play the flute and she said that she didn't play anymore because she got pregnant and everything. She told me not to...(she gets quiet and looks at the floor) to...to... always keep playing.” (interview 2-18-10)

I felt there was a sense from my students' parents of wanting their children to have better lives than they had. This knowledge of purpose for band made me take my job more seriously and realize how important music and band could be in my students' lives.

*Barrier Five: Mobility*

Besides initial recruitment issues, retention of students once they were in band was also a challenge for me. Often times band directors refer to retainment of students in terms of returning band students, keeping students year after year in the same program. However, my retainment challenges were retaining students in band through out the school year and keeping students on the same instruments for a whole year.

*Assumption.* I envisioned my band would be a stable, non-changing group of musicians that would become a cohesive ensemble, grow in music and ensemble skills together, and learn how to play more and more advanced music as the school year progressed.

This assumption clashed with the socioeconomic reality that mobility was a factor in my students' lives. The mobility of my students impacted the retainment of my band students which impacted the ensembleness of the band.

*Barrier.* I had designed the concert band elective to be a full year program rather than a trimester program as other Urbanview Middle School electives were designed. I chose band to be a full year course in order to provide students with a time span that could best develop instrumental music skills. I was not mentally or pedagogically prepared for student mobility in the band ensemble.

My personal experience in middle and high school band was one of a constant stable ensemble membership. Few students moved into or left the school, and the middle school and high school bands started and ended the school years with the same students. This ensemble stability allowed my peers and I to grow musically as a music and peer group. However, the reality of my band ensemble at Urbanview Middle School was one

of constant student mobility and student instrument changes. (See student mobility and instrument change charts Appendix E).

The students' outside of school realities would force me to abandon my desire for a stable ensemble membership. During the school year it was not possible for me to maintain consistent sequential music learning, instrumentation, or balance throughout the ensemble. Urbanview Middle School student musicians moved in and out of my band year round. I found myself forced to rearrange the instrumentation of the students, restart or re-teach beginning instrument skills, and re-write score parts to fit individual students skill levels as student absences and student additions happened.

I have had lots of kids join my band these first few weeks of school. It is good but it always disrupts the flow and forces rearranging of the Band. (FN 9-21-09)

Jose has been absent a lot. The kids just told me he moved. Now I only have two trumpets for the concert! YIKES! (FN 12-2-09)

At first this caused much anger and frustration from me towards the students. However, as I got to know my students through out the school year, I soon realized that my students had little or no control over their lives and moving was a constant part of home environment reality.

My reality as an urban band director was that it seemed as if just as soon as I became attached to a student or excited about how a student's musical skills would add to the band ensemble they would have to move and leave the school. Several times through

out the year I had programmed songs around students who could perform solos for certain songs, and then have them move right before the concert. This move then forced me to reprogram or rewrite songs for the concert.

Christian was one student whose mobility issue made a huge impact on me and is a perfect example of how immigrant students are faced with the challenge of trying to find a setting in which they can survive and thrive. Immigrant parents need to find an environment in which they can find work and provide socioeconomic security for the family.

Christian moved into my band at the end of August. The school counselor came into my band room one morning all excited because a student had moved into the school who had specifically requested band. The student was supposedly a good drummer and the counselor was wondering if I had room in my percussion section in band. I said yes, and that I was looking forward to seeing the new student in band that afternoon.

When band rehearsal time arrived I had spent my lunch hour getting Christian drum sticks and a practice pad for him to take home, and putting together a band folder with all of the band music he would need. I had reassigned the percussion parts in the section so he would have some parts to play and all parts were equal in the section. Christian walked into my band that afternoon already friends with some of the other band students. He was cute and friendly, but he did not speak any English. The other band students translated my English into Spanish for him so he could understand my directions and stay focused in band.

I handed him his band folder and music, walked him back to the percussion section, and introduced him to the other drummers in the band. He immediately threw himself into the rehearsal. He wasn't shy. He didn't use his band music, but he set up a snare for himself and started playing along in the songs. For one of the band songs he set up the school drum set and started playing a drum set part for the song. At the end of rehearsal he was playing the drum set and my other band students were standing around him listening to him and congratulating him on how well he was



doing. I was very excited to have such a strong leader in my band and such a talented percussionist. Songs in which I could feature him started going through my head. (FN 9- 29- 09)

A month later Christian's mom and dad came to me and told me they were moving to North Carolina for work. In a month and a half Christian had joined and left my band. It was short lived, but for a month and a half I had a star drummer and I got to know a talented individual. However, I now had to rearrange and assign my percussion parts again in my percussion section to make up for the parts he had formerly covered. This meant my percussion section had to relearn and re-rehearse the parts on the songs we had already been practicing for a month and a half.

Jesus was another talented student who I lost right before a band concert. Jesus was a student who I had worked with all year on the trumpet and one month before the spring band concert he was forced to move to another school. His absence in the concert impacted the trumpet section balance in the band.

Jesus's family members were not legal or permanent residents of the United States. Jesus had to move because his parents moved back to Mexico for a period of three months and Jesus had to go live with his aunt and uncle in another part of town.

Me: You've been absent a lot lately. What is going on?

Jesus: It's cuz they are trying to change me.

Me: Who's trying to change you?

Jesus: My uncle. Cuz he is far...far where we live.. . and there is a school closer, West Middle School.

Me: You can't go. You gotta come here!

Jesus: I can't ...he say he gonna move me. I don't wanna change.

Me: Did you tell him no?

Jesus: I don't know... he say if I don't want to he is gonna send me to Mexico. (interview 4-3-10)

Students moving before concerts happened many times during the school year. I had a hard time understanding, or better yet I did not understand the realities of my students lives outside of school, and this caused me much stress during the concert seasons.

“Miss I can't come to the concert.” I was shocked. She was one of the only band members who I could always rely on to show up for the concerts. “Why?” “We got kicked out of our apartment. I have to be at home to help my mom pack because we have to be out of the apartment by that Monday.” “Can you still come to this school and finish out the school year? “I don't know.” (phone conversation 3-30-10)

Christian, Jesus, and Alejandra had no control over where they lived, what school they would attend, or when they would move. These students were at the mercy of their parents whose lives where impacted by job changes, housing evictions, and family member changes. No stability in their home lives equaled no stability in my band ensemble.

Student mobility impacted the band's instrumentation, which impacted the balance of the ensemble sound. These changes always seemed to occur suddenly and quickly with no forewarning for me to plan or overcome.

Recruitment and retention were constant active processes that I had to engage in through out the school year. I continually recruited new members for the band and problem-solved my retention issues. I had to teach my immigrant students what American band and American instruments were, and teach my English language learners the word band. I had to teach my students what band looked and sounded like in the American culture.

*Focus Two: Finances and Resources*

The socioeconomic realities of students and their families was a reality that had a direct impact on the number of students in my band, the quality of instruments my students learned with, and the possibilities of students' future opportunities for music learning after leaving Urbanview Middle School. The dissonances of income level and financial constraints led me to create the financial barriers of instrument ownership and program cost. (see Figure 4).

I started a \$30.00 band fee to cover program costs because I had no school band budget. I also had to provide all of the instruments for all of the students. I was not prepared for the level of financial need and dependency my students would have on me and the school in order for me to provide them an instrumental music education.

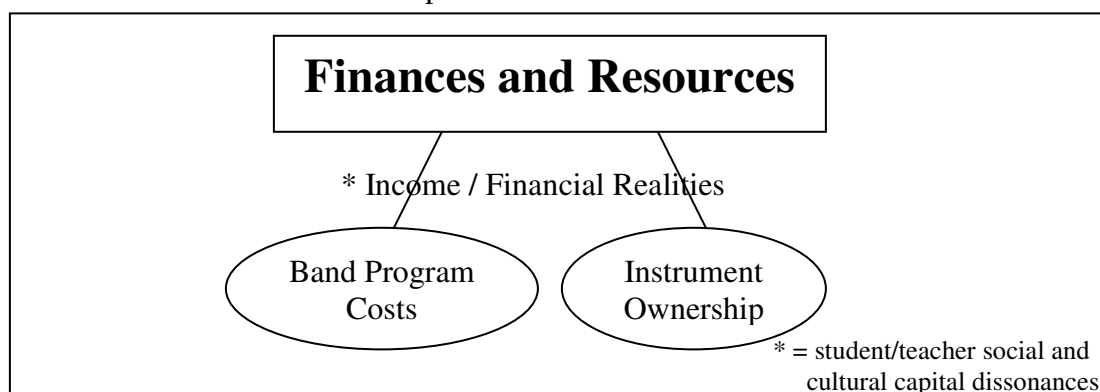


Figure 4. Finance and Resource Barriers

*Barrier Six: Instrument Ownership*

*Dissonance.* My parents bought me my own instrument when I started middle school band. My parents supplied me with the money I needed to buy reeds, cork grease, a cleaner and a fancy reed case. My school costs were always covered by my parents and did not come out of my allowance money or any personal money I earned at my own jobs like baby-sitting.

*Assumption.* Some of my students would be able to rent or buy their own instruments and students would pay for their own reeds and instrument accessories.

*Barrier.* I had to provide all of the instruments for all of my band students. None of my students rented or owned their own instruments. Urbanview Middle School was responsible for supplying all of my students with instruments, the accessories and reeds, and the repair.

I asked my students to consider buying or renting their instruments. I put up flyers from neighboring music stores and explained the process to rent instruments at the store and online. My students all seemed excited about the possibility of owning their own instruments, but none of my students' families were able to follow through. The reality was that the families of my students simply could not afford the expense of owning an instrument. The fact that my students' families were immigrant families and also living in poverty impacted the ability of my students' parents to support their child financially due to tight financial budgets.

However, even though I was able to provide instruments for my students while they were with me, I realized that they could not continue their music education once

they left my program and went to other schools. Because of money their instrumental music educations would come to an end.

Sabina was one of my most talented clarinet players. She wanted to continue playing her clarinet in high school but could not because her mom couldn't afford to buy her an instrument. During my last interview with her she talked about leaving Urbanview Middle School and going on to the high school of the performing arts. She was going to major in creative writing and wanted to minor in music.

Me: So what does your mom say about being in band?

Sabina: She thinks it is cool, but that I am gonna drop out when I go to the arts high school.

Me: Are you?

Sabina: Well, I don't have the money to buy a real instrument and the arts high school doesn't do rentals. I am majoring in creative writing next year and they said that maybe you could major and minor in something. So I wanted to minor in music.

Me: So the only thing stopping you is...?

Sabina: Money.

Me: Do you have any interest in buying your own clarinet?

Sabina: "We don't have the money to buy it. I just kinda know it is too much. Because we already pay enough bills and like. I don't know... (interview 1-14-10)

The fact all of my students used a school instrument significantly increased my workload as a band director. I was now the one responsible for all instrument repairs. This is something my undergraduate training did not prepare me for (FN 8-20-09). I had

the option to send broken instruments to the district music store to be repaired, but it took a long time to get the instruments back. I also had a very limited repair budget from the district and no repair budget from my school. Hence, during the school year I attempted to fix as many of the schools' instruments as I could to keep the instruments in the students' hands.

Because I had no budget to supply reeds and fix instruments, I attempted to institute a yearly band fee of \$30.00 per student to cover the costs. This is how I created barrier number seven.

*Barrier Seven: Program Costs*

*Dissonance.* I ran the idea of creating a \$30.00 band fee for band students by several teachers at Urbanview Middle School, other band teacher friends of mine, and my school administrators to see if they thought the amount was too high or unreasonable to ask of parents. None of the people I asked thought it was too high. The people I asked thought the fee was extremely cheap for instrumental rental, since some of them were renting instruments for their own children and paying \$25 to \$30 a month. The dissonance developed because I was not aware of how small and tight the family budgets were.

*Assumption.* My students' families would be able to pay a one-time \$30.00 instrument rental fee to help offset the cost of reeds, instrument accessories, and instrument repair.

*Barrier.* The \$30.00 band fee actually became a barrier preventing some of my students from joining band because their families could not afford to pay it.

One of my fifth grade students' teachers came to me after school and asked me if she could pay her students' band fee because she wasn't joining band because her family couldn't afford the \$30.00. (FN 8-23-09)

When I first introduced the band fee to the band students they all groaned and said it wasn't fair (FN 8-22-09). I told them it cost money to rent an instrument and to fix them. I told the students they would have to pay the \$30.00 to rent the instruments and then if they lost or severely damaged their instruments they would have to pay to have them fixed. The loss and damage responsibility of the students and the family was the district instrument rental policy. It scared some of my students who were conscientious of their family's money challenges.

Angelica one of my most conscientious flute players came up to me after band and told me she couldn't join band, not because her family could not pay the \$30.00 band fee, but if her instrument broke they would not be able to afford to fix it. She did not want to take the chance and burden her family. (FN 8-22-09)

One of my most uncomfortable confrontations with a parent occurred in school over the \$30.00 band fee. I was teaching my last class of the day when the phone in my office rang. I picked up the phone and the uncle of Thu, one of my percussionists, was on the other end and he sounded upset.

I said hello and asked him how I could help him. He told me that Thu would have to quit band because it was outrageous that he should have to pay \$30.00 for his nephew to participate in band. I was side-blinded and not expecting such a strong reaction to the band fee. He told me sports was

only \$25.00 and he would not pay the band fee. He said, "For \$30.00 you should have something to show for it!"

Once I recovered from the shock I explained to him that the \$30.00 covered the cost of Thu's drumsticks, practice pad, lesson book, and band folder. I told him that Thu should be taking these items home everyday. I then told him that I was proud of how well Thu was doing in school and how much I thought he was learning from band. The uncle just got quiet and then told me he would send the money with Thu on Monday and hung up. (phone conversation 10-26-09)

Before school ended that day, Thu's uncle and aunt showed up in my band room while I was teaching my last class. His uncle was a large black man who just sat at my piano, on the bench and looked at the floor. His aunt was white, with short blonde and pink streaked hair, tattoos on her chest, neck, and back, and wearing short blue jean shorts and a tiny tight fitting white-ribbed tank. I was more than intimidated.

I walked over Thu's aunt and uncle and told them I would talk to them about the band fee after my class. Thu's aunt and uncle decided to wait in my classroom and stare at me while I finished teaching. After class Thu, his aunt, uncle, and myself talked about the band fee. We all stood in the narrow hallway outside the band room. Thu stood with his back against the wall, hands in his pockets, his head lowered looking at the floor. I stood to his left, his aunt stood in front of him, and his uncle stood to his right.

The aunt began the conversation telling me that Thu no longer wanted to participate in band. This surprised me so much because Thu had never mentioned it to me, he was doing a great job, and he seemed to be having fun in band. He had friends, he was the lead percussionist, and the drum set player. I hardly knew what to say. I asked Thu if this was true, he did not answer me, he just kept staring at the ground.

Thu's aunt then started yelling at Thu and putting her finger in his face. "Thu you need to tell us right now what do you want to do?!" He kept staring at the floor and didn't answer her. I was very uncomfortable. His uncle remained silent not looking at any of us.



“What do you want...basketball or band?” His aunt yelled at him. Again he didn’t answer. She told me “This is just like him, I don’t care what he does he just needs to choose. We can only afford band or basketball.” I told her I really wanted him in band but I also respected his desire to play basketball. There was a lot of silence. I told Thu if he really didn’t want to be in band I would understand. He softly whispered, “ I do want to be in band.” His aunt just threw up her hands and slapped her thighs.

I really felt bad for Thu and wanted him to be in both basketball and band. I decided to lower the band fee to \$15.00 for Thu and the aunt accepted. She handed me the money and we uncomfortably said goodbye. (FN 10-26-09)

I was shaking by the end of the conversation and I couldn’t believe that \$30.00 was going to make the difference whether a student participated in band or not. Thu stayed in band in band that year. His aunt and uncle started coming to his concerts. I later discovered that his aunt really wanted him in band more than basketball because she believed band was a better life skill, but she was trying to allow Thu to make choices. By the end of the school year Thu’s aunt and I were friends.

Besides the fact that the band fee was prohibiting students from joining band, a shocking realization came that the majority of the band fees I did collect, were from the students themselves, not their parents. The students were paying the band fee out of their birthday and allowance money.

One day in band Kevin came up to me in band and pulled several dollars out of his pocket. He told me he would give me the rest of the money after he received his birthday money. (FN 9-25-09)

Evelyn told me that she would pay me in installments when she got paid for doing her chores around the house. (FN 8-20-10)

This realization that my kids were giving up their own money to pay for band broke my heart. I really assumed that parents should pay for their children's school activities. I questioned my students' parents' priorities.

They seemed to pay for fancy clothes and shoes, I-pods and computers, but they wouldn't pay \$30.00 for their children to participate in band? I was mad. I didn't want to make my kids give up their own money. But then the other side of my felt like maybe it was "tough love," and my students were going to have to learn to be independent and if they wanted to survive and succeed in the world, figuring out how to pay for things was an important part of life. (FD 9-1-09)

Because of the differences in socioeconomic backgrounds between me and my students' families, I found myself judging my parents' priorities and support of their children's instrumental music education. Eventually, once I started visiting my students' homes I realized that poverty was a reality for the families of my students. The majority of parents truly couldn't afford to pay \$30.00. I had to change my mindset. I realized I would have to develop a funding system for my band that didn't rely on the students and their families.

### *Focus Three: Teaching and Learning*

The focus area of teaching and learning in band was where my view about band and music learning expanded the most. The barriers that were created in the teaching and learning focus area were musical learning styles, teacher role, student band goals, band repertoire, and student home environments for practice.

My not allowing space for the different music traditions the students came from in the Urbanview Middle School band program, led me to create musical barriers in terms

of the music I chose that students' were not familiar with, and setting up my band program in ways that did not allow students to learn multiple instruments which was a common practice in their cultures. I also did not understand that my students had experienced learning music in a different way than I had. Therefore, I created a learning barrier by only incorporating teaching strategies that focused on the way I learned music and the American music tradition of reading music notation.

Finally, the dissonance of home environment with me not understanding the living conditions or environments the students went home to led me to create the unrealistic expectation that students would practice at home. I created a barrier because there was no way my students could fulfill my expectation of home practice.

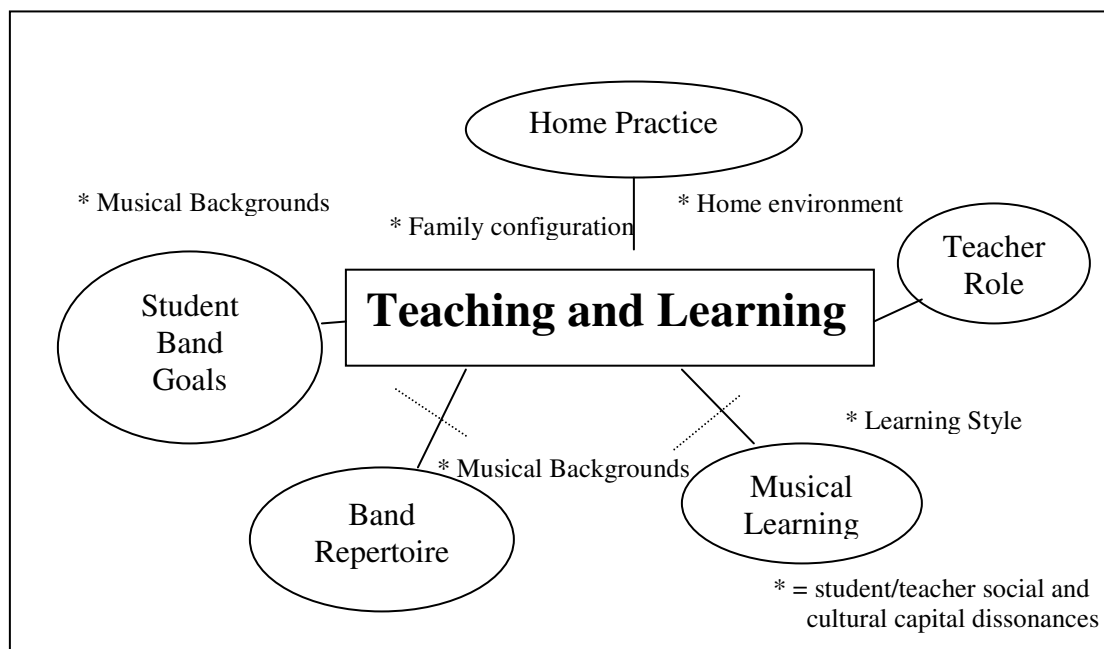


Figure 5. Teaching and Learning Barriers

*Barrier Eight: Musical Learning Styles*

An important foundational component of any music education program is the effectiveness of a music educator's instructional strategies and awareness of student

music learning styles. A music educator must be able to impart music learning upon students, and students need to be able to understand the music learning. Students must comprehend the learning, internalize it, and eventually reproduce it to achieve personal learning and acquisition of music skills. In order for learning to occur, a teachers' instructional strategies and students' music learning styles must match, or be compatible.

The musical cultural dissonance that made the biggest impact on the teaching and learning in my band program was the dissonance of different musical learning styles between my students, and me.

*Dissonance.* I was trained to read music notation and had no exposure to improvising music or learning a song by ear. I was never asked to improvise until high school when I played keyboard in the jazz band. Even then I wrote my improvisatory solos out on paper. To this very day, I struggle to play music by ear and I am uncomfortable and unconfident when improvising on the piano or any instrument.

When I played in bands, always brought my music to my rehearsals. All of my friends brought their music to the rehearsals. I was dependent upon music in order to play my instrument. On the other hand the music students at Urbanview Middle School were not dependent upon paper music to play their instruments. The students in my band seemed to have a freer philosophy of learning and performing music that was heavily formed by their musical cultural backgrounds and music learning styles.

I grew up with only one music repertoire, whereas my Urbanview Middle School students had two sets of music repertoires from which they switched back and forth. My students were bi-musical bringing with them the music from their countries.

*Assumption.* I assumed students would learn music by learning how to read standard Western music notation.

*Barrier.* I focused my teaching strategies on teaching students to read standard music notation. During my teaching with my immigrant music students, I quickly realized that my teaching strategies and personal music learning style was quite different from their music experiences and music learning styles. In fact, my students and I were opposites from one another. While at first I experienced frustrations during my teaching, the more I learned about my students and their musical cultures, the more I changed my teaching style to fit my students' learning style preferences.

I believe it is a necessary and an important component of a comprehensive instrumental music education to learn to read standard music notation. However, what I didn't take into account and allow for in my teaching was the skill of learning to play an instrument and create music by ear. I now believe that playing music by reading and by ear should both be taught in a band program.

During the 2009-2010 school year of band at Urbanview Middle School I realized that paper music was not important to my students. Some of the students were struggling with and sometimes resistant to learning to read Western standard music notation. A common question I asked during my band rehearsals was:

Me: "Where is your band folder and your band music?"

Me: "Why didn't you bring your music to band?" (FD 11-4-09)

Even when students did bring their band music I would sometimes observe them watching their neighbors instruments and fingerings instead of reading their own music during rehearsals. Jesus was a perfect example of this occurrence in my band.

Jesus was one of my students who seemed to live and breath music. He came from a family of musicians who were at the time of the study popular and performing and recording in Mexico. Jesus had potential talent at the trumpet. However, he didn't seem to put much effort into band and practicing. He seldom had his band music with him in rehearsal and never took his trumpet home to practice.

In band today I noticed Jesus looking at Andrew's fingers again. I can't seem to get him to look at his music and read the notes. I know he can do it! Why won't he just memorize his notes and fingerings! (FN 11-8-09)

I noticed when I first started a song in band Jesus would not play the first couple of times the song was rehearsed. Jesus would just sit and listen and watch. After the band played the song few times Jesus would eventually start to join in. I think he was learning the songs by ear. Once he was familiar with the melody and rhythm of a song he would copy it and play.

One day I asked Jesus to describe the music in his house. He told me he grew up with his Dad playing guitar and piano in the house.

Me: Does your dad use music on paper when he plays?

Jesus: My dad just makes it up and plays by ear. He get how to play  
and if he doesn't get how to play he tries it again. When he

playing, he make the sound the same as the other ones. Like when he playing music, the guitar...he tries to get a sound like ...like cd. And then he practice. (interview 12-5-09)

This conversation made it clear to me that Jesus grew up in an atmosphere in which he learned music by ear and not with notation. Now his behaviors in band made sense to me. He was just imitating music-learning habits he had learned at home. It was how his family learned music.

I discovered that learning to play music by ear was common place in my students' cultures, particularly with my Mexican students. My music students at Urbanview Middle School had grown up with a model of improvisatory and aural music learning and performing.

Jesus was not the only student which using band music was a challenge. Even when some of my students had their band music on their stands they didn't use them. Playing by ear seemed to be the natural instinctive way my students preferred to learn music.

Band journal prompt: Explain a goal you have for yourself in band about learning music.

"I'm going to try reading the music instead of my ear." (student journal 5-10)

"I am good at reading sheet music, but I am really good at playing and adjusting by ear." (student journal 5-10)

I also noticed in my band rehearsals that my students were not afraid to improvise or make up music. During warm-ups, my students would start with the requested scale but then continue to just play and make up music. When I did rhythm reading exercises I often asked them to make up a melody to go with it and they would. My students' comfortableness with improvising was highlighted during a conversation I had with a peer band director at the state level music conference.

Through our conversation after his presentation, we discovered that we had both had programmed the same song for our winter concerts. In the middle of the song we had both programmed was a required a sixteen bar improvisation section with rhythm instruments. My colleague told me how he had written out rhythms parts for all of his players because they were hesitant to improvise. I told him that my students like to improvise and I did not write out parts I just told my students to "make it sound good." I was fortunate to have students who were comfortable improving because they did make the song sound good. In fact, the improvising was their favorite part of the song.

It appeared to me that improvising came naturally to my students. They weren't afraid of it. They like it and I decided I would have to incorporate more improvising in my band curriculum.

#### *Barrier Nine: Teacher Role*

*Dissonance.* I had only one band teacher in middle school and one band teacher in high school. Because I grew up in a small town these band directors were also the music directors at my local church. I only knew one way of learning music.

*Assumption.* I assumed that my role as a music teacher was one of a music expert in my students' instrumental music education. I believed that I was the only music



teacher my students had and that my way of teaching was the correct methodology. This assumption clashed with the previous musical learning experiences of my students.

*Barrier.* My students were learning music from several different people at the same time with different musical philosophies. At Urbanview Middle School I was not the only music educator in my students' lives. My students had different people all whom held respected and trusted positions in their lives talking to them about and teaching them music. These adults included parents, family members, and church musicians. These adults had huge impacts on my students' lives even before they met me or started to learn music in school. My students already possessed a preconceived notion of what music learning looked and felt like. My students were able to question, compare and contrast different music teaching styles and techniques between me and their other teachers.

David's mom and dad told me he had already learned to play the drums at church. (FN 8-28-09)

She, [the church music director], teaches us all the instruments. She teaches piano, guitar, and drums and she plays them all. I asked Frank and John if learning the saxophone and trombone in band was ok, fun, and if "she" wanted them to learn other instruments. Frank told me "she" liked it and wanted them to learn more instruments so they could add them to the band and open up other churches. (FN 4-23-10)

Young Mei told me today that she is still studying her pipa in the United States. She takes lessons from her Chinese instructor once a week using SKYPE. How cool is that? She wants to play it for one of our concerts. I showed her the American flute today...she got a really good sound on it. She told me she loves music. She has music stickers all over her folder. (FN 2-4-10)

The reality that some of my students had exposure to instrumental music education before they started learning music from me was a new thought for me. Was I in competition with their other teachers? Was I teaching them music the same way? Was this confusing to my students?

*Barrier Ten: Student Band Goals*

*Dissonance.* I knew that when I joined band I had to choose one instrument and the goal was to keep playing that same instrument in order to gain musical skills and become a master on that instrument.

*Assumption.* I assumed that my students would choose an instrument that they wanted to gain mastery on and continue to play that same instrument year after year.

*Barrier.* I set up my band program with the expectation students would spend one year learning the skills on one instrument. I did not set up alternatives, or opportunities for my students to learn more than one instrument.

During the 2009-2010 school year I had many students that expressed a great desire to switch instruments throughout the school year. It is often common for students to want to switch instruments if they are not achieving success with an instrument. However, some of my students were achieving musical success with their instruments and they still wanted to switch instruments. The students in my band seemed to have a desire to learn more than one instrument at a time. In my mind, I felt like I was constantly switching instruments for students, this combined with a large number of instrument repairs created a lot of extra work for me as a band director.

Carl has decided to play the baritone this year. Last year he played the trombone. He is good at both and seems to like both. Sometimes he says

to me, “Miss I can play the trombone again if you need me to. (FD 8-19-10)

Mitchell just switched from the baritone saxophone to the alto saxophone. I wish he would make up his mind as to which one he really wants to play. (FD 1-12-10)

As I looked at the actual students who expressed desire to switch instruments, I realized there were really only six students that actually switched instruments. David, switched instruments because he could not find a musical instrument that he could achieve musical success with. The other five however, were achieving musical success. It seemed as though they just got bored with their instruments and wanted something new. As I examined the cultural background of these students that wanted to switch instruments I realized all five of these students were immigrant students from Mexico.

I decided to examine musical cultures from Mexico to see if that had any impact on my Mexican students’ desires to switch instruments. I quickly realized that the music philosophy of how music is performed and learned in Mexico did influence my students’ desires to learn many instruments at the same time. Perhaps students were not switching instruments because they didn’t like the instrument, they just wanted to play more than one instrument.

“Yeah my dad is a musician, he plays everything drums, guitar, and piano...” (FN 3-18-10)

We went into Alejandra’s bedroom to watch the music video because that was where the DVD player was. I saw five men singing and playing instruments. The men were playing drums and keyboards and there was a line of saxophones at the front of the stage. I noticed that the five men took turns playing different instruments. They seemed to walk around the

stage singing and would just pick up different instruments and play them when the music called for it. (FN 3-18-10)

The idea of sticking with one instrument and becoming proficient on it was something my Mexican students were not familiar with. In fact, many of my students believed they could just pick up instruments and start to play them on their own. As an example, one of my students, Frank told me he already knew how to play the drums because he had taught himself at church because his church director needed drums.

“I am teaching myself how to play drums at church.” (FN 3-18-10)

One day when I was teaching and Christian’s dad came to talk to me. Christian’s Dad told me he was moving his family in three week and was wondering if I could quickly his son the saxophone before they left.

Christian’s dad wanted me to teach him an instrument in three weeks! Is he kidding? (FD 8-28-09)

It dawned on me that my students were being raised in a musical environment in which it was the norm for people to learn to play more than one instrument, and it was natural for people to just pick up instrument and start to play them with little formal training. Perhaps it was more important to my Mexican students to play a variety of instruments than to play just one instrument really well.

*Barrier Eleven: Band Repertoire*

*Dissonance.* I programmed and chose lesson materials based on the music and lesson materials I used when I was learning an instrument in band.

*Assumption.* I assumed traditional band curriculum books and band repertoire would be known to my students and provide them easy musical success and motivation for learning.

*Barrier.* Some of the music I chose for students to have success on were not familiar to the students and actually made learning an instrument harder.

I started my band program with the “Essentials Elements” band curriculum, and programmed band music that I knew and had played myself in school. We started learning the basic folk songs; “Mary Had a Little Lamb,” “Hot Cross Buns,” and “Frere Jaques.” All songs I assumed every child knew. However, the students in my band had never heard of these songs before and they did not get excited when they played them. To them they were unrecognizable songs.

My students knew about Mexican music, Guatemalan music, Bosnian music, and music from Asia and Europe. They delineated between “our music,” music in their birth countries, and “the music we play here,” in the United States in Urbanview Middle School.

Band journal prompt: Explain how your music at home and the music here at school is different.

“He plays Mexican music and that sounds different from the music we play here.”  
(student journal 4-10)

“Our music is faster.” (student journal 4-10)

“Cielum musica is weird music, I have never heard anything like it here in America.” (Sabina interview 1-14-10)

Alejandra: “Sometimes we watch t.v. or we listen to music, yeah...like Durenguense or salsa...yeah and my brother and her (mother) they listen to the music and then they start to dance. I like watching them dance.” (interview 2-18-10)

The insights that my students were listening to Durenguense and salsa, and celebrating holidays with “Cielem musica” made me realize that I would have to teach my students what American band was and introduce to them a new style of music.

I had never thought that perhaps the sounds of American band music would be foreign to my students’ ears, or that they may know different instruments than I knew.

I started looking for concert band music that incorporated different types of world music into them and allowed a space in my band rehearsals for my students to share music from their countries. Not only could I teach them about American musics and American sounds, they could teach me about their countries musics and sounds.

#### *Barrier Twelve: Home Environment/HomePractice*

Practice is a necessary component for gaining musical and technical skills on a musical instrument. I believe it is just not possible to play an instrument without ever spending time playing it. My students’ seemingly lack of practicing their instruments at home was another source of frustration and misunderstandings that occurred between my students and me.

*Dissonance.* My parents set aside a half-hour everyday in which I had to practice. My family designated one room in the house to be the “music room” and this is where I practiced. My mom and dad checked in on my practice and monitored it. I had a music

stand, I had a metronome, I had a chair and a room, and I had practice time. I took space and privacy for practicing for granted and assumed my students had the same luxuries I had as a child.

*Assumption.* I assumed my students would be able to take their instruments and practice them at their homes.

*Barrier.* I set up the expectation that my students would practice their instruments at home. However, my students did not live in private houses. My students lived in apartment buildings in which neighbors complained about the noise. This reality of my students' home living arrangements was not known to me when I set the expectation that my students would need practice their instruments individually outside of school.

Two out of three of my trumpet players told me neighbors complained about the noise. (FD 9-2-09)

"I can hear Thad's trumpet way out on the street." (FN 3-18-10)

"I can't take my saxophone home, the neighbors complain." (FN 2-17-10)

Many of my students also lived with extended family members that resulted in a large number of people living in a small apartment. Sometimes my students couldn't practice because they had no private space to practice in their homes.

Berniece told me she can't practice her bass clarinet at home anymore because her cousins just moved into her apartment and took her bedroom. She told me she has to sleep in the living room now and can't practice. (FN 3-18-10)

I walked into Maria's apartment. Her whole family was there, her mom, dad, aunt, uncle, sister and brother. I asked her where she practiced. She told me she taped her music to the bedroom wall. I asked her if all these people were usually around when she practiced. She told me yes. (FN 3-18-10)

I visited many of my students that spring to see what their practicing conditions were like. I was shocked by the number of people they had to live with and by how small their apartments were. I learned that none of my students possessed music stands, had space to practice, or anytime when they were alone with no family members around with privacy to practice.

I realized that I was mandating something for my students that was physically impossible for them to do. Socioeconomic and family factors were barriers preventing my students from practicing. I was causing myself and my students unnecessary stress.

Practice at home would not be able to be a reality for the students of the Urbanview Middle School concert band. I had to find a different way for my students to learn and practice musical skills so my students and the band program could succeed.

The program component of teaching and learning is the one in which I experienced the most personal change and growth in my teaching. It was the component in which I realized how important it was to understand the cultural history, experiences and lived realities of my students. Through the realizations that sociocultural differences existed between my students and I and by starting to understand my students' cultural backgrounds and home lives I was able to discover even more sociocultural dissonances between me and my students' families.



*Focus Four: Family Support*

Parent involvement and support of a band program is an important factor for both student musical success, and program growth. The dissonances of home environments, language, and family priorities created the barriers of lack of family music support, lack of concert attendance, and communication challenges that prevented me from the possibility of educating parents about their child's music education (see Figure 6).

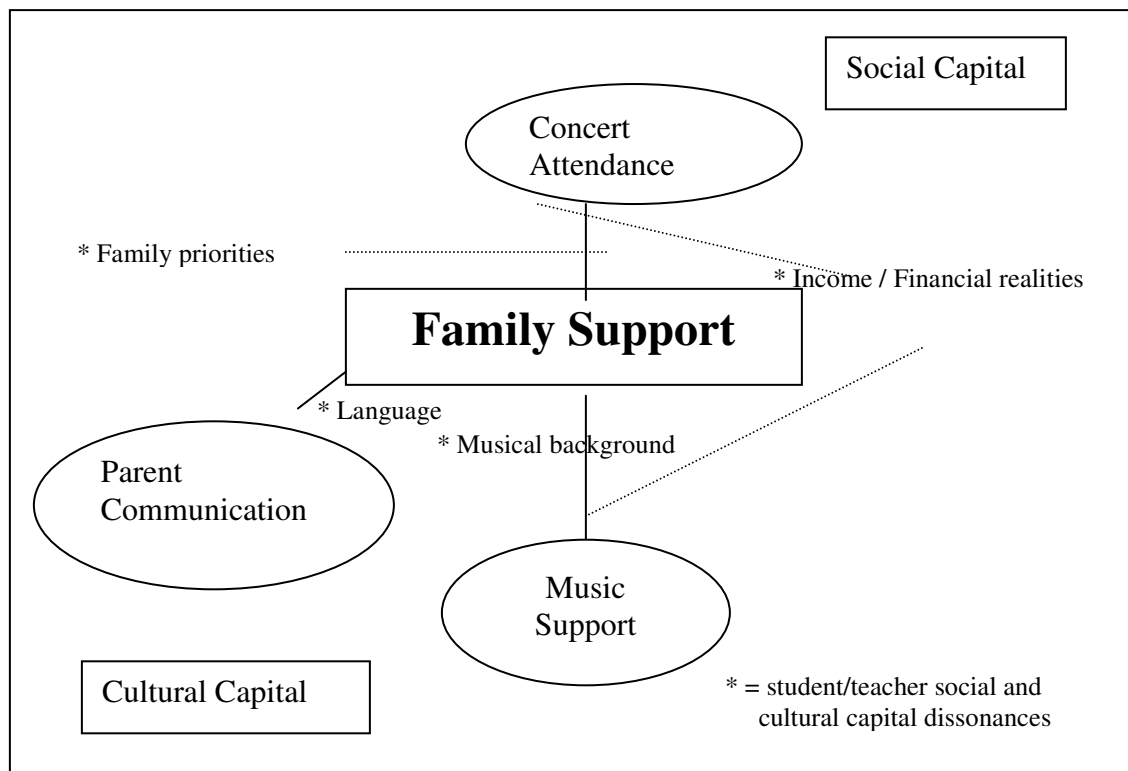


Figure 6. Family Support Barriers

The dissonance of musical backgrounds led me to mistakenly interpret students' parents' inability to help their students' musically due to different musical cultures as not caring. The dissonance of socioeconomic income levels led me to not understand that my students parents were working two or three jobs during that would not allow for them to take time off to attend a child's musical concert, and that many families did not own cars

or transportation to get to the concerts. The dissonance of family priorities, of me not understanding how important family and the church was to my families led me to create the barrier of inadvertently scheduling band concerts on important church nights and then being frustrated when my students went to church instead of the band concert. Finally, the barrier of language once again created a barrier between me and parents that would not allow for effective parent communication.

*Barrier Thirteen: Family Musical Support*

*Dissonance.* During my childhood, when I brought my instrument home from band each day, my mom practiced with me. My mom was able to listen to my playing and correct mistakes because she had learned music in school. My mom would provide me with words of encouragement and words of critique because she wanted to help me improve my musical abilities. Sometimes she would accompany me on the piano while I played my music lessons. I had the full support of my parents and when I was frustrated and wanted to quit band my parents were the ones who encouraged me to continue.

*Assumption.* I assumed my parents were aware that their children were participating in band and could help them with their musical practice at home.

*Barrier.* The parents of my band students were not familiar with American band and American band instruments. They were unable to help their children musically with band because they knew a different music culture. The parents' held different ideas of what band was, what instruments were included in a concert band and some parents were not even aware that their students were participating in band.

My mom wanted me to join band so I could learn how to play guitar.  
(student journal 9-18-09)

Me: Did anyone in your family help you decide to join band?

Alejandra: No, they didn't even know what it was. (interview 11-23-09)

Me: Did you talk to your parents about joining band.

Thu: No, I just did it. They don't even know I am in band. (interview 3-11-10)

Me: Did you talk to your mom about band?

David: no...she don't know....I don't talk to her (David interview 1-7-10)

Whereas my mother imparted her band/music knowledge upon me, my students were actually teaching their parents about band. Students took their instruments home and taught their parents the names of the instruments, how they were played and sounded. My students introduced their families to American band and American instruments.

#### *Barrier Fourteen: Concert Attendance*

An important way a parent can show their child support for learning a musical instrument is through attendance of their children's band concerts.

*Dissonance.* My parents never missed on of my concerts they documented all of my school concerts with personal family photographs and videos. However, the home lives and home realities of my students' families created misunderstandings and wrong judgments on my part about parents' interest and value in their child's music education.

*Assumptions.* I assumed that parents showed emotional support for their child's instrumental music education by attending concerts. I assumed my parents could attend

their children's band concerts and if they did not they did not care. I also assumed that concerts and schooling in general were a priority in students' families.

*Barrier.* I scheduled concerts at night during times many of my students' families had to work and could not attend, or on important family and church night events. I also didn't realize that many of the families did not own a car so could not come back to school for a concert.

Many of my students' parents did not attend the school band concerts of their children and it was the most painful part of my school year. It was not unusual for me to console some of my students before or after concerts when they realized dad or mom hadn't made it to the concert.

An hour before the 2010 spring concert band concert I found my first flute Alejandra, in the hallway crying. I asked her what was wrong and she said her mom wasn't coming to her concert. I held her and said I was sorry. I had seen her mom earlier at Alejandra's soccer game. The band concert was scheduled for 6:00 p.m. and some of the girls in my band were on the soccer team and they had a home soccer game to play at 3:45 p.m. I had gone to the game to watch Alejandra and the other girls. I had run into Alejandra's mom and her step-sister at the game.

Alejandra told me that her mom came to her game to watch her, but then decided to not stay for the band concert. I couldn't believe her mother would do this. Alejandra was inconsolable. I just held her for a long time and told her how important she was to me. She stayed for the concert. Her brother came to the concert and I ended up taking both of them home after the concert. How does a mother cause her daughter so much pain? She was already at the school? (FN 4-28-10)

This was not the only sad story of a parent not attending my students' band concerts. I often witnessed my students straining their heads and necks to find a family member in the audience that wasn't there. After a band performance to a local mall, I

had an eighth grade boy in tears because his mom hadn't come to his performance. I ended up holding him because he was so upset. He told me his said she would come and then didn't show at the last minute.

I noticed Charles, one of the biggest, most popular, smartest eighth grade students and one of my star trombone players, being held by a taller young woman. I realized Charles was crying. This alarmed me because I have never seen Charles cry and I could not imagine what was wrong. I went over to him, put my hand on his shoulder and asked him what was wrong. He lifted his puffy, wet face up to me and told me his Dad hadn't come and he had promised him he would come. I didn't know what to say. What could I say? I just hugged him and told him I was proud of him. I cried a little bit for him inside. (FN 12-17-09).

This was emotionally hard for me because I loved my students and was so proud of how hard they had worked in band. It didn't make sense to me how a parent or guardian would not come to their child's concert. As the year and study progressed many reasons emerged that kept parents concert attendance down.

Money was an important factor that prevented families from attending children's concerts. Many of my students' parents had to work several jobs in order to "make ends" meet financially. Parents had to work several jobs just to keep food on the table for their families and were not able "take off" work for concerts in fear they would lose their jobs or they simple couldn't afford to lose a day's worth of pay.

Besides having to work many of the families couldn't afford to own a car or only owned one car that was shared among family members. Many of my students performed their concerts without a parent in the audience and were responsible for getting themselves to and from the concert.

“My dad works, I don’t have a ride.” (student journal 4-10)

“My mom works three jobs she can’t come. (Sabina interview 3-6-10)

“My mom can’t come she is a hostess for a restaurant at night.”  
(Makayla interview 9-15-09)

“I can’t come my mom works and she has the car.” (FN 10-9-09)

“My mom doesn’t drive.” (student journals 4-10)

Often times, students performed in band concerts without a single person from their family there to hear them. This resulted in me becoming the major support for students’ musical education and having my band students teach their parents about band. Would I have to restructure my concerts and concert times?

I really had to work hard to get my students to come to the concerts. My students’ families had other priorities in their lives. For my Mexican students God, family, and soccer came before school.

“I can’t come I have confirmation class.” (student journal 4-10)

“I can’t come I have to play in church that night.” (student journal 4-10)

“I can’t come the to concert I have to go to a family party, my cousin’s Quincinera.” (student journal 4-10)

“I have to take care of my aunt. She can’t help her herself and she lives in another city.” (student journal 4-10)

“I can’t come pest control is coming that night and the whole family is out of the apartment.” (student journal 4-10)

“I can’t come I have a soccer game.” (student journal 4-10)

I never realized how important church was in the lives of my students' families, particularly my Mexican students' lives. One of my most memorable conversations with a student occurred before the spring concert. One of my trombone players asked to talk to me during his lunch recess. He sat me down and told me that he could not attend the spring concert because his church needed him to play the drums that night in church.

I can't come and play in the concert. I have to play the drums at church that night. It is really important... it is a recruitment night. I am the only drummer and I can't let them down. I talked to my church music director about missing church to play in the school band concert. She told me to ask god, and god would tell me what to do. God told me to play for church.  
(FN 4-23-10)

"I think I want to be a preacher." (FN 4-23-10)

"I'm sorry about the concert." (FN 4-23-10)

I personally felt I had to respect his wishes to miss the concert. I had never talked about religion so seriously with a student. I could tell he meant and felt what he said. I had to admire him for that, but I was stressed because I just lost one of my first trombone players for the concert.

I usually scheduled my concerts on Thursday nights because I grew up in a culture where Wednesday nights were considered "church" nights and I would have a lot of students that would have to attend church youth groups or church confirmation classes. However, what I quickly learned that is for my students Tuesday, Thursday, and Saturday nights were the important church nights that couldn't miss. I had to start scheduling my concerts on Wednesdays so all of my students could attend.

“I have to go to church, but they will let me come.” (student journal -10)

“I can’t come I have communion class.” (three students) (student journal 4-10)

“I can come but I have to skip church.” (student journal 4-10)

In my experience growing up, my family rescheduled other events to make sure I could attend the concert. I didn’t understand when my students told me they had a family party or a soccer game to attend when I had given them the concert date months in advance. I didn’t realize how many of my students only had one car, or no cars at home for transportation to the concerts. I didn’t realize how poor my students were and how they could not afford to take off of work, or how many jobs they were working.

This lack of attendance at concerts also paralleled a lack of parental attendance at parent-teacher conferences and other school events. It appeared to me that education and school events were not always an important value in all of my band students’ families. However, the lack of parent involvement at student-teacher conferences may have also been influenced by the next barrier; the barrier of language.

#### *Barrier Fifteen: Language*

*Dissonance.* Through out my band and school experience my parents attended all of my student-teacher conferences, including going to see my band director even when it wasn’t an official scheduled conference. But then, both of my parents spoke the same language as all of my teachers.

*Assumption.* I didn’t think that my not being able to speak Spanish would be a large barrier between me and my students’ families. I thought parents would want to talk



to me about their child's music education and we would just overcome the language barrier.

*Barrier.* My parents could not communicate with me, nor me with them because we did not speak the same language. Getting parents to come and visit me during parent teacher conferences was important to me so I could show the parents what their children were learning. I have yet to achieve success in this endeavor. During the first "Back to School" night at Urbanview Middle School, I had about 15 students' parents out of all of my students' families come and visit me. The majority of the parents that saw me came to pick up their student's instruments, pay the band fee, or talk about expectations for their children in band. I was pleasantly surprised to have that many parents come to my room.

Before this night I had asked another teacher in my building who spoke Spanish to write some phrases in Spanish on the board so my parents who spoke Spanish could read them. The phrases I put on the board were: 1) "Welcome to the band room. My name is...", 2) "The dates for our concerts are...", and 3) "The fee for band is \$30.00 and covers instrument rental and reed and accessory costs." It seemed to help. I noticed many of my parents looking at the board and reading.

Due to the large turnout of parents the first week of school, I was very excited during the first parent-teacher conference night to meet even more parents. Unfortunately, not one parent came to talk to me. This was apparently a common theme for all teachers in our school. I was very disappointed. I took it personally and assumed my parents didn't care about their students' music education. Of the few parents who did

come and see me that night, many of them did not speak English. Many of my parents spoke only Spanish.

I had never really tried to communicate with my students' parents who spoke a different language before. However, I was determined to cross this barrier and talk to all of my parents in band.

Christian's mom and dad came into my classroom, smiled and shook my hand. They looked defensive. I think they thought their son was in trouble for some reason. His mom kept saying, "Christian, good? Bad?" I had no idea what they were asking me. I felt so bad. I just told them that Christian was doing a great job in band on the drums and that I loved having him in band. I used hand motions to show drums, and made the heart sign to show I was happy and pleased with him and band. When I talked they just nodded their heads and smiled. I don't know what they understood and what I understood. I really could have used an interpreter. It was the weirdest parent – teacher interaction I have ever had. (FN 8-28-09)

One day after school I went to visit my students at Maple Rock apartments. I knocked on one of my students' apartment doors. Her mom, I think it was her mom opened the door and just stared at me. I tried to introduce myself to her. She just sort of looked at me, shook my hand and stood there. I said my students' name to her and she nodded her head to say she was not there. I tried to tell her I was her band teacher and give her a music stand for my student but she just kind of kept looking around and at me. She never really opened the door and let me in. We just sort of stood there and then I just sort of left. I said goodbye, but I know she had no idea who I was or what I was doing there. It was so super awkward. It was definitely a failure in communication. (FD 3-18-10)

Talking and translating in two different languages turned out to be much more uncomfortable and harder than I ever imagined. Language barriers between myself and my students' families were something I would have to actively try to overcome.

## Chapter Summary

I discovered fifteen barriers in four focus areas between my students and myself that impacted the musical experiences of both myself and students in the Urbanview Middle School concert band. In the focus area of recruitment and retention there were five barriers that impacted the numbers in the band program and ensembleness of the band throughout the year: language, definition of band, instrument knowledge, motivation for joining band, and student mobility. In the focus area of finances and resources two barriers developed: the barriers of band program costs, and instrument ownership. In the focus areas of teaching and learning five barriers emerged. These barriers were: musical learning styles, teacher role, student band goals, band repertoire, and home environment for practice. In the focus area of family support the last four dissonances were discovered. These dissonances were: family music support at home, concert attendance, and parent communication

Before this study I had believed I was an effective band teacher. I thought I included and supported diversity and inclusiveness in my band program and teaching. I had no idea how much miscommunication and mis-learning was happening in my band. I had no idea that I was so different from my students and their families. Chapter Seven will describe the bridges I attempted to build to overcome the fifteen barriers that had inadvertently been created for students and myself. These bridges were built from the positive teacher-student relationships that were developing as I was interviewing and getting to know my students.

## CHAPTER SEVEN

## “I LOVE MUSIC!” :

## BUILDING BRIDGES OF UNDERSTANDING

As I became aware of barriers to instrumental teaching and learning, I realized I needed to try to overcome these barriers so that my students could have a positive music experience as well as learn necessary band instrument skills. When I refer to bridges of understanding in this study, the bridges I refer to are the strategies I implemented in order to try to “cross over” the sociocultural gaps between me and my students that functioned as barriers or impassible rivers to learning. Over the course of this study I discovered that bridges of understanding can be built either partially or entirely through positive student-teacher relationships. For example, the students at Urbanview Middle School shared the common foundation that we all “loved” music. I found that finding commonalities between my students and I aided in the development of connections between my students and me through our interest in music. These relationships helped to create a positive classroom environment and fostered the use of instructional techniques that aided in student achievement.

In Chapter Six I described fifteen barriers that emerged from sociocultural dissonances between me and my students. In this chapter I will outline the strategies that I implemented or hope to implement in an attempt to build bridges of sociocultural understanding and improve students learning and musical experiences in band. Strategies for sociocultural bridge building occurred in all four focus areas of this study: recruitment and retention, finances and resources, teaching and learning, and family support.

This chapter is divided into four main sections. The first section will describe the bridges that were built in the band room for all four focus areas. The second section will describe the bridges I built between the selected student participants in this study and myself. In the third section I will discuss the unsuccessful bridge building between students, parents, and myself, while in the final section I will reflect on bridge building experiences from the teacher perspective.

### Bridges in the Band Room

Building bridges of understanding requires teachers to understand the sociocultural experiences and life realities that students bring into the classroom as well as the types and amounts of social and cultural capital students need to succeed in the classroom. Bridges that are built with these understandings can create positive learning experiences for all students regardless of individual student sociocultural backgrounds. I came up with seventeen strategies through out this study to try to overcome the barriers from sociocultural differences between myself and my students. Some of the strategies I was able to implement during this study and some of the strategies I will implement in future teaching due to the time schedule of the school year and time constraints with in this study.

### *Bridges for Recruitment and Retention*

I attempted to incorporate five strategies for improving student recruitment and retention in the Urbanview Middle School band. These five strategies were: 1) explicitly teaching the word band, 2) connecting the concept of American band to students' music cultures and experiences, and planning for student mobility by 3) assigning extra students on all music parts, 4) making sure extra instruments are open for incoming students, and 5) differentiating band music (see Figure 7).

Barrier	Bridge / Strategy
<ul style="list-style-type: none"> <li>* Language</li> <li>* Definition of Band</li> <li>* Student Mobility</li> </ul>	<ul style="list-style-type: none"> <li>* Teach the word band</li> <li>* Connect to Students' Musical Cultures</li> <li>* Extra students each part</li> <li>* Extra instruments unassigned for students who move into band.</li> <li>* Differentiating music</li> <li>* Emotional Support</li> </ul>

Figure 7. Bridges of Understanding for Recruitment and Retention

*Explicit Teaching of the Word "Band"*

Many immigrant students do not possess the central concepts, discourse patterns, and canons that are associated with various American academic cultures they experience in school and need for educational success. At the beginning of this study I discovered that some of my students were not familiar with the English word "band", and therefore had difficulties enrolling in band. This quote from my field diary demonstrates my surprise and realization of this reality.

Students are trying to sign up for classes and their language is getting in the way. Three students signed up for choir thinking it was band because they didn't know the difference. I need to educate students on what band and choir mean. They must not be familiar with these terms. (FD 8-19-09)

Because of this realization I became conscious that I need to teach what the word "band" means and be aware of English language proficiency challenges of my students. I

also realized in conjunction with teaching the English word “band” I would have to teach what the concept of American band looks, sounds, and feels like to immigrant students. Special attention to immigrant students’ challenges implies that the extra explicit teaching of band and how band functions in America can increase the success of recruiting immigrant students in American band ensembles

#### *Connection of American Band to Student’s Cultural Music Experiences*

I did not connect the American concept of band to my students’ previous music experiences and cultural music understandings of band during this study because I was just learning about the different music cultures of my students through this study process. However, my one attempt to start connecting musical cultures was through a band journal prompt asking students about the music in their homes. It is a goal for my future teaching to connect band to their music cultures more in my teaching and rehearsals.

Band journal prompt: Tell me about the music in your family.  
Does anyone in your family play an instrument?

“My grandpa plays guitar in a restaurant, salsa and stuff.” (Student journal 5-10)

“My mom plays saxophone in church.” (Student journal 5-10)

#### *Plan for Student Mobility*

Student mobility is a reality in urban schools and consequently urban bands. Student mobility in the Urbanview Middle School band was the largest source of stress for me during the school year. Student mobility impacted the band by creating imbalance of musical parts and sound in the ensemble, the challenge of switching instruments mid-year to accommodate the loss and gain of new students, and the existence of different

student music ability levels in one ensemble. I tried several bridge building strategies bridges to counter act the effects of student mobility in the band. These strategies were: placing several students on one musical part, making sure I had extra open instruments for students who moved into band, differentiating band music levels within the ensemble, and providing emotional support to students and families.

*Extra students on music parts.* At the end of the school year I began to put several students on the same parts of each song performed so that a student absences at band rehearsals or concerts would not impact the balance of the band and song selection. In the future I believe this strategy will alleviate stress for both me and the students and hopefully reduce the impact of student mobility.

Jonathon didn't show up for the concert tonight! I had no baritone player. I asked him during school and he swore he was coming. I have got to make sure I double my parts for every concert. I only have one baritone, but I could use the tuba to have two parts. Frustrating!!! (FD 12-3-10)

*Extra instruments for students who join band during the school year.* To accommodate for student mobility instrumentation effects, I often rearranged instrumentation of current students to accommodate new students and had to keep all of the instruments in good playing condition to allow more students to participate in band. Because Urbanview Middles School supplied all of the instruments for all the band students, there was a limited number of students who could join band based on the number of instruments in the band inventory. This often caused problems when students moved into the school and transferred into the band program. I discovered that I needed to plan to have extra instruments available for students that enter or join band late in the



year. Three-quarters of the way through the school year I tried to always have one instrument open in each section so that if new students moved into the band I would have an instrument for them to learn on. Besides me trying to supply instruments to all students many community members and teachers donated and bought extra instruments so students could participate in band.

I can't believe Ms. Johnson just went out and bought a saxophone for Serena. I am really touched by the amazing teachers at this school and how much they care. (FD 11-20-09)

*Differentiate levels of band music.* Student mobility and school schedules meant that student instrumental skill levels ranged from beginners to advanced players in one ensemble. It was a challenge to teach music skills sequentially to all students in the large group setting. To offset the lack of sequential music development and different levels of students' music skills I employed the strategy of differentiating the concert band music so that students could choose the level of difficulty of music that matched their abilities. For example, for concerts I programmed music that ranged from beginning to intermediate and students only performed the music that they could play. I found this strategy to be one of the most successful strategies I implemented during this study.

I think this differentiation thing is going to work. I explained to the kids that some songs are hard and some are easy because some kids have been in band the whole year and some have just joined or switched instruments. I said anybody could play any song in band they wanted to, it was just up to them how hard they wanted to work. They seemed excited. (FN 11-16-09)

### *Emotional Support*

It was not uncommon for some of the Urbanview Middle School students to move away from and then back into the concert band. I believe that a strong positive relationship between me, students, and parents can help alleviate some mobility issues, and may be the deciding factor for a student to return to a school or band and perhaps even prevent them from moving. I attempted to implement the strategy of creating as many positive relationships between my students and the parents as I could to try and provide them with emotional support and social capital.

Mary showed up in band today. Yeah! She must have moved back into the neighborhood. I had taught her at the old school before Urbanview Middle School. I'm glad she is back. (FN 8-19-09)

Today was a life-changing day for me. I went to Maple Rock Apartment complex to visit my students and their families and give them folding music stands to practice with. I really want to get to know my students lives and since they won't come to me I decided to just show up at their doors and deliver them music stands as a gift to build rapport with the families. (FD 3-18-10)

### *Bridges for Finances and Resources*

The socioeconomic reality that many of my immigrant students lived in poverty was a harsh reality that had a huge impact on the Urbanview Middle School concert band. It was realized in the fact no students owned or rented their own instruments, none bought reeds and instrument accessories, and few paid the band fee of \$30.00. Two strategies I tried to implement in the band in this area were talking about renting and owning instruments with students and parents and trying to build social networks between parents, myself, students, the school, and the community (see Figure 8).

Barriers	Bridges / Strategies
* instrument rental / ownership	* talk about renting teach procedure for renting  * build networks between parents, community, and school

Figure 8. Bridges of Understanding for Finances and Resources

*Talk about and Teach How to Rent and Buy Musical Instruments*

I tried to bridge the financial barrier of instrument ownership with the strategy of providing parents with the social capital of knowledge of local music stores, instrument rental and purchasing specials, and the provision of knowledge of on-line opportunities to buy used instruments. I tried to create this bridge because I realized many of my students and their parents may not have been aware that they could own or rent a musical instrument.

Today I went to the music store and got a bunch of rental posters to put up in my room. If I post them in my room parents will see them and I can talk about them during Back-to School Night. (FD 9-1-09)

*Build Social Networks*

Once I realized that parents and students may not possess the social capital of knowing about music stores, music instruments, music lessons, or community music programs, I wondered what type of social and community networks they did possess. In my future teaching I plan on helping students and parents build networks of social capital

by attempting to get teachers, community members, parents, and student's talking with one another and perhaps building partnerships with one another to improve the music education of the students. I have learned through experience that many people and community organizations can be beneficial in providing band directors, schools, and families with wonderful opportunities and avenues for resources of instruments and music.

I was fortunately able to provide instruments for all of my students at Urbanview Middle School this year with two VH1 instrument band kit grants through the school district, donations from teachers in my building, and local instrument donations of other school parents. I have learned that in the future I will have to learn how to write grants and start applying for grant money myself to help my students with instruments and resources.

### *Bridges for Teaching and Learning*

The teaching and learning focus area was the area I was most concerned about creating 1 bridge building strategies for successful student learning. I tried five strategies to improve the music teaching and learning experiences in the Urbanview Middle School band. The strategies I found useful were: incorporating and utilizing both aural and visual teaching strategies and music learning styles including incorporating more improvisatory opportunities for students, allowing for flexible ensemble instrumentation, providing a space for student expertise in their native traditional music cultures, programming music from other cultures for concerts, and providing practice time for students during the band rehearsal (see Figure 9).

Barriers	Bridges / Strategies
<ul style="list-style-type: none"> <li>* musical learning styles</li> <li>* band goals of learning more than one instrument</li> <li>* band repertoire</li> <li>* home environment for practice</li> </ul>	<ul style="list-style-type: none"> <li>* utilize both aural and visual learning instructional strategies and opportunities</li> <li>* allow for flexible instrumentation</li> <li>* allow space for students to teach their musical culture</li> <li>* program music from different cultures in lesson and band materials</li> <li>* schedule time for students to practice during band or during the school day</li> </ul>

Figure 9. Teaching and Learning Bridges for Band Program

*Utilize Aural and Visual Music Teaching Strategies*

I was initially teaching students' how to read standard music notation and not incorporate learning music by ear into my teaching. However, I quickly realized the students were frustrated by always reading music and were actually quite comfortable improvising their own music. Through out the school year I started to allow my students opportunities to improvise on their instruments in band.

As we were clapping our rhythms on the white board I put in a fun CD to clap along and then I invited the students to improvise on their instruments using the rhythms we were reading. Kids loved it. I've got to do this more! (FN 9-29-09)

I try to make sure all the songs we learn in band have a cd recording so the kids can hear it as well as read it. The kids like it. (FN 11-16-09)

Once I started letting students improvise and learn by music as well as read music, some of the music learning tension between my students and I lessened. In addition to adding an aural component to my music teaching, I also added a visual component to my instructional teaching by creating visuals for my English Language Learners to better understand my verbal instructions.

I drew a picture of a shoe and a toe and a big tongue and taped it to my walls. I am using them as visual reminders for the kids to tap their toes and tongue their instruments. (FN 9-11-09)

### *Flexible instrumentation*

This strategy came from the reality of a high mobility rate among Urbanview Middle School band members during the 2009-2010 school year. Mobility was a factor in the band that I could not control, therefore I had to change my mindset and realize that instrumentation and balance in the Urbanview Middle School would have to be “fluid” through out the school year.

Because Jose moved I only have one saxophone in band. Yikes!  
This drives me crazy. (FD 12-2-09)

I came up with the strategy of offering the students a chance to learn a second instrument, or double on a different instrument of their choice. This alleviated the stress of students wanting to switch instruments and provided me with possibilities of rearranging ensemble instrumentation for each concert. I talked to the students about the concept of “doubling” in music and made Fridays in band the “doubling” day in band and

had the band students teach each other their instruments to alleviate the workload on myself. The students seemed to like it.

David is learning the baritone saxophone from Sarah. I need this instrument, he seems to enjoy it and he is finally engaging in band again. (FN 1-19-10)

The second strategy I developed was accepting the changing nature of the Urbanview Middle School concert band ensemble, and I began to arrange and re-write band parts to fit the instrumentation I had for each concert. By accepting the reality of changing instrumentation I alleviated some of my stress and was able to provide band students with a more successful musical experience because the music sounded good and fit the instruments they played.

I bought a book of Christmas songs and I am trying to arrange the parts for the band. I am frustrated, takes up time, but I am learning. (FD 11-6-09)

I have re-written the bass clarinet part for baritone and trombone to fill in the bassline. It actually sounds good! (FD 3-21-10)

### *Allowing space for students expertise in their musical cultures*

At the beginning of this study I was not familiar with the types of music my students had culturally grown up with. Through the interviews with the study participants I began to get interested in the different types of music they were listening to at home. I found that my students were very interested in talking about and sharing their home or cultural music with me. From these initial interview conversations I expanded the conversation about music from different countries to all of the band students in the

Urbanview Middle School band. This strategy of talking to students about different styles, and types of music helped in the creation of positive relationships between me and band students. I discovered that once I had made a space for my students to talk about their music from their countries, the band morale seemed to improve and they appeared more interested in the American band music I was teaching.

*Programming music from other cultures*

This space for all music in the band rehearsal naturally led me to begin to program concert music from different cultures, or at least music that had cultural influences within it. Changing my program music to a more “world” view instead of just the traditional American band repertoire increased my students’ motivation and interest in playing in band as well as the audience’s enjoyment of the songs.

One of the teachers complimented me on how nice it was of me to incorporate “ethnic” music into the band songs so it represented our kids and our school. (FN 12-4-09)

*Incorporate Student Practice Opportunities into School Day*

Lastly, in support of the students’ home environment and family realities, I realized that I could not expect my students to practice their instruments at home and I started to incorporate instrument practice into the daily ensemble rehearsals. I also provide school times before and after school for students to practices so that students could have an opportunity to gain skills on their instruments.

I have made time available for students before school and at lunchtime for them to come and practice. Practice is a challenge. (FN 11-17-09)



*Bridges for Family Support*

The focus area of family support in the Urbanview Middle School band is the area in which I did not feel entirely successful and will focus much of my energy in my future teaching. The barriers of family concert attendance, socioeconomic family realities, and language was the hardest for me to understand, and where I felt myself personally judging students and their families. However, strategies for improving immigrant parent teacher relationships are necessary for the development and increased musical learning of students (see Figure 10). I tried to create strategies that were welcoming and inviting for parents and family members to increase their participation in their child's musical learning.

Barriers	Bridges / Strategies
* parental music support	* understand role-reversal in immigrant acculturation process
* parent communication	* develop relationships with translators and parents
* concert attendance	* schedule concerts during day and on non-church nights of students
	* provide busing or carpooling

Figure 10. Bridges of Understanding for Family Support

The strategies I tried to incorporate were: understanding the dynamics and impact of role-reversal factors in the dissonant immigrant acculturation process, find translators for parents to ease the communication barrier, changed concert nights to accommodate student "church" nights, and provided car-pooling opportunities for students and families.

*Understanding Role Reversals in Immigrant Acculturation Process*

As I developed teaching relationships with my students I was surprised to learn that many of my students were in the position of liaison between the family, school, and the community. This meant that the students were responsible for informing their parents about their experiences at school and many of my students did not talk to their parents about school or band. I had assumed my parents knew their children were in band, and this was false. This false assumption led to me believing that my students' families did not support their music education. I asked myself how could I expect family support if I didn't even understand that some of my parents were relying on their children to keep them informed about their school activities.

Once I questioned my assumption I realized that part of my job as the band director at Urbanview Middle School was to educate parents about what American band is, how it functions, and for me to not judge the families' musical traditions. Through out this study I began to understand that students' families' possessed musical knowledge that I did not, and I possessed musical knowledge they did not.

*Develop relationships with translators*

This strategy is one I will work on in the future. I did not have a reliable translator during the 2009-2010 school year at Urbanview Middle School and this caused a lack of communication between me and students parents. I discovered that I could not rely on students to interpret to parents for me. In the future I will always have a translator with me to ease communication.

When I knocked on her apartment door, a woman opened it. I think it was her mom. I tried to tell her who I was but she just stared at me. There was much confusion when she saw me. I felt uncomfortable and just left. (FN 3-18-10)

### *Concert Scheduling*

During the school year many students were not able to participate in the band concerts I scheduled because I inadvertently scheduled the concerts on the nights students and families had important church events. In the future I will survey my students for nights that are good for concerts in which there are no family conflicts. I will also consider scheduling concerts during the day so students are already at school and can perform for their peers.

Next year I will change all of my concert dates from Wednesday nights to Thursday nights because of church. I lost too many of my kid to confirmation classes this spring concert. (FD 4-23-10)

I also realized that through out the school year that transportation was an issue for my students and their families that impacted concert attendance. Some students and families were simply not able to get back to school for concerts. I found myself picking up students for concerts and taking them home after concerts. This is not a viable strategy to combat transportation issues, so I discussed offering a school bus to pick up parents and students with my principal and I began to organize student carpools to and from the concerts.

I learned through this study that I need to be aware of students' family priorities and needs so hard feelings are not created between me, students, and parents, in order to

create a successful music teaching/learning environment. Dissonances between the backgrounds of me and my students created barriers to positive teaching, learning, and musical experiences for both me and my students. This section of the chapter discussed some of the whole group strategies I created and implemented to overcome ensemble music teaching and learning experiences.

### Bridges to Student Participants

The following section of this chapter will provide an extension of the five case-study band participants and their experiences in band during the study. It should be noted that I did not succeed in building bridges of understanding for all of these students. Many challenges to bridge building were encountered that I could not overcome. But all of these students have made me a better teacher and enlarged my world of music and music teaching. Because of my students I am now familiar with many different types of music. I find myself listening to Latina and African music in my home and on my i-pod. My musical listening world is now full of songs from different countries, music my students have brought in to me from their homes and shared with me.

#### *David – No Bridge to Successful Understanding*

David was a typical case of an immigrant student experiencing a dissonant acculturation process. Role-reversal had occurred so strongly in his family, that David was in charge of his family, he didn't talk to his mom about school, and his mom had no contact with the school. David definitely experienced feelings of loss and anger and had no real identification with any culture.

I was unaware of David's home life and background. I felt I was unable to provide him with the cultural capital he may have needed to know about band and

common band instruments in order for him to experience success. I struggled to deal with David's anger issues and often felt strong feelings of frustration towards him because he would often just sit in my band and not participate. I did not yet understand that there were language issues between us, and that David was "lost" in my band. David had "shut down" in band because of my ignorance of his immigration issues, his unsupportive home life, and his not understanding my teaching techniques and goals for him in band. David did not succeed in band. David does not participate in any music in school. I personally feel like I let him down. He is one of the students I couldn't reach but he has helped me too see how I can help other students like him in the future.

*Jesus- No Bridges to Understanding*

Jesus was a student who was experiencing a selective acculturation process. Jesus was succeeding in school and surviving in band. He and his family still identified themselves as Mexicans and were still living and functioning between two countries and cultures.

Jesus was a behavior challenge for me during band rehearsals. He was not a violent or disruptive behavior challenge, he was a challenge of lack of focus during rehearsals. Jesus played the trumpet fairly well, though he had low self-esteem about his playing abilities. Jesus could improvise songs on his trumpet, but he struggled to read music notation. Jesus rarely brought his music to rehearsals, instead preferring to watch the fingers of the trumpet player beside him. He resisted learning to read music notation and this was a source of frustration for me.

Jesus's behavior challenges stemmed from his need and desire to make music with other kids. His behaviors consisted of not being able to stay in his chair during band

and walking around band to start playing music with other students. As I got to know Jesus and his family, I realized his behaviors were mimicking the music behaviors he saw and participated in with his family. Music in Mexico and his family seemed to be much more improvisatory and a group creative endeavor.

I could have provided Jesus more success in my band if I had understood earlier his musical background and how he learned music in his culture. Perhaps, if I had made space for his musical preferences and home musical experiences some tension and power struggles between us may have been avoided. Perhaps, I did not judge his success in band correctly, because I based it too much on music reading and my ways of performing in band.

Because of mobility issues Jesus was forced to move with his family just before the spring band concert. He has left my band, left the school, and I no longer know if he is still participating in band at his new school. I hope that he is participating in music with his family in some way.

#### *Thu - Successful Bridge to Understanding*

Thu was a “star” drummer who couldn’t afford the \$30.00 band fee. His aunt wanted to force Thu to choose participation between in his two loves of basketball and band because the family could only afford one school fee. Thu had no emotional ties with his parents and identified as an American student. The support that Thu needed most for his instrumental success was social capital, financial help paying for the band fee and the sports fee so he could participate in both basketball and band.

I offered to waive Thu’s band fee because I believed Thu liked band and he was an important leader in the percussion section. After talking to Thu’s aunt about not

paying the fee because I thought it was important Thu stay in band, Thu's aunt and I came to an agreement that she would pay half of the band fee. Thu worked around the band room for me to pay off the rest of his fee.

Thankfully, Thu's aunt and I developed a positive relationship with each other and once we all talked about the issue of the band fee we were all able to come to an agreement and Thu could continue to play in both basketball and band.

Mobility issues eventually took Thu out of my band and the school district. But because of the relationship I developed with his aunt he was able to finish the school year with me and perform in the spring band concert. I have not had any contact with the aunt or Thu since they moved. She assured me she would try to make sure Thu continued in band at his new school. I can hope that this is true and that Thu is still playing.

#### *Sabina – Successful Bridges to Understanding*

Sabina was the girl who really liked band, was good at reading music and playing her clarinet. Sabina had hoped to continue playing her clarinet into high school band, but that would not be a financial possibility. Sabina also experienced selective acculturation and her mom was highly supportive of Sabina participating in band. But Sabina was also the girl who needed more positive social relationships and networks of support that could have helped her self-esteem and emotional stability.

I succeeded in building bridges with Sabina in terms of providing her the emotional support and understanding of her home environment and home and school challenges. As I got to know Sabina through out the study, I developed a relationship with her that she felt safe enough to confide in me when she was in trouble for fighting, or fighting was occurring in her home. Many times I sat in the counselors office with her

supporting her and helping her through her many emotional crises that year so she was able to continue in band and enjoy playing her clarinet.

Sabina became a leader in the clarinet section, and she played a clarinet duet for her eighth grade continuation ceremony in front of the entire school. She was proud she played the clarinet.

Although Sabina wanted to continue playing her clarinet in high school, she was unable to continue her study of music because her mother could not afford to buy her a clarinet. Sabina's family needed knowledge of social capital networks that could have provided her family with opportunities for good jobs so that her mother could afford to buy her a clarinet and take the family focus off of money.

Sabina graduated from Urbanview Middle School and is no longer playing the clarinet. However, she often returns to visit me and sometimes she helps tutor my current clarinet players.

#### *Alejandra – Successful Bridge to Understanding*

Alejandra was another student who experienced a selective acculturation process into American culture. Alejandra had strong family ties and her mother and brother were both highly supportive of her, each other, and her success in school and band. However, Alejandra was often upset in band because she missed her father who had been deported to Mexico after getting caught crossing the U.S.- Mexico border.

Alejandra played first chair flute the whole year, but because of mobility issues she was forced to move from the school before the spring band concert. Because of the relationship I had established with her mother, her mother continued to bring her to school after the move so that she could still perform in the concert.



Alejandra and her family needed social capital of network supports to help her family succeed in school and the community. Alejandra and her family struggled with finances that eventually forced them to lose their apartment, and the legal issues of becoming an American citizen legally.

Although Alejandra had to move from my band, I called the band director of the school she was moving to and helped Alejandra get into band. I am still in contact with Alejandra. I know she is still playing the flute, and I know it is still an important part of her life.

#### Parent Communication Bridge

The bridge I was unable to build during this study was the bridge of communication between me and the students' families. I naively believed that this would be fairly easy to accomplish, but the language and cultural barriers were harder to bridge than I thought. This bridge will be something I will focus on more and work towards building because I believe it is invaluable for my students' educational and musical achievement. The two case study participants in which I was able to keep in band even after they moved was due to the relationship I had with the women of the families. One woman spoke English, and the other woman spoke Spanish but her daughter was an effective interpreter between the two of us. The two case study participants who quit music were the two families for which I had no communication opportunities. David's mom spoke Karan and she did not communicate with the school. Jesus's family spoke only Spanish but they did not come to the school to talk, and there were no family members including Jesus who were willing to translate for me, or the family.

### Bridge Building Challenges and Successes: The Teacher's Personal Journey

I believe challenges are a reality of all teaching, but particularly in the urban setting where student numbers are large, students have more extensive physical and psychological needs, and there is less district and building financial supports for teachers. These challenges can often have emotional impacts on teachers. This next section of the chapter will be written in the tone of Van Maanen's (2011) "confessional tales" voice. It will consist of excerpts from my field diary and hopefully highlight the emotional reality of my teaching experiences.

The emotions I experienced over the period of the study were mostly frustration, anger, uncomfortableness and fear. Frustration was my most common emotion. I felt frustration with: the mobility rates of my band students, students' inconsistent concert attendance, and seeming student apathy during rehearsals.

"I recruit students for band, prep them, teach them, and then they leave! I am a feeder for the suburbs!" (FD 8-21-09)

"Five of my kids came to me and told me they can't come to the concert....the day before....three out of four of my saxophones and my baritone player..." (FD 9-30-09)

"I feel like my kids just don't care." (FD 9-30-09)

"They could play this if they tried." (FD 2-17-10)

I was surprised by my strong feelings of anger towards both students and parents through out the school year. I was most angry at parents because of their inability to pay the \$30.00 band fee. I simply did not understand their financial worlds. In one field diary entry I stated,

“I am really mad that parents think \$30.00 is too much to rent an instrument for the whole year! They should be buying the instruments for their kids. My parents and all my friends’ parents did! My kids don’t even pay for their reeds!” (FD 8-24-09)

Anger towards students rose when their behaviors or lack of disrespect were out of control.

“David really got under my skin today. He is so lazy and disrespectful! I have to not react to him!” (FD 1-21-10)

As the study began, I began to doubt myself as a teacher. I doubted whether I really addressed racial issues and the impact of student diversity in my band. I wondered if I had enough student diversity in my band and if I truly represented the demographics of the school (FD 9-15-09). I felt uncomfortable trying to communicate with my non-English speaking parents.

“I have to face my fears about language, but I feel stupid and I don’t know what to do, we just tend to use hand motions, look at each other and nod and smile a lot...” (FD 9-3-09)

But as I got to know my students and some of their families I began to feel empathy for my students and their families.

“I am realizing how loving my students are and the awful conditions in which they live and the awful events in their lives. They deserve more love and help, they are just kids.” (FD 10-3-09)

Upon reflection of my teaching and my students' experiences in band through out this year I experienced a shift in my thinking about teaching, in my teaching philosophy. At the beginning of the year, my frustration and my anger made me feel unprepared to teach band and want to give up (FD 8-22-09). But by the end of the year...

I readjusted my thinking. I could look at my turnover rates as a positive thing because I am reaching more students and teaching instrumental education to more kids. So the quality of my groups may not be as high as a group that has played together for many years but has a small number of kids. Maybe I am reaching more students this way so I can let my quality or skill level remain at a more beginning or moderate level and expose more students to instrumental music. (FD 5-5-10)

Through this study I realized that I needed to be aware of the realities of the lives of my students to be able to overcome the challenges and frustrations that occur in urban education. I realized that there were student family realities that were out of my control as a music educator. These realities were: student poverty, student family values, and student mobility. All of these impacted the music education experiences of me and my students. In the future I need to care about my students lives and look for the small musical and educational successes of to help make a difference in students' lives.

### Chapter Summary

In this Chapter I discussed seventeen bridge building strategies I implemented over the courser of this study including: accommodating for student mobility, teaching specific music vocabulary and concepts, incorporating both aural and visual learning opportunities in my teaching, being creative and flexible with instrumentation, finding

funding opportunities, altering and being creative with concert dates, as well as allowing space for students musical cultures and trying to program culturally relevant band music.

The bridge building strategies I created and implemented in this study were built through teacher awareness, understanding, and acceptance of different student musical experiences and cultural backgrounds. Strategies were developed as an acknowledgement, acceptance, and inclusion of students' music from other cultures, students' musical learning styles, and the teaching around student home environments became a reality in my teaching. I tried to provide emotional support for students so that I could create a safe supportive musical environment in which my students could learn. I believe an inclusive, positive, vibrant band environment can be created so that all students can learn American instruments and band while still maintaining their traditional and familial musical instruments and musical ways.

In the next chapter I will discuss the findings for this study in relation to previous research. I will also suggest implications of this study urban instrumental music education and music teacher education as well as make suggestions for future research.

## CHAPTER EIGHT

### SUMMARY, DISCUSSION, AND IMPLICATIONS

#### Summary of the Research Study

The purpose of this study was to explore and describe dissonances, barriers, and new understandings that occurred between a white, middle class urban band director and second-generation economically disadvantaged immigrant students as a result of various sociocultural background differences. A secondary goal of this study was to document strategies used by the band director in an attempt to improve the instrumental musical experiences of the students.

The need for this study arose out of my commitment to the improvement of instrumental urban music education for racially, ethnically, and linguistically diverse students as well as a desire to contribute to the growing body of research and writings on urban instrumental music teaching. Prior research on urban instrumental music teaching has provided an overview of the joys and challenges instrumental music educators might encounter in an urban setting (Abril, 2006; Fitzpatrick, 2008; Mixon, 2005; Robinson, 2006; Smith, 2006), as well instructional strategies that promote students' musical success (Chipman, 2004; Iken, 2006; Fitzpatrick, 2008), student recruitment and retention (Albert, 2006; Corenblum & Marshall, 1988; Zdinski, 2006), inequity and access to music education programs (Benedict, 2006; Costa-Gioma & Chappell; Oreck, Baum, & McCartney, 2000), and family and cultural factors that impact student music achievement (Klinedinst, 1991; Rainbow, 1965). While these writings have explored issues unique to urban instrumental music education, they have not provided ample detail on *immigrant* music students' educational, social, cultural, and emotional needs in an instrumental

music ensemble and the unique support needed from music teachers as immigrant students undergo the process of acculturation into the American education system.

The sociocultural disconnect between urban music teachers and students is an important theme in the discussion of music education in urban schools (Frierson-Campbell, 2006a & 2006b). The focus of this study is supported by Campbell (2004), Corenblum and Marshall (1998), Frierson-Campbell (2006a, & 2006b), and Klinedinst (1991) who called for music education researchers to more closely examine the influence of sociocultural contexts of students and their families lives on students' musical learning in school.

Through this study I sought to advance instrumental music education research by examining how and why sociocultural factors create joys and challenges in urban instrumental music education as well as impact the relationship between an urban band director and his/her culturally diverse band students. More specifically, I portrayed the life experiences I, the urban instrumental music educator/researcher, and my urban band students encountered in a culturally, ethnically, religiously, and linguistically diverse band ensemble. I attempted to do this by discovering the sociocultural dissonances that created the barriers I faced during the school year. I also included descriptions of teaching strategies I tried to implement to mitigate the challenges in order to provide meaningful music experiences and effective music learning opportunities for students.

The theoretical foundation for this study included Bourdieu's concepts of habitus, social capital, and cultural capital in education; Delpit's (1995) concept of "otherness" in the classroom; concepts and techniques from the Culturally Relevant Pedagogy teaching models of Howard (2006) and Gay (2001); and emotional and sociological issues

immigrant students and their families face during their acculturation process as outlined by Portes and Rambaut (2001).

This study was conducted over the period of one school year during the second year of a newly consolidated urban middle school with a “newcomer” or immigrant, English Language Learner (ELL) focus. Participants in the study included five middle school band students and the band director/researcher. Data were collected through formal and informal student interviews, informal interviews with a family member from each of two of the student participants’ families, student band journals, detailed daily field notes of band rehearsals and concerts, and an educator field diary.

A detailed description of the methodology of this study can be found in Chapter Three. Chapter Four provided a description of the school, the band environment, the living situations of the student participants, as well as descriptions of student and band director backgrounds. Dissonances that existed between the teacher and students based on different sociocultural backgrounds were outlined in Chapter Five. Chapter Six provided an analysis of how these dissonances contributed to barriers in band rehearsals. Chapter Seven detailed the teaching strategies I attempted to implement to build bridges to overcome the barriers between myself and students; the challenge of building bridges between myself and parents; and the emotional journey I undertook as I attempted to build bridges these bridges of understanding. In the remainder of this chapter, I will provide a discussion of the findings as related to the research questions and prior literature. This chapter will conclude with a discussion of the implications of the research findings for instrumental music education, instrumental music teacher education, and future research on socioculturally diverse band ensembles.



## Discussion

*Research Question One: How did the teacher's white middle class background match and/or clash with second-generation immigrant students' backgrounds?*

During the course of this study I was surprised by how many differences existed between the socioeconomic and sociocultural backgrounds of myself and my students. While my students and I had a few commonalities in our backgrounds upon which we could connect, my white, middle class background, and my being born and raised in America led me to create learning barriers in the band for my non-American, non-middle class, immigrant students.

### *Matches Between Teacher and Students' Backgrounds*

Though my students and I had different sociocultural backgrounds and therefore musical experiences, there were a few commonalities in our backgrounds that helped us connect with each other. My students and I matched in our overarching love of music and having shared experiences of playing music with our families while we were growing up. I became a band director because I loved music. I often heard my music students say "I love music" in band and I understood their desire to stand on stage and perform. Though we never explicitly discussed love of music, it was the underlying reason we were all in the band together. Music philosopher, Bennett Reimer (2003) divides musical experiences into two levels: a universal level, and a cultural level. My students and I were able to connect at the universal level of music experiences. Reimer claims that there is a universality of human felt musical experiences. Reimer states that music is a basic expression and interpretation of human emotions and all humans regardless of race and ethnicity respond to music. Reimer also claims that music is experienced within cultural specificity, which means a person's culture determines how and why a person creates and

experiences music. It was at the universality of human felt experiences level, not the cultural level, where I connected with my students.

Another area in which I was able to connect to my students was through conversations about personal family experiences during our childhoods. Some of my students and I were able to relate and share with each other special memories of playing music with one of our family members when we were children. Two of my students, (Alejandra and Jesus), told me stories of them remembering when they were growing up, sitting with one of their parents and performing music together. Alejandra played the flute while her Dad played guitar, and likewise, when Jesus played piano and trumpet, his father sat and played the guitar with him. These stories reminded me of times when I played piano or my band instrument at home and my mother played piano with me. The parallel experience of creating and sharing music with one of our parents was a conversation I enjoyed with Alejandra and Jesus and helped me form a relationship with them.

Another match I made with most of my students was the fact that most of us grew up having had family responsibilities that were expected of us in our homes. For my students, household chores were expected of them, and for me farm chores were expected. This match in backgrounds allowed some of my students and I to connect in terms of our family responsibilities and time commitments for chores, homework, and musical practice.

The few commonalities that existed between my students and myself were based on a few common cultural family music interactions and family member role experiences in each of our different backgrounds. But these few connections only existed at a surface

level of common human experiences with which we could begin to connect with each other and not a deep cultural level of connection with which we could understand each other's lives.

My findings of teacher student commonalities were supported by Marx's (2008) findings that many common experiences of white teachers and culturally diverse students exist at the surface level of common childhood experiences and overarching general likes and dislikes. Deeper common personal experiences related to race, cultural norms, and cultural traditions were not able to be established because of our different backgrounds. In Marx's study and mine, the "whiteness" of the teacher was a racial barrier between students and teachers in creating deep, meaningful relationships between teachers and students. Although the matches between myself and my students were small in number, they were broad and intrinsic enough for me to begin to establish relationships with students based on music that could grow and help to improve student music learning.

#### *Clashes Between Teacher and Students' Backgrounds*

Many clashes between my students and my backgrounds occurred during the year of this study. Clashes between myself and my students were evident in socioeconomic dissonances of different income levels, home environment, and family/school mobility. Clashes based in sociocultural dissonances were evident in different languages, musical backgrounds, learning styles, family configurations, and family priorities. These differences emerged from the different forms of capital my students and I possessed and ultimately led to teaching/learning barriers in the band room.

I was initially unaware of the different musical backgrounds, musical experiences, and cultural family environments my students possessed. Because of this, I assumed

students learned music the same way I did, were familiar with the same sounds and musical instruments I was, and were familiar with the educational expectations and behaviors of American school and the American tradition of band. This is where the clashing of backgrounds became evident in the music teaching/learning environment.

As Ladson-Billings (2001) says,

Some teachers assume that the right way for students and their parents to respond to school is the way they (and their parents) responded to school. When parents fail to come to school and participate in school activities, teachers may assume that the parents don't care about education. Teachers (like all of us) may attribute meanings to parents' and students' behaviors that are incorrect (p.83).

Due to the assumptions I made about students' backgrounds and knowledge, I created musical learning goals and expectations that were unrealistic for my students to achieve. I soon realized that year, that my students and I had no common educational or musical frame of reference or experiences to connect to one another with and this led to a feeling of educational and personal disconnect between my students, music, and me.

The teaching/learning relationship I experienced and accidentally helped create during this study was one of frustration and anger on my part, and a sense of apathy on the students' parts. This challenging teaching/learning relationship often led to a downward spiral of low band morale, and unsuccessful music learning experiences (see Figure 11).

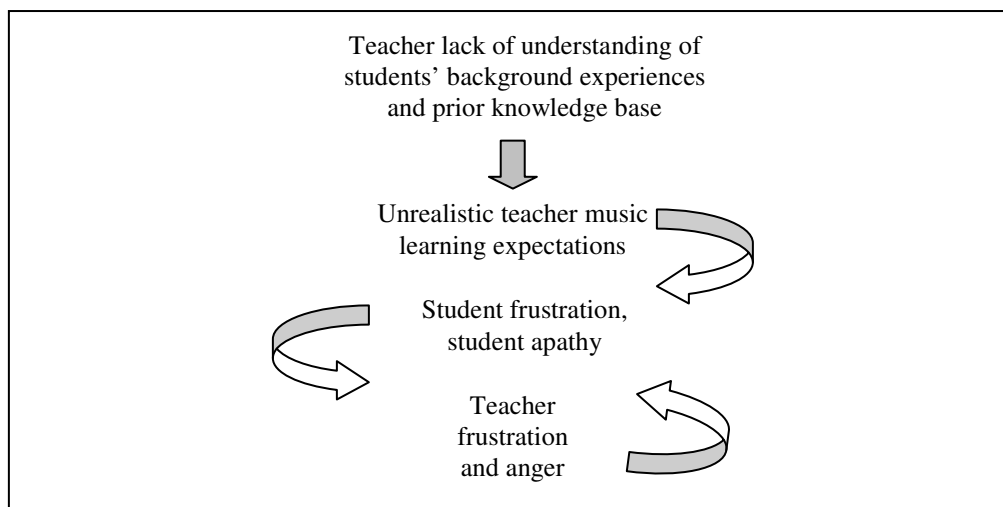


Figure 11. Downward Spiral of Band Morale and Learning Environment

*The impact of habitus.* The differences between me and my students' backgrounds contributed to this downward teaching/learning spiral that was rooted in our different habitus, or lenses through which we viewed the world (Bourdieu, 1986). In this study different habitus were evident in varied: 1) family priorities, 2) values and expectations of education, 3) purposes for music performance, 4) background knowledge on musical instruments, and 5) music learning styles. Because I possessed a different habitus than my students in respect to education, music, family values, and socioeconomic realities, I misinterpreted their music learning styles, their desire to learn more than one musical instrument, and their values about music and the importance of band and concert attendance. As a result of my different habitus from that of my students, I inadvertently created unrealistic expectations for students and utilized teaching strategies that were not successful for band students. These eventually turned into music teaching and learning barriers in the Urbanview Middle School band. Stakelum's (2008) study found that habitus differences between the teacher and students had an impact on music classroom

environment, music repertoire choice, and the teaching learning experiences of students. The teacher's habitus was an important factor in determining what curriculum and instructional strategies were used in the music classroom. I was previously unaware of my habitus and how it differed from my students, therefore I created a musical world, much like in Stakelum's study that was foreign to my students.

*Impact of "otherness" in the band room.* My different habitus and background from my students contributed to my creation of the downward teaching/learning spiral that was experienced as "otherness" (Delpit, 1995) in the band room. As time progressed it became clear to me that at times my students had little understanding of what I was asking of them, or if they did they could not relate to it. It was times like these I truly felt alone, and like the "other" in the band class. The mistake I had made in my teaching was that I always thought of "otherness" as belonging to the students. However, in band class I was the only white, native, non-immigrant person in the room. Upon reflection, I was surprised to learn that I was the "other" in my own classroom since my students' backgrounds were more similar to each others and less similar to mine (see Table 4). In fact, I was initially aligned with Delpit and Ladson-Billings' critical characterization of white, middle class teachers who consider themselves to be the norm and thereby discriminate against their students by placing the blame or the "educational deficit" (Benedict, 2006) upon the students. I realized I was inadvertently reproducing the dominant white culture in my class which Bourdieu was critical of in education.

Table 4. Background Comparison Chart

	<b>Me</b>	<b>Students</b>
Origin of birth	Legal citizen – native born	Immigrant status – foreign born
Language	English	Spanish, Bosnian, Karan
Music tradition	Western classical music culture Visual - read music notation	Thailand, Bosnian, and Mexican music cultures – aural – improvisatory music
Family	Two-parent family	Single parent (mother)
Socio-economic	Middle class Family owned home Private bedrooms Owned instrument	Poverty Families rent apartments Multi-people living in apartment Shared living spaces Can't afford to buy instruments
Family factors	Family support – at concerts and understanding of band	Family non-attendance concerts, no understanding of what band is

In addition to the experience of a downward teaching/learning spiral based on frustration, anger, and apathy because of clashes in background experiences and “otherness” in the band room, the differences between teacher and student native languages also contributed to clashes and resulting experiences of otherness. Difference in native languages created miscommunications between me and my students in the band rehearsal, an inability to communicate with students’ parents and families, a loss of confidence in my teaching ability, and my students’ lack of confidence in their ability to learn an instrument. This finding is supported by Carlow (2009) who suggested that monolingual teachers often have trouble developing and forming relationships with linguistically and culturally dissimilar students. When teachers have little understanding of their students’ diverse cultural and linguistic backgrounds, little or no relationship can be built and ELL students often sense that they are a burden or that they are not welcome in the classroom. As a result this language barrier helped in furthering the existence and

impact of “otherness” in the music teaching/learning in the Urbanview Middle School band.

The concept of “otherness” was also evident in my initial repertoire selection and approach to instruction. My students made me aware of musical differences between us by often remarking “there is our music and the music we play in school.” Since Shehan-Campbell (1998) suggested students separate musics into categories of inside and outside of school music, this implies that there may be a disconnect between music learned outside of school and music learned during school band. Jorgensen (2010) states that there are different musical traditions that exist and are equally valid. She suggests that music education should not be an either/or dichotomy of musical traditions but function in a dialectic approach where the tension between musical traditions can be combined, intertwined with one another, and at times chosen between. My students and I lived this tension between my white middle class repertoire and their different cultural music repertoires. It was only through the sharing and integrating of each other’s musical traditions that bridges to overcome the tension or “otherness” were built.

*Research Question Two: What impact did different teacher and selected students’ socioeconomic and sociocultural backgrounds have on music learning and music experiences in a middle school band?*

The clashes between student and teacher socioeconomic and sociocultural backgrounds were experienced as dilemmas that led to barriers in music teaching, music learning, and student musical experiences in the Urbanview Middle School band. Barriers between my students and I were aggregated into four areas of focus: 1) recruitment and retention, 2) finances and resources, 3) teaching and learning, and 4) family support. The discussion of each focus area will include a figure outlining the specific sociocultural



barriers (presented in Chapter Six) that were created and the impact of social capital and cultural capital as designated by the shaded areas in the figures.

### *Recruitment and Retention*

The barriers that were created in the focus area of student band recruitment and student retention originated from teacher/student cultural capital discrepancies. Student band recruitment barriers were created by different cultural ideas and definitions of the American concept of band, and language barriers consisting of a lack of understanding of the words “band,” “choir,” and “music.” Student retention barriers emerged from differences in cultural capital in terms of different student and teacher expectations of band experiences, personal interactions with music and learning of instruments, and students’ family mobility issues as related to social capital (See figure 12).

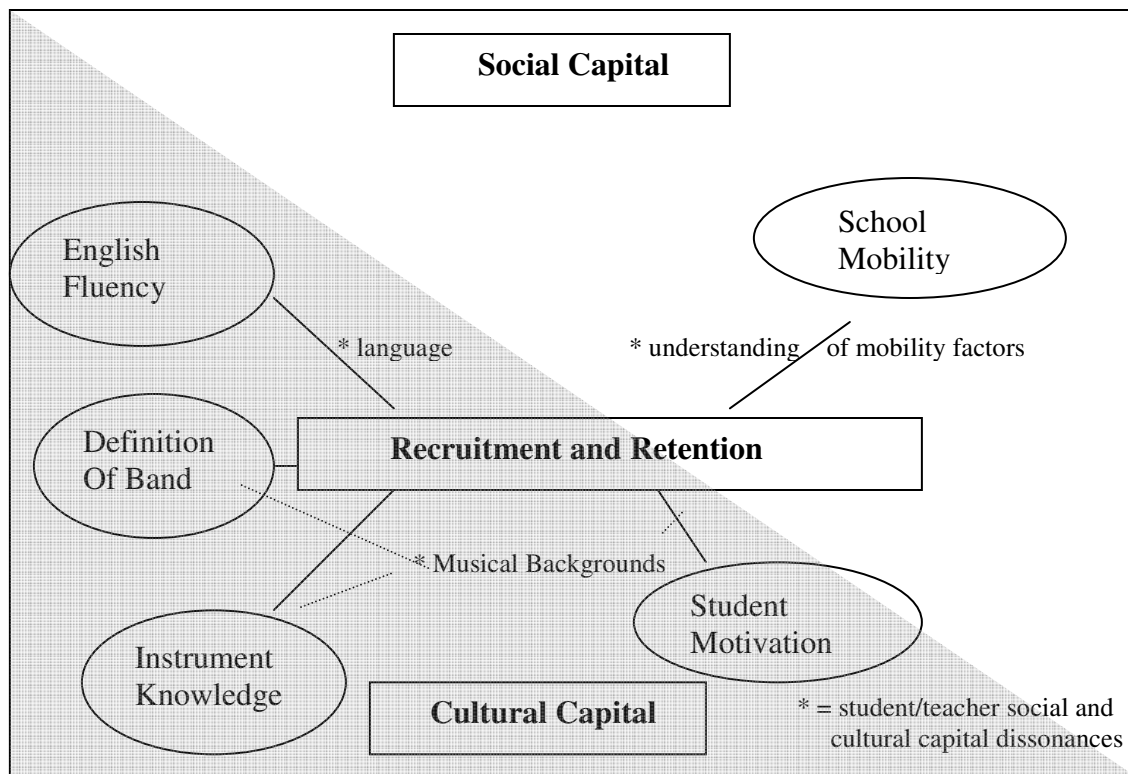


Figure 12. Social and Cultural Capital Components of Recruitment and Retention

*Recruitment.* Recruitment was the first thing I focused on when I began to develop the Urbanview Middle School band program. I was surprised to discover the number of recruitment barriers my students and I would encounter. Language, cultural definitions and ideals of band and music were formerly things I took for granted that students and I would agree on. However, the differences in cultural experiences and cultural capital between my students and I were to become an influential factor in the recruitment of students for band.

The Urbanview Middle School protocol for offering electives to students was to provide all middle school students with a single piece of paper that had all of the electives being offered that school year listed on it in English. The students were expected to check the boxes on the paper for the two electives they wanted to enroll in. Students handed in the papers into the school office and the school administrators then decided which student was put into what elective as determined by individual student schedules, student English language requirements, and any need for student attendance in a mandatory academic intervention class.

In this protocol and process of signing up for electives, there was an underlying assumption on the school and all elective teacher's parts including myself that students would inherently possess the American cultural capital of English language proficiency to know what these electives were and could make informed choices. This was a false assumption as evidenced by students reporting that they only signed up for band because of the positive relationship they had with me, or students accidentally signing up for choir instead of band because they were not familiar with the words "choir" and "band" in the English language.

According to Walqui (2000), a specific area of challenge for all educators is teaching content-specific language involved in individual subject areas to immigrant students and closing the knowledge gap about how to build and teach both language and subject matter learning simultaneously. This is especially challenging for specialist teachers that teach elective classes where both native and immigrant students learn in the same classroom.

There is also evidence in immigrant literature that the decline for the support of bilingual education has put immigrant students at an educational disadvantage. The English only-movement where non English speaking students are immersed in English speaking classes often times leaves students lacking the ability to fully understand what is being asked and expected of them because of language barriers (Gandara, Contreras, 2008; Olsen, 1997, & 2007; Valdes, 1996).

Cultural capital takes the form of knowing the school curricula and how to manage it to the advantage of one's own life or lives of their children (Ganadara, Contreras, 2008). Lower class immigrant families simply do not possess the cultural background knowledge or American school music experiences to participate and understand all aspects of American school system. Since concert band is a Western musical tradition that students not born and raised in the United States, or in a Western musical tradition would be familiar with the concept of American band. Urbanview Middle School students and parents did not know what band was, what was expected from them and their students, and the benefits participation in band could have for their child. While immigrant students may not understand the elective opportunities that exist in American schooling and how important these electives can be in a person's education,

participation in enriching elective activities can be a decisive factor for immigrant student success (Olsen, 1997; Suarez-Orozco and Torodova, 2008). Research studies have found that students who participated in honors classes, religious activities, instrumental music education, student government and intramural sports experienced more success in schools (Gandera, Contreras, 2009; Olsen, 1997; Suarez-Orozco and Torodova, 2008).

Although student achievement in other classes was not the focus of this study, anecdotal evidence suggests that many students in the Urbanview Middle School band had higher attendance rates and academic success than other students at Urbanview Middle School. Many of the Urbanview band members also participated on sports teams in the school and participated in drama and other arts classes. The Urbanview band members that participated in the band for the whole school year also experienced less school conflict and fighting between peers as evidenced by a low amount of band student school behavior referrals and suspensions.

Unfortunately, studies have shown that there is an unequal representation of minority and non-minority students who participate in extra-curricular activities and the arts in schools (Gandera, Contreras, 2009; Oreck, Baum, & McCartney, 2000; Suarez-Orozco, Suarez-Orozco & Torodova, 2008). Higher numbers of majority students participate in sports and arts activities than minority students. Because of Urbanview Middle School being a focus for immigrant newcomer students, this was not true because all of the students at Urbanview Middle School were minority students.

While this may be a problem for minority immigrant students at other schools, the educational issue of mandatory language classes kept some immigrant minority students from participating in band at Urbanview Middle School. There is a reality in schools that

music, art, science, and social studies have disappeared from the schedules of English Language Learners because of a perceived need by schools for them to take more English Language intervention classes (Olsen,1997). More and more immigrants are placed into mandatory intervention classes aimed at improving their passage rates on standardized academic tests given in English, and this means less immigrant students are participating in the arts.

The need for intervention language classes at Urbanview Middle School drove the electives schedule such that I could only offer one band class. This scheduling reality limited the number of students that could sign up for band because of class and time conflicts within the specialist schedule. In addition, many students in the school did not know they could take an elective because they were automatically signed up for intervention classes by the administrative team.

Other urban instrumental research studies have examined issues of urban recruitment only generally and have suggested that family factors and socioeconomic status can negatively impact student recruitment (Corenblum and Marshall 1988; Klinedinst, 1991; Rainbow, 1965). This study documented and added to urban recruitment literature by adding two extra recruitment challenges that are specific to immigrant students. The extra recruitment challenges are: assumptions that students from diverse cultures are familiar with the term and concept of American band, and the reality of federal and state mandated extra language class requirements that prevent immigrant students from participating in band.

*Retention.* In my band, I experienced issues of retention not as an issue of students from one school year to the next, but retention of students in the band over the

course of one school year. Retention, or non-retention of students during the course of the school year had an impact on the stability of ensemble membership and instrumentation in the band, not just from grading period to grading period, but sometimes from week to week.

Chipman (2004), Fitzpatrick (2008), and Iken (2006) suggest that developing strong positive teacher/student relationships can increase student retention in band programs. Portes and Rambaut (2001), suggest that providing emotional support for immigrant students as actualized in the form of strong relationships with students and parents is important academic success. Other researchers of immigrant education suggest emotional support through relationships may be a strategy to help minimize the effects of student mobility and help maintain student retention (Olsen, 1997; Valdes, 1996).

While this may be true, this study documented that developing positive supportive teacher student relationships can be especially challenging when immigrant students and non-immigrant teachers possess different languages and sociocultural backgrounds. It was not always possible to find connections with students and more often than not our backgrounds clashed.

Mobility was a major barrier to the development of the Urbanview Middle School concert band program much like other urban band programs (Mixon, 2005). This study documented that immigrant student mobility realities greatly negatively impacted the Urbanview Middle school student musician retention rate. Many of my band students discontinued band as a result of having to change schools, move to a different apartment building, or move to other states or countries. As a result, my band felt like revolving door of changing instrumentation and members (see Appendix E).

The socioeconomic reality of student families not possessing the social capital to be able to attain high paying jobs, or finding stable living environments is an important factor that contributed to student mobility. While all immigrant families experience mobility, Mexican immigrant youth experience higher rates of mobility than other immigrant youth. Mexican-origin youth change school about twice as often as non-Latino white students (Ganadara, & Contreras, 2009). Mexican immigrant families move due to unstable economic conditions which force families members to move in search of work, the high cost of housing and difficulty finding rental units that will accommodate large numbers of family members, and continuing discrimination in the housing market. In this study three quarters of the students that either moved in or out of my band were Mexican immigrant students (see Appendix E). Students' families' social capital as indicated by family mobility, became a determining influence on the size and configuration of the Urbanview Middle school band ensemble.

#### *Finances and Resources*

The finance and resource barriers that were experienced in this study centered around students' lack of social capital. While money is sometimes considered cultural capital, for the purpose of this study I am considering it an economic factor of social capital based on the fact that my students' parents did not possess the social networks to allow them to obtain high paying jobs, the skills needed for high paying jobs, and the social networks to gain information on how and where to buy musical instruments (see Figure 13). These financial and resource barriers were created based on my habitus formed by the financial position of my parents and my childhood. The barriers centered on the expectation I held that Urbanview Middle School students' families could afford a

\$30.00 band fee, and that instrument ownership was a possibility for some of the students.

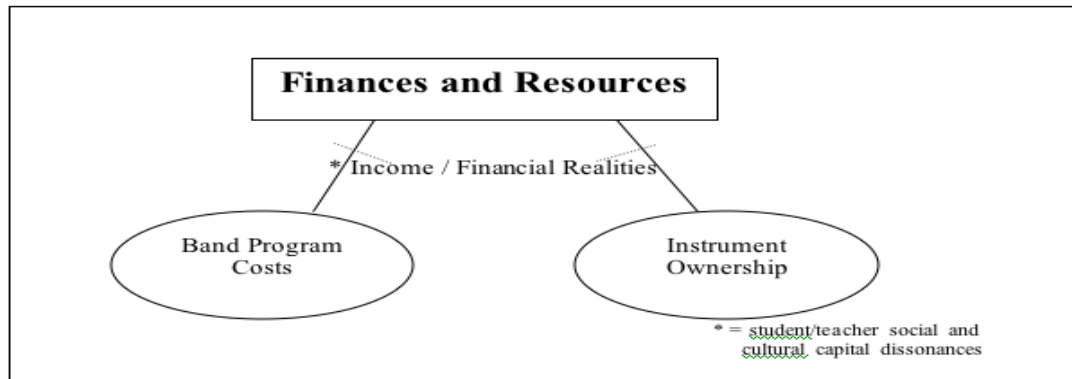


Figure 13. Social Capital Component of Finances and Resources

I instituted a \$30.00 band fee in the Urbanview Middle school band program to cover the costs of reeds, instrument accessories, band folders and music. I had no band budget provided to me by the school and my students and parents were not supplying their own music supplies. I had to find a way to get money to buy the items that were necessary for a band program to function, and for students to be able to play their instruments. Initially, I believed asking students and parents to pay \$30.00 a school year was a reasonable request and would not be a hardship for parents and families. Unfortunately it was and my assumption was an example of how I initially was contributing to the reproduction of social class stratification in education.

Cost of extra-curricular activities is a major barrier for immigrant students, particularly Mexican immigrant students, keeping students from participating in non-curricular activities (Portes and Rambaut, 2001). Immigrant families simply do not



possess the social capital and cultural capital economic means to provide their children financial support for extra-curricular activities.

As an aside, I never did receive the band fee from all of my students. I ended up compensating for the money for reeds and accessories out of my own pocket so students would not miss an opportunity to learn to play an instrument. My actions supported previous research on urban teaching (Frierson-Campbell, 2006a; Kindall-Smith, 2004, Renenger, 2004), that documents many urban instrumental music educators supplement their band programs with money from their own pockets. While this is not a viable solution to address the socioeconomic realities of band families and it's impact on band programs, it is an unfortunate reality.

My findings from this study corroborate the findings from Benedict (2006), Fitzpatrick (2008), Iken (2006), Smith, (1997) and Zdinzski (2005), that finances and resources are a major challenge to urban band directors and band programs. However my findings are unique because they demonstrate how a teacher's habitus and the amount of social and cultural capital students possess underlie this challenge.

### *Teaching and Learning*

The teaching and learning barriers in this study stemmed from me not being aware of my immigrant students' family configurations, musical backgrounds, learning styles, and home environments. The experience of these barriers was where differences in social and cultural capital between myself and my students was fully realized for me. It was where social capital, cultural capital, and habitus in respect to music learning styles, the teacher role, students' goals for band participation, band repertoire, and home practice clashed significantly (see Figure 14).

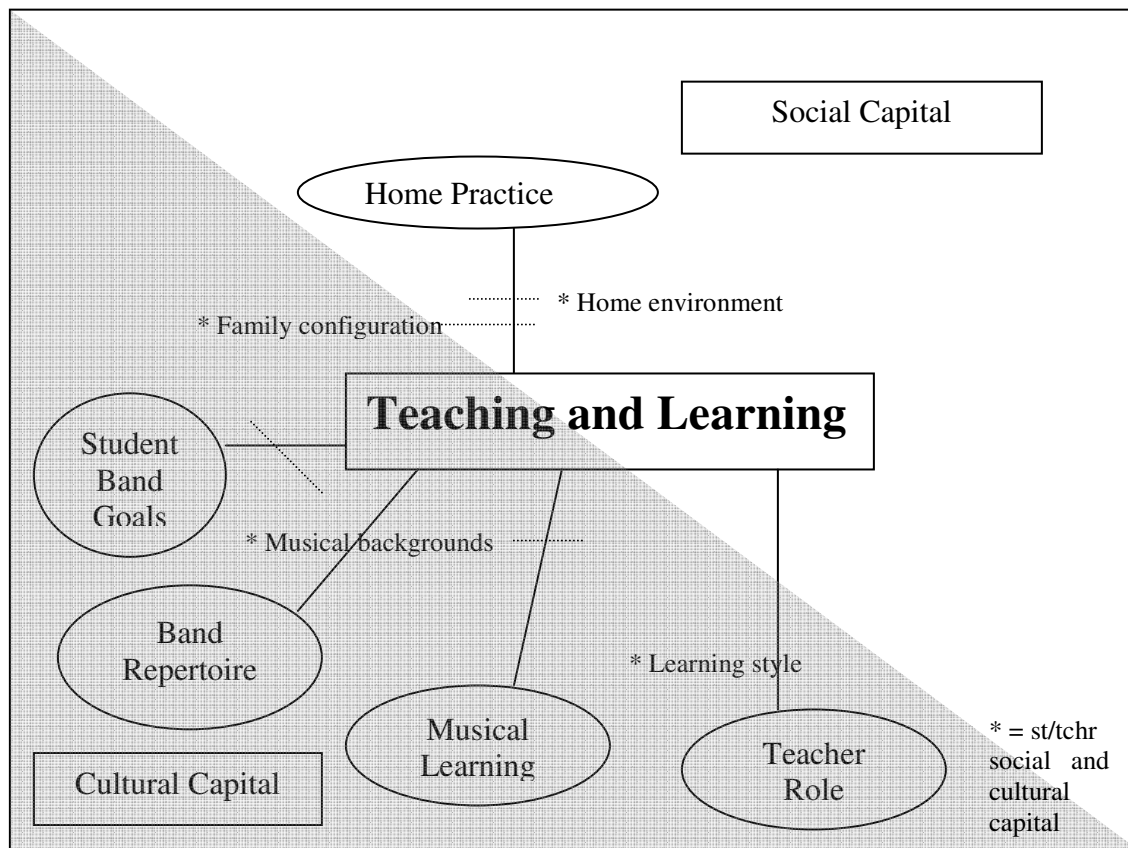


Figure 14. Social and Cultural Capital Components of Teaching and Learning

Trumbull and Rothstein-Fisch (2003), found that Latinos, like other immigrant groups, generally approach education collectively whereby students learn to interact and help one another to learn and achieve academic goals. I experienced this collective learning approach with my Mexican students in the band and I mistook it for behavior problems and lack of student focus. Many of my Mexican students wanted to talk to each other during the band rehearsal, play each other's instruments, and teach each other about their instruments. I wanted my students to sit quietly, focus on their own music in front of them, and follow my directions, my rehearsal critiques, and suggestions. I now look back at the improvisations my students wanted to do together and with Jesus' need to

walk around the band and start making up music with other students as a way my students wanted to learn music together. Music learning and music making in their cultures was more of a communal endeavor that was different from my solitary music training in my childhood.

My Mexican students communal learning preference aligns with Rogoff's (1990) model of apprenticeship learning in which she proposes that children learn best when they take an active role in their learning through a community of people that support challenge and guide them through increasingly more skilled and valued participation in sociocultural activities. For many of my Mexican students, they played and learned music from their family members who performed in bands during family quinceneras and parties.

This difference in musical learning styles from my own music learning style led to my re-examination of my role as a music teacher in the Urbanview Middle School band. I initially held the belief that I was the music expert in my students' lives and I began the band program with myself as an authoritative figure from which I imparted all music knowledge to my students. However, this was not the reality of my teaching situation. My students in the Urbanview Middle school band were well versed in different musical styles, different musical learning traditions, and other music educators from other cultures.

There are many different ways to teach band, but perhaps the role of band director as the only musical interpreter, musical expert, and person having an influence on the music making is perhaps out dated, or not conducive to successful music teaching in urban bands. Wis (2002) urges educator ensemble conductors to consider teaching music

from a servant-leader paradigm that empowers the ensemble musicians to act as artists and become an active part of the music making process. Wis suggests conductors need to respect and trust the members of their ensembles to create a positive musical environment that reflects the members of the ensemble and shares the musical and learning responsibility between the ensemble members as well as the conductor. A conductor servant-leader does not impose or control an ensemble, rather empowers and allows input from musicians.

As the school year progressed I became less of a music expert to my students and more of a conductor servant-leader in which both students and I created musical educational experiences together. I delineated between traditional American band music in which I was the expert, and the students' cultural musics in which they were the experts.

Throughout the year me and my students began to develop a cooperative music learning/teaching relationship. We explored and learned music together sharing our expertise in our own musical traditions. Because of this relationship, I began to incorporate opportunities for students to learn music by ear as well as learning music by reading music notation. I also began to program band repertoire that reflected both my classical western band great music traditions as well as music with influences and styles from the students' home cultures, the different little music traditions.

One of the largest teaching/learning barriers that impacted music learning was the fact that students were not able to practice their instruments at home. This meant if I truly wanted my students to gain skills on their instruments I would have to allow for student practice time during the large group band rehearsal time. McPherson and Zimmerman

(2002) have shown a student's home environment to be an important variable that impacts a student's musical practice ability and effectiveness. McPherson discovered that the most successful practice environments for students included a music stand, an appropriate chair, privacy, and as few distractions for the students as possible. For most of the students at Urbanview Middle School these practice requirements were not feasible due to the large number of family members living together, and the lack of cultural capital in terms of possession of a music stand and chair.

All of the teaching and learning barriers I experienced during this study aligned with several of the findings from previous research on urban education. I felt uncomfortable and frustration with the differences in cultural and musical backgrounds between myself and my students, just as Ausmann (1991) found in his study. Like Renenger (2004), the differences between musical cultural backgrounds was a great teaching challenge for me as I tried to find successful music teaching strategies for my students to succeed. Also, as Fitzpatrick (2008) found, I needed to become flexible in my teaching environment, with my teaching strategies and lessons, and creative with my limited band resources. The difference between my study and these studies was the degree in which student cultural backgrounds were different from mine and the larger degree of flexibility I needed to use in order to provide a quality music education for immigrant students.

### *Family Support*

The family support barriers for student music achievement in this study included teacher/parent communication barriers, socioeconomic challenges of work schedules, and a lack of musical cultural capital allowing parents to help students with musical

challenges. The family music support barriers prevented me from developing effective relationships with my students' parents, which in turn impacted my ability to relay my band program goals, the importance of band concerts, and practice expectations of students to parents. The barriers I experienced stemmed from such social and cultural capital factors as: language differences, amount of family knowledge about music which impacted their ability to provide musical support, and income and financial status of the students' families as well as family priorities that impacted family concert attendance. The limited possession of social capital also impacted families' abilities to attend student band concerts (see Figure 15).

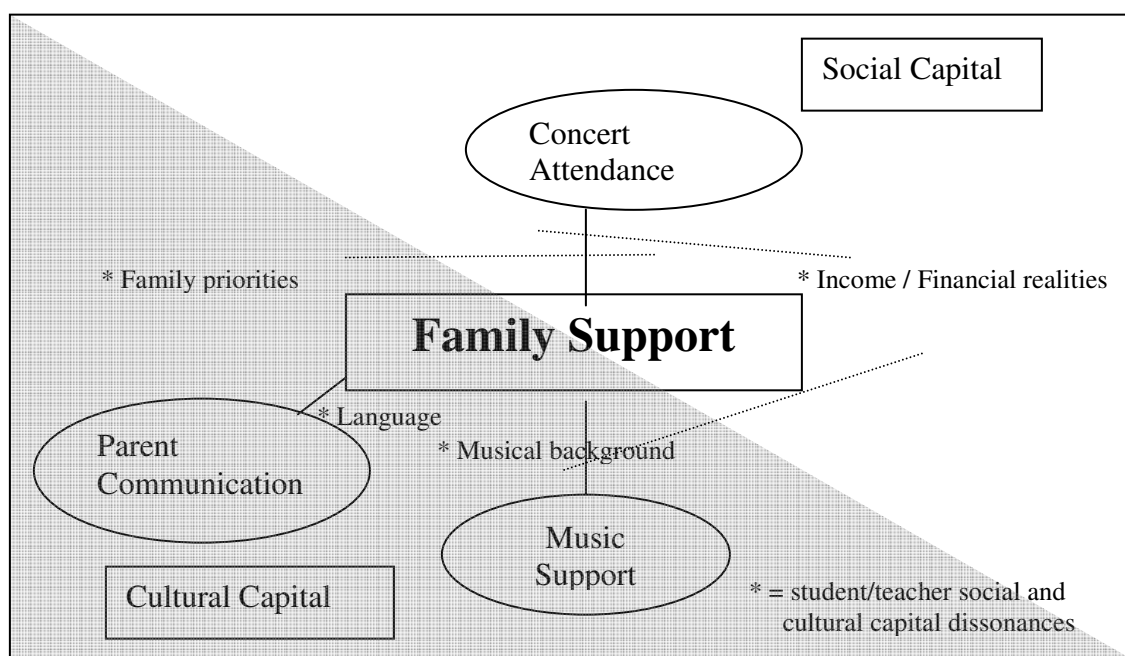


Figure 15. Family Support Barriers

Possession of different types of cultural capital, particularly language, became a large barrier between me and students' parents and led to ineffective parent communication. Many times when parents attended "Back to School Night" or came to talk to me about their child, the attempts at breaching the English/Spanish language

barrier was uncomfortable for both me and the parents and therefore never successfully breached. In fact, three separate times during this study I had set up and confirmed interviews with Alejandra's and Thu's families to talk about band, and each time at the last minute a reason was offered about why they could not attend the interview.

American educational settings can present challenges for immigrant parents. Valdes (1996) outlines several factors pertaining to language and culture for the seeming lack of immigrant parent interaction with schools. These factors include not knowing the appropriate cultural way to communicate with teachers, and feelings of inadequacy or embarrassment when sending notes and conversing with teachers that may contain mistakes or make them seem unintelligent or ignorant (Gandaras, Contreras 2009; Olsen, 1997; Suarez-Orozco, Suarez-Orozco and Torodova, 2008; Valdes, 1996). I experienced these feelings myself when talking to parents and I sensed it from them. Few parents showed up for parent-teacher conferences and many did not show up for student band concerts and perhaps these feelings contributed to Alejandra's and Thu's family members canceling interviews with me

In terms of family and student attendance at band concerts, the possession of different cultural and social capital led to barriers between my students and their families. Many Urbanview Middle School parents did not attend the band concerts and this disappointed both me and the students. Many parents could not attend concerts because of the socioeconomic need to work, inflexible work schedules that parents could not rearrange, and a lack of independent personal transportation. Many of the Urbanview Middle School band families either did not own, or only possessed one car, and often the car was being used for work transportation.

Besides parents not attending concerts, I also experienced students not being able to attend concerts due to family obligations such as parties and church events. This suggested to me that there was a different priority placed on parent concert attendance between myself and my students' families. Student disappointment at concerts was my least favorite part of the school year and it made me question the purpose of concerts and my concert format.

Corenblum and Marshall (1988) found that families' norms, values, and attitudes towards music education greatly impacted students' motivation to learn a musical instrument. I didn't want my students to quit band because of lack of parental attendance at concerts. Chipman (2004) and Iken (2006) suggests that making an effort and building positive relationships with parents is crucial to urban music students for positive musical experiences.

*Research Question Three: What strategies or structures did the teacher attempt to implement in response to different teacher and student sociocultural backgrounds?*

As the urban band director at Urbanview Middle School I created and employed instructional strategies that functioned as bridges between me and my students. In Chapter Seven I discussed specific strategies I created in an attempt to overcome the music teaching and music learning barriers that formed between me and my students in the areas of recruitment and retention, finances and resources, teaching/learning relationships, and family support.

An important finding in this study was that bridges can be built between students and teachers that can begin to create understandings of sociocultural differences which in turn can contribute to successful instrumental music education and band participation for all students regardless of sociocultural backgrounds. The bridges in this study were built



because of my lived experiences of music teaching learning dilemmas in the Urbanview Middle School band that led me to an awareness of barriers that arose out of the differences in possession of social and cultural capital and habitus between me and my students. These differences in habitus and capital possession led to clashes of band participation expectations, band goals, and music learning expectations.

These experiences of becoming aware of dilemmas and barriers served as a “tool” that motivated me to toward using different strategies to build bridges between the structures of the Urbanview Middle School band program, music, students, parents, and myself. This awareness and development of new strategies also served as a catalyst to the development of a new habitus for me towards band, music, and instrumental music education. My shift in music education teaching habitus supports the findings of Horvat and Davis (2011) who suggest habitus is not fixed but malleable.

Once I understood the habitus and sociocultural differences between me and my students, I was faced with the questions: Whose culture do I teach? Whose musical culture is valid? Nieto (2010) claimed that instead of looking at culture as a challenge, teachers should look at it as a unique community building experience. Nieto claims that all cultures are hybrid, being dynamic and changing always on the move as a result of political, social, and other modifications in immediate environment. Nieto urges teachers to think of culture not as a noun, but as a verb and that when people with different backgrounds come together, change is to be expected (pg. 79). Nieto’s definition of a integrated culture aligns with Jorgensen’s (1997) idea of integrating great and little music traditions in the music classroom.

As I started to become more interculturally sensitive to my students and learn about my students' lives I attempted to invite their musical backgrounds and outside musical lives into the Urbanview Middle School concert band program through Culturally Relevant Pedagogy techniques. I first started this process by having students journal and talk about their different musics during the band rehearsals. I let students talk about the music of their families and the music they liked. I also attempted to start to blend cultures by asking for student input into band repertoire, asking them for characteristics they would like to have in their band music, and then attempting to find and program music that fit these characteristics. This strategy matches one of Bennet's (1993) intercultural sensitivity strategies as well as one of Gay's (2000) Culturally Relevant Teaching Strategies accepting other worldviews, and the ability to adapt curriculum content to reflect the cultural diversity of students.

According to Portes and Rambaut (2001), immigrant students need both positive, supportive relationships, and a selective acculturation process that does not cause students to lose who they are, or force them to give up their personal identity and native country traditions. Forming positive student and teacher relationships matches Howard's (2006) model for Culturally Relevant Pedagogy, and Gay's (2000) Culturally Relevant Pedagogy strategy of being culturally self-aware and accepting other's cultural differences and habitus. Bridges between teachers and immigrant students can be built from the components of a selective acculturation process by providing: emotional support, social capital, cultural capital, the development of networks and relationships with parents, provision of an educational environment in which all cultures are valued,

and the learning of the American tradition in a paced fashion so students do not lose valuable cultural resources.

Building bridges can be a challenge because it requires an awareness of sociocultural dilemmas and barriers between students, teachers, parents, and curricular content as well as a shift in habitus of all people involved. The reality of this study is that I was not able to successfully build bridges for all of my students and parents. Reasons for unsuccessful bridge building was an inability to overcome language barriers due to a lack of translators for me and parents, interpreting student music learning styles as student behavior problems, and becoming aware of immigrant students' home lives and stages of acculturation too late to be able to counteract the impact of the students' music education.

According to Ramirez (2003) my inability to surmount the language barrier with my students' parents is common in education and the major reason for the seeming lack of immigrant parental support in schools. My inability to build bridges also aligned with Ream's (2003) study in which he claims that Mexican immigrant students achieve poorly in schools because of a lack of or a development of weak student/teacher/parent relationships of awareness and understandings of each other. Unfortunately my unsuccessful bridges led to unsuccessful musical experiences for some students. However, I believe that by attempting and succeeding to build bridges of understanding music teachers can improve the quality of instrumental music education for immigrant students while simultaneously supporting the selective acculturation process of immigrant students.

### Implications for Urban Instrumental Music Education

In this section, I raise questions about the future of concert band and instrumental music education in American urban public schools as the demographics of urban schools change. I will also provide recommendations for urban instrumental music education based on the findings from this study.

#### *1.) Do band directors need to take into account student's diverse sociocultural backgrounds?*

A key finding in this study was that “otherness” in the urban band room does exist and it is not necessarily the students who are the “other”. The band director and the traditional repertoire of American band serve as the “other” when the majority of the band students are not from America and not familiar with the American band tradition. In addition to this finding is the fact that it is the amounts of possession of American social and cultural capital that creates the phenomenon of “otherness” in the traditional concert band model.

As Parker Palmer says, “We teach who we are” (pg.1). I was teaching ‘me’ and the musical peers I had during my music education. I was not initially teaching the actual students who were in front of me. Howard (2006) says that this is one of the most critical mind (habitus) shifts teachers need to make. Teachers need to stop teaching the students who used to be in the classrooms, and change their teaching strategies to teach the students who are in the classrooms today. An example of this is evident in such recent teaching approaches as offering a Hip-Hop composition class alongside a band class (Vagi, 2010). Band directors of ensembles in which their students’ possess different sociocultural backgrounds than themselves need to understand the backgrounds of their students, develop strong positive relationships with their students’ and students’ families,

and develop an inclusionary band philosophy and program that invites, values, and incorporates the musical cultures of their students while simultaneously teaching the American tradition of concert band.

Urban band directors also need to expand their definitions of band, music, and musical performance to include the definitions their students from different cultures hold. Wayne Bowman (2009) of the MayDay Group defines music education as: a diverse constellation of shifting practices without an essential canon. With this definition there does not exist one true way of teaching or performing music. This stance allows for music educations to make decisions, judgments, and actions that are sensitive and particular to each music learning, or music-making situation and lesson frustration for the students and teachers.

Band directors need to not be afraid to change or adapt the traditional model of band and create a new model for concert band that is inclusive and unique to their school and their students that can include more minority and immigrant students and their musical cultures. Such adaptations can include the use of different band concert formats. Berg (2009) describes an alternative orchestra concert format in which students write the script for the concert, teach their parents how to play their instruments, the song order for the concert which includes student solos is chosen by lottery, and the concert is held in the “cozy” setting of orchestra room. This concert format was developed in order to increase parent involvement in instrumental concerts and provide the students with independence and ownership of musical skills. In addition this concert format consequently developed in building strong relationships between students, the teacher, and parents. Other alternative concert band formats could include concerts during the

school day, the inclusion of food for the audience, and a more informal celebratory nature since, as my student Alejandra said, “In Mexico everything is a party!” (interview 3-3-10)

Frierson-Campbell (2006a) argues that there is no true “other” in music education because of the global nature of our world and music. She also warns music teachers from perceiving their music students from a “deficit” (Benedict, 2006; Ladson-Billings, 2001) point of view in which teachers blame the students for not holding the correct cultural (musical) capital. Frierson-Campbell advocates for music educators to examine their assumptions and situations to create a “space” for greater voice and empowerment of students with diverse backgrounds. Music educators need to recognize the cultural capital immigrant and urban students bring to music classrooms as strengths that can: expand musical repertoires, types of musical experiences, and knowledge of different instruments.

*2). What role does concert band play in the education of students with diverse sociocultural backgrounds?*

In this study I found that immigrant students regardless of their sociocultural backgrounds were able to participate in band and achieve musical rewards and success in band as evidenced through solo performances on special occasions in their lives, and their continued music education after they leave Urbanview Middle School. This finding asks the question of how band directors should define student music and school band program success. Should success be defined by the level of music performed at concerts perhaps reflecting the importance of director ego or program reputation, achievement at district and state festivals, or individual student musical growth that may not involve performance and festival accolades? This question underlies Breunger’s (2010) study

where new music educators often chose suburban instrumental music jobs over urban music jobs with the exact same student population. The only difference between the urban and suburban teaching job was that the suburban schools held higher quality musical reputations than the suburban schools and there were more opportunities for performance and program growth.

Some music educators may question the necessity of offering band in an urban setting, or question the relevance of band in students lives, claiming that band may be outdated or does not meet the cultural backgrounds of urban students (MayDay Group, 2009). I propose that band *is* a necessary and valid instrumental music performance group that can help immigrant students acculturate into the American public school system and American society.

Though some scholars claim band is irrelevant to immigrant students because of the different musical backgrounds they come from, it is just for this reason that participation in band may be beneficial to immigrant students. Gandara and Contreras (2009) found in their study of Latino students' educational experiences, that Latino students that participated in band fared better in school than other Latino students because they were exposed to essential social capital that was necessary for them to achieve success in American schools. I suggest that concert band remain one of the important cornerstones of American music programs because it can help in the acculturation process of immigrant students, and provide immigrant students with valuable American social capital. I also acknowledge that other ensembles that are culturally relevant to school students populations are important and should be offered in schools alongside the American band elective.

“It was in the band, As a result of being with the white students, having to sit next to them....so I learned a lot about the academic situation and how I wasn’t reading Steinbeck, how I wasn’t reading novels and how I wasn’t taking the same courses that my peers were taking.... .” (Gandara & Contreras, 2009; p. 116)

Another reason for keeping the traditional band program is offered by Morrison. Morrison (2001) suggests that the tradition of concert band is a valid music and school subculture. Morrison bases his claim on Keith Swanwick’s statement that any group of people sustained by a common interest of a set of share values will develop customs, conventions and conversational manners of a more or less specialized kind, creating a subculture. Reimer (2003) too supports this idea of band as it’s own culture being important because it can preserve the excellence of our traditional approaches and it provides important opportunities for students to participate in music.

Each band’s culture is specific to the school context it operates in, community in which it is situated, and the personalities and backgrounds of the members. Based on Sonia Nieto’s (2010) notion that culture is a verb, it is important and valuable to bring together people of different sociocultural backgrounds to create a new musical community in which all persons can participate.

3.) *What should the goal of instrumental music education be for all students including immigrant students?*

Throughout this study I experienced a shift in my instrumental music teaching philosophy. I changed my philosophy from one focused on a set number of music students gaining mastery on one instrument, to a more inclusive philosophy in which many more students are exposed to band and reach a beginning or moderate level of proficiency and love for music on instruments. I had to let the “high performing” super band ideal go and look at the type of school I was in, the lives and goals of the students I



was teaching, and the realities of my teaching schedule and situation. As Ladson-Billings (2001) and Delpit (1995) say, all teachers need to be aware of the musical, cultural, and home family environments of their students to teach them effectively.

Reimer (2003) addresses this philosophical quandary by proposing three different ways or levels people can interact with music. These ways are: 1) as a professional musician in which you earn your livelihood from musical activities, 2) as an amateur musician in which a person still participates in personal and community musical activities but does not earn a living, and 3) as an aficionado who is a music enthusiast who seeks out enjoyable music experiences. I found that as the study progressed my teaching goals shifted from a focus on developing professional and amateur musicians to a focus on preparation of all students to be able to enjoy music through out their lives. Given the mobility realities of my students and their constant desire to change instruments, I realized that the realistic goals for my students were to develop their aficionado experience of music through their band experiences.

Teaching is emotional work and researchers and educators have acknowledged that tension within the educational classroom exists. Connelly and Clandinin (1995) describe the emotional lives and tensions in the classroom as lived stories of teachers and students “bumping up” against one another.

“When children with diverse lives come to schools living their stories to live by, it is moments such as these that teach us all how to be attentive to what we are doing in education or miseducation places we call school.” (Clandinin, Huber, Huber, Murphy, Murray Pearce, & Steeves, 2006, pg. 147)

My background and my students’ backgrounds definitely “bumped up” against one another during this study and it was from the sharing and integrating of our

individual unique sociocultural characteristics or life stories that we developed the Urbanview Middle School band program.

Connelly and Clandinin view curricula in schools as an account of teacher and students' lives together in the classroom and state that it is important to acknowledge and speak of these tensions in the negotiation of a curriculum of all lives. Jorgensen (2010) also speaks of the tension in the music classrooms when she speaks about the big and little music traditions of schools, teachers, and students. Jorgensen also talks about music teachers negotiating the tensions between music theory, music practice, and the music realities as pertaining to each specific music context and student population. The lives of students and teachers do interact with one another and must be acknowledged as to the influence they have upon one another.

An urban band director that teaches immigrant students should strive to balance the teaching of mastery of skills on an instrument for those students who so choose, while also developing a life-long love of music for students realizing that most of the students in the band will probably not play an instrument after they leave the school. The role of urban teacher is much broader than just merely teaching content. Being an urban teacher is about developing relationships with children, families, and communities in order to increase the life opportunities and successes of students in all areas of their lives (Clewell, 2007; Ladson-Billings, 1994; Sebring, et. all, 2006). Perhaps, urban instrumental music education is more than just teaching about instrumental music education. It's also about educating the whole child.

4.) *What skills do instrumental music educators need to teach instrumental music in urban settings with immigrant students?*

A key finding in this study was that barriers between teachers, students, education, and their families do exist in the urban band program, and these differences developed from teachers and students' possession of different habitus, social capital and cultural capital due to differences in sociocultural backgrounds.

Teaching culturally diverse students is a great challenge that requires knowledge and skills that go beyond merely knowing one's content. All music educators must challenge their assumptions, situations, and instrumental music philosophies (Jorgensen, 2008) to create a "space for greater voice and empowerment" (Malia'iaupuni, 2004) so that we challenge the status quo, and the sociocultural power structures and discriminations that can create barriers between parents, students, schools, and music education.

I originally programmed and taught from traditional American band repertoire and I inadvertently functioned as a reproducer of the dominant culture, a function of education that Bourdieu (1977, & 1986) was critical of. In effect, I was reproducing the American white middle class band tradition for my non-White, non-American students and this was creating barriers to my immigrant students' music success and positive music experiences.

Teachers need to be aware of how differences in language, race, culture, and personal backgrounds can create "otherness" and impact the learning in the classroom (Delpit, 1995, Gay, 2000; Howard, 2006; Ladson-Billings, 1994 & 2001). Band directors must begin to see themselves as the "other" in the band room, or even more powerfully, that there is no "other" in the band room. Band directors should begin to develop

curriculum in which all students' voices, musical knowledge, and skills are heard and valued in order to include all students and all students' musical cultures in band.

Particularly band directors need to provide their immigrant students with American social and cultural capital in order for them to succeed in American band programs and bridge the gap between background differences that impact teaching and learning. Cultural capital must be provided to immigrant students and all students unfamiliar with band in terms of content language, and the explanations of the expectations and norms of American band. Social capital can be provided to immigrant students and families through the development of school and community networks and the provision of knowledge of local music schools, music stores, music teachers, and other educational supportive community organizations. Band directors can help provide social and cultural capital to students by simply being aware of and understanding the disconnects in band and that students may not possess the necessary capital they need to succeed in school and in band.

My implementation of various bridge building strategies suggests that band directors need to be creative and flexible by using unique teaching strategies that meet the diverse need of their students. Urban band directors should employ the following strategies in their teaching: 1) the incorporation of both aural and visual learning styles, 2) the provision of space and incorporation of musics from urban students cultures, 3) improvisation opportunities in band, 4) flexible instrumentation, 5) plans and structures for student mobility, 6) awareness of family and community priorities when planning concert dates and times, 7) awareness of the emotional energy and issues that are specific to teaching immigrant students, 8) energy and creativity in finding funding opportunities

for band programs, 9) developing positive teacher/student relationships with students, particularly immigrant students through a mutual love of music and common musical experiences, and 10) providing immigrant students with the American band social and cultural capital necessary to succeed in instrumental music education. This list is in no means exhaustive in terms of strategies to improve instrumental music education for immigrant students, but it does provide a start.

Although these strategies can be effective with any and all students, the difference with immigrant students is the degree to which the teacher students' backgrounds may differ, and the number of different backgrounds that exist in one band. Immigrant students need the provision of more social and cultural capital and rely on teacher-student relationships more than native-American born students and non-immigrant minority students because of the added stresses of the acculturation process. Immigrant students tend to bring their emotions into the classroom more than other students (Olsen, 1997) and often are experiencing emotions and life challenges that teachers cannot relate to. Therefore, urban band teachers need to be more aware and sensitive to the social capital and cultural capital deficits as well as the academic and emotional needs of immigrant students.

#### Implications for Urban Instrumental Music Teacher Education

Howard (2006) claims that teachers who choose to teach in racially diverse schools need to possess the understanding that race matters in the classroom, change begins with the teacher, teacher and student beliefs greatly influence outcomes, and teaching is a calling. Howard created an achievement triangle in which the teacher needs to know their selves, their students, and their content deeply to be able to make

meaningful connections between all three components in order for diverse students to achieve. It was my lack of “knowing” my students that created the greatest dissonances with my students and the most formidable barriers in my teaching.

Several studies cite the fact that many new music teachers express anxiety and fear about teaching music in an urban school (Abril, 2006; Bruenger, 2010; Kindall-Smith, 2004; Mixon, 2005). New teachers express reasons for not wanting to teach in urban schools including fear of behavior problems and being uncomfortable around students with diverse backgrounds. Music schools and colleges need to address the issue of lack of new qualified music teachers entering the field of urban music education (Kindall-Smith, 2004).

Higher educational institutions need to re-examine music educator training and the purpose for 21<sup>st</sup> century instrumental music education in changing educational times. Suggestions for music teacher education change include: 1) provide more opportunities for students to conduct field placements in diverse urban settings, 2) provide music teacher candidates with classes that cover the issues of immigration and sociocultural diversity, 3) provide music teacher candidates with classes in Sheltered English techniques and other ELL teaching strategies, 4) provide music teacher candidates with opportunities to arrange and compose music for odd and not-traditional band instrumentation, 5) teach music teacher candidates how to write grants, and 6) place student teachers in successful urban schools so that they can experience positive urban music experiences.

One way for music education students to experience “otherness” and confront differences in capital between teachers and students is to immerse themselves in

fieldwork that is different from which they personally experienced during their childhood or education. Students who immerse themselves in diverse fieldwork can: 1) increase their awareness of the numerous types of diversity in the classroom, 2) become aware how diversity impacts teaching and learning, 3) realize teachers don't teach subject matter but students, and 4) shift personal views about their roles as music educators (Emmanuel, 2003). Immersion in diverse fieldwork experiences can change music teacher students' habitus towards students with diverse backgrounds and teaching in an urban setting.

In addition, Stauffer (2009) proposes a new conception on the music educator as a community music educator. This type of music educator places students as people at the center of the practice, views practice as being fluid, dynamic, and contextual, and recognizes the need for continual examination of the intersections of people, place, and practice (p. 183).

No matter what music teacher education reforms are enacted, it is imperative that institutions of higher education form strong partnerships with urban school districts in order to increase support for urban music educators with a goal of increasing the number of qualified new teachers entering the urban school districts.

#### Recommendations for Further Research

*“ A musical culture is a living process, not a set of works or of given practices. It develops out of the special synergy of change and tradition unique to its people and conditions and cannot simple be passed on as a timeless, unchanging set of traditions. Music educators thus must not be satisfied simple to perpetuate any musical culture as a matter of received fact. Rather they should guide and expand the musical initiatives alternatives and levels of musical excellence of their students’, going beyond what is otherwise already available outside of school, helping musical cultures to continue their respective developments while building*

*bridges for student to other musical expressions of culture” (Regelski and Gates, 2009, p.xxxiii).*

Music educators must design music learning and teaching experiences in ways that are in line with contemporary urban school issues and constraints, urban music student musical realities, and with much of the current educational thinking on student-centered, competency-based, and “authentic” learning philosophies. There is a need for urban instrumental music educators to aim for creating stimulating learning environments for people of different backgrounds in the diverse cultural landscape that characterizes so many contexts of learning music (Schippers, 2010).

The traditional method or conventions of teaching music have been based on a model where musicians are taught to be highly trained technically on their instruments, must be good music readers and good followers of instructions, and must appreciate the traditions they are drawing upon and developing in. However, this means of means of making music comprises only a small part of the contemporary and global ways of making music. Contemporary music practices comprise a broad range of aural, notated, analog, and digital forms (Johnson, 2009). Therefore music researchers and music educators need to continue to explore and research different types of musical environments, musical ensembles, and the fusing of musical cultures in the urban setting.

Research is needed on cultural and socioeconomic dissonances in the urban band ensemble, particularly with immigrant students from cultures other than the ones represented in this study. More instructional strategies need to be developed and tested in order to effectively reach more students from diverse backgrounds. Attempts at creating different types of musically inclusive instrumental ensembles need to be documented and explored. Also, more research needs to be conducted on ways instrumental music



ensembles can reach out and incorporate the musics of the communities and students in which they are situated while maintaining musical authenticity.

Additional research based on the findings of this study might include gathering and examining data from immigrant students' parents and caregivers and how their relationship with the student impacts student habitus and the capital students bring into the classroom. This study could be conducted at the high school level with high-school students to determine whether the acculturation process and immigrant factors impact music education in the same way as middle school. Also more urban band programs that teach music to immigrant students need to be examined so the results from this study can be compared and contrasted.

Finally further research is needed on how instrumental music educators re-examine their personal musical beliefs and philosophies of music education as a result of teaching in an urban setting. This research would explore what a philosophy and music curriculum looks like that is responsive to place and meaning in students' lives. This research would also examine strategies that can be implemented to build bridges between urban music educators and urban music students.

### Chapter Summary

This research project was conducted in hopes of furthering the music education profession's understanding not only of the influences of sociocultural factors on student learning in an urban middle school, but also a band teacher's lived experiences of dissonances and barriers created by different teacher and student backgrounds. I hope this research challenges instrumental music teachers to rethink their philosophies and teaching methods as it has challenged mine. I also hope this study encourages current and

future urban instrumental music teachers to re-examine their ensemble membership and music repertoire to truly include and represent the diversity in our world. To quote Ghandi: *“Our ability to reach unity in diversity will be the beauty and the test of our civilization.”* Given the power of music and musical co-creation in an ensemble, I believe the urban band setting is a setting that has the potential to work toward achieving the unity Ghandi speaks of.

## References

- Abril, C. (2006). Teaching music in urban landscapes: Three perspectives. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1, pp. 75 -95). Lanham, Maryland: Rowman and Littlefield Education in partnership with the National Association for Music Education
- Albert, D. J. (2006). Strategies for the recruitment and retention of band students in low socioeconomic school districts. *Contributions to Music Education*, 33(2), 53-72.
- Ausmann, S. W. (1991). *Characteristics of inservice urban music teachers and preservice music teachers in Ohio and their attitudes toward teaching music in urban schools*. Doctoral Dissertation Ohio State University.
- Bellund, B. (2009). Using the theory of habitus to move beyond the study of barriers to technology. *Computers and Education*, 52, 353-364.
- Benedict, C. (2006). Defining ourselves as other: Envisioning transformative possibilities. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1, pp. 3-13). Lanham, Maryland: Rowman and Littlefield Education in partnership with National Association for Music Education.
- Bennett, M. J. (1993). Towards ethnorelativism: A developmental model of intercultural sensitivity. In R. M. Paige (Ed.), *Education for the Intercultural Experience*. Yarmouth, ME: Intercultural Press.
- Berg, M. (2009). Strings attached: The Reality Show. In J. Kerchner & C. Abril (Eds.), *Musical Experiences in our Lives*. Lanham: MENC: The National Association of

Music Education.

Bogdan, R., & Biklen, S. (1992). *Qualitative Research for Education: An Introduction to Theory and Methods*. Boston: Allyn and Bacon.

Bourdieu, P. (1977). Cultural reproduction and social reproduction. In J. Karabel & A. H. Halsey (Eds.), *Power and Ideology in Education* (pp. 487-511). New York: Oxford Press.

Bourdieu, P. (1986). The forms of capital. In J. G. Richardson (Ed.), *Handbook of Theory And Research for the Sociology of Education* (pp. 241-258). New York: Greenwood Press.

Bourdieu, P., & Wacquant, L. (1992). *An Invitation to Reflexive Sociology*. Chicago: University of Chicago Press.

Bowman, W. D. (2009). No one true way: Music education without redemptive truth. In T. A. Regelski & J. T. Gates (Eds.), *Music Education for Changing Times: Guiding Visions for Practice* (pp. 3 - 15). New York: Springer.

Bruenger, S. D. (2010). Why select new music teachers chose to, or chose not to, apply to teach in an urban school District. *Journal of Music Teacher Education*, 19(2), 25-40.

Bruner-Opps, C. (2010). *Immigrant Perspectives: Social Reproduction and the Future of Second Generation Mexican-American and Chinese-American Immigrants*. DePaul University.

Campbell, P. S. (1998). *Songs in Their Heads*. New York: Oxford University Publishing.

Campbell, P. S. (2004). *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press.

- Campbell, P. S., Drummond, J., Dunbar-Hall, P., Howard, K., Schippers, H., & Wiggins, T. (Eds.). (2005). *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century*: Australian Academic Press Pty. Ltd.
- Carlow, R. (2006). Building confianza: Using dialogue journals with English language learners in urban schools. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. I, pp. 25-34). Lanham, Maryland: Rowman and Littlefield Education.
- Catterall, J. (1997). Involvement in the arts and success in secondary school: UCLA.
- Chin, T., & Philips, M. (2004). Social reproduction and child-rearing practices: Social classes, children's agency, and the summer activity gap. *Sociology of Education*, 77, 185-210.
- Chipman, S. (2004). *A Survey of Perceptions of At-Risk Students by Florida Secondary School Band Directors*. The Florida State University.
- Choate, R. (1968). *The Tanglewood Declaration*: Music Educators National Conference.
- Clewell, B., Chu, & Campbell, P., B. (2007). *Good Schools in Poor Neighborhoods Defying Demographics, Achieving Success*. Washington, D.C.: The Urban Institute Press.
- Clandinin, J., & Connelly, M. (1995). *Teacher's Professional Landscape*. New York: Teachers College Press.
- Coleman, J. S. (1988). Social capital in the creation of human capital. *American Journal of Sociology*, 94(95-120).
- Conway, C., & Jeffers, T. (2004). The teacher as researcher in beginning instrumental music. *Update: Applications of Research in Music Education*, 22(2), 35-45.

- Corenblum, B., & Marshall, E. (1998). The band played on: Predicting students' intentions to continue studying music. *Journal of Research in Music Education*, 46(1), 128-140.
- Costa-Giomi, E., & Chappell, E. (2007). Characteristics of band programs in a large urban school district: Diversity of inequality. *Journal of Band Research*.
- Cowen, K. (2010). New teachers and the educational gap. *Harvard Educational Letter*, 26. from <http://www.hepg.org/hel/printarticle/478>.
- Craig, S. E., Hull, K., & Haggart, A. G. (2000). Promoting cultural competence through teacher assisted teams. *Teaching Exceptional Children*, 32(3), 6-12.
- Creswell, J. W. (1998). *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. Thousand Oaks, CA: Sage.
- Delpit, L. D. (1988). The silenced dialogue: Power and pedagogy in educating other people's children. *Harvard Educational Review*, 58(3), 280- 298.
- DeJaeghere, J., & Zhang, Y. (2008). Development of intercultural competence among US American teachers: Professional development factors that enhance competence. *Intercultural Education*, 19(3), 255-268.
- Delgado-Gaitan, C. (1992). School matters in the Mexican-American home: Socializing children to education. *American Educational Research Journal*, 29(3), 495-513.
- Delpit, L. D. (1995). *Other People's Children: Cultural Conflict in the Classroom*. New York: The New Press.
- DeMarrais, K. B., & Lecompte, M. (1998). *The Way School Works: A Sociological Analysis of Education* (3rd ed.). New York.
- Dickar, M. (2008). Hearing the silenced dialogue: An examination of the impact of

- teacher race on their experiences. *Race Ethnicity and Education*, 11(2), 115-132.
- Dobbs, T. L. (2005). *Discourse in the Band Room: How Talk Shapes Teaching, Learning, and Community in a Middle School Instrumental Music Classroom*. Northwestern University, Evanston, IL.
- Donmeyer, R. (2001). Paradigm talk reconsidered. In V. Richardson (Ed.), *Handbook of Research on Teaching* (pp. 174 -197). Washington, D.C.: American Educational Research Association.
- Dumais, S. A. (2002). Cultural capital, gender, and school success: The role of habitus. *Sociology of Education*, 75(1), 44-68.
- Dumais, S. (2006). Early childhood cultural capital, parental habitus, and teachers' perceptions. *Poetics*, 34, 83-107.
- Elementary and Secondary Education Act. (2004). From [www.dpi.state.nc.us/nclb/highly/faqs/](http://www.dpi.state.nc.us/nclb/highly/faqs/)
- Elliott, D. J. (1995). *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press.
- Ellis, C., & Bochner, A. (2000). Autoethnography, personal narrative, reflexivity. In N. K. Denzin & Yvonna S. Lincoln (Eds.), *Handbook of Qualitative Research Second Edition* (pp. 733-768). Thousand Oaks, CA: Sage Publications.
- Fiese, R. K., & DeCarbo, N. J. (1995). Urban music education: The teachers' perspective. *Music Educators Journal*, 82(1), 27 - 31.
- Emmanuel, D. T. (2003). An immersion field experience an undergraduate music education course in intercultural competence. *Journal of Music Teacher Education*, 13(33), 33 – 41.

- Fitzpatrick, K. (2008). *A Mixed-Methods Portrait of urban Instrumental Music Teaching*. Northwestern University, Evanston, Illinois.
- Foley, D. A., Levinson, B., A., & Hurtig, J. (2000). Anthropology goes inside: The new educational ethnography of ethnicity and gender. In *Review of Research in Education* (Vol. 25, pp. 37-98): Sage publications.
- Fosnot, C. T., & Perry, R. S. (2005). Constructivism: A psychological theory of learning. In C. T. Fosnot (Ed.), *Constructivism: Theory, Perspectives, and Practice*. New York: Teacher's College Press.
- Fowler, C. (1970). *Music Educators Journal*.
- Frierson-Campbell, C. (2006a). *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1). Lanham, Maryland: Rowman and Littlefield Education in partnership with National Association for Music Education.
- Frierson-Campbell, C. (2006b). Introduction. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1, pp. ix - viii). Lanham, Maryland: Rowman and Littlefield Education in partnership with National Association for Music Education.
- Fuhrman, S. (2000). Urban educational challenges: Is reform the answer?
- Fujira, G. T., & Yamaki, K. (2000). Trends in demography of childhood poverty and disability. *Exceptional Children*, 66(2), 187-199.
- Futrell, M., Gomez, J., & Bedden, D. (2003). Teaching the children of a new America: The challenge of diversity. *Phi Delta Kappan*, 84, 381-385.
- Gandara, P., & Contreras, F. (2008). *The Latino Education Crisis, the Consequences of*



- Failed Social Policies*. Cambridge: Harvard University Press.
- Gardner, H. (1983). *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic.
- Gay, G. (2000). *Culturally Responsive Teaching: Theory, Research, and Practice*. Teachers College Columbia University New York: Teachers College Press
- Gay, G., & Howard, T. (2000). Multicultural teacher education of the 21st century. *Teacher Educator*, 6(1), 1-16.
- Glaser, B. G., & Strauss, A. L. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research*. New York: Aldine Publishing.
- Glaserfield, E. V. (2005). Introduction: Aspects of constructivism. In C. T. Fosnot (Ed.), *Constructivism: Theory, Perspectives, and Practice*. New York: Teachers College Press.
- Glesne, C., & Peshkin, A. (1992). *Becoming Qualitative Researchers: An Introduction*. White Plains, NY: Longman.
- Goddard, R., D. (2003). Relational networks, social trust, and norms: A social capital perspective on students' chances of academic success. *Educational Evaluation and Policy Analysis*, 2(1), 59-74.
- Goldfarb, K. (2004). Who is included in the urban family? In S. R. Steinberg & J. L. Kincheloe (Eds.), *19 Urban Questions Teaching in the City* (Vol. 215, pp. 255-266). New York: Peter Lang.
- Guitard, M. (2007). *What Makes A Good School? Case Studies of School Performance*. Tennessee State University.

- Harker, R. (1984). On reproduction, habitus, and education. *British Journal of Music Education*, 5(2), 117-127.
- Hebert, D. G. (2009). Musicianship, musical identity, and meaning as embodied practice. In T. A. Regelski & J. T. Gates (Eds.), *Music Education for Changing Times: Guiding Visions for Practice*. New York: Springer.
- Hinckley, J. (1995). Urban music education: Providing for students. *Music Educators Journal*, 82(1), 32-36.
- Huber, M., Huber, J., & Clandinin, J. (2004). Moments of tension: Resistance as expressions of narrative coherence in stories to live by. *Reflective Practice*, 5(2), 181-198.
- Hoover, J. J., & Patton, J. R. (2004). Perspective: Differentiating standards-based education to meet diverse needs. *Remedial and Special Education*, 25(1), 74-78.
- Horvat, E., & Davis, J. E. (2011). Schools as sites for transformation: Exploring the contribution of habitus. *Youth & Society*, 43(1), 142-170.
- Howard, G. R. (2006). *We Can't Teach What We Don't Know: White Teachers, Multiracial Schools* (2nd ed.). New York: Teachers College Press.
- Hunter, R. C. (2006). The role of parents under NCLB. In F. Brown & R. C. Hunter (Eds.), *No Child Left Behind and other Federal Programs for Urban School Districts*: (Vol. 9, pp. 299-308). Oxford: Elsevier
- Igoa, C. (1995, 2009). *The Inner World of the Immigrant Child*. New York: Routledge.
- Iken, K. (2006). The small big city in music education: The impacts of instrumental music education for urban students. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol.

- 1, pp. 139-149). Lanham, Maryland: Rowman and Littlefield in partnership with National Association of Music Education.
- Ikpa, V. (2004). Leaving children behind: The racial/ethnic achievement gap. *Research for Educational Reform*, 9(2), 3-13.
- Jeynes, W. H. (2003). A meta-analysis: The effects of parental involvement on minority children's academic achievement. *Education and Urban Society*, 35, 202 - 217.
- Jorgensen, D. L. (1989). *Participant Observation: A Methodology for Human Studies* (Vol. 15). Thousand Oaks: Sage Publications.
- Jorgensen, E. R. (1997). *In Search of Music Education*. Champaign: University of Illinois Press.
- Jorgensen, E. (2008). *The Art of Teaching Music*. Bloomington: Indiana University Press.
- Kincheloe, J. L. (2004). Why a book on urban education. In S. R. Steinberg & J. L. Kincheloe (Eds.), *19 Urban Questions: Teaching in the City* (pp. 1-27). New York Peter Lang.
- Kindall-Smith, M. (2004). Teachers teaching teachers: Revitalization in an urban setting. *Music Educators Journal*, 91(2), 41-46.
- King, A. (2000). Thinking with Bourdieu against Bourdieu: A practical critique of the habitus. *Sociological Theory*, 18(3), 417-433.
- Klinedinst, R. (1991). Predicting performance achievement and retention of fifth-grade instrumental students. *Journal of Research in Music Education*, 39(3), 225-238.
- Kozol, J. (1991). *Savage Inequalities*. New York: Harper Perennial.
- Ladson-Billings, G. (1994). *The Dreamkeepers: Successful Teachers of African American Children*. San Francisco: Jossey-Bass.

- Ladson-Billings, G. (2001). *Crossing Over to Canaan: The Journey of New Teachers in Diverse Classrooms*. San Francisco: Jossey-Bass.
- Lareau, A., & Horvat, E. M. (1999). Moments of social inclusion and exclusion race, class, and cultural capital in family-school relations. *Sociology of Education*, 72, 37 - 53.
- Larsen, C. (2001). *Complex Silences: Exploring the Relationships Between Teacher Change and Staff Development in the Arts*. Northwestern, Evanston, Illinois.
- LeCompte, M. D., & Schensul, J. J. (1999). *Analyzing and Interpreting Ethnographic Data*. New York: Altamira Press.
- Leglar, M., & Collay, M. (2002). Research by teachers on teacher education. In R. C. Colwell (Ed.), *The New Handbook of Research on Music Teaching and Learning* (pp. 855-873). New York: Oxford.
- Leistyna, P. (2002). Extending the possibilities of multicultural community partnerships in urban public schools. *The Urban Review*, 34(1), 1-23.
- Lewis, S., Ceperich, J., & Jepson, J. (2002). *Critical Trends in Urban Education: Fifth Biennial Survey of America's Great City Schools*. Washington D.C.: Council of the Great City Schools.
- Lin, N. (2001). *Social Capital: A Theory of Social Structure and Action*. New York: Cambridge University Press.
- Lincoln, Y., S., & Guba, E. G. (1985). *Naturalistic Inquiry*. Beverly Hills: Sage Publications.
- Love, J., & Kipple, B. (1995). *Arts Participation and race/ethnicity: An Analysis of*

- 1982, 1985, and 1992 SPPA Surveys. Washington DC: National Endowment for the Arts.
- Lunenberg, F. C. (2000). America's hope: Making schools work for all children. *Journal of Instructional Psychology*, 27(1), 39-46.
- Madsen, C. (Ed.). (2000). *Vision 2020: The Housewright Symposium on the Future of Music Education*. Reston, VA: MENC - National Association for Music Education.
- Mark, M. L. (2003). Reflections on my profession. *Music Educators Journal*, 89(3), 52 – 54.
- Marx, S. (2008). Popular white teacher of Latina/o kids: The strengths of personal experiences and the limitations of Whiteness. *Urban Education*, 43(29).
- Malia'iaupuni, S. (2004). Ka' akalai Ku Kanaka: A Call for strengths-based approaches from a native Hawaiian perspective. *American Educational Research Association*, 33(9), 29-36.
- MayDay, G. (1997). Action for change in music education.
- McCarthy, M. (2009). Re-thinking "music" in the context of education. In T. A. Regelski & J. T.
- McPherson, G. E., & Zimmerman, B. J. (2002). Self-regulation of musical learning. In R. Colwell & C. Richardson (Eds.), *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference*. New York: Oxford University Press.
- McCarthy, M. (2009). Re-Thinking "Music" in the Context of Education. In T. A. Regelski & J. T. Gates (Eds.), *Music Education for Changing Times: Guiding*

- Visions for Practice* (pp. 29-37). New York: Springer.
- Merriam, S. B. (1998). *Qualitative Research and Case Study Applications in Education*. San Francisco: Jossey-Bass Publishers.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis* (2<sup>nd</sup> ed.). Thousand Oaks, CA: Sage Publications Inc.
- Mixon, K. (2005). Building your instrumental music program in an urban school. *Music Educators Journal*, 91(3), 15-23.
- Mixon, K. (2006). Building an instrumental music program in an urban setting. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1, pp. 117-124). Lanham, Maryland: Rowman and Littlefield Education in partnership with National Association of Music Education.
- Morrison, S. (2001). The school ensemble. *Music Educators Journal*, 88(2).
- Music Educators National Conference. (1991). *The Child's Bill of Rights in Music*, from <http://www.menc.org/information/prek12childsbill/BillofRights.html>
- Music Educator's National Conference. (2000). *Vision 2020: The Housewright Symposium of the Future of Music Education*. Reston, VA: MENC - The National Association for Music Education.
- National Center for Educational Statistics. (2009). Characteristics of public, private, and bureau of Indian education elementary and secondary school teachers in the United States: Results from the 2007–08 schools and staffing survey from [http://nces.ed.gov/ipeds/data/ipedsdatacenter/data/2009324/tables/sass0708\\_2009324\\_t12n\\_02.asp](http://nces.ed.gov/ipeds/data/ipedsdatacenter/data/2009324/tables/sass0708_2009324_t12n_02.asp)
- National Center for Educational Statistics. (2009). Percentage distribution of enrollment

in public elementary and secondary schools, by race/ethnicity and state or jurisdiction: Fall 1997 and fall 2009. From

[http://nces.ed.gov/programs/digest/d09/tables/dt09\\_041.asp](http://nces.ed.gov/programs/digest/d09/tables/dt09_041.asp)

- National Collaborative on Diversity in the Teaching Force. (2004). *Assessment of Diversity in America's Teaching Force: A Call to Action*. Washington, D.C.
- National Research Council, (2000). *How People Learn: Brain, Mind, Experience, and School*. Washington D.C.: National Academy Press.
- Nelson, S. L. (2007). *The Complex Interplay of Composing, Developing Musicianship and Technology: Multiple Case Study*. University of Colorado at Boulder, Boulder, CO.
- Nieto, S. (1996). *Affirming Diversity: The Sociopolitical Context of Multi-Cultural Education* (4th ed.): Allyn & Bacon.
- Nieto, S. (2003). *What Keeps Teachers Going?* New York: Teachers College Press.
- Nieto, S. (Ed.). (2005). *Why We Teach*. New York: Teachers College Press.
- Nieto, S. (2010). *The Light in Their Eyes: Creating Multicultural Learning Communities 10th Anniversary Edition*. New York: Teachers College Press.
- National Institute for Urban Schools Initiative (1998). *First Annual Urban Schools Symposium Report*. Washington, D.C.
- O'Toole, P. (1994). *Redirecting the Choral Classroom: A Feminist Poststructural Analysis of Power Relations Within Three Choral Settings*. University of Wisconsin, Madison, WI.
- Olsen, L. (1997). *Made in America: Immigrant Students in our Public Schools*. New York: The New Press.

- Oreck, B., Baum, S., & McCartney, H. (2000). *Artistic Talent Development for Urban Youth: The Promise and the Challenge*. Washington, D.C.: National Research Center on the Gifted and Talented.
- Palmer, P. (1998). *The Courage to Teach*. San Francisco: Jossey-Bass.
- Passel, J. S. (2006). *The Size and Characteristic of the Unauthorized Migrant Population in the U.S.*: Pew Hispanic Center.
- Patton, M. (1990). *Qualitative Research and Evaluative Methods*. Thousand Oaks, CA: Sage Publications.
- Paul, S. J., & Ballantine, J. H. (2002). The sociology of education and connections to music education research. In R. C. Colwell (Ed.), *Handbook of Research On Music Teaching and Learning* (pp. 566 - 583). New York: Schirmer Books.
- Pigott, R., & Cowen, E. (2000). Teacher race, child race, racial congruence, and teacher ratings of children's school adjustment. *Journal of School Psychology, 38*(2), 177-195.
- Poland, B. D. (1995). Transcription quality as an aspect of rigor in qualitative research. *Qualitative Inquiry, 1*(3), 290-310.
- Portes, A. (1998). Social capital: Its origins and applications in modern sociology. *Annual Review of Sociology, 24*, 1-24.
- Portes, A., & Rumbaut, R. G. (2001). *Legacies: The Story of the Immigrant Second Generation*. Berkeley: University of California Press.
- Rainbow, E. (1965). A pilot study to investigate the constructs of musical aptitude. *Journal of Research in Music Education, 13*(1), 3-14.
- Ramirez, F. (2003). Dismay and disappointment: Parental involvement of Latino



- immigrant parents. *The Urban Review*, 35(2), 93-107.
- Ream, R. K. (2003). Counterfeit social capital and Mexican-American underachievement. *Educational Evaluation and Policy Analysis*, 25(3), 237-262.
- Ream, R. K., & Palardy, G. J. (2008). Reexamining social class differences in the availability and the educational utility of parental social capital. *American Educational Research Association*, 45, 238-273.
- Reay, D. (2004). It's all becoming a habitus: Beyond the habitual use of habitus in educational research. *British Journal of Music Education*, 25(4), 431-443.
- Regelski, T. A., & Gates, J. T. (Eds.). (2009). *Music Education for Changing Times: Guiding Visions for Practice*. New York: Springer.
- Reimer, B. (1970). Educating the ghetto child. *Music Educators Journal*.
- Reimer, B. (1989). *A Philosophy of Music Education* (Second ed.). New York City: Prentice-Hall Inc.
- Reimer, B. (2003). *A Philosophy of Music Education: Advancing the Vision* (Third ed.). New York: Prentice-Hall Inc.
- Reninger, R. (2004). *Setting Your Sights on the Inner City - Joys and Challenges of Urban Music Education*, from [www.menc.org/netowrks/collegiate/newslink/archives/04Dec2004Newslink.html](http://www.menc.org/netowrks/collegiate/newslink/archives/04Dec2004Newslink.html)
- Roat, B. (2010). *Cultural Adjustment of White Teachers to a Diverse Urban School District*. Arizona State University.
- Robinson, K. M. (2006). White teacher, students of color: Culturally responsive pedagogy for elementary general music in communities of color. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival*,

- Success, and Reform* (Vol. 1, pp. 35 - 53). Lanhan, Maryland: Rowman and Littlefield Education in partnership with National Association for Music Education.
- Rogoff, B. (1990). *Apprenticeship in Thinking*. New York: Oxford University Press.
- Rossman, G. B., & Rallis, S. F. (2003). *Learning in the Field: An introduction to Qualitative Research* (Second ed.). Thousand Oaks, CA: Sage Publications Inc.
- Roulston, K. (2006). Mapping the possibilities of qualitative research in music education: a primer. *Music Education Research*, 8(2), 153-173.
- Sable, J., & Young, B. A. (2003). *Characteristics of the 100 Largest Public Elementary and Secondary School Districts in the United States: 2001-02*. Washington D.C.: U.S. Department of Education, National Center for Education Statistics.
- Saldana, J. (2009). *The Coding Manual for Qualitative Researchers*. Thousand Oaks, CA: SAGE.
- Schippers, H. (2010). *Facing the Music: Shaping Music Education from a Global Perspective*. New York: Oxford University Press.
- Scholz, C. W. (2003). Approaches to social capital: The emergence and transformation of a concept: The Johns Hopkins University.
- Schwarthoff, P. (2004). Making the most of parental involvement. *American String Teacher*, 54(3), 50-52.
- Sebring, P. B., Allensworth, E., Bryk, A. S., Easton, J. Q., & Luppescu, S. (2006). *The Essential Supports for School Improvement*. Chicago, Illinois: University of Chicago.
- Smith, C. M. (1997). Access to string instruction in American public schools. *Journal of*

- Research in Music Education*, 45(4), 650-662.
- Smith, J. (2006). The challenges of urban teaching: Young urban music educators at work. In C. Frierson-Campbell (Ed.), *Teaching Music in the Urban Classroom: A Guide to Survival, Success, and Reform* (Vol. 1, pp. 57-74). Lanham, Maryland: Rowman and Littlefield in partnership with National Association of Music Education.
- Smith, R., W. (2000). The influence of teacher backgrounds on the inclusion of multicultural education: A Case study of two contrasts. *The Urban Review*, 32(2), 155-175.
- Sobal, D., Taylor, S., & Anderson, R. (2003). Shared accountability: Encouraging diversity-responsive teaching in inclusive contexts. *Teaching Exceptional Children*, 35(6), 46-54.
- Spradley, J. (1979). *The Ethnographic Interview*. Belmont: Wadsworth Group/Thomson Learning.
- Stake, R. (1995). *The Art of the Case Study*. Thousand Oaks, CA: Sage Publications, Inc.
- Stake, R. (2000). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of Qualitative Research 2<sup>nd</sup> ed.* (pp. 435-454). Thousand Oaks: Sage Publications.
- Stakelum, M. (2008). Creating a musical world in the classroom: Application of a Bourdieuan approach towards understanding teacher practice. *British Journal of Music Education*, 25(1), 91-102.
- Stauffer, S. (2009). Placing curriculum in music. In T. A. Regelski & J. T. Gates (Eds.), *Music Education for Changing Times* (pp. 175-186). New York: Springer.
- Suarez-Orozco, C., & Suarez-Orozco, M. (2001). *Children of Immigration*. Cambridge:

- Harvard University Press.
- Suarez-Orozco, C., Suarez-Orozco, M., & Todorova, I. (2008). *Learning a New Land: Immigrant Students in American Society* (426 ed.). Cambridge The Belknap Press of Harvard University Press
- Tomlinson, C. A., & McTigue, J. (2006). *Integrating Differentiated Instruction and Understanding by Design: Connecting Content and Kids*. Alexandria, VA: ASCD.
- Trumbull, E., & Rothstein-Fisch, C. (2008). Cultures in Harmony. *Educational Leadership, September*, 63-66.
- U.S. Census Bureau. (2004). *Census 2000 Rural and Urban Classification*: Washington, DC: Government Printing Office.
- U.S. Census Bureau. (2006). *Current Population Reports*:  
[www.census.gov/prod/2006pubs](http://www.census.gov/prod/2006pubs)
- U.S. Census Bureau. (2010). *Current Population Reports*:  
[www.census.gov/prod/2010pubs](http://www.census.gov/prod/2010pubs)
- Vagi, R. (2010). *Integrating Hip-Hop into the Urban Setting*. Paper presented at the University of Colorado Music Education Colloquium, University of Colorado at Boulder.
- Valdes, G. (1996). *Con Respeto, Bridging the Distances Between Culturally Diverse Families and Schools: An Ethnographic Portrait*. New York: Teachers College Press.
- Van Maanen, J. (2011). *Tales of the Field On Writing Ethnography*. Chicago: The University of Chicago Press.

- Walqui, A. (2000). *Strategies for success: Engaging immigrant students in secondary schools* Center for Applied Linguistics.
- Winzer, M., & Mazurek, K. (2000). *Special Education in the 21st Century: Issues of Inclusion and Reform*. Washington, D.C.: Gallaudet University Press.
- Wis, R. (2002). The conductor as servant-leader. *Music Educators Journal*, 89(2), 17-23.
- Wolcott, H. (2001). *Writing Up Qualitative Research*. Thousand Oaks: Sage Publishing.
- Wright, R. (2008). Kicking the habitus: Power, culture, and pedagogy in the secondary school music curriculum. *Music Education Research*, 10(3), 389-402.
- Zdzinski, S. (1996). Parental involvement, selected student attributes, and learning outcomes in instrumental music. *Journal of Research in Music Education*, 44(1), 34-48.
- Zdzinski, S. (2001). Instrumental music for special learners: By making minor adaptations, instrumental music teachers can find ways to include special learners in their classes. *Music Educators Journal*, 87(4), 27-63.
- Zhou, M. (2003). Urban education: Challenges in educating culturally diverse children. *Teachers College Record*, 105(2), 208-225.
- Zigarelli, M. (2005). An empirical test of conclusions from effective schools research. *Journal of Educational Research*, 90(2), 103-110.

APPENDIX A  
CONSENT FORMS

From Barriers to Bridges of Understanding: A Case Study of Sociocultural Dissonances  
Between an Urban Middle School Band Teacher and Immigrant Students

Amy Martinson

██████████ Music Specialist

September, 2009

Student Permission Form

I am willing to participate in a research study called the “Impact of Sociocultural Factors on Urban Instrumental Students’ Musical Achievement: A Collective Case Study.” I have been told that Amy Martinson, the band director at ██████████ ██████████ and a doctoral student at the University of Colorado, will be the researcher of the study and she hopes to understand how my family and life outside of school impacts how well I learn my musical instrument. I have been told that Amy Martinson will interview me three times here at school in the band room about my experience learning to play an instrument. Ms. Martinson will record me playing my instrument, and she will also interview a person from my family about me playing my instrument. I will be asked why I decided to learn to play an instrument and about how my family supports and helps me learn my instrument.

I do not have to be in this study if I don’t want to and I can quit the study any time I want. If I don’t like a question, I don’t have to answer it, and if I ask, my answers will not be used in the study. Nothing bad will happen to me if I decide that I don’t want to participate.

If I have any questions regarding my rights as a participant in this study, or have any dissatisfactions with any aspect of this study, I can report without anyone knowing to the Executive Secretary, Human Research Committee, 26 UCB, Regent Administrative

Center 308, University of Colorado at Boulder, Boulder, CO 80309-0026 or by telephone to (303)-735-3702

Other than Amy Martinson, no one will know my answers, including my homeroom teacher, the principal, my family, my other teachers at [REDACTED] other people in the band, or anyone else who may visit the school of music department.

Name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Age \_\_\_\_\_

For HRC Use Only

This assent form is approved for use from \_\_\_\_\_ through \_\_\_\_\_.

\_\_\_\_\_  
(Signature) Panel Coordinator or Executive Secretary, HRC



From Barriers to Bridges of Understanding: A Case Study of Sociocultural Dissonances  
Between an Urban Middle School Band Teacher and Immigrant Students

Amy Martinson  
[REDACTED]

Parental Permission Form  
September, 2009

Please read the following material that explains the research study in which your child and you are being asked to participate. Signing this form will indicate that you have been informed about the study and that you will participate and give permission for your child to participate. We want you to understand what you and your child are being asked to do and what risks and benefits – if any – are associated with the study.

Once you provide your permission, your child will also be asked to provide his or her assent to participate. Your child may not participate in the study unless BOTH you and your child agree.

Your child and you are being asked to take part in a research project conducted by Amy Martinson, who is the [REDACTED] band teacher and doctoral student at the University of Colorado at Boulder's Music Department UCB, Boulder, Co 80309. This project is being done under the direction of Professor Margaret Berg in the Department of Music Education. Amy Martinson can be reached at 303-406-3654 and Professor Berg can be reached at 303-735-5301.

This research study is about learning how parents and family members support their child/children when learning how to play a musical instrument. This study is also looking at the different ways in which families and people from different cultural backgrounds participate and learn music. You and your child are being asked to participate in this study because she/he has shown much enjoyment and interest in playing an instrument, works hard in band, and you and your child come from a family heritage and culture that is different from Ms. Martinson's. Participation in this study is entirely up to you and your child, and results from this study will not impact your son or daughter's grade in band.

If you and your child agree to take part in this study, your child and you will be asked questions by Amy Martinson about the experience of learning to play a musical instrument. Your child will be interviewed three times during the study at school during their lunch hour for about 20 minutes each time. You will be interviewed twice at your convenience in your home or anywhere you are comfortable for about 20 minutes each time.

Initials \_\_\_\_\_

Here are some sample questions you and your child will be asked.

**Your Child**

1. How long have you played your instrument?
2. Why did you decide to start learning a musical instrument?
  - a. Did anyone in your family help you decide?
3. Why did you pick this particular instrument to play?
  - a. Did anyone in your family help you decide?
4. Do you like playing your instrument?
  - a. Why?
5. Does anyone in your family play a musical instrument?
  - a. If so what?

**You**

1. How do you feel about your son/daughter learning to play a musical instrument?
2. Does your son/daughter practice at home?
  - a. How long does your child practice?
  - b. Where does your child practice?
  - c. What type of environment does your child practice in? (with t.v., with radio, with other friends, etc.)
3. Do you ever help them practice?
4. Are you comfortable helping them practice?
5. Do you like their instrument choice?

Participation in this study will involve audio-recording on a digital voice recorder of all you and your child's interviews, and recordings of your child playing the musical instrument at school. When interviews and your child's musical playing excerpts are recorded all people will be informed of when the recording will stop and end. The digital voice recorder will be in plain sight at all times and anyone being recorded can request to stop the recording or erase any information recorded at anytime. Student musical performance recordings will transferred to CD's and the CD's will be given to the students at the end of the study. All recordings will only be listened to by Amy Martinson and her doctoral thesis advisor and erased after the study is finished.

A total of four students and four family members including your child and you are expected to participate in this study.

There are no foreseeable risks or benefits to you or your child during participation in this study.

There are some things that your child might tell me that we CANNOT promise to keep confidential, as we are required by law to report information like: Child abuse, Neglect, Crimes they or others plan to commit, or Harm that may come to you or others.

You and your child will not be paid for participation in this study.

Initials \_\_\_\_\_

You and your child have the right to stop participating at any time, and to refuse to answer any questions or participate in any procedures for any reason. Declining participation will NOT adversely affect your child's music grade or chance to learn to play an instrument.

Amy Martinson will make every effort to maintain the privacy of you and your child's data. All interview transcripts and audio-recording will be locked in Ms. Martinson's school office and home office. At the end of the study all recordings and copies of data will be given to you and destroyed by Ms. Martinson.

Other than the researcher, and the researchers' dissertation advisor, only regulatory agencies such as the Office of Human Research Protections and the University of Colorado Human Research Committee may see your and your child's data only as part of a routine audit.

If you or your child have questions about this study, you should ask Amy Martinson before you sign this permission form.

If you have any questions regarding your rights as a participant or your child's rights as a participant in this study, or have any dissatisfactions with any aspect of this study, you may report them—confidentially if you wish—to the Executive Secretary, Human Research Committee, 26 UCB, Regent Administrative Center 308, University of Colorado at Boulder, Boulder, CO 80309-0026 or by telephone to (303)-735-3702.

I have read this paper about the study or it was read to me. I know the possible risks and benefits. I know being in this study is voluntary and that me and my child have the right to decline to participate or to withdraw permission at any time during the study. I give permission for me and my child to participate in this study. I have received, on the date signed a copy of this document containing three pages.

Name of participant (child) \_\_\_\_\_  
print

Name of Parent or Guardian \_\_\_\_\_  
print

Signature of Parent of Guardian \_\_\_\_\_

Date \_\_\_\_\_

For HRC Use Only

This permission form is approved for use from \_\_\_\_\_ through \_\_\_\_\_

\_\_\_\_\_  
*signature* HRC Panel Coordinator or Exec. Secretary

El Impacto de los Factores Socioculturales en Estudiantes Instrumentales Urbanos y sus Logros Musicales

Amy Martinson

FORMULARIO DE PERMISO DE PADRES  
Septiembre, 2009

Por favor, lea el siguiente material que explica el estudio en la que usted y su hijo están siendo invitados a participar. La firma de esta solicitud indicará que usted ha sido informado sobre el estudio y que va a participar y dar permiso para que su hijo participe. Queremos que usted entienda lo que se está pidiendo de parte suya y de su niño y qué riesgos y los beneficios - si acaso - se asocian con el estudio.

Una vez que usted proporcione su permiso, a su hijo también se le pedirá a prestar su consentimiento para participar. Su hijo no podrá participar en el estudio a menos que usted y su hijo estén de acuerdo.

Se pide que su hijo y usted participen en un proyecto realizado por Amy Martinson, quien es la maestra [REDACTED] Academy y estudiante de doctorado en la Universidad de Colorado en Boulder del Departamento de Música UCB, Boulder, CO 80309. Este proyecto se está llevando a cabo bajo la dirección de la Profesora Margaret Berg en el Departamento de Educación Musical. Amy Martinson se puede conseguir al 303-406-3654 la profesora Berg puede conseguirse llamando al 303-735-5301.

Este estudio es sobre el aprendizaje de cómo los padres y los miembros de la familia apoyan a sus hijos al aprender a tocar un instrumento musical. Este estudio también está determinando las diferentes formas en que las familias y personas de diferentes orígenes culturales participan y aprenden la música. Usted y su hijo están invitados a participar en este estudio porque él / ella ha demostrado mucho interés y disfruta en tocar instrumento, trabaja duro en la banda, y usted y su niño provienen de una herencia familiar y la cultura que es diferente a la de la Srta. Martinson. La participación en este estudio es totalmente a la disposición suya y de su niño, y los resultados de este estudio no afectarán las calificaciones de su hijo o hija en cuanto a la clase de banda.

Si usted y su niño están de acuerdo en tomar parte en este estudio, su niño será entrevistado por Amy Martinson con preguntas sobre la experiencia de aprender a tocar un instrumento musical. Su niño se entrevistará en tres ocasiones en la escuela durante su hora de almuerzo para más o menos 20 minutos cada vez. Usted será entrevistado dos veces a su conveniencia en su casa o en cualquier lugar donde se sientan cómodos durante unos 20 minutos cada vez.

Iniciales \_\_\_\_

He aquí algunos ejemplos de preguntas que usted y su niño se le presentarán.

Su Niño

1. ¿Cuánto tiempo has desempeñado tu instrumento?
2. ¿Por qué decidiste empezar a aprender un instrumento musical?
  - a. ¿Alguien en tu familia te ayudó a decidir?
3. ¿Por qué seleccionaste este instrumento para tocar?
  - a. ¿Alguien en tu familia te ayudó a decidir?
4. ¿Te gusta tocar tu instrumento?
  - a. ¿Porqué?
5. ¿Alguien en tu familia desempeña un instrumento musical?
  - a. Si es así ¿quién?

Usted

1. ¿Cómo se siente acerca de que su hijo/a aprenda a tocar un instrumento musical?
2. ¿Su hijo/a practica en casa?
  - a. ¿Cuánto tiempo practica su niño?
  - b. ¿Dónde practica su niño?
  - c. ¿Qué tipo de medio ambiente hay donde su niño practica? (con a television, con radio, otros amigos, etc.)
3. ¿Alguna vez le ha ayudado con la práctica?
4. ¿Se siente cómodo ayudando con la práctica?
5. ¿Le gusta el instrumento que escogió?

La participación en este estudio supondrá la grabación de audio en un iPod de todas las entrevistas de su niño, y grabaciones de su niño tocando el instrumento musical en escuela. Cuando entrevistas y muestras de su niño tocando extractos musicales, todas las personas serán informadas de cuando la grabación se detendrá y finalizará. El iPod estará en plena vista en todo momento y cualquier persona puede solicitar que se detenga la grabación o que se borre cualquier información registrada en cualquier momento. Estas grabaciones sólo se escucharán por Amy Martinson y se borrarán en cuanto el estudio haya finalizado.

Un total de cuatro estudiantes y cuatro miembros de la familia incluyendo a su niño se espera que participen en este estudio.

No hay riesgos previsibles o beneficios para usted o su niño durante la participación en este estudio.

Hay algunas cosas que su niño podría decirme que no podemos prometer de mantener confidencial, ya que están obligados por ley a reportar información como: Maltrato infantil, negligencia, o de otros crímenes que planea cometer, o de daños que pueden venir a usted o otros.

Usted y su niño no recibirán pagado por la participación en este estudio.

Iniciales \_\_\_\_\_

Usted y su niño tienen el derecho de dejar de participar en cualquier momento, y al negarse a contestar cualquier pregunta o participar en cualquier procedimiento, por cualquier motivo. La disminución de participación no afectará negativamente a las calificaciones de su niño en la clase de música o la oportunidad de aprender a tocar un instrumento.

Amy Martinson hará todo lo posible para mantener la privacidad suya y de su hijo en cuanto a los datos. Todas las transcripciones de audio y de grabación se mantendrán con llave en la oficina de la escuela de la Sra. Martinson y la oficina de su casa. Al final del estudio, todas las grabaciones y las copias de los datos se los entregaran a usted o serán destruidas a según su solicitud.

Solo la encargada del estudio, y de los encargados del asesor de la tesis, sólo las agencias reguladoras, tales como la Oficina de Protección de Humanos y la Universidad de Colorado, Comité de Estudios Humanos podrán ver los datos de su niño sólo como parte de una auditoría rutinaria.

Si usted o su niño tienen preguntas acerca de este estudio, debe preguntar a Amy Martinson antes de firmar este formulario de autorización.

Si tiene alguna pregunta con respecto a sus derechos como participante o derechos de su niño como participante en este estudio, o tiene algunas insatisfacciones con cualquier aspecto de este estudio, puede informar en forma confidencial-si lo desea-al Secretario Ejecutivo, del Comité de Estudios Humanos, (Human Research Committee) al 26 de UCB, Regent Administrative Center 308 de la Universidad de Colorado en Boulder, Boulder, CO 80309-0026 o por teléfono al (303) -735-3702.

He leído este documento sobre el estudio o me lo han leído. Sé de los posibles riesgos y beneficios. Sé que este estudio es voluntario y que yo y a mi niño tenemos el derecho de negar nuestra participación o de retirar el permiso en cualquier momento durante el estudio. Doy permiso para que yo mi hijo/a participemos en este estudio. He recibido, en la fecha firmada una copia de este documento, que contiene tres páginas.

Nombre de la persona (niño) \_\_\_\_\_

Imprenta

Nombre del Padre o Guardian \_\_\_\_\_

Imprenta

Firma del Padre Guardián \_\_\_\_\_

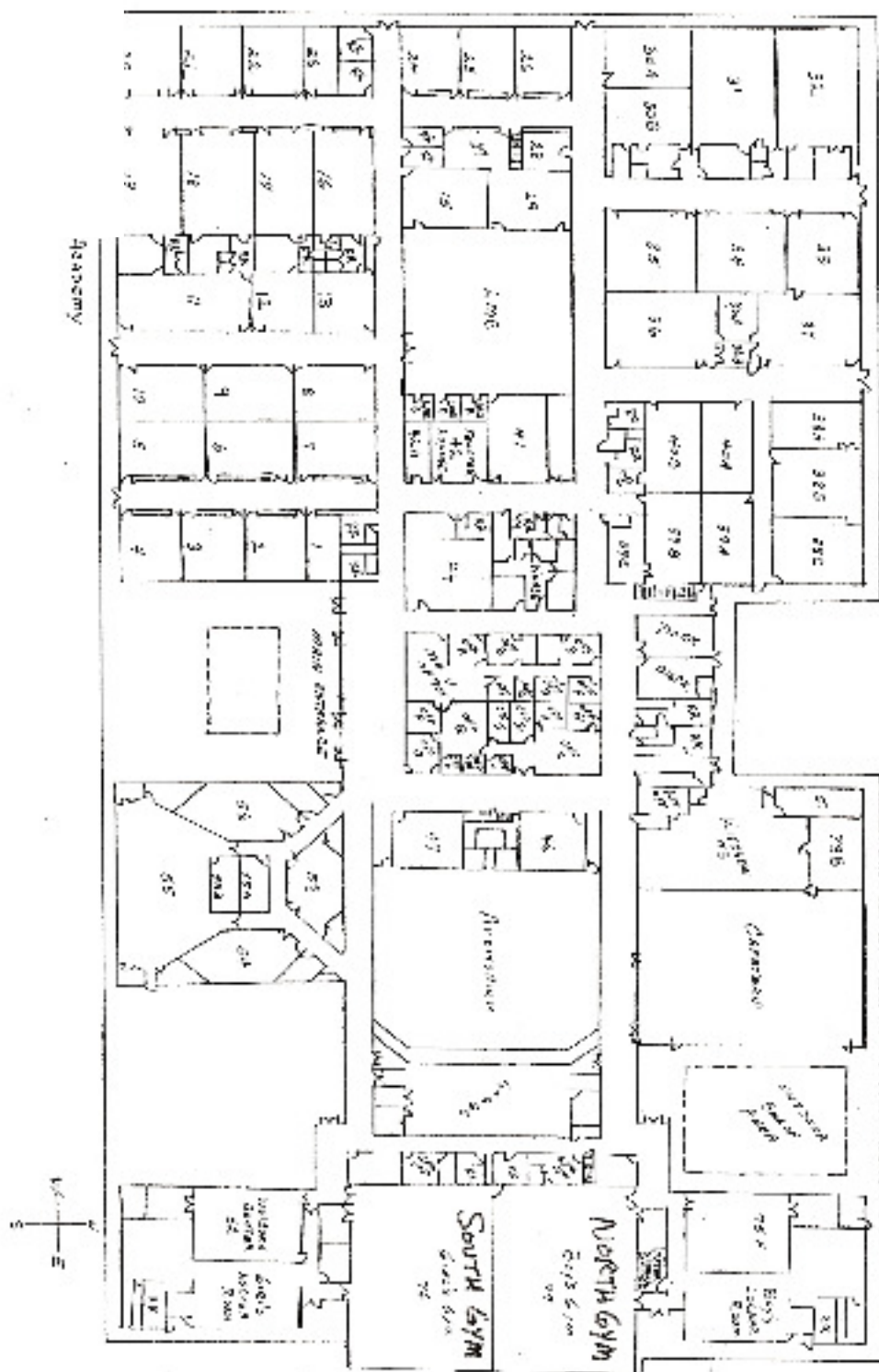
Fecha \_\_\_\_\_

Solamente para el uso de HRC  
Ester permiso esta aprpbadp para uso desde el \_\_\_\_\_ hasta el \_\_\_\_\_

\_\_\_\_\_ Coordinador del Comite o Secretaria Ejecutiva de HRC

*firma*

APPENDIX B  
SCHOOL MAPS



Urbanview Middle School Map



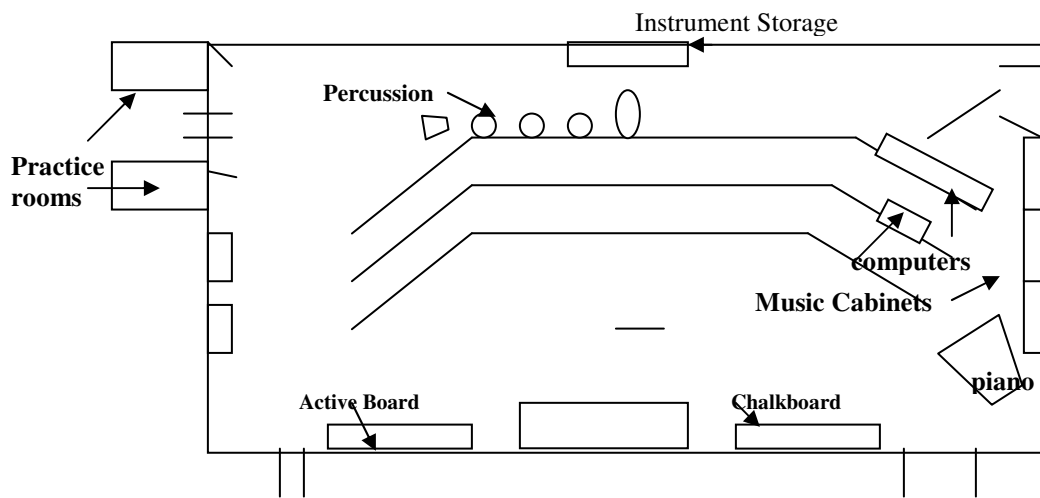


Figure 2 – Band room

APPENDIX C  
DATA COLLECTIONS FORMS

Field Notes Short Hand Sheet used during rehearsals      Date \_\_\_\_\_

Joy and Challenges

otherness

What I learned

Research Questions

## Interview think sheet - pre code

Person Date Interview #
-------------------------------

---

Issues that struck me in this interview:

Information about RQ's target questions: ( and disconnect with my childhood)

Musical success

Cultural differences

Family support

Family roles

Socioeconomic factors

## Content Analysis Form

Source: Date:
------------------

---

1. Issues or themes that struck me

2. Information about RQ's target questions:

Cultural differences

Family factors

Socioeconomic factors

My Otherness

Musical Barriers /Successes

Social Capital

3. Anything else that struck me/new I nformation or RQ for follow up

APPENDIX D  
INTERVIEW GUIDES

**Student Interview #1**

Student _____ Date _____
-----------------------------

- 
1. Tell me about your family. Who is in your family?
  2. Who lives with you?
  3. Describe your home to me?
  4. Where were you born?
  5. How long have you lived in Colorado or US?
  6. Tell me about the music in your home? What do you listen to?
  7. Does anyone sing, dance, play instruments?
  8. How long have you been in band here in America or Colorado? With ME?
  9. How long have you played your instrument?
  10. Have you played any other instruments before?
  11. Why did you decide to join band? Where or when was the first time you had every heard or seen a band like the one we have here at school?
  12. Why did you decide to start learning a musical instrument?
    - a. Did anyone in your family help you decide?
  13. Why did you pick this particular instrument to play?
    - a. Did anyone in your family help you decide?
  14. Do you like playing your instrument?.....Why?
  15. Does anyone in your family play a musical instrument?
    - a. If so what?
    - b. If so when?
  16. Who in your family knows you are in band?
  17. What do they say about it?
  18. Do you ever play your instrument for you family at home?
    - a. If so....what do they say?

- b. If so.... how often?
19. Do you ever talk about band or playing an instrument with anyone in your family?
- a. If so....who?
  - b. If so ...what about?
20. Who in your family comes to your concerts?
21. Does anyone in your family help you with your instrument?
- a. If so....how?
22. Do you practice at home?
- a. Why or Why not?
  - b. Describe in as much detail as possible how and where you practice at home.
23. What do you think your family thinks about music?
24. How do you think your family feels about you playing an instrument?
25. Anything else about your family and music you want to tell me?



## Student Interview #2

Student _____ Date _____
-----------------------------

- 
- 1.) Why did you join band - Elaborate
    - a. What are your goals for being in band..
    - b. What do you want to get out of it?
    - c. What do you like about music?
    - d. What do you like about your instrument?
  - 2.) Describe band to someone from a different country who wants to know what it is?
  - 2.) Describe what being good at an instrument would look like, sound like, act like?
  - 3.) What are the things that make being good at your instrument hard?
    - a. Obstacles challenges
    - b. What is the hardest part of band?
    - c. What is the easiest part of band?
    - d. What stops you from practicing?
  - 4.) On a scale of 1 – 10 how good do you think you are?
  - 5.) Do you believe you can be good? What do you need to be a 10?
  - 6.) Tell me why band is or isn't important to you?
  - 7.) Do you feel like your family helps and supports you in band? Why or why not?
  - 8.) Tell me your story about your experiences so far in band. Start when you first began.
  - 9.) Tell me what you do every night when you get on the bus and go home? Every half hour... every detail first I... then I ... next I .... Lastly I .....

**Student Interview # 3**

Student _____
Date _____

---

---

**(informal - more flow oriented over a half –hour lunch date at school)**

Tell me about your childhood.

Tell me about your favorite birthday party.

Tell me about your favorite holiday. What is it like?

Which country do you like living in best? Why (if applicable to student)

What is it like to live in two countries? (if applicable to students)

## Family Interview # 1

Family Member Name _____ Student Name _____ Date _____
--

- 
1. Do you or anyone in your family play a musical instrument?
  2. Does music play a part in your life?
    - a. Your family's life?
  3. How familiar are you with the musical form or band?
  4. What types of musical experiences did you have when you were a child?
  5. How do you feel about your son/daughter learning to play a music instrument?
  6. Do you like it when your son/daughter practices at home?
    - a. If so.... why?
    - b. If not....why?
  7. Do you ever help them practice?
  8. Are you comfortable helping them practice?
  9. Where does your child practice?
  10. Do you like their instrument choice?
  11. Who decided your son/daughter's instrument choice, you or your child...Why?
  12. How important is learning to play a music instrument is in your child's life?
  13. How involved do you think you should be in your child's music learning?
  14. How involved do you think your son/daughter wants you to be involved in their musical experience?
  15. What do you like about your son/daughter learning to play a musical instrument?
  16. What don't you like about your son/daughter learning to play a music instrument?
  17. What do you wish your son or daughter would learn while participating in band
  18. What type of musical experience do you want your child to have?

APPENDIX E  
STUDENT MOBILITY CHART

## Urbanview Middle School Concert Band Mobility Timeline

### Trimester 1

Students who moved into the school

Alfredo – 8-19  
 Yovanni – 8-26  
 Christian – 8-27      gone 10-16  
 Netza – 9-15      gone 2 -09  
 Laura –10-5      gone 11-18

Students who **left** my band

Christian (see above)  
 Laura (see above)  
 Arei gone -9-8  
 Brandi gone 11-6

---

### Trimester 2

Students who moved into the school

Ghassane 11-19  
 Julissa 11-09  
 Jovanny 12-09  
 Ashley 1 – 27 (Jazz Band and concert band)  
 \* Jessica 11-09 not new to school just changed schedule to join band  
 \* Eli 11-02 not new to school just changed schedule to join band

Students who **left** my band

Sandra – moved 12-9  
 Netza – see trimester 1

---

### Trimester 3

Students who **left** my band

David – 3-12  
 Jesus– 4-1  
 Ghassane – 3-12

## Urbanview Concert Band Instrument Switching by Student

### David - Mexican Background

Baritone – 2 weeks couldn't produce low sounds  
Trombone 2 weeks - couldn't hear high and low pitches  
Clarinet – 1 month – it is a girl's instrument  
Drums – 3 months – too many people in section  
Baritone Sax – 1 month – taken out of band by RTI team

### Jay C. – Mexican Background

Clarinet – 1 month - wanted to try baritone  
Baritone – rest of school year

### Kevin – Mexican Background

Baritone – 1 trimester  
Alto saxophone – 5 weeks  
Baritone saxophone – rest of school year

### Jesus – Mexican Background

### Allison – Mexican Background

### Charles – African American Background

Students asked to switch instruments, I wouldn't let them because either I needed their instruments for balance or it was too close to a concert to switch.

APPENDIX F

EXAMPLE OF STUDENT TRANSCRIPT

## Student Interview Transcript

---

1. **Today I am interviewing** [REDACTED] **our last name girl**
2. [REDACTED]
3. **What kind of name is that?**
4. Bosnian
5. **Bosnian....Bosnia I don't even know where Bosnia is...where is bosnia?**
6. Europe
7. **All right, so Danira tell me about your family. Who lives with you here in the**
8. **United States?**
9. Um...I have my older brother, my mom, me, my Dad and my younger half-brother, and
10. then I have two step brothers and like a step-mom.
11. **You have a big family. Do you live with all of them?**
12. No I only live with my mom and my brother.
13. **How old is your brother?**
14. He's 18.
15. **Is he good to you?**
16. Yeah
17. **All right, so now describe your home to me. Is it an apartment? Is it a mansion?**
18. **Is it a shack?**
19. It's an apartment, two bedrooms...two bathrooms, big living room, big kitchen
20. **Where is it?**



21. it's like right down the street
22. **Ok so where were you born?**
23. I was born in Bonovich
24. **Which is in what country?**
25. Bosnia.
26. **When did you come to the United States?**
27. When I was four.
28. **Have you been here ever since?**
29. Yeah.
30. **When do you go back...do you ever go back to visit?**
31. When we get enough money to.
32. **Because that is expensive huh.**
33. Yeah.
34. **So how many times have you been back to visit?**
35. Once
36. **Who lives there?**
37. um well, because everybody moved to separate parts of Europe....so basically it is just
38. my grandma.....from my mom's side and then like my grandma from my Dad's side, and
39. um my four aunties from my Dad's side.
40. **Cool, what did you do when you went over to visit? Or how old were you when**
41. **you went to visit?**
42. I went this summer
43. **You were just there this summer?**

44. Um mmmm.

45. **What did you do?**

46. Nothing, we didn't get to go see my Dad's half of the family be'cuz my Mom's mom

47. lives in a separate town from them. So we just went over there and stayed with her for

48. about a month.

49. **What's it like over there?**

49. I mean it's not the best place it's kind of like ghetto I don't know after the war they had

50. with ummm Serbia and everything.. it just sort of got really bad except for one little part

51. and that is Srp? (name of city) no its Serievo it's like one of the fancy towns of

52. the rich people who have children and owning houses and stuff like that

53. **So not every place is like that? what's the food like?**

53. The food is, we use a lot of oil and we eat a lot of bread with everything and sour cream.

54. **Yum! (laughter) What is the music like over there?**

55. We have like different types of music we don't have country or anything but we

56. have rap and R& B and like ....

57. **You do?**

58. Yeah and then we have like music, we call it cielum musica and that's when

59. you have...

60. **Say that again**

61. Cielum musica

62. **Cielo ???**

63. Musica

64. **What does that mean?**

65. It is like two of three or four families all get together at one house and like on

66. New Years of something then they have this little dancing music but it's like I

67. don't know it's kind of weird music, I don't like it..

**68. What types of instruments?**

69. I don't know.... it's like .... I have no idea actually...

**70. Are they like ours?**

71. no...it's completely different from our kind of music. I've never heard that kind

72. of music in America.

**73. Can you bring me an example of it? Do you have cd's or recordings of it?**

74. ummm - I can look it up for you on the internet.

75. That would be cool I can do that some day. Awesome umm all right so tell me

76. about the music in your home. Is there music in your house?

77. yeah but it is mostly American music because my Mom is into country, Britney Spears,

78. and like I don't know she is into that kind of stuff, and my brother is into like

79. underground rap. I just listen to like everything.

**80. What is underground rap?**

80. it's the rap that you have never heard of before. (silence) he'll like listen to the songs

81. that no one has ever heard of before.

**82. So do you like listen to the radio? Do you listen to cd's?**

83. I ....my mom listens to the online radio and I listen to like the big stereo that we have,

84. surround sound...my brother listens to his downloaded music.

**85. Is it on all the time?**

86. Yeah most of the time yeah

87. **Does anyone play instruments or sing and dance?**

88. My mom played an instrument....I can't remember what it was...I will ask her tonight.

89. **Now did she live in Bosnia too? Or was she born and raised in the United States?**

90. No she was born and raised in Bosnia. So she came over here when she was about

91. ...hold on let me think she had me when she was 27 so she came over here when she

92. was about 31.

93. **Ok umm, she came by herself?**

94. No me, my mom, my brother and my Dad. We all just came over here.

95. **Where is your Dad now?**

96. My Dad is in 

97. **Divorce?**

98. Uh huh

99. **Sorry. Do you ever get to see him?**

100. I get to see him if I want to ...it depends, because my mom can buy me a ticket to go

101. down there anytime I want it just depends on if I want to or not.

102. **Cool I am glad you have control over that. All right you said your mom played an**

103. **instrument. What kind of instrument? Bosnian? Croatian?**

104. No, I think....she showed me a picture of it.

105. **Really?**

106. Yeah...it's like really weird. It's kind of like an accordion but it's like different.

107. **That is so cool! Can you bring me a picture of it? I would love to talk to your**

108. **mom about that just for me to learn?**

109. I will ask her.

110. **Yeah, oh my gosh that is so cool. What instrument do you play?**
111. Clarinet
112. **And how long have you been playing it**
113. Since 5<sup>th</sup> grade
114. **And that is ...three years? And why did you decide to join band?**
115. I don't know I always into music and when you went [REDACTED] you started that
116. band....I just wanted to be in it so bad....
117. **That's so cool umm so when was the first time like was there band like we have here**
118. **in Bosnia? Does that exist?**
119. Yeah ,
119. **The same instruments?**
120. Yup.
121. **Oh that's good to know.**
122. They have extra instruments. They have all the instruments we have, and then extra
123. instruments
124. **Ohh, when was the first time you heard about band. How did you discover band?**
124. Well...I always kind of knew about it, but I always thought you had to be 20 to start in
125. it. But then we you came [REDACTED] in 4<sup>th</sup> grade you started that band then like I
126. wanted to start but my mom didn't have the ten dollars to pay you so you started the
127. band without me. So that's pretty much when I learned I could be in it 4<sup>th</sup> grade
128. **And why? Just cuz?**
129. I don't know .

130. **Why did you pick clarinet?**

131. It's always been an interesting instrument to me.

132. **What's interesting about it?**

133. I don't know , the way it looks. Because if you look at the other instruments they just

134. kind of look plain....and the clarinet is just kind of like WHOA!!!

135. **Do you like it?**

136. Yeah.

137. **Why do you like it? Like playing it?**

138. I don't know because it is probably one of the easiest and coolest looking.

139. **That's awesome. so who in your family knows you are in band?**

140. My mom my brother

141. **Do you ever talk to them about it?**

142. Yeah

143. **So you are like the first person that says they like talk about it. Everyone else says they**

144. **never talk to their family about it. So what do you say? What do you talk about?**

145. I talk about how like if the music is easy or hard and what we are playing?

146. **You do?**

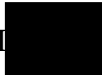
147. My mom sometimes , when I bring my instrument home she makes me play for her.

148. **So you do play for her?**

149. Mmmm Hmmm.

150. **So what does your mom say about you being in band?**

151. She thinks... I don't know... I think, she thinks it's cool but she thinks I'm gonna drop

152. out when I go to I 

153. **Are you?**

154. Well, I don't have the money to buy a real instrument and [REDACTED] doesn't do rentals.

155. **Ok, say it was free...**

156. I wouldn't... well, I am majoring in creative writing and they said that next year

157. maybe you could major and minor in something. So I wanted to minor in that.

158. **You want to minor in music?**

159. Mmhmm

160. **And the only thing that is stopping you is...**

161. The money.

162. **What if we looked into scholarships or got donations or something like that would that**

163. **interest you?**

164. Mhmm

165. **Ok So how often do you talk to your family about band?**

166. Like when we all sit down all together and we talk about how I am doing at school

167. **That is so cool! Do you ever talk to your mom about her playing an instrument?**

168. Yeah we laugh at that sometimes because she said it was always to big for her and

169. stuff. (laughter)

170. **Does she read music? Does she help you?**

171. I am not really sure, because I have never asked her to because I can do it myself.

172. **Do you practice at home?**

173. When I take my instrument home I do

174. **Where do you practice?**

175. In the living room

176. **You said you are in an apartment and you don't have neighbors that complain?**

177. Well our one neighbor is kind of crazy and she doesn't say anything and our other

178. neighbors, they don't seem to mind....nobody does...I have never gotten any

179. complaints or anything.

**180. Probably because you are good and it sounds pretty, and they enjoy it umm so you**

**181. practice in the living room are you on the couch? Do you have a music stand?**

182. Well, I have a computer stand. So I put like I put the music on the computer stand and I

183. sit in front of the computer.

**184. Oh, that's cool. And does anyone ever help you with practicing?**

184. My mom, she tells me when it sounds good and when it sounds bad. She tells me when

185. to fix it and stuff like that.

**186. What does she say?**

187. Well when I make an ugly sound she will say like.... EEEWWWW! (laughter)

**188. All right , so how do they feel about you playing?**

189. Ummm? I don't know. My mom says I am going to be Mozart when I grow up

190. sooo....

**191. That's cool. And is there anything at this point that you want to tell me about music**

**192. and your family? That is interesting?**

193. I don't know...music runs in our family.

**194. It does? Explain that. What do you mean?**

195. Like if you ok if you look at my family compared to someone else's family , My family

196. is constantly listening to music, constantly whenever we have to do something we listen

197. to music, when we clean we listen to music, when we do stuff for work or for me for



198. school, we listen to music we do anything....we always have music on in the
199. background. You know. And if you look at another family the parents don't really like
200. music, and my parents, up to my grandparents really like music.
201. **That is cool Do you think you could bring an example of like that dance..?**
202. Yeah
203. **Ok, [REDACTED], thanks for talking to me today!!!**

APPENDIX G  
EXAMPLES OF STUDENT JOURNAL

## My Family

My Name is [redacted] I come from Ghana but I live in [redacted] with My Father. I have one brother he is 23 year old he play the Pino he started to play it at 10. I like playing Gams with my friends. I have 3 best friends. My father work at the Airport My Mother build houses in Ghana. My father is a very good person to live with he is a very cool person who like to have fun. My father Love me because I am has only girl child and because I do everything he ask me to do. My mother is every nice woman she like me because I am a very good child to her. I Love my Family because they will always be there for me and they are the people who know if I'm doing the right thing or not and know how my life is going and talk to me if I need some one to talk to. that the reason why I Love my Family.

APPENDIX H  
EXAMPLE OF FIELD NOTES

## Expanded Field Notes

9-25-09

- 
1. Today I had a short band period – only 30 minutes because we have a student early
  2. release every Friday at 1:00. Students have shortened classes an assembly schedule
  3. and then go homes. Teachers stay and have staff and other meetings the rest of the
  4. afternoon. This is because our school day is longer than other schools in the district
  5. due to our bussing. We have 18 busses that pull in and our every morning and
  6. afternoon. So the bus department scheduled us early in the mornings and late
  7. in the afternoons. Since teachers are contractually over the minutes kids go home
  8. so teachers don't have to stay after school or before school for meetings.
  9. We got through all of the songs today. I threatened a test on Rehearsal # 50 i
  10. "Maracas from Caracas" today because the students are not counting their
  11. rhythms of rests. Sections have to start on the and of two. Students have no concept
  12. of fractions. So I am really working on
  13. tapping toes and counting the numbers of the rhythms. 1& 2& 3& 4& etc... when I
  14. went through it today they nailed it!!! So I didn't do the test. I reminded them that if
  15. they do their daily practicing there won't be any need for me to go down the lines and
  16. give tests in band. The kids asked me what happened to fun Fridays. ☺ I said they '
  17. went away because I was worried about the performance at BK and I really wanted
  18. them to sound good. Friday used to be my team building fun Fridays. I didn't
  19. know they would miss it. Today I actually handed out technique pages to work on.
  20. They did it. (Essential Elements Chorales for tuning and balance). We even talked

21. about balance in the band and listening to each other. Today [redacted] and [redacted]
22. played!. [redacted] seemed happier. I have to keep checking in with him. [redacted] did
23. nothing again. He just stares into space no matter what I ask him to do. I don't know
24. if I can get him up to speed.

APPENDIX I  
EXAMPLE OF FIELD DIARY

March 22,2010
---------------

Field Diary

Wasted mental and emotional energy

As I am putting together my list of students who I feel have not succeeded in band, who have moved, and who have caused me the most work, and emotional and mental stress, they are all the same. How do you know what student to invest your emotions into?

How do you know what your greatest return will be.

So hard to re-organize your band, you try and try to get them to succeed and then they just move. UUUGGG!

Though as I re-read this “wasted” is a harsh value word - I’ll explore later



APPENDIX J

CODE LISTS

**Initial Codes From Research Questions \* Start List \***

**RQ 1**

Diss Dissonances Misunderstandings between me and students

BRD Bridges Commonalities between me and students

BAR Barriers Prevented learning or teaching from happening between me and students

**RQ2**

SES B Socioeconomics impact band

SC B – Social Capital Impacts Band Social Capital

Music Lessons

Music Stores

Instrument Ownership/Rental

CC B - Cultural Capital Impacts Band

Language

Knowledge of Band

FMS – Family Support Band

Positive

Negative

**RQ 3**

TS – Teacher Strategies

**Code list 9/2009 - emergent codes from student interviews**

**Practice**

Practice bedroom  
Practice conditions no stand

**School Experience**

American School Exposure  
Band unknown  
Goals of school

**Family Stuff**

Verbal family support  
Emotional support  
Physical support  
\$ for instrument \$ financial support  
Home music  
Family responsibilities  
Family roles  
Family routines  
Family \$ problems/challenges  
Family transportation  
Family structure impact

**School Stuff**

Teacher student connection  
After school care  
"School Things"

**Values**

intrinsic value of music  
Emotional connections to music  
Church  
Family  
Home Country

**Family Music Making**

Active music participant at home  
Family music activities  
Family member plays instrument  
Family goals for music education  
Family decision to play or join band  
Family musical legacy

**Neighborhood Stuff**

Living boundaries  
Living/neighborhood community  
Neighbor connections  
Neighbor barriers

**Culture**

Immigration  
Differences between countries  
Travel to other countries

## Final Code List

<p><b>C = Cultural Capital</b>            CL = language            CM = musical                CML = cultural music learning style                CME = cultural music experiences                CMIK = cultural music instrument knowledge                CMBD = cultural music band definition                CMG = cultural music goals            CI = identification            CS = cultural American schooling</p> <p><b>F = Family</b>            FV = family values                FVC = family values church                FVE – family values education                FVM = family values music                FVCR = family values child rearing            FR = family roles            FS = family structure            FE = family environment            FCI = family cultural identification            FME = family musical experiences</p> <p><b>SME = Student Music Experiences</b>            SMEE = Student music experiences effort            SMES = student music experiences switching            SMEE = student music experiences emotional            SME+ = student music experiences positive            SME- = student music experiences negative</p> <p><b>H = habitus</b>            HS = habitus student            HT = habitus teacher</p> <p><b>SCN = social capital networks</b></p> <p><b>O = otherness</b></p>	<p><b>PE = personal experiences</b>            PEO = personal experiences otherness            PED = personal experiences disconnect            PEH = personal experience habitus</p> <p><b>TS = teacher strategies</b>            TSI = teacher strategies instructional            TSI + = teacher strategies instructional successful            TSI - = teacher strategies instructional unsuccessful            TSR = teacher strategies relational            TSR + = teacher strategies relational successful            TSR - + = teacher strategies relational unsuccessful</p> <p><b>S = Socioeconomic/Social Capital</b>            \$T = socioeconomic transportation            \$M = socioeconomic mobility            \$R = socioeconomic resources</p> <p><b>I = Immigration</b>            IA = immigration acculturation            IAS = immigration acculturation selective            IAD = immigration acculturation dissonant            ID = immigration deportation</p> <p><b>B = Band Focus Areas</b>            BTL = band teaching and learning                BTLP = band teaching and learning practice                BTLU = band teaching and learning understanding            BRR = band recruitment and retention            BFR = band finances and resources            BFS – band family support                BFSC = band family support concerts</p>
---	---

APPENDIX K  
EXAMPLE OF DATA DISPLAYS

