

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**The Student Voice:
Perception of Students' Representation of Themselves in the Secondary Band Curriculum**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

Lori Schwartz Reichl

Lynchburg, Virginia

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ABSTRACT

As the United States becomes more socially and culturally diverse, there is a greater need for diversity and inclusivity in music education. This goal can be challenging as the classical traditions of westernized music often dominate music classrooms and performing ensembles. The secondary band curriculum is no exception. Despite numerous sources stating that students must perceive a representation of themselves in an educational curriculum, secondary band students have yet to be surveyed about their perceptions of the music curriculum in which they are engaging daily. Educators must understand if students see themselves reflected in the curriculum. This reflection can be evident through music, learning styles, composers, clinicians, and instructors. This qualitative research study recovers the perspectives of secondary band students from different music programs throughout the United States to illustrate their experiences of diversity and inclusivity in the secondary band curriculum. Perspectives on the identity and representation of culturally common role models, selection of student-interest repertoire, identification of learning styles, and invitations to clinicians have emerged as themes through the exploration of a small body of existing literature and personal interviews of secondary band students. This study could advance the field of music education and specifically the secondary band curriculum by identifying how students perceive a representation of themselves and their cultures in the current curriculum. This project will serve as an example of the perspectives of students and creative arts research and could encourage further research to apply to other areas of music education and non-music subjects.

DEDICATION

This research is dedicated to all the students I have had and will have the privilege of teaching throughout my career as a private instructor, band director, collegiate professor, and mentor. Students run the gamut of all ages in life, and I am thrilled to remain a dedicated one.

Thank you to the numerous teachers and mentors I have had throughout my educational journey from preschool through graduate school. Each phase has been important and valuable. Each educator has been significant in my learning. Each one of them listened to my voice.

Thank you, Dr. Richard Roberts, Dr. Rebecca Watson, and Dr. Kathryn Wert, for your kindness. Your insights have proven invaluable throughout my studies, research, and writing.

I am forever grateful for the loving encouragement provided by my family throughout my career path, the completion of my degrees and certifications, and the entirety of this doctoral research project. My parents, in-laws, husband, daughter, and son have supported and encouraged me throughout this journey. Their love and support continuously motivate me to create new opportunities within the educational profession for myself and others.

The completion of this degree has served as a model for my children, Harper (6) and Hudson (4), and all students to acknowledge that we can always learn, grow, and be bold in our life choices. It is never too late to pursue a path we have imagined. My motto has always been “Embrace your uniqueness!” I can’t think of a better way than for this project to motivate and mentor educators to embrace the uniqueness of their students and colleagues and to ensure that their stories permeate the curriculum, classroom, and community. Everyone’s voice should be heard, and we should all have an opportunity to see ourselves reflected in the learning process.

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LIST OF ABBREVIATIONS

Americans with Disabilities Act – ADA

Center for Disease Control and Prevention – CDC

Choir, Orchestra, Band – COB

Collaborative Institutional Training Initiative – CITI

Gates MacGinitie Reading Test – GMRT

Individuals with Disabilities Education Act – IDEA

Institutional Review Board – IRB

Kindergarten through twelfth grade – K–12

Music Educators National Conference – MENC

National Association for Music Education – NAfME

National Center for Education Statistics – NCES

National Seeking Educational Equity and Diversity Project – SEED

Office of Management and Budget – OMB

Opportunity to Learn Standards – OTL

United States Department of Health, Education, and Welfare – HEW

Visual, Aural, Read/Write, and Kinesthetic – VARK

CHAPTER ONE: INTRODUCTION

Introduction

Many educators view music, curriculum, and the process of delivering instruction through various philosophical experiences. Such experiences enable music educators to make choices regarding the aims and content of music education, in terms of what curriculum should be taught, what music should be performed, what musical experiences should be encountered, and who should be leading these lessons, rehearsals, and performances.¹ Through these choices, music educators must consider the perspectives of students in the philosophies and curricula of music programs.

According to Dr. Gretchen Peters, Chair of the Department of Music and Theatre Arts and Professor of Music History and American Indian Studies at the University of Wisconsin-Eau Claire:

Greater diversity and inclusivity in music curricula are goals that permeate discussions in education. Achieving these goals, however, is complex and presents inherent difficulties as music not only values tradition but also promotes the past. Many music traditions were exclusionary and unintentionally cultivated a culture in which many people today continue to be marginalized.²

During the 2013–2014 academic year, the music department at Peters' school identified a need to promote greater diversity and inclusion in its comprehensive program. It recognized that exclusionary practices existed specifically related to gender and attempted to deconstruct such practices throughout the academic year through refinement in collaborations, curriculum, concert

¹ Christian Rolle, "What is Right? What is Wrong? Music Education in a World of Pluralism and Diversity," *Philosophy of Music Education Review* 25, no. 1 (Spring 2017): 88, accessed July 31, 2020, <https://muse-jhu.edu.ezproxy.liberty.edu/article/655797/pdf>.

² Gretchen Peters, "Do Students See Themselves in the Music Curriculum? A Project to Encourage Inclusion," *Music Educators Journal* 104, no. 4 (June 2016): 22.

programming, presentations, and the invitations of clinicians. Faculty and students promoted underrepresented composers and musicians in their curriculum by applying the question posed as the article's title, "Do Students See Themselves in the Music Curriculum?" Through this experience, Peters encouraged music educators to "Find examples of inclusion in the program's history to serve as models to help deconstruct exclusionary practices."³ The mission of music educators must be to create a more inclusive curriculum, identify the perspectives of students on representation, and comprehend students' preferred methods of learning. The question presented by the music department at this institution for higher education must shape curricular decisions for all subject areas.

Background of Topic

Background and Development of Music Education

Although the population of the United States of America is comprised of numerous national and ethnic backgrounds, most early immigrants came from Western Europe.⁴ According to Patrice Madura, former Professor of Music at Indiana University Jacobs School of Music in Bloomington, and Michael L. Mark, Emeritus Professor and former Dean of the Graduate School at Towson University in Maryland, "Despite the heterogeneity of the population it served, music education in the nineteenth century and even in much of the twentieth century was primarily based on Western art music."⁵ At the time, the canon of Western classical music, which had been composed by white, male, non-living composers, was promoted by teachers as the best music

³ Peters, "Do Students See Themselves in the Music Curriculum?" 28.

⁴ Patricia Madura and Michael Mark, *Contemporary Music Education*, 4th ed. (Boston: Schirmer Cengage Learning, 2014), 8.

⁵ Ibid.

and teachers encouraged students to aspire to it.⁶ Madura and Mark state that “Music education played an important role in the assimilation (and sometimes homogenization) of a highly diverse population.”⁷ However, students and their community were rarely exposed to composers who did not resemble this genetic relation.

Tanglewood Symposium

The Tanglewood Symposium was a pivotal event in the contemporary era of music education. It was a conference presented from July 23 to August 2, 1967 in Lenox, Massachusetts at the Boston Symphony Orchestra’s summer home which shaped the future of music education in America and provided a diverse philosophical basis for music education.⁸ At the symposium, music educators and program leaders addressed the changing landscape of music education in that era through the Music Educators National Conference (MENC).⁹ They recognized the importance of defining their role as music educators by incorporating music in classrooms that represented all people in society, adopting strategies to deepen human connections through music, and redefining curricular goals to include contemporary music, concerns in society, cultural changes, and technological advancements. According to Madura and Mark, “The first week of the symposium was devoted to discussions of value systems in a changing society, characteristics of contemporary society and contemporary music, behavioral

⁶ Madura and Mark, *Contemporary Music Education*, 8.

⁷ Ibid.

⁸ Charles E. Brown, Robert A. Choate, Charles B. Fowler, and Louis G. Wersen, “The Tanglewood Symposium: Music in American Society,” *Music Educators Journal* 45, no. 3 (November 1967): 50, accessed May 18, 2020, <https://www.jstor.org/stable/3391187>.

⁹ The National Association for Music Education (NAfME) was formerly known as the Music Educators National Conference (MENC).

science, creativity, and means of cooperation between music education and other segments of society.”¹⁰ As the second week unfolded, the participants of the symposium “discussed philosophy, contemporary music, technology, and curricular changes that would be necessary to all music to remain a strong, viable member of the curriculum,”¹¹ as mentioned by Mark and Madura.

The Tanglewood Symposium Statement of Principles

According to Mark, the symposium produced a statement of principles known as the Tanglewood Declaration, “which turned out to be the profession's most powerful and meaningful vision statement of the century.”¹² By producing statements of how music education must immediately react to a changing society, the Tanglewood Symposium envisioned a foundation for the future of music education for all stakeholders: students, educators, and supporters.

Through the first principle, members of the symposium agreed that music could best serve the needs of all students in society when music’s integrity is maintained as an art. The participants wanted to expand musical repertory and include music of the current times in music curriculum and classrooms. This included the music of all cultures, periods, and styles, along with music that was popular with adolescents. The intention was to maintain the significance of large ensemble instruction and to fulfill the needs and potentials of each student. The attendees of the symposium wanted to specifically assist students in socially and culturally deprived areas throughout the nation. The Tanglewood Symposium was an intentional response to what was

¹⁰ Madura and Mark, *Contemporary Music Education*, 31.

¹¹ Ibid.

¹² Michael Mark, “From Tanglewood to Tallahassee in 32 Years,” *Music Educators Journal* 86, no. 5 (March 2000): 25, accessed May 21, 2020, <https://doi-org.ezproxy.liberty.edu/10.2307/3399632>.

happening culturally in America. It was one of the first times that music educators were encouraged to consider the perspectives of students in their programs' curricula.

Historical Perspective

In the 1960s, Mark believed that the three momentous forces of “school reform, civil rights, and technology – were changing the way Americans viewed their society.”¹³ Music education was shaped by the Cold War from 1947 until the Soviet Union dissolved in 1992. As the country struggled to maintain readiness for actual war, Mark believed it was apparent that “schools were not preparing students to function effectively in a technological society.”¹⁴ America’s lack of technology became most obvious in 1957 when the Soviet Union launched the first artificial satellite, known as Sputnik. The shortcomings of the schools were made even more clear by this technological advancement and the public became alarmed for its safety and the future of education.¹⁵ In response, the federal government realized its need to monitor and modify education by deciding what should be taught in schools and by what method.

In 1953, the federal government created the United States Department of Health, Education, and Welfare (HEW) and became more deeply involved in school reform until the Department of Education became a separate cabinet-level agency in 1980.¹⁶ While HEW managed the improvement of education, grants were funded by large foundations for education; however, the arts received less funding and were not considered as essential as science and

¹³ Mark, “Tanglewood to Tallahassee,” 25.

¹⁴ Michael L. Mark, “MENC from 1957 to 1982: Music Education Against the Backdrop of the Cold War, the Struggle for Civil Rights, and Emerging Technology,” *Journal of Historical Research in Music Education* 28, no. 2 (April 2007): 127, accessed May 21, 2020, <https://doi-org.ezproxy.liberty.edu/10.2307/3399632>.

¹⁵ Ibid., 128.

¹⁶ Ibid.

technology. In response, music educators took extensive steps to promote music as a core academic subject and to ensure the public's confidence in music education and its trained specialists.

Racial segregation existed in America during the first half of the twentieth century with most southern schools and some northern schools operating under the "separate but equal" doctrine. Schools were comprised of systems separate for black and white students. The landmark decision from the court during *Brown v. Board of Education* in 1954 also shaped education. Mark said:

That decision made school segregation illegal throughout the nation, but even though the schools were desegregated, they were not yet integrated. . . But the law was difficult to implement because many Americans could not find it in their hearts to forgive others for being different from themselves.¹⁷

While the Tanglewood Symposium took place, race riots were occurring in Boston and large cities across the nation during the summer of 1967. Mark states that "The purpose of the Tanglewood Symposium was to chart MENC's future course by defining the role of music education in an American society facing rapid social, economic, and cultural change."¹⁸ The symposium's final report "included a statement of fundamental beliefs about the role of music in American schools, the 'Tanglewood Declaration,' written by Allen Britton, Arnold Broido, and Charles Gary."¹⁹ The symposium's second principle stated:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including

¹⁷ Mark, "MENC from 1957 to 1982," 130–131.

¹⁸ Mark, "Tanglewood to Tallahassee," 26.

¹⁹ Mark, "MENC from 1957 to 1982," 135.

currently popular teen-age music and avantgarde music, American folk music, and the music of other cultures.²⁰

The symposium promised to adopt strategies to deepen human connections through music.

Statement of the Problem

Music history is rooted in Western, classical music with a majority of music having been created by white, male, and nonliving composers. The goal of expanding diversity and inclusivity in music education can be challenging as the rich history and westernized, classical traditions of music often dominate music classrooms and performing ensembles. Jacqueline Kelly-McHale, Coordinator of Music Education at DePaul University whose research focuses on the role of social justice in music teacher education programs and culturally responsive teaching in the K–12 music curriculum, states that music education “is rooted in either a Western view of music that is focused on the placement of Western classical music as the highest form of musical experience, or on methods of teaching that grew out of European music education practices.”²¹ Within these methods, the people leading music instruction, composing music, and adjudicating it, often lack diverse representation. Nevertheless, as the United States of America becomes more socially and culturally diverse, so do the demographics of the American education system. A greater understanding of how these demographics continue to change in society, within education, and specifically within music classrooms, could provide educators the opportunity to reflect on an inclusive curriculum.

²⁰ Brown et al, “The Tanglewood Symposium,” 51.

²¹ Jacqueline Kelly-McHale, “Why Music Education Needs to Incorporate More Diversity,” last modified February 12, 2016, accessed August 9, 2020, <https://theconversation.com/why-music-education-needs-to-incorporate-more-diversity-53789>.

Madura and Mark believe that the music education profession failed to find a reasonable balance of the appreciation of students for meaningful music and culturally derived music during the first decades of the twentieth century.²² This imbalance led to unengaged students.²³ As a way to better engage students, educators should ask students if they perceive a representation of themselves and their cultures in the course curriculum. Such a meaningful educator reflection could provide an indication to educators, and specifically secondary band directors, about the lack of student voice and student representation in the curriculum.

Demographics

The United States Census Bureau's mission "is to serve as the nation's leading provider of quality data about its people and economy."²⁴ Current data about students is important to analyze and understand. As educators review, research, and refresh their curriculums to ensure that the cultures of all students are present within their classrooms and curricular programs, this data should be considered relevant.

According to the bureau, the country is "projected to continue becoming a more racially and ethnically pluralistic society."²⁵ It projects:

The fastest-growing racial or ethnic group in the United States is people who are Two or More Races, who are projected to grow some 200 percent by 2060. The next fastest is the Asian population, which is projected to double, followed by Hispanics whose population will nearly double within the next 4 decades. In contrast, the only group projected to shrink is the non-Hispanic White population. Between 2016 and 2060, the non-Hispanic

²² Madura and Mark, *Contemporary Music Education*, 8.

²³ Ibid.

²⁴ "About the Bureau," United States Census Bureau, accessed November 7, 2021, <https://www.census.gov/about.html>.

²⁵ "Demographic Turning Points for the United States: Population Projections for 2020 to 2060," United States Census Bureau, last modified February 2020, accessed July 9, 2021, <https://www.census.gov/content/dam/Census/library/publications/2020/demo/p25-1144.pdf>.

White population is expected to contract by about 19 million people, from 198 million to 179 million, even as the total U.S. population grows.²⁶

As the nation continues to evolve diversely, so will classrooms and so must curriculums.

Demographics of Students

Race

American classrooms reflect more diversity as the percentage of students once considered ‘minority’ increases each year. In 2014, 50.3% of students, who were originally considered as the minority, made up the majority of students enrolled in schools, whereas 49.7% of students were white.²⁷ By 2022, there are projected to be 45.3% of white students and 54.7% of students who were once referred to as ‘minority’ students.²⁸ Authors David M. Sparks and Kathryn Pole, faculty members for the Department of Curriculum and Instruction at the University of Texas in Arlington, share that “The National Center for Education Statistics (NCES) reported that nationwide demographics in U.S. public schools put White students (non-Hispanic) at 49%, Hispanic students at 25%, Black students at 15%, and Asian students at 5%.”²⁹ The percentage of children under the age of eight in the United States of America with an immigrant parent is approximately 25%.³⁰ In addition to the statistics provided by the NCES, authors Althier M.

²⁶ United States Census Bureau, “Demographic Turning Points for the United States.”

²⁷ Kelly-McHale, “Why Music Education Needs to Incorporate More Diversity.”

²⁸ Ibid.

²⁹ David M. Sparks and Kathryn Pole, “Do We Teach Subjects or Students? Analyzing Science and Mathematics Teacher Conversations About Issues of Equity in the Classroom,” *School Science and Mathematics* 119, no. 7 (November 2019): 406, accessed October 25, 2021, <https://doiorg.ezproxy.liberty.edu/10.1111/ssm.12361>.

³⁰ Ibid.

Lazar and Sunti Sharma state, “Further, it is estimated that by 2060, the US foreign-born population will reach nearly 19% of the total population (417 million), while people of color will increase from 37.3% in 2012 to 57% in 2060 of the US total population.”³¹

With the increased percentages existing among certain races, one would expect that these large numbers would be reflected in the participation of students in school music. Yet, Kelly-McHale shares the opposite statistics. The recruitment of high school musicians participating in performing ensembles as demonstrated by a 2011 survey, identified student performers as 65.7% White, 15.2% Black, 10.2% Hispanic, and 9.6% ELL students (English Language Learners).³² The student demographics of performing ensembles do not often match the overall student demographics of each school.

Gender

Kenneth Elpus, Associate Professor and Division Coordinator of Music Education at the University of Maryland, conducted a national study to estimate the participation rates of female and male students enrolled in American high school music ensembles.³³ Elpus shares that:

Ten cohorts of nationally representative samples of students from 1982 and 2009 were analysed using data from High School Transcript Studies conducted by the National Centre for Education Statistics. Results of the present study indicated that, for the time period studied, females were significantly overrepresented in all three traditional US high school music ensemble areas: choir, band and orchestra. As might be expected, choral music enrolment was the most consistently imbalanced by gender across the cohorts, with roughly 70% female and 30% male enrolment in each of the cohorts under study.³⁴

³¹ Althier M. Lazar and Sunti Sharma, *Rethinking 21st Century Diversity in Teacher Preparation, K-12 Education, and School Policy: Theory, Research, and Practice* (Switzerland: Springer Nature, 2019), v.

³² Kelly-McHale, “Why Music Education Needs to Incorporate More Diversity.”

³³ Kenneth Elpus, “National Estimates of Male and Female Enrolment in American High School Choirs, Bands and Orchestras,” *Music Education Research* 17, no. 1 (2015), 92, accessed November 25, 2021, <https://doi.org/10.1080/14613808.2014.972923>.

³⁴ *Ibid.*, 90.

In 2011, Elpus and Carlos L. Abril, Professor of Music Education and Associate Dean of Research at the University of Miami for the Frost School of Music, conducted a national profile of music students and discovered that participation was overrepresented by females.³⁵ The percentage of female participants in high school music ensembles was 61.1% as accounted by 12th grade students in the United States of America for the graduating class of 2004.³⁶ The data selected to represent music ensemble participation could not be separated by type of ensembles, such as band, choir, or orchestra.³⁷

The percentage of female participation in secondary jazz band programs is significantly less than compared to participation in the general large ensemble. In 1998, to fulfill his masters' requirements, Douglas Penn Barber surveyed band directors employed at high schools in the southernmost counties of New Jersey, including Cape May, Salem, Gloucester, Atlantic, Ocean, Burlington, and Camden.³⁸ Barber asked band directors to offer participation numbers by instruments for both general band participation and jazz band participation in their instrumental music programs.³⁹ Barber found that general band participation included 52% male students and 48% female students.⁴⁰ However, the participation percentages for students involved in jazz band

³⁵ Kenneth Elpus, "National Estimates of Male and Female Enrolment," 90.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Douglas Penn Barber, "A Study of Jazz Band Participation by Gender in Secondary High School Instrumental Music Programs" (master's thesis, Rowan University, 1998), 17, accessed November 2820, 2021, <https://rdw.rowan.edu/etd/1911>.

³⁹ Ibid., 18.

⁴⁰ Ibid., 19.

were 74% male and 26% female.⁴¹ From his research, Barber inferred that “Participation in the school jazz band appears to be directly related to instrument selection.”⁴² He found that in overall band programs, females represented only 30% of saxophone players, 26% of trumpet players, 20% of trombone players, and 29% of rhythm section players.⁴³

Elpus believes that the overrepresentation of females enrolled in large instrumental music programs should be researched. He says:

particularly when this finding is considered in light of the existing research on the underrepresentation of females in instrumental music education positions (e.g. Gould 2003; Sheldon and Hartley 2012) and among professional Western classical musicians (Cameron 2003; Goldin and Rouse 2000): The present study finds that, for nearly thirty years, the makeup of instrumental music students has been more heavily weighted towards females, yet those students who pursue or find the most success in classical instrumental music or instrumental music education as a profession tend to be male.⁴⁴

Elpus acknowledges that there is a problem “in the ‘pipeline’ between an instrumental music student and instrumental music educator or professional Western classical instrumental musician.”⁴⁵ To better understand how career choices may be impacted by gender in music education, Elpus recommends that educators and researchers further understand “the experiences of female instrumentalists who both pursue and do not pursue instrumental music as a career path.”⁴⁶

⁴¹ Barber, “A Study of Jazz Band Participation by Gender,” 20.

⁴² Ibid., 26.

⁴³ Ibid.

⁴⁴ Elpus, “National Estimates of Male and Female Enrolment,” 99.

⁴⁵ Ibid.

⁴⁶ Ibid.

Disability

Disability must influence educators' vision for expanding diversity and inclusivity in the educational system. The goal of the Individuals with Disabilities Education Act (IDEA) is for students diagnosed with disabilities to be included in classes with their non-disabled peers and to provide the least restrictive environment possible for students with disabilities so that they may receive an appropriate education.⁴⁷ In 2010, more than six million students were served under the IDEA.⁴⁸ However, the percentage of students with disabilities who perform in a music ensemble is minuscule in comparison.

In 2004, Carol Lisenmeier surveyed 942 band and choir directors from mid-size, 4-year high schools in Ohio. Her survey was designed to conclude how many students with disabilities were enrolled in music-performing ensembles.⁴⁹ According to Lisenmeier, "Through descriptive statistical analysis, it was found that 5.86% of special education students were in band and 8.44% in choir versus 15.0% of regular education students in band and 15.82% in choir."⁵⁰

In 2011, Edward C. Hoffman III designed a similar study to fulfill his doctoral dissertation requirements. He created an online survey and distributed it to "600 practicing K–

⁴⁷ Sara. K. Jones, "Teaching Students with Disabilities: A Review of Music Education Research as it Relates to the Individuals with Disabilities Education Act," *Update: Applications of Research in Music Education* 34, no. 1 (2015): 23, accessed July 28, 2020, <https://doi-org.ezproxy.liberty.edu/10.1177/8755123314548039>.

⁴⁸ Ibid.

⁴⁹ Carol Vincent Lisenmeier, "The Impact of Music Teacher Training on the Rate and Level of Involvement of Special Education Students in High School Band and Choir" (PhD diss., Kent State University, 2004), accessed November 22, 2021, <https://www-s3-live.kent.edu/s3fs-root/s3fs-public/file/LinsenmeierCarol.pdf>.

⁵⁰ Ibid.

12 instrumental music educators in the states of Idaho, Mississippi, Nebraska, Nevada, New Mexico, and Rhode Island.”⁵¹ His data was similar to Lisenmeier’s findings. He found:

While 13.6% of the total school-aged population nationwide received special education services, demographic data provided by respondents revealed that students with special needs accounted for 6.8% of all students participating in bands, orchestras, and other instrumental musical ensembles. The majority of reported students with special needs in this study qualified for special education services due to a specific learning disability, a speech or language impairment, or other health impairment(s).⁵²

Similar to the unbalanced representation between school enrollment and music ensemble participation in regard to race, disability also has a low representation in music education.

Demographics of Educators

Race

Although elementary and secondary schools display demographic diversity in their overall enrollment of students, diverse representation is not represented well in educator demographics. Sparks and Pole comment that the NCES also states that “Teacher demographic data show that across the United States, the majority of teachers are White (80%).”⁵³ The number is even higher in music education. According to Elpus, the percentage of candidates seeking music teacher licensure in the United States of America from 2007–2012 who were people of color were significantly underrepresented. Candidates were identified as 86.02% White, 7.07%

⁵¹ Edward C. Hoffman III, “The Status of Students with Special Needs in the Instrumental Musical Ensemble and the Effect of Selected Educator and Institutional Variables on Rates of Inclusion” (PhD diss., University of Nebraska, 2011), 108, accessed November 22, 2021, <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1045&context=musicstudent>.

⁵² Ibid.

⁵³ Sparks and Pole, “Do We Teach Subjects or Students?” 406.

Black, 1.94% Hispanic, 1.79% Asian, 0.30% Native American/Alaska Native, 0.32% Pacific Islander, 0.82% Multiracial, and 1.74% Other.⁵⁴

Gender

According to the NCES, “About 76 percent of public school teachers were female and 24 percent were male in 2017–18, with a lower percentage of male teachers at the elementary school level (11 percent) than at the secondary school level (36 percent).”⁵⁵ The percentage of overall male educators at both the elementary and secondary levels in 2017–2018 was 2% lower than it was in 1999–2000. In 2017–2018, the percentage of male teachers at the secondary level was 5% lower than in 1999–2000.⁵⁶

Statement of the Purpose

The purpose of this study was to examine the experiences of secondary band students through the interview of students who participate in middle and high school band programs. Their perspectives of diversity and inclusivity in the secondary band curriculum were collected in an effort for music directors to identify how students interpret a representation of themselves and multiple cultures in the current secondary band curriculum and to understand how this representation can allow for an integration of diverse and varied backgrounds within the learning space.

⁵⁴ Kenneth Elpus, “Music Teacher Licensure Candidates in the United States: A Demographic Profile and Analysis of Licensure Examination Scores,” *Journal of Research in Music Education* 63, no. 3 (2015): 314–335, accessed August 15, 2020, <https://doi.org/10.1177/0022429415602470>.

⁵⁵ “Characteristics of Public School Teachers,” National Center for Education Statistics, accessed November 28, 2021, <https://nces.ed.gov/programs/coe/indicator/clr>.

⁵⁶ Ibid.

This qualitative research study identified the perspectives that have not been frequently explored and documented concerning secondary band students. Perspectives on the identity and representation of culturally common role models, selection of student-interest repertoire, identification of learning styles, and invitations to clinicians emerged as themes through interviews with secondary band students and through an exploration of a small body of existing literature. These themes will lead to recommendations on how secondary band directors can expand diversity and inclusivity within the classroom learning space (either virtually or face-to-face) and permit students to perceive a representation of themselves in the secondary band curriculum. The responses of students will support the unbalanced representation between school enrollment and music ensemble participation and will support the need for students to receive a balanced cultural experience through participation in secondary band.

Significance of the Study

To promote a diverse, inclusive, and welcoming classroom, “developing a music program as a reflection and celebration of the individuals in your classroom is an expected, progressive step for music educators,”⁵⁷ states Carla Kalogeridis, Publishing Team Leader for *Teaching Music Magazine*. Perceptions of diversity and inclusivity will be recognized and addressed in the secondary band curriculum through the exploration of the students’ voices. Expanding diversity and inclusivity in a band program will allow students to perceive a representation of themselves in the curriculum.

This work is essential because it will identify how students interpret a representation of themselves and multiple cultures in the current music curriculum and promote an integration of

⁵⁷ Carla Kalogeridis, “Music as Reflection,” *Teaching Music Magazine* 27, no. 2 (October 2019): 26.

diverse backgrounds within the learning space, whether it be remote, hybrid, or face-to-face. This research will provide ways secondary band directors can create a more inclusive curriculum by representing a variety of cultures, integrating varied backgrounds, providing a more-differentiated learning space, and inviting students' voices into curricular planning.

Music education must serve all students and their differences within each classroom. The mission statement of the National Association for Music Education (NAfME) reads, "The mission of the National Association for Music Education is to advance music education by promoting the understanding and making of music by all."⁵⁸ The secondary band curriculum is no exception. These goals can be challenging as the rich history and Westernized, classical traditions of music dominate music education classrooms and performing ensembles. However, consideration must be given to how curriculums function, reflect diversity and inclusion, and validate students' diverse experiences. By understanding how students feel, interpret, and learn, educators can create a more diverse and inclusive curriculum, provide a more accepting learning space, and prepare students as musicians and life-long learners both within the learning space and beyond.

Research Questions

There was a great need to investigate students' diverse and inclusive perceptions within the secondary band curriculum due to the impact music education can have on a student's view of education, music, culture, and life. The research questions of this qualitative study were open-

⁵⁸ "Mission Statement," National Association for Music Education, accessed November 15, 2021, <https://nafme.org/about/mission-and-goals/mission-statement/>.

ended to allow the researcher to source non-numerical data to determine general themes through an exploration and understanding of a social or human problem.⁵⁹ These questions included:

RQ1: In what ways do students perceive a representation of themselves in the secondary band curriculum?

RQ2: In what ways can secondary band directors create a more inclusive curriculum?

Hypotheses

A cursory glance at educational literature reveals that students should feel their backgrounds and cultures are accepted, their skills are being developed beyond the familiar, and the secondary band curriculum permeates a sense of inclusion. The following were the specific alternative hypotheses:

H1: Students perceive a representation of themselves in the secondary band curriculum in terms of recognition of culturally common role models, identification of learning styles, and selection of student-interest repertoire.

H2: Secondary band directors can create a more inclusive curriculum by including clinicians and composers of all cultures, differentiating instruction, and diversifying repertoire.

Chapter Summary

American demographics continue to diversify at a rapid rate. Yet, there is little research regarding the diversification and inclusive practices of education, and specifically music education at the secondary band level. Consideration for students' voices is lacking, too.

⁵⁹ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: Sage Publications, 2018), 4.

Students' perspectives on the identity of role models, differentiated instruction, and the diversity of clinicians, composers, and educators must be considered. There is a need for research to examine how students perceive a representation of themselves and multiple cultures, learning styles, and interests in the curriculum. This work is essential because it will provide an opportunity for students to reflect on and verbalize about their education and their diverse cultures.

The study will identify how students interpret a representation of themselves and multiple cultures in the current secondary band curriculum. In addition, it will allow for an integration of diverse and varied backgrounds within the learning space. The researcher previously stated:

Superior music, exemplary musicianship, and motivational leadership exist in all cultures and ethnic groups. It is our duty to acknowledge this, educate ourselves, and provide a diverse representation of conductors, composers, and clinicians as a reflection of *all* students. It [this belief system] is necessary for acceptance, development, and unity.⁶⁰

Without it, students may not experience a true representation of themselves or multiple cultures in the curriculum. This absent representation implies that students may not be engaged in music education, may not participate in performing ensembles, or may discontinue music programs because they do not feel represented in the curriculum.

Definition of Terms

Clinician – A person who adjudicates, conducts, or presents music or curricular content.

Curriculum – The topics, clinicians, and repertoire comprising the subject of music.

Cultural Diversity – The differences within ability, age, culture, ethnicity, gender, language,

⁶⁰ Lori Schwartz Reichl, "Mirror, Mirror on the Wall, Am I Providing Opportunities Reflecting All?" *In Tune Monthly Magazine* 17, no. 2 (November 2019): 12.

learning style, nationality, race, religion, sexual orientation, and socioeconomic status.

Inclusive – The attempt to not exclude cultural diversity.

CHAPTER TWO: LITERATURE REVIEW

This literature review describes the research related to diversity and inclusivity in music education. It is divided into five sections that will provide an overview of the sources accessed for this dissertation. The first section focuses on representation and societal impacts. The second section addresses inclusivity in music education. The third section discusses cultural diversity through the lens of both the student and the educator. Strategies for differentiated instruction are presented in section four. The fifth and final section encourages the implementation of students' voices and their choices in curricular planning.

Author and educator David Purpel states:

When we talk of an education program we cannot limit ourselves to discussion of materials, techniques, course of study, etc., for as we well know one's educational experiences are shaped by a host of other phenomena. We have already spoken at length on how cultural, social, and moral views permeate the schools and classrooms in powerful ways, but the hidden curriculum includes not only the values and attitudes but the quality of school life, its atmosphere and tone, and the nature of human relationships. The quality of school life, in turn, is significantly influenced by the nature and background of the staff, the conditions under which they work, their values, and their professional beliefs.⁶¹

Purpel continues to discuss education and its relationship to the community. He says, "The educator as prophet does more than re-mind, re-answer, and re-invigorate—the prophet-educator conducts re-search and joins students in continually developing skills and knowledge that enhances the possibility of justice, community, and joy."⁶² This collaboration with students must be one in which the educator advocates for students' needs, interests, and beliefs to be respected within the learning space and curriculum.

⁶¹ David Purpel, *The Moral & Spiritual Crisis in Education: A Curriculum for Justice and Compassion in Education* (New York: Bergin and Garvey Publishers, 1989), 100–101.

⁶² Ibid., 105.

The Gap in the Literature

Despite numerous sources stating that students must perceive a representation of themselves in the curriculum, the perspectives of secondary band students have yet to be expressed publicly. The perspectives of these diverse students matter because, in order to more effectively engage and include all students in a learning space, educators would be better informed to understand how students interpret a representation of themselves and multiple cultures in the current music curriculum. This understanding could promote an integration of diverse and varied backgrounds within the learning space. At the time of this publication, no thesis or dissertation was available that asked and answered the research questions employed by this study. No research study has surveyed students to ask if they identify a representation of themselves in the secondary band curriculum nor addressed how secondary band directors can make the curriculum more inclusive to reflect a diversity of students based on their responses. Yet, literature exists to support this cause.

Section I: Representation Matters

In the book, *Representation Matters: (Re)Articulating Collective Identities in a Postcolonial World*, which contains a series of essays edited by Anette Hoffman and Esther Peeren, the word *ubuntu* is discussed. “*Ubuntu* – as evoked in the Xhosa proverb ‘*ubuntu ungamntu ngabanye abantu*,’ which is most often translated as ‘I am a person because of other persons’ – is an ethical concept articulating a specific non-Western way of thinking oneself as part of one’s community.”⁶³ They mention that *ubuntu* was the name selected for an open-source

⁶³ Annette Hoffman and Esther Peeren, *Representation Matters: (Re)Articulating Collective Identities in a Postcolonial World* (Amsterdam: BRILL, 2010), 18, accessed October 25, 2021, <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/reader.action?docID=587910&ppg=3>.

computer operation system which powers millions of personal computers and laptops around the world. According to the editors, this “shows that its notion of community has broad appeal and that it is not immune to forces of commercialization.”⁶⁴ Ubuntu is a traditional African concept used to emphasize community, is based on a lively community culture, and stresses the tension between individual and communal needs.⁶⁵

Authors Yusef Waghid, Faiq Waghid, and Zayd Waghid discuss Nelson Mandela’s quest to build a new democratic society in their book *Rupturing African Philosophy on Teaching and Learning*. They reminisce about the significance of moral justice that the late South African President uttered in his speech when he was elected president in 1994.⁶⁶ They state:

Mandela’s concern for the achievement of moral justice lies in his appeal for equality, freedom and justice for all. Inequality and poverty can only be addressed if people make it their moral concern that justice for all implies that all people ought to be treated equally and that their freedom has to be recognized [sic]. In this way, moral justice is the same as exercising one’s moral responsibility towards others. For Mandela, this implied liberating people from poverty, deprivation, suffering, gender and other forms of discrimination—all related to the achievement of moral justice. If humans are not all considered equal, then the possibility is always there for people to discriminate against and ridicule those considered unequal.⁶⁷

These authors continue to explain:

People are equal on the basis of their humanity—an idea that connects with the concept of *ubuntu* (literally, respect for persons). What follows from the aforementioned is that the notion of moral justice is related to an enactment of people’s humanity, which implies that they give recognition to one another’s equality. Thus, moral justice is concomitantly

⁶⁴ Hoffman and Esther Preen, *Representation Matters*, 18.

⁶⁵ Hanneke Stuit, “Ubuntu, the Truth and Reconciliation Commission, and South African National Identity,” in *Representation Matters: (Re)Articulating Collective Identities in a Postcolonial World*, ed. Annette Hoffman, and Esther Preen, (Amsterdam: BRILL, 2010), 85–87, accessed October 25, 2021, <https://ebookcentral-proquest-com.ezproxy.liberty.edu/lib/liberty/reader.action?docID=587910&ppg=3>.

⁶⁶ Yusef Waghid, Faiq Waghid, and Zayd Waghid, *Rupturing African Philosophy on Teaching and Learning: Ubuntu Justice and Education*, (Cham, Switzerland: Springer International Publishing, 2018), 40–41, accessed October 25, 2021, <https://doi.org/10.1007/978-3-319-77950-8>.

⁶⁷ *Ibid.*, 41.

linked to the cultivation of *ubuntu* on the grounds that *ubuntu* is intertwined with the recognition of people's equality and, by implication, their humanity.⁶⁸

While respecting all students in the learning space and attempting to form a community of belonging and acceptance, educators must represent all students in the curriculum. Laura Thomas, Director of the Center for School Renewal for Antioch University New England, states that "Our children's early experiences – including the hours spent consuming media – shape what they imagine to be possible for people who look like them, live where they live, or come from where they came from."⁶⁹ She believes that children determine what they can be based on the examples around them. She goes on to say:

Representation matters. What our young people see around them positively or negatively shapes their expectation for themselves and for each other. When it comes to our classrooms and schools, let's do our part to make sure that they can see themselves and all of their peers as strong, creative, capable, happy, and connected.⁷⁰

Monica Smith, Vice President for Diversity, Equity, and Inclusion at Augustana College in Rock Island, Illinois, shares this same belief. She states, "When students see themselves in professional positions, they can imagine themselves in, and aspire to, those positions."⁷¹ Culturally common role models can inspire students to attain certain careers and the training, jobs, or leadership roles that can accompany them.

Thomas encourages educators to understand that representation matters to students and to foster this concept by increasing representation within their classrooms and curriculums. She

⁶⁸ Y. Waghid et al, *Rupturing African Philosophy on Teaching and Learning*, 40–41.

⁶⁹ Laura Thomas, "Why Representation Matters," last modified August 22, 2106, accessed October 25, 2021, <https://www.edutopia.org/blog/why-representation-matters-laura-thomas>.

⁷⁰ Ibid.

⁷¹ Monica Smith, "Making Diversity Matter: Inclusion is the Key," *Intersections* 2019, no. 50 (2019): 10.

provides six strategies that educators can use to help children recognize that their reality matters. She suggests that educators learn about their own culture and be prepared to discuss it. In addition, educators should know about the community in which they live and work and connect and reflect to current and past cultures that lived there. Thomas suggests that educators discuss stereotypes displayed in the media or world and to reflect on the instructional materials used with a “specific eye toward the kids in your class and the community where you live.”⁷² She asks the questions, “Are there *positive* examples of different races, roles, and levels of affluence?”⁷³ She goes on to prompt educators to reflect on the decor of the classroom and to determine if it reflects the languages and cultures of the students in the physical learning space.⁷⁴ Finally, she inspires educators to focus on their pedagogy to decide if “teaching strategies make learning less or more accessible to some than others.”⁷⁵

According to Sparks and Pole, issues of diversity continue to persist in education. They say that “Teachers are challenged with understanding diversity, including their own roles and socialized perspectives toward race and gender, in diverse classrooms. With this challenge comes the need to incorporate principles of inclusive pedagogy into the curriculum.”⁷⁶ They go on to discuss inclusive pedagogy as defined by Kimberly D. Tanner, a Professor of Biology and Director of The Science Education Partnership and Assessment Laboratory at San Francisco State University, who says, “it is a learner centered approach to teaching that considers

⁷² Laura Thomas, “Why Representation Matters.”

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Sparks and Pole, “Do We Teach Subjects or Students?” 405.

backgrounds and abilities of individual students, centered on creating a learning environment where all students feel welcome and included.”⁷⁷ Tanner believes, “As instructors, we have the power in our classrooms to choose to attend explicitly to issues of access, inclusiveness, fairness, and equity.”⁷⁸ She believes:

The aspect of classroom teaching that seems to be consistently underappreciated is the nature of “whom” we are teaching. Undergraduate students often appear to be treated as interchangeable entities without acknowledgment of the central role of the individual students, their learning histories, and their personal characteristics in the student-centered nature of “how” we aspire to teach.⁷⁹

She believes the goal for student learning is to give students the opportunity to think and talk about their learning and to provide educators “access to immediate and tractable teaching strategies for promoting access and equity for all students.”⁸⁰

Section II: Inclusivity in Music Education

Karen Salvador, Assistant Professor of Music Education at Michigan State University, writes that “Music educators are in a position to foster inclusion in their classrooms and contribute to creating the reality of music education for all children.”⁸¹ Salvador mentions that “A teacher is the textbook a student learns from most.”⁸² Yet Salvador goes on to say that,

⁷⁷ Sparks and Pole, “Do We Teach Subjects or Students?” 405.

⁷⁸ Kimberly D. Tanner, “Structure Matters: Twenty-One Teaching Strategies to Promote Student Engagement and Cultivate Classroom Equity,” *Life Sciences Education* 12 (Fall 2013): 330, accessed October 25, 2021, <https://www.lifescied.org/doi/full/10.1187/cbe.13-06-0115>.

⁷⁹ Ibid., 322.

⁸⁰ Ibid., 323.

⁸¹ Karen Salvador, “Equity in Music Education: Sustaining the Courage to Change,” *Music Educators Journal* 105, no. 4 (June 2019): 59.

⁸² Ibid., 62.

“Teachers frequently question their personal readiness to become the type of professional who can successfully engage issues of marginalization in their life and classroom.”⁸³

Salvador believes that teachers question the power that they individually hold to “counteract structural or societal problems related to inequality.”⁸⁴ Music educators have shared with Salvador that they “prefer to avoid disagreement, they are speechless when opportunities for dialogue arise, and they fear castigation if they do not know the ‘right’ words.”⁸⁵ Salvador believes that the reflective practices of self-evaluation, self-awareness, and individual growth can promote change towards more inclusive and equitable music education through questions and actions of honesty, inclusion, and justice.

Salvador suggests that conversations with other stakeholders in education can broaden one’s understanding as “a process of discovery that unlocks pathways to improvement that might not have been obvious to either party.”⁸⁶ Salvador goes on to say, “Learning about the theories underpinning inclusive practices might be as useful as seeking concrete action ideas. A broader understanding can empower teachers to select or create a number of context-, content-, and even person-specific practices.”⁸⁷ Conversations about discovery and inclusive practices should happen with others within the school system, such as administrators and festival coordinators.⁸⁸ However, the student voice is often missing from this conversation. Person-specific practices

⁸³ Salvador, “Equity in Music Education,” 62.

⁸⁴ Ibid., 60.

⁸⁵ Ibid., 61.

⁸⁶ Ibid., 60.

⁸⁷ Ibid.

⁸⁸ Ibid., 61.

would be better understood by the educator if the students were asked which inclusive practices could enhance their engagement and learning.

Authors Martin Fautley and Alison Daubney recall that “The American film producer Sam Goldwyn is alleged to have said, ‘include me out;’ what are the implications for children and young people who we might feel we have included, but who feel as though they have been excluded?”⁸⁹ Fautley and Daubney provide insight on how inclusion should be perceived as more than personal fulfillment, as well as musical participation. These authors encourage music educators and educational researchers to ask the questions:

What types of music are valued? By whom? Who might this disenfranchise? Who cares? All of these are difficult questions, but that does not mean we should shy away from them, far from it.⁹⁰

Mackie V. Spradley, NAFME’s President, states:

Teaching music is an essential part of any legitimate education system. But as the old saying goes, we do more than teach music—we teach children. Through music, we help kids develop the dispositions that they need to become full contributors to society. As our students learn to create, perform, and respond to music in our classrooms and rehearsal spaces, they inevitably explore ways to solve problems, resolve differences, and forge respectful relationships with others. They learn openness and respect for the work of others, they learn about self-reflection and collaboration, and more.⁹¹

Music educators must display to students what they can achieve within the scope of music. The opportunity to provide culturally common role models is necessary. In addition, the forging of respectful relationships must occur with all kinds of people both in the music classroom and beyond.

⁸⁹ Martin Fautley and Alison Daubney, “Inclusion, Music Education, and What It Might Mean,” *British Journal of Music Education* 35, no. 3 (November 2018): 220.

⁹⁰ Ibid.

⁹¹ Mackie V. Spradley, “Take Note: Music Connects Us: The Importance of Inclusion in the Music Classroom,” *Music Educators Journal* 104, no. 3 (March 2018): 5.

National Core Music Standards

The National Core Music standards were created in 1994 and revised in 2014 to embrace a holistic approach to the study of music. The standards state the importance for students in every American school setting to be given the opportunity to study a variety of musical cultures, genres, styles, and global music-making traditions. The standards suggest an inclusive framework for a curriculum that supports culturally responsive pedagogy in relation to a variety and diversity of cultures to help the organization's members promote the understanding and making of music by all.⁹² According to James A. Banks, who is the Kerry and Linda Killinger Endowed Chair in Diversity Studies Emeritus and is the founding director of the Center for Multicultural Education at the University of Washington, currently referred to as the Banks Center for Educational Justice, says, "Research indicates that teachers can increase the classroom participation and academic achievement of students from different ethnic and cultural groups by modifying their instruction so that it draws on their cultural and language strengths."⁹³

Opportunities to Learn

In 2015, shortly after the Core Music Standards were revised, the NAFME Council of Music Program Leaders created the Opportunity to Learn Standards (OTL).⁹⁴ The creation of the OTL Standards included representation from a variety of school systems nationwide. In 2020, the researcher was asked to interview NAFME Past President Glenn E. Nierman about the role of

⁹² "2014 Music Standards," National Association for Music Education, accessed July 15, 2020, <https://nafme.org/my-classroom/standards/core-music-standards>.

⁹³ James A. Banks, *Cultural Diversity and Education: Foundations, Curriculum, and Teaching* (Boston: Allyn and Bacon, 2001), 15.

⁹⁴ "Opportunity to Learn Standards," National Association for Music Education, accessed June 17, 2020, https://nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf.

these standards in relationship to remote learning. Nierman shared with Reichl that the OTL Standards were developed to identify the resources that should be in place in every American music program so that educators can provide all students a meaningful chance to achieve at the levels presented in the Core Music Standards.⁹⁵ The OTL Standards were written to provide insight for effective evaluation of music programs, the establishment of new programs, or for when music programs become restricted.⁹⁶ The OTL Standards consider the areas of curriculum and scheduling, staffing, materials and equipment, and facilities. The OTL Standards can be used as a tool to advocate for an improved and more inclusive learning environment.

Music educator Steve Holley asks:

In what ways can we encourage change and adaptation in our current music education structure, to push the boundaries of traditional music education while respecting the institution, and to employ a multiplicity of music that will enable us to better connect with our current students, all within the context of nurturing a culturally appropriate, relevant, well-rounded music education?⁹⁷

The OTL Standards must better reflect the goals of the organization to provide meaningful musical experiences as a representation of all students and their accepted differences that emerge within society, the classroom, and the music curriculum.

Curriculum Scope

Emily Style served as Founding Co-Director of the National Seeking Educational Equity and Diversity Project (SEED) on Inclusive Curriculum from 1987 to 2016.⁹⁸ SEED

⁹⁵ Lori Schwartz Reichl, "Role of the Opportunity to Learn Standards in a Virtual World," *Teaching Music Magazine* 28, no. 1 (August 2020): 32.

⁹⁶ National Association for Music Education, "Opportunity to Learn Standards."

⁹⁷ Steve Holley, "Towards a More Inclusive Music Education: Diversifying the Styles of Music We Study, Create, and Perform," *Music in a Minuet*, last modified November 1, 2018, accessed August 10, 2020, <https://nafme.org/towards-more-inclusive-music-education>.

“partners with communities, institutions, and schools to develop leaders who guide their peers in conversational communities to drive personal, institutional, and societal change toward social justice.”⁹⁹ Style is an advocate for ensuring students have a balanced cultural experience within their classrooms. Style insists educators should “consider how the curriculum functions, insisting with its disciplined structure that there are ways (plural) of seeing.”¹⁰⁰ In 1988, Style first introduced the concept of windows and mirrors to encourage educators to provide opportunities for students to see themselves represented in the curriculum and to perceive other cultures reflected as well.¹⁰¹ A curriculum that validates the framing of both windows and mirrors to reflect more than one way for students to hear, see, and experience the world must be implemented and maintained for students to have a balanced perspective. This curricular scope will allow all students the opportunity to identify differences and similarities within themselves and within the course curriculum while perceiving new varieties of beauty.

Rudine Sims Bishop, Professor Emerita at Ohio State University, has been an advocate for multicultural children's literature and research for several decades. In 1990, Bishop expanded on Style's concept of windows and mirrors by introducing the metaphor of books as sliding glass doors, where the reader can enter the world as produced by the author.¹⁰² This is similar to how

⁹⁸ “Emily Style,” The National SEED Project, accessed October 18, 2021, <https://nationalseedproject.org/SEED-Directors-and-Year-Round-Staff/emily-style>.

⁹⁹ “About SEED,” The National SEED Project, accessed November 26, 2021, <https://nationalseedproject.org/about-us/about-seed>.

¹⁰⁰ Emily Style, “Curriculum as a Window and Mirror,” *Social Science Record* (Fall 1996), accessed August 8, 2020, https://www.nationalseedproject.org/images/documents/Curriculum_As_Window_and_Mirror.pdf.

¹⁰¹ Alina O'Donnell, “Windows, Mirrors, and Sliding Glass Doors: The Enduring Impact of Rudine Sims Bishop's Work,” *Literacy Today* 36, no. 6 (May/June 2019): 16–19, accessed September 21, 2021, <https://www-proquest-com.ezproxy.liberty.edu/docview/2224303326?accountid=12085>.

¹⁰² *Ibid.*, 19.

musicians can enter a musical world as created by a composer. When children are unable to find themselves reflected in literature or when the images they see are misrepresented or negative, Bishop says, “they learn a powerful lesson about how they are devalued in the society of which they are a part.”¹⁰³

Smith mentions that this reflection is of importance at all levels of education, and specifically in higher education, as students “hunger for their identities to be affirmed so that they can consider their vocations.”¹⁰⁴ In 2018, Smith created “The Smith Approach” which outlines inclusive curriculum goals. For traditional students, who Smith identifies as those who attend persistently white campuses, the inclusive curricular goals of educators include the ability to educate, expose, and to empower. However, for underrepresented students, the inclusive curricular goal is to affirm, rather than to expose. She insists that inclusion must be valued, and educators and institutions must invest in learning cross culturally. Smith says, “Inclusive practices do not come easily. They must be *learned*. There must be a thirst for cross-cultural learning that leads one to value cultural differences.”¹⁰⁵ She believes educators must have the “skills to engage, partner with, guide, and promote success” for all students and their cultures.¹⁰⁶

¹⁰³ Rudine Sims Bishop, “Mirrors, Windows, and Sliding Glass Doors,” *Perspectives: Choosing and Using Books for the Classroom* 6, no. 3 (summer 1990): 1, accessed September 22, 2021, <https://scenicregional.org/wp-content/uploads/2017/08/Mirrors-Windows-and-Sliding-Glass-Doors.pdf>.

¹⁰⁴ Smith, “Making Diversity Matter,” 8.

¹⁰⁵ *Ibid.*, 10.

¹⁰⁶ *Ibid.*

Section III: Cultural Diversity

Identity of Students

Kate R. Fitzpatrick, Associate Dean of Undergraduate Academic Affairs and Associate Professor of Music Education at the University of Michigan School of Music, Theater, and Dance, mentions the cultural conflict that students can experience when the music that they listen to within their home or socially with friends is ignored in the music classroom.¹⁰⁷ She reflects on the various cultures from which students come:

In many music classrooms, students come from a variety of cultures and circumstances, and differ in terms of race, gender, religion, ethnicity, socioeconomic status, exceptionality, and sexual orientation. All of these differences affect the ability of children to make connections between their personal identity and the school music curriculum.¹⁰⁸

Important factors that have been found to reduce cultural identity conflicts with students include the educator's understanding and involvement of members of students' same cultural groups implemented in the classroom to promote positive peer relationships, obtaining knowledge about notable achievements, and availing and encouraging these role models.¹⁰⁹ More culturally aware conditions can be easily implemented by teachers who pay attention to the social interaction of students particularly when grouping them for assignments or projects, including the music of students' backgrounds in classrooms, discussing the contributions to society that artists have

¹⁰⁷ Kate R. Fitzpatrick, "Cultural Diversity and the Formation of Identity: Our Role as Music Teachers," *Music Educators Journal* 98, no. 4 (2012): 54.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid., 55.

made who share similar cultural backgrounds of students, and acknowledging connections between the musical content and students' cultures and traditions.¹¹⁰

Disability

Julie Duty is the Founder and Executive Director of United Sound. In 2020, the researcher had the opportunity to interview Duty for *Teaching Music Magazine*. Duty shared with Reichl:

United Sound is a nonprofit organization that collaborates with parents, educators, and school administrators to bring meaningful participation and inclusivity to the instrumental music classroom. . . . United Sound is a school-based instrumental music club for individuals with intellectual or developmental disabilities and their peers. Dedicated to promoting social involvement through shared ensemble performance experience, United Sound joins students with and without disabilities to learn and perform in the band or orchestra together.¹¹¹

Duty also shared that when United Sound is implemented in a school, administrators mention the significant impact the program has on the whole school. Administrators observe that behavior problems and depression often diminish because students have a place where they belong.¹¹² The participation of students with disabilities in music positively influences their attitude and behavior beyond one classroom.

In the chapter of their book discussing music education for students with exceptional needs, Madura and Mark state that “Integrating children with and without disabilities not only accomplishes many educational goals, but the resulting interaction can also help children adjust

¹¹⁰ Fitzpatrick, “Cultural Diversity and the Formation of Identity,” 55.

¹¹¹ Lori Schwartz Reichl, “United Sound: Putting Passion to Practice,” *Teaching Music Magazine* 27, no. 4 (April 2020): 20.

¹¹² *Ibid.*, 22.

to the conditions of the world outside school.”¹¹³ Students with disabilities often achieve learning outcomes at higher expectancies when they are challenged to work with nondisabled students, than what they would have achieved in a less protected classroom environment.¹¹⁴ As research has indicated, the resulting interaction helps children adjust to the conditions of the world outside school.

For the new musicians who participate in United Sound, Duty says, “it has enhanced friendships, social connectedness, language and reasoning development, emotional development, spatial intelligence, increased coordination, self-confidence and esteem.”¹¹⁵ Benefits are identified throughout the music classroom and school by students, teachers, administration, and community. Simultaneously, the peer mentors benefit greatly from the experience by gaining an increased sense of social responsibility exposure to diversity, communication and critical thinking skills, fine-tuned auditory skills, risk-taking, team building and an opportunity to apply academic learning to real human needs.¹¹⁶

Identity of Educators

Fitzpatrick reminds educators that, “It is important to be thoughtful about how our own backgrounds might affect our expectations of our students and our interactions with them.”¹¹⁷ Educators should not assume that their own behaviors are of the norm and that students who

¹¹³ Madura and Mark, *Contemporary Music Education*, 160.

¹¹⁴ Ibid.

¹¹⁵ Reichl, “United Sound,” 22.

¹¹⁶ Ibid., 20.

¹¹⁷ Fitzpatrick, “Cultural Diversity and the Formation of Identity,” 55.

come from different backgrounds behave abnormally.¹¹⁸ Educators must be culturally sensitive in the way they facilitate learning. Even when an educator may find it difficult to relate to their students, discovering areas of commonality may be helpful to support students' needs for cultural connection.

Gender

In his doctoral dissertation, Trevor K. Marcho investigates the phenomenon of the underrepresentation of music composed by women in the repertoire of school instrumental music ensembles and professional orchestras. Marcho conducted five studies to explore issues of gender in music composition and their impact on musical culture and society. Marcho examined the thoughts, ideas, and beliefs held by various stakeholders, including school instrumental music educators, experts in the field of professional classical music, and audiences of these orchestral performances. Results suggest that leaders of these ensembles tend to program familiar music which is more often well-known male composers over female composers. These leaders recognize their role as social change agents, but blame limitations.¹¹⁹ Marcho says, "Barriers including market forces, demanding teaching schedules and sheet music purchasing practices inhibit their effectiveness in enacting change."¹²⁰

In one of his studies, Marcho explored the beliefs of school music directors and their roles as leaders for transformative social change. Participants were asked to "describe their

¹¹⁸ Fitzpatrick, "Cultural Diversity and the Formation of Identity," 55.

¹¹⁹ Trevor K. Marcho, "Socially Responsible Repertoire: Composer Gender Diversity in Instrumental Ensembles" (PhD diss., The Ohio State University, 2020), iii, accessed September 12, 2021, http://rave.ohiolink.edu/etdc/view?acc_num=osu1593085683940817.

¹²⁰ Ibid.

current and past curricular repertoire in detail in order to determine how gender inequity was addressed in their music ensembles.”¹²¹ Marcho explains:

The directors participated in a workshop where they learned about resources for incorporating more music composed by women into their ensemble programs, attended a reading session of music by female composers, and discussed issues and barriers that exist to finding and obtaining such music. Participants reported their past and present programming practices, described their perceptions of their roles as transformative leaders, and explained their beliefs regarding the current gender disparity in music composition. Findings suggest that teachers perceive themselves as transformative leaders, and programmed more music composed by women after the workshop than they did previously.¹²²

Marcho demonstrated that educators perceive themselves as transformative leaders, who value opportunities to learn about progressive programming, and if provided with appropriate support and resources, educators will adopt changes in programming to reflect gender-balance in their curricula.¹²³

Marcho also reflects on curricular choices in terms of music selections performed by his high school band members. He mentions that he selected the music of the composers of whom he studied as an undergraduate music education major, the music of newly published composers of whom he admired, and the music he wanted his students to experience and appreciate.¹²⁴ He says:

It was not until recently that I realized all the composers I have mentioned thus far – those who have gained notoriety and renown – are men. In retrospect, I often ask myself if my programming choices, while musically and educationally valuable, covered everything I wanted students to get from their band experience. In an age when privilege and social justice are at the forefront of so many conversations, I wonder whether my

¹²¹ Marcho, “Socially Responsible Repertoire,” 1.

¹²² Ibid., 147.

¹²³ Ibid., iii.

¹²⁴ Ibid.

music programming choices inadvertently reinforced age-old stereotypes about gender in the music profession and in the culture.¹²⁵

According to Style, Marcho failed to create an inclusive learning space and a balanced cultural experience. Style would argue that Marcho's curriculum did not function in an educationally valuable manner as he only provided one way of "seeing" composers. He only selected music composed by one gender to share with his students. Depending on the varied genders of his students, he did not offer both a mirror and a window to reflect the curriculum.

Culture and Learning

"Early life experiences and the values of a person's culture affect both the expectations and the processes of learning"¹²⁶ profess authors Pat Burke Guild and Stephen Garger. In their book, *Marching to Different Drummers*, they accompany this statement with questions for reflection:

If this relationship is true, could we then assume that students who share cultural characteristics have common learning style patterns? Does culture create a learning style, and how would we know this? These questions are both important and controversial.¹²⁷

Guild and Garger believe these questions are important because educators must continually reexamine their assumptions, expectations, and biases for diverse populations in school. An educator must understand each student's learning process in order to provide a framework for curriculum and instructional decisions and promote individual student success. Guild and Garger

¹²⁵ Marcho, "Socially Responsible Repertoire," 1–2.

¹²⁶ Guild and Garger, *Marching to Different Drummers*, 28.

¹²⁷ Ibid., 15.

encourage educators to examine all decisions in their classroom and curriculum for their impact on the learning of individual students.¹²⁸

Section IV: Differentiated Instruction

Guild and Garger share the philosophy that each person is unique. They believe that “the notion that people are distinctly different in ways that they learn and make meaning for themselves is of vital importance to educators.” They say:

We also know that an individual learner’s culture, family background, and socioeconomic level affect his or her learning. The context in which someone grows and develops has an important impact on learning. Learners also bring their own individual talents and interests to the learning situation.¹²⁹

The authors state that educators realize that students learn in different ways and can articulate these differences, yet uniformity continues to dominate school practices. They say, “Most schools illustrate the sameness of curriculum content, instructional methods, and evaluation practices.”¹³⁰ Guild and Garger believe that schools favor uniformity over diversity to promote efficiency and that this imbalance can be damaging to learners, teachers, and curriculum.¹³¹ For students whose culture has taught them behaviors and beliefs that may be different from the majority norm, uniformity serves as a disadvantage.¹³² They write:

Students whose families value collaboration are told to be independent. Students whose culture values spontaneity are told to exercise self-control. Students who are rewarded in their families for being social are told to work quietly and alone. . . This cultural clash

¹²⁸ Guild and Garger, *Marching to Different Drummers*, 29.

¹²⁹ Ibid., 14.

¹³⁰ Ibid.

¹³¹ Ibid.

¹³² Ibid., 16.

often causes students to struggle in school, and yet their individual strengths, if valued, respected, and promoted, might bring them success and increase their self-confidence.¹³³

Educators must distinguish these cultural and learning difference among students in order for students to achieve at levels consistent with their individual abilities as outlined in the national music education standards.

Ways of Learning

Jeffrey A. Kottler, Stanley J. Zehm, and Ellen Kottler, seek to identify human resources for teachers to provide caring and competent instruction for all students. In an effort to be more responsive to the needs of an increasingly diverse population of students, the authors present ways to seek a greater awareness of cultural and individual student differences. They state:

A mismatch between how information is presented and how students best receive and process it can lead to problems in the classroom where both the teacher and students experience frustration. Teachers need to recognize their students' learning styles and use specific, instructional strategies to address them.¹³⁴

Learning styles, also known as modalities or modes of learning, gained popularity in the 1970s after making an appearance in education in the 1950s. The research reveals that when information is provided through different ways, yet individually specific to each learner, then learning is improved.¹³⁵

¹³³ Guild and Garger, *Marching to Different Drummers*, 16.

¹³⁴ Jeffrey A. Kottler, Stanley J. Zehm, and Ellen Kottler, *On Being a Teacher: The Human Dimension* (Thousand Oaks: Corwin Press, 2005), 32.

¹³⁵ Ibid.

Modality Strengths

In 1979, Walter Burke Barbe, Raymond H. Swassing, and Michal N. Milone claimed that students would overcome their deficiencies and learn more efficiently if educators identified each child's modality strength and catered teaching methods that considered the individual learning strength of each student.¹³⁶ They state:

The definition of modality to which we subscribe is a broad one that comprises sensation, perception, and memory. . . If adults were asked how they learn best—by seeing, hearing, or doing—many of them would be able to give a definite answer. This is the basis for describing modality as a preference. It reflects an individual's personal opinion concerning the modality through which he or she learns best.¹³⁷

However, the authors believe that children do not understand how they learn best and when asked, they often respond in a socially acceptable manner or respond with a scenario where they believe exemplary learning occurred.¹³⁸ The authors recognize that people are unique and learn differently. They share that “Teaching through modality strengths capitalizes on these individual differences through the most efficient channel for each child.”¹³⁹ They investigated three channels for learning: visual, auditory, and kinesthetic. This concept became known as the VAK learning style model in education.

VARK Learning Style Model

The VAK model was further developed by Neil D. Fleming in 2006 and identifies a person's sensory modality preference, known as The VARK learning style model, which is an

¹³⁶ Walter B. Barbe, Raymond H. Swassing, and Michael N. Milone, *Teaching Through Modality Strengths: Concepts and Practices* (Columbus: Zaner-Bloser Inc., 2005), vii.

¹³⁷ Ibid., 4.

¹³⁸ Ibid.

¹³⁹ Ibid., 7.

acronym for visual, aural, read/write, and kinesthetic preference modalities.¹⁴⁰ Multiple factors play a role in a student's learning process such as the student's interest, motivation, principles, participation, personality, and a preferred learning style. A learning style can identify a student's preferred intellectual approach in assimilating and processing information. In his article, "I'm Different; Not Dumb: Modes of Presentation (V.A.R.K.) in the Tertiary Classroom," Fleming addresses the fact that students learn in different ways and encourages "students and teachers to identify, consider, and use their different preferences."¹⁴¹ A student may better understand a concept when information is presented in a different way or sensory mode. Fleming shares that in addition to the visual, kinesthetic, and aural divisions, some students may more easily comprehend a diagram, written words, or symbolic or graph material.¹⁴² Fleming believes that "teachers who cater for the different needs of students by using a variety of teaching approaches are rewarded with improved learning."¹⁴³

Section V: Student Voice and Choice

Giving Students Choice

Christa Green, a research specialist with the Michigan Virtual Learning Research Institute, and Christopher Harrington, educator, administrator, researcher, and consultant, discuss

¹⁴⁰ Ivan J. Prithishkumar and Stelin Agnes Michael, "Understanding Your Student: Using the VARK Model," *Journal of Postgraduate Medicine* 60, no. 2 (April 2014): 184, accessed September 22, 2021, <https://www.proquest.com/docview/1529147648?pq-origsite=summon&accountid=12085>.

¹⁴¹ Fleming, Neil D., "I'm Different; Not Dumb: Modes of Presentation (V.A.R.K.) in the Tertiary Classroom," *Research and Development in Higher Education*, Proceedings of the 1995 Annual Conference of the Higher Education and Research Development Society of Australasia, 18 (1995): 308, accessed September 22, 2021, http://www.vark-learn.com/wp-content/uploads/2014/08/different_not_dumb.pdf.

¹⁴² Ibid., 309.

¹⁴³ Ibid., 308.

differentiating instruction. They say, “Giving students *voice* and *choice*—the opportunity to choose to learn the way they learn best and to direct some aspects of their learning—helps to make students feel *personally invested* in their learning and gives them a role in shaping and creating it rather than it being simply delivered to them.”¹⁴⁴ When students are given the opportunity to learn in a way that makes sense to them, they can more easily engage in their passions and apply their strengths. Green and Harrington say that “Giving students *choice*, can mean giving students the ability to choose the way in which they want to learn content, the process they use to learn the content, and/or how to demonstrate their understanding of content.”¹⁴⁵ When educators provide choice to students, student engagement, student performance, and students’ perceived value of learning increases.¹⁴⁶

The Student Voice

Educators are experiencing a greater push to implement the student voice into curricular choices. The global pandemic of 2020 which was brought on by the rapid spread of the Coronavirus limited the ability of educators and students to perform to the degree previously achieved. Due to educational, musical, and spacial restrictions, members of music ensembles were physically separated. In the article, “The Promise of Artistic Process: Social Emotional Learning Aligns the Standards,” authors Scott Edgar, Associate Professor of Music, Music Education Chair, and Director of Bands at Lake Forest College, Fran Kick, author and speaker,

¹⁴⁴ Christa Green and Christopher Harrington, “How Implementing Voice & Choice Can Improve Student Engagement,” Michigan Virtual Learning Research Institute, last modified September 1, 2020, accessed October 20, 2021, <https://michiganvirtual.org/blog/how-implementing-voice-choice-can-improve-student-engagement/>.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

and Reichl, discuss the idea of the full ensemble versus the individual student. For years, the curriculum was dominated by focus on large ensembles. “Yet, it is the individual musician/performer,” the authors state, “who is ultimately the primary core contributor in any ensemble.”¹⁴⁷ The entire ensemble improves when the individual performer improves. “It is the individual student and their development as a person, learner, and musician that makes any program successful,”¹⁴⁸ say the authors.

Each individual student’s voice should be heard in the classroom and in the performing ensemble. In his book, *Student Voice and Teacher Professional Development: Knowledge Exchange and Transformational Learning*, David Morris, explains that student voice “is a concept which highlights students’ agency and their perspectives within educational processes and the potential impact this can have on teachers’ practices and policies in schools.”¹⁴⁹ Morris declares that there is a hierarchical model of six patterns of partnership in how adults can listen to and learn with students in schools. He lists them in descending order:

6. Intergenerational learning as lived democracy
5. Students as joint authors
4. Students as knowledge creators
3. Students as co-enquirers
2. Students as active respondents
1. Students as data source¹⁵⁰

¹⁴⁷ Scott Edgar, Fran Kick, and Lori Schwartz Reichl, “The Promise of Artistic Process: Social Emotional Learning Aligns the Standards,” *Teaching Music Magazine* 28, no. 3 (January 2021): 27.

¹⁴⁸ Ibid.

¹⁴⁹ David Morris, *Student Voice and Teacher Professional Development: Knowledge Exchange and Transformational Learning* (Cham, Switzerland: Palgrave Pivot, 2019), 26, accessed September 22, 2021, <https://link-springer-com.ezproxy.liberty.edu/content/pdf/10.1007%2F978-3-030-23467-6.pdf>.

¹⁵⁰ Ibid., 28.

In the first level where students are considered as data source, educators utilize information about student progress and well-being, whereas in the sixth level, intergenerational learning allows for a shared commitment and responsibility for the common good.¹⁵¹

Democratic Classrooms

Kristan A. Morrison, Associate Professor in the School of Teacher Education and Leadership at Radford University, expresses that “Schools and society are reflections of one another.”¹⁵² She believes that within society there are particular values that dominate and in turn are promoted in school. Morrison accepts that this cycle continues through growth and that those same dominant values which are present as students are preserved through adulthood. She states, “If we ever hope to have schools that are engaging and that truly embody democracy, then the classes within them must provide opportunities for students to experience autonomy, freedom, and choice in what is studied, when, and how.”¹⁵³ Morrison reflects on the writing of Purpel:

Critical educational theorists, who include John Dewey and more contemporary authors such as Henry Giroux, Paulo Freire, Peter McLaren, bell hooks, David Purpel, and Maxine Greene, argue that certain moral, political, and intellectual ideals should take precedence over others in schools. They assert that our schools should emphasize commitment to a democratic system in which each citizen's autonomy and dignity are honored in an open, just, respectful, and pluralistic community, a community that values and encourages a critical approach in the intellectual search for truth and meaning in each individual's life.¹⁵⁴

¹⁵¹ Morris, *Student Voice and Teacher Professional Development*, 28.

¹⁵² Kristan A. Morrison, “Democratic Classrooms: Promises and Challenges of Student Voice and Choice, Part One,” *Educational Horizon* 87, no. 1 (Fall 2008): 50, September 22, 2021, accessed https://www-jstor-org.ezproxy.liberty.edu/stable/42923743?pq-origsite=summon&seq=1#metadata_info_tab_contents.

¹⁵³ Ibid.

¹⁵⁴ Ibid., 51.

Interest of Students

Robyn L. Bell, Director of Instrumental Studies at the State College of Florida in Bradenton, mentions in her doctoral dissertation that students' lack of connection to the curricular content can result in negative consequences.¹⁵⁵ She states, "When students are disinterested and misbehave, many teachers become frustrated, and a battle ensues between the teacher and the students who feel that the class is irrelevant."¹⁵⁶ In his book, *Music in the Secondary School Curriculum*, John Paynter states, "Poor discipline almost always arises from boredom when pupils cannot see the relevance of what they are doing and cannot feel involved."¹⁵⁷ The framing of mirrors within the curriculum scope may represent familiar content, culture, or a preferred interest for a student, whereas the framing of a window may represent the unfamiliar, inexperienced, or uninterested. Fitzpatrick declares that "By authentically aligning our music curriculum with the music that our students value, we can find better ways to connect more effectively with their personal identities."¹⁵⁸

¹⁵⁵ Robyn Lee Bell, "Western Art Canon Versus Rock 'N' Roll: A Comparative Case Study of Two High School General Music Classes" (PhD diss., Boston University, 2015), 6, accessed September 12, 2021, <https://open.bu.edu/handle/2144/16076>.

¹⁵⁶ Ibid.

¹⁵⁷ John Paynter, *Music in the Secondary School Curriculum* (London, England: Cambridge University Press, 1982), 84.

¹⁵⁸ Fitzpatrick, "Cultural Diversity and the Formation of Identity," 54.

CHAPTER THREE: METHODS

Introduction

This study's main purpose is to investigate the student voice with reference to curricular planning, to allow students the opportunity to share if they perceive a representation of themselves in the secondary band curriculum, and for educators to utilize this information to present a more inclusive secondary band curriculum. It is acknowledged in research that when students experience a representation of themselves in an educational curriculum that this directly impacts students' ability to see themselves in a particular role, furthers their interest in a subject, and improves their behavior and success in class. However, no previous studies have been completed that have followed a similar design to understand the perceptions of secondary students, especially as it pertains to the state of music education in K–12 schools and specifically for band. Therefore, this study is meant to identify perspectives that have not yet been explored and documented concerning the experiences and perceptions of secondary band students.

Benefits of the Study

Students will have their voices considered within the secondary band curriculum as a result of participation in this study. The hope is that these participants and their peers will report that the secondary band curriculum is permeated by a sense of inclusion where multiple cultures are represented, and instructional skills are differentiated and developed beyond one culture's familiarity. This will benefit society by understanding how diversity and inclusivity are presented within the secondary band curriculum. Educators will be able to create a more inclusive curriculum by representing multiple cultures, integrating diverse and varied backgrounds, providing a more differentiated learning space, and inviting students' voices into

curricular planning. These inclusive efforts will prepare students as global musicians, learners, and citizens.

Design

This study employed a qualitative research approach to explore and understand the meaning of how individuals ascribe to a social problem. The aim of qualitative research is to collect, analyze, and interpret non-numerical data provided by participants based on their insights, lived experiences, perceptions, and world views. According to John W. Creswell and J. David Creswell, this specific process of research “involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the research making interpretations of the meaning of the data.”¹⁵⁹

To illustrate the perceptions of secondary band students, the researcher created an online survey via a Google form consisting of thirteen in-depth interview questions to understand how students interpret a representation of themselves and multiple cultures in the current secondary band curriculum. According to Jacqueline B. Persons of Oakland Cognitive Behavior Therapy Center, University of California and James F. Boswell of the University at Albany, State University of New York, “Single case investigations hold an important place in the history of behavior research and therapy, but have been largely supplanted by group designs. However, the pendulum appears to be swinging back toward the study of the single case.”¹⁶⁰ In his doctoral dissertation, Gabriel Woods mentions:

¹⁵⁹ Creswell and Creswell, *Research Design*, 4.

¹⁶⁰ Jacqueline B. Persons and James F. Boswell, “Single Case and Idiographic Research: Introduction to the Special Issue,” *Behaviour Research and Therapy* 117 (2019): 1.

When completing the data analysis following a case study approach, the researcher will then interpret the text from the semi-structured interviews to allow for an idiographic approach. An idiographic approach allows the researcher to focus on each of the individuals being interviewed and emphasize their unique perceptions and lived experiences.¹⁶¹

Recruitment

In this study, the researcher employed a purposeful sampling method to conduct interviews with ten secondary band students located throughout the United States of America to explore the study population. Permission was requested through private music instructors. Private instructors could teach any brass, woodwind, or percussion instrument and they consisted of a sampling of genders and locations. Private instructors from the states of California, Colorado, Florida, Illinois, Maryland, Massachusetts, New Jersey, Pennsylvania, South Carolina, South Dakota, Texas, and Wisconsin were selected. Each private instructor recruited one student from their music studio to take the survey. These private instructors maintain studios consisting of students in both face-to-face and virtual settings, so not all students of whom they teach privately may attend school or reside in the same state as the private instructor.

Questions and Hypotheses

The research questions for this study are:

- RQ1:** In what ways do students perceive a representation of themselves in the secondary band curriculum?
- RQ2:** In what ways can secondary band directors create a more inclusive curriculum?

¹⁶¹ Gabriel Woods, "Principal Perceptions on the Inclusion of Music Education and Professional Development Opportunities: A Qualitative Study" (DME dissertation, Liberty University, 2021), 46–47, accessed November 22, 2021, <https://digitalcommons.liberty.edu/doctoral/2981>.

These potential outcomes were examined:

H1: Students perceive a representation of themselves in the secondary band curriculum in terms of recognition of culturally common role models, identification of learning styles, and selection of student-interest repertoire.

H2: Secondary band directors can create a more inclusive curriculum by including clinicians and composers of all cultures, differentiating instruction, and diversifying repertoire.

Participants

The researcher contacted twelve private instructors throughout the United States of America to request that they contact members of their private studio to invite them to participate in the research study. The participants for this study were secondary band students of at least 13 years of age or older who were enrolled in a middle or high school public or private band program during the 2020–2021 academic year. Participation was voluntary and students and their parents were presented with informed consent information. Participants were welcome to discontinue participation at any time. A total of ten participants responded to the survey by the due date listed in the Recruitment Letter.

Setting

The subjects completed the online survey at their leisure. The risks involved in this study were minimal, which means they were equal to the risks a child would encounter in everyday life. For qualitative studies, it is important to keep participants in their natural setting. This was accomplished by the creation of and the participant's access to the online survey.

Instrumentation

The instrument used for the study was a series of thirteen questions compiled in a Google form. The online link for the survey appeared in the recruitment letter which was sent to students and their families as forwarded by their private instructor. The questions were open-ended which allowed the participants to explain their answers in whatever length they chose. None of the answers were required, and students were free to not answer any of the questions.

Procedures

In order to begin this project, the researcher completed the Collaborative Institutional Training Initiative (CITI) designated for the curriculum group for Social and Behavioral Researchers (see Appendix A). Once CITI was completed and the certification was received, the researcher drafted the survey questions and the necessary documents for permission, recruitment, and consent of participants. Prior to the survey, permission to conduct the study was attained through Liberty University's Institutional Review Board (IRB) (see Appendix B). While waiting for approval from the IRB, the researcher selected the private instructors who would be contacted to request permission. The researcher was acquainted with six of the private instructors prior to the recruitment. The other six private instructors were recommended by colleagues in the music education field. In addition to varying in teaching locations throughout the United States of America, they varied in certification. For the private instructors who were not previously acquainted with the researcher, little information was known about their age, gender, race, or other aspects of cultural diversity.

Once the IRB approval was given, the Google form was created containing the approved survey questions and an online link to access the survey was created. The Permission Letter (see

Appendix C) was emailed by the researcher to the select group of private instructors in twelve different states. Once received, the private instructors forwarded the Recruitment Letter (see Appendix D) and the Combined Parental Consent and Student Assent (see Appendix E) to the parent/guardian of one of their private studio students. If the parent/guardian consented and the student assented, then the student accessed the online link containing the Survey Questions (see Appendix F). The survey was expected to take approximately ten minutes for the participants to answer all questions. The answers provided by the students are referred to as the Responses of Participants (see Appendix G).

A few days after sending the initial permission to the private instructors, the researcher followed-up with the private instructors by sending a brief email asking if they received the initial request and highlighting the information contained in the Recruitment Letter. This communication contained a reiteration of the purpose of the study, the requirements of the participants, a direct link to the online survey, and the criteria that the participants needed to meet in order to join the study. Those requirements included:

1. Each participant must be of at least 13 years of age or older.
2. Each participant was a secondary student enrolled in a middle or high school public or private band program during the 2020–2021 academic year.

Survey Questions

Since this study surveyed minors, there was hesitation by the researcher to require students to identify their age, gender, or race, and to disclose any disability. During the first draft, the questionnaire format only included a multiple-choice response with the options of “yes,” “no,” and “I am unsure.” The multiple-choice option was replaced for the final version

with a long answer/paragraph response option. Each question was followed by “Please explain.” This permitted the student voice to uniquely be heard and for each participant to describe and define perceptions of the secondary band curriculum. In addition, none of the questions were marked as required on the survey, and students could choose to answer whichever questions they desired.

Gender

In a review of literature regarding gender in music education, Ana Norgaard explores “how society’s gendered views limit individuals’ choice and opportunities when it comes to pursuing music.”¹⁶² In the abstract to her thesis, Norgaard addressed the concept of rigidly fixed options in reference to gender. She states:

For strictly practical purposes, when the word “gender” is used in this paper, it reflects the concept of gender found in the literature reviewed which follows the traditional Western binary concept of two rigidly fixed options: male or female, grounded in a person’s anatomy. Even though the use of gender in this project reflects this binary model based exclusively on biological sex, I wish to honor and acknowledge the wide range of gender variation that exists in children, adolescents and adults. Beyond anatomy, there are multiple domains defining gender. Therefore, I believe strongly that gender identity in all its complexities deserves to be mentioned and honored in this section.¹⁶³

By revising the final survey questions, the researcher intended to not limit the response choices of the participants of the traditional Western binary concept of gender. Instead, the researcher provided the opportunity for the participants to candidly answer any questions they chose with the use of the long answer/paragraph response option. This function permitted the participants to identify their gender in their own words, and to whatever extent they felt comfortable.

¹⁶² Ana Norgaard, “Gender in Music Education: A Review of Literature and Action Plan” (master’s thesis, University of Florida, 2016), 2, accessed November 24, 2021, <https://ufdc.ufl.edu/AA00061643/00001>.

¹⁶³ Ibid., 4.

Race

The researcher's revision of the survey questions also allowed for any combination of race to be provided by the participant. According to the United States Census Bureau, the census survey "must adhere to the 1997 Office of Management and Budget (OMB) standards on race and ethnicity which guide the Census Bureau in classifying written responses to the race question."¹⁶⁴ The racial categories included in the bureau's census questionnaire are:

White – A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.

Black or African American – A person having origins in any of the Black racial groups of Africa.

American Indian or Alaska Native – A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.

Asian – A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.

Native Hawaiian or Other Pacific Islander – A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.¹⁶⁵

The OMB standards on race and ethnicity, however, permit the reporting of more than one race.¹⁶⁶ The researcher's intention was for the student voice to be heard regarding every component of diversity, including race. Participants could candidly answer any questions they chose with the use of the long answer/paragraph response option. This function permitted the

¹⁶⁴ "About," United States Census Bureau, accessed November 24, 2021, <https://www.census.gov/topics/population/race/about.html>.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

participants to identify their race in their own words, and to whatever extent they felt comfortable.

Disability

Disability rights activist and author Emily Ladau has multiple disabilities, including a physical disability, a hearing disability, and mental health disabilities. She encourages people to ask others to share their preferred terminology for disability whenever possible.¹⁶⁷ She believes that most people with a disability do not prefer to be referred to with “euphemisms (terms used to soften something deemed unpleasant, harsh, or offensive) such as *physically challenged* or *special needs*.”¹⁶⁸ However, she supports the use of the word *disabled* if the opportunity to ask a person their preference is not possible.¹⁶⁹ The researcher’s intention was for the participants to be able to answer the questions which referred to disability using their preferred terminology and to whatever extent they chose. Participants could candidly answer any questions they chose with the use of the long answer/paragraph response option. This function permitted the participants to disclose their disability in their own words, if they chose to do so, and to whatever extent they felt comfortable.

Anonymity

Although the researcher communicated with the private instructors through email, the student participants were anonymous to the researcher. The Google form did not ask for a

¹⁶⁷ Emily Ladau, *Demystifying Disability: What to Know, What to Say, and How to Be an Ally* (California: Ten Speed Press, 2021), 18.

¹⁶⁸ Ibid., 16.

¹⁶⁹ Ibid., 18.

student's name or email address. Participation was completely anonymous, and no identifying information was collected. The records of this study were kept private. Research records were stored securely, and only the researcher had access to the records. The data was stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

Data Analysis

In order to prepare the data for analysis, the responses of the participants were imported to a Google spreadsheet. The researcher received the responses as soon as the participants completed the survey. The questions were grouped into meaningful categories which allowed the researcher to identify emerging themes based on the participants' responses. Quotations from the participants were extracted to support each theme.

Role of the Researcher

The background of the researcher is directly related to teaching secondary band. The researcher was employed at three different public schools as a secondary band director from 2002 to 2016. The demographic profiles of these three schools varied tremendously. In addition, two of the schools were identified as Title I and one school was placed in corrective action.

According to the Office of State Support for the U.S. Department of Education:

Title I, Part A (Title I) of the Elementary and Secondary Education Act, as amended by the Every Student Succeeds Act (ESEA) provides financial assistance to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards. Federal funds are currently allocated through four statutory formulas that are based primarily on census poverty estimates and the cost of education in each state.¹⁷⁰

¹⁷⁰ "Improving Basic Programs Operated by Local Educational Agencies (Title I, Part A)," U.S. Department of Education, accessed November 23, 2021, <https://www2.ed.gov/programs/titleiparta/index.html>.

Zena H. Rudo, a Research Associate with Southwest Educational Development Laboratory (SEDL), says, “The implementation of corrective action to improve low-performing schools and school districts has varied across the nation from verbal reprimands to state and private takeover.”¹⁷¹ The researcher worked in Maryland, where the corrective action plan may consist of reconstitution/replace of staff and state takeover.¹⁷² Rudo mentions:

Takeover, whether by the state or a private entity, is seen as the ultimate sanction for unsuccessful schools/districts. Generally, takeovers occur after assistance and all other sanctions have been implemented, but student performance remains unacceptable for several years. Student performance is only one reason a takeover may occur. Other factors may include fiscal mismanagement, inadequate administration, and corrupt governance within the school district.¹⁷³

The researcher worked in a Title I school from 2006–2014 which was placed in corrective action from 2011 through 2013. This particular school had a known diverse population of ability, race/ethnicity, nationality, language, and socioeconomic status. Even with this takeover by the state, the researcher’s secondary band was invited to perform as the featured middle school band for the 2014 Maryland Music Educators Conference and earned consecutive superior ratings at local and regional adjudication festivals. The sanction placed on the school did not impact the participation or performance of students in music.

The authors of *Research Design* state:

Researchers recognize that their own backgrounds shape their interpretation, and they position themselves in the research to acknowledge how their interpretation flows from the personal, cultural, and historical experiences. The researcher's intent is to make sense of (or interpret) the meanings others have about the world. Rather than starting with a

¹⁷¹ Zena H. Rudo, “Corrective Action in Low-Performing Schools and School Districts,” Southwest Educational Development Laboratory (2001): 1, accessed November 23, 2021, <https://sedl.org/pubs/policy91/policy91.pdf>.

¹⁷² Ibid., 11.

¹⁷³ Ibid. 4.

theory (as in postpositivism), inquires generate or inductively develop a theory or pattern of meaning.¹⁷⁴

The researcher has a great interest in diversity and inclusivity from the lens of student, parent, and educator. In addition, the researcher has also served as a private instructor of saxophone since 1997. She did not recruit any students from her private studio nor former band members to complete the survey.

¹⁷⁴ Creswell and Creswell, *Research Design*, 8.

CHAPTER FOUR: RESEARCH FINDINGS

Introduction

Philosophical, Sociological, and Psychological Basis of Music Education

In his article “The Power of Music,” Oliver Sacks refers to Anthony Storr’s book, *Music and the Mind*, in which he emphasizes that “in all societies, a primary function of music is collective and communal, to bring and bind people together.”¹⁷⁵ To advocate the importance of how music connects cultures and humanity, in “The Impossible Profession” Chris Higgins writes, “in a world of interpersonal disconnection and social division, what could be more necessary than this wonderful, impossible profession.”¹⁷⁶ Music education has the potential to provide a welcoming and nurturing learning space that is free of bias, microaggressions, and racism for students to explore their musical talents while respecting people and cultures. In her master’s thesis entitled “Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity: A Curriculum,” Carley Pelella states:

Teachers must learn how to teach students to be accepting, as they themselves learn to engage in accepting behavior. Educators must recognize their own biases to prevent them from influencing their teaching. . . With growing diverse populations and racial tension increasing across America, there is a need for teachers to engage and teach students how to love their neighbor and honor each other’s differences.¹⁷⁷

¹⁷⁵ Oliver Sacks, “The Power of Music,” *Brain* 129, no. 10 (October 2006): 2528, accessed July 30, 2020, <https://doi-org.ezproxy.liberty.edu/10.1093/brain/awl234>.

¹⁷⁶ Chris Higgins, “The Impossible Profession,” in *The Oxford Handbook of Music Philosophy in Music Education*, ed. Wayne D. Bowman and Ana Lucia Frega (New York: Oxford University Press, 2012), 229.

¹⁷⁷ Carley Pelella, “Responsive Classroom Approach (RCA) in Music Classrooms to Acknowledge and Cultivate Diversity: A Curriculum” (master’s thesis, Liberty University, 2020), 129–130, accessed September 20, 2021, <https://digitalcommons.liberty.edu/masters/674/>.

When educators represent and include the cultures, learning styles, and voices of all students in the curriculum, this inclusive strategy has been acknowledged in research as directly impacting students' academic success, confidence, interest, and participation. Students need to feel connected and have a sense of belonging while also having themselves reflected in the music curriculum.¹⁷⁸ Smith states that students, “want and need to see themselves and hear the voices of those who look like them in course content, at the front of the classroom, and in co-curricular leadership.”¹⁷⁹ Students will enter a diverse workplace and the exposure to an inclusive curriculum prepares them for differences they may encounter and develops skills necessary for collaboration.¹⁸⁰

This chapter presents findings from analyses conducted to test the hypotheses that (a) students perceive a representation of themselves in the secondary band curriculum in terms of recognition of culturally common role models, identification of learning styles, and selection of student-interest repertoire and (b) secondary band directors can create a more inclusive curriculum by including clinicians and composers of all cultures, differentiating instruction, and diversifying repertoire.

Through the data analysis, four themes emerged as ways to answer and address the research questions. The following themes were identified:

1. Representation of Culturally Common Role Models
2. Selection of Student-Interest Repertoire

¹⁷⁸ Kalogeridis, “Music as Reflection,” 31.

¹⁷⁹ Smith, “Making Diversity Matter,” 6.

¹⁸⁰ Ibid., 10.

3. Identification of Learning Styles
4. Invitations to Clinicians

The findings are presented, and the results are discussed.

Results

Introduction

The purpose of this qualitative case study is to identify perspectives that have not been previously explored and documented concerning the experiences and perceptions of secondary band students. After the acknowledgment of the consent forms, participants submitted their answers via the online survey. This chapter will provide a presentation of the study's results and conclude with a discussion of the study's major themes as a result of the analysis.

Description of Participants

Although the researcher contacted private instructors, the participants remained anonymous. The researcher requested permission from the twelve private instructors to forward the recruitment letter and consent information to the students and parents of their private studio to encourage participation in the research study. The participants for this study were secondary band students of at least 13 years of age or older who were enrolled in a middle or high school public or private band program during the 2020–2021 academic year. Combined parental consent and student assent was required for this study. Rather than asking the participants their age, gender, race, and other identifying factors, the questions were open-ended and allowed the participants to elaborate on their identity in their own words if they chose to do so. The participants responded to thirteen survey questions to the best of their knowledge.

Responses of Participants

Participant 1

Participant 1's responses were submitted on the same day that the permission request was sent to the private instructors. This participant's answers were short in length and often consisted of a one-word response, such as "yes" or "no." For question number two on the survey which asked, "During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain," Participant 1 responded with, "I am unsure." When asked if guest clinicians were invited into the classroom learning space (either virtually or face-to-face), the identical response that was provided for questions number seven through twelve was, "No. Due to COVID–19 no one was invited into our classroom learning space."

The most elaborate responses provided by Participant 1 were elicited for questions number four, six, twelve, and thirteen. For question number four on the survey which asked, "During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself?" Participant 1 responded with, "No, but in the spring I will be playing a piece by Arturo Marquez." For question number six which asked, "During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?" Participant 1 responded with, "No, however during the 2019 academic year by [sic] band director invited me to select a piece." For question number twelve which asked, "During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into

the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself?” Participant 1 responded with, “Yes, this year Duquesne students have been into our classroom and have instructed us.” Since one of the private instructors for whom permission was requested for this survey lives in the area around Duquesne University, it is assumed that the participant is referring to music education students from Duquesne University. For question number thirteen which asked, “During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?” Participant 1 responded with, “Yes, during a summer band camp one of my directors had play [sic] on 5-gallon bucket drums.” This response is an example of kinesthetic learning.

Participant 2

Similar to the first participant, Participant 2 also submitted responses on the same day that the permission request was sent to the private instructors. Participant 2 shared several identifying factors in the survey responses in reference to gender, race, and disability. The gender of Participant 2 was revealed with the response given for question number one, which asked if the participant performed a piece of wind band literature composed by a person with whom they identify as having the same gender. Participant 2 responded with, “Yes, but I cannot remember her name.” In addition, Participant 2 revealed her race when she responded to question three with, “Yes, my band played ‘Joy Revisited’ by Frank Ticheli; I am Caucasian and he is as well.” Participant 2 also responded to question five with, “No, I do not have a disability.”

Participant 2 elaborated on question six by stating, “Yes, my band director asked me for suggestions on a Sousa march to play, and he is always open to suggestions on anything the band wants to play.” This is the only instance throughout the survey responses where both the gender of the participant and of the participant’s band director are identified. These responses reveal that one can assume that the participant is female, and the band director is male.

For question thirteen which asked, “During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?” Participant 2 shared, “Yes, my band director has had many resources open to students to compose music and he has encouraged students to use it frequently. My band director also had us practice finding note intervals and chords on an online program.” This is an example of kinesthetic learning in reference to compositional creation and aural learning for interval training.

Unfortunately, Participant 2 may have misinterpreted all the questions by confusing the academic years. The survey was distributed to students during the fall of the 2021–2022 academic year. However, the questions on the survey pertained to the previous academic year of 2020–2021. In questions seven through twelve, Participant 2 consecutively responded with, “No my band has had no guest conductors for this academic year.”

Participant 3

Similar to the second participant, Participant 3 was also willing to share many identifying factors. In reviewing Participant 3’s responses, it was learned that the participant’s age is 14, the participant is white, and the participant does not have a disability. In addition, the gender of Participant 3 is revealed when the response submitted to question one which asked, “During the

2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself?” was, “No, because I identify as genderfluid and we haven't had any genderfluid/genderqueer/agender composers.”

For question two, the participant responded that all the pieces of music that they performed during the 2020–2021 academic year were all of people having a different gender than themselves. For questions number seven and eight which asked if guest clinicians were invited into the classroom learning space (either virtually or face-to-face) who identify as having the same or different gender than themselves, Participant 3 responded with, “No, there was no genderfluid guest clinician” and “Yes, because everyone was cisgender.” For question number ten which asked, “During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)?” the participant responded with, “yes, we had student teachers come in that identified as non-white.”

Participant 4

Participant 4 did not share identifying descriptors about themselves. Instead, this participant chose to provide vague responses such as “my gender” or “my race” which did not allow the researcher to gain specific information about the participant nor their band director’s selection of clinicians. This participant also did not recall the names of the pieces, nor the composers of any musical selections performed in concert band. For question number two which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself?” Participant 2

responded with, “I cannot recall a specific piece from a concert band setting, but I did play numerous in the several jazz groups I was a part of.”

Regarding student interest, Participant 4 mentioned that, “As a group, my band was able to voice our opinion on which pieces we wanted to perform.” However, this answer does not provide information explaining to what extent the band director may have offered opportunities to students to select repertoire. For instance, the researcher is unaware if the students were permitted to freely voice an opinion about any piece of music they hoped to perform nor if the band director selected potential repertoire and then instructed students to choose from a predetermined selection of music. Also, the researcher is unable to determine how many selections were performed which may have been suggested or selected by students.

For question thirteen which asked, “During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?” Participant 4 shared, “Yes, there were many times when we would listen to a piece(s) of music and voice what we noticed them doing stylistically or we would do breathing exercises which would focus of providing us with a more relaxed and full breath.” This response is an example of aural learning in reference to listening to music. It could also represent writing learning if the band director instructed students to write their responses while listening to the music. Kinesthetic learning is also represented by the breathing exercises.

Participant 5

Similar to the first participant, Participant 5’s answers were short in length and often consisted of a simple “yes” or “no” response. Participant 5 responded that they did perform a

piece of wind band literature during the 2020–2021 academic year which was composed by a person with whom they identify as having both the same and different gender than themselves. However, this was not the case when asked regarding race. During the 2020–2021 academic year, Participant 5 did not perform a piece of wind band literature composed by a person with whom they identify as being from a different race than themselves. Also similar to the first participant, when asked if guest clinicians were invited into the classroom learning space (either virtually or face-to-face), Participant 5 answered with, “No. Nobody was invited in at all,” for questions number seven through twelve. In reference to the questions which asked if the band director differentiated instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles, Participant 5 responded with, “No, not that I am aware of.” Unfortunately, this answer does not provide information as to whether the student understood the question, understands the different types of learning styles, or has a preferred learning style.

Participant 6

Participant 6 was very short with their responses. However, they did allude to their race, and to which gender they identify. For question number one on the survey which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself?” Participant 6 responded with, “No, all the pieces we performed in band were composed by males.” Participant 6 supported this statement with their response to question number two which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself?” This participant responded with, “Yes, all of them were males, I am a female.” When asked if Participant 6

performed a piece of wind band literature composed by a person with whom they identify as being from the same race as themselves during the 2020–2021 academic year,” they responded with, “Yes, I’m pretty sure they were all Caucasian.”

Similar to Participant 4, this participant responded with a “yes” when asked if they were invited by their band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face) during the 2020–2021 academic year. Again, this answer does not provide information pertaining to what extent the band director may have offered repertoire selection opportunities to students. Also similar to other participants in this study, when asked if guest clinicians were invited into the classroom learning space (either virtually or face-to-face), Participant 6 responded with, “No just our usual teachers,” for questions number seven through twelve.

Participant 7

Contrary to many of the previous participants’ answers, for question number one on the survey which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself?” Participant 7 responded with, “No- I believe all the pieces we are performing were composed by women, which is not how I identify.” However, similar to Participant 2 who may have misinterpreted all the questions by confusing the academic years, Participant 7 may have done the same. This is evident in Participant 7’s response to question number one which was written in present tense with the verb written as a present participle, in addition to their response for question number two, which stated “Yes, I believe all of the pieces we are performing were composed by women.” It appears Participant 7 responded in reference to the 2021–2022

academic year, as opposed to the academic year of 2020–2021 which was intended to be answered for the survey.

In response to question number six, which asked if students were invited by their band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face), Participant 7 identified their band director's gender with the statement, "No, I believe our director selected the literature himself." This male band director selected all repertoire composed by females. However, the specification of which academic year is uncertain due to the verb form used in the participant's responses.

When asked in question number seven, "During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)?" Participant 7 responded with, "I am not sure if this counts as a 'guest clinician' but one of my classmates composed a piece that we are performing. She occasionally will provide clarification on what she intended in a part or conduct [sic]. However, I do not identify with her gender so no." The participant further expanded on this statement when asked in question number twelve if, "During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself?" Participant 7 answered with, "If my classmate counts, then yes, we are in the same grade, so we are similar ages." However, Participant 7 shared that no outside clinicians were invited into the learning space either physically or remotely.

Participant 7 shared that their band director differentiated instruction in numerous ways by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles.

When asked if differentiation of instruction occurred, Participant 7 responded with, “I would say so, we do a lot of lecture notes because of covid playing restrictions but we also watch and write about videos, listen and write about songs, and for one assignment we had to find images that we thought represented descriptors of sound (such as dark, focused, warm).”

Participant 8

Similar to Participant 4, Participant 8 was not willing to share identifying descriptors about themselves. Instead, this participant chose to provide responses such as “same gender/race as me” or “opposite genders/different race than I” which did not allow the researcher to gain specific information about the participant or regarding their band director’s selection of clinicians. Participant 8 mentioned that all the guest clinicians who were invited into the virtual classroom learning space during the 2020–2021 academic year did not identify as having the same gender or race as the participant nor were they a similar age as the participant. However, when asked question number thirteen, “During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?” Participant 8 responded with, “Yes, my band teacher had us participate immensely in class with all of those learning styles.”

Participant 9

Participant 9 was willing to share many identifiers. Through the answers that this participant provided, it is learned that the participant is female and a mixed race of White and Asian. Participant 9’s response to question number one and two are poignant. The responses provided were, “No, I do not have performed [sic] a single piece composed by a woman in

high school band this year” and “Yes, all the pieces have been composed in r [sic] arranged by men.” When asked if Participant 9 performed a piece of wind band literature during the 2020–2021 academic year composed by a person with whom they identify as being from the same race as themselves, the participant answered, “All were composed by Caucasians, none by Asians.” For the next question which asked if the participant performed music by a person with whom they identify as being from a different race than themselves, Participant 9 answered, “No, I am white and Asian.”

When explaining if guest clinicians were invited into the classroom learning space (either virtually or face-to-face) during the 2020–2021 academic year, Participant 9 stated that “a woman from a college came to talk to us.” Other than this explanation, Participant 9 identified that all other visiting clinicians did not share the same race or gender of which the participant identifies. Participant 9 also mentioned that instruction was differentiated by stating, “Yes, we filmed ourselves, used smart music, and other learning styles also.”

Participant 10

Contrary to the majority of the participants, Participant 10 was able to recall the name of a selection performed during the 2020–2021 academic year and the composer’s name. In reference to question number one which asked if the participant performed a piece of wind band literature composed by a person with whom they identify as having the same gender as themselves, Participant 10 responded with, “Yes, although we did not perform it, my band director gave us a piece composed by a female that we studied and practiced. It was by Julie Giroux and titled ‘Bookmarks from Japan.’” As follow-up to that question which asked about

a composer with a different gender than that which the student identifies, Participant 10 responded with, “Yes. Most pieces we looked at and played were composed by men.”

For question number three on the survey which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself?” Participant 10 only referred to their experience with jazz. The participant’s response was, “Yes, in Jazz Ensemble. We learned some latin [sic] pieces that were composed and/or transcribed by hispanic [sic] musicians.” Later in the survey, Participant 10 identified that they participated in Wind Ensemble and Jazz Ensemble in school. The researcher can assume that the participant did not perform a piece of wind band literature in Wind Ensemble composed by someone with whom they identify as being from the same race as themselves.

When asked if guest clinicians were invited into the classroom learning space (either virtually or face-to-face), the identical response that was provided for questions number seven through twelve was, “No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.” Participant 10 was most elaborate with the response provided for questions number thirteen which asked about differentiated instruction. Participant 10 stated,

Yes. We would frequently have sectionals that would allow smaller groups of students to talk with and see one another so that we could learn with our peers and understand the music we were working on at our own pace. We would also practice counting and clapping various rhythms as a whole class, which kept us engaged since it involved moving our hands and paying attention to what we were being told to clap and/or count.

Overall Responses

From the explanations provided by the ten participants of the study, the following general responses have been inferred:

General Answers Per Question of Participants
Table 4.1

Question	Quantity of Participants Who Answered "Yes"	Quantity of Participants Who Answered "No"	Quantity of Participants Who Answered "Unsure"
#1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself?	5	5	0
#2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself?	9	0	1
#3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself?	8	2	0
#4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself?	5	4	1
#5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself?	1	9	0
#6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?	5	5	0
#7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)?	2	7	1
#8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)?	5	5	0

#9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)?	2	7	1
#10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)?	3	7	0
#11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability?	0	10	0
#12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself?	1	8	1
#13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?	8	2	0

Theme Development

Through analyzation of the participant responses, the themes from the hypothesis emerged: culturally common role models, identification of learning styles, and selection of student-interest repertoire. In addition, the lack of frequency of invitations to clinicians either virtually or face-to-face during the pandemic also emerged.

Representation of Culturally Common Role Models

Gender

Based on the responses from this survey group, four participants directly identified their gender. This meant that their responses include the words “I am [gender].” Of the ten participants, two participants identified which gender they did not identify as. For instance, for question number one, which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself?” Participant 7 responded with, “No- I believe all the pieces we are performing were composed by women, which is not how I identify.”

From the explanations provided by the ten participants of the study, the following information has been inferred:

Gender Identification of Participants Table 4.2			
Participant	Directly Identified Gender	Did Not Directly Identify Gender	Identified Which Gender They Do Not Identify As
1		✓	
2			✓
3	✓		
4		✓	
5		✓	
6	✓		
7			✓
8		✓	
9	✓		
10	✓		

Five participants responded that they did perform a piece of wind band literature composed by a person with whom they identify as having the same gender as themselves

during the 2020–2021 academic year. However, five participants responded that they did not perceive a representation of themselves in relation to the composers' gender. Based on the results of the survey, only two participants responded that a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as themselves was invited into the classroom learning space (either virtually or face-to-face) during the 2020–2021 academic year.

Race

Based on the responses from this survey group, three participants directly identified their race. This meant that their responses included the words "I am [race]." From the survey, three participants indirectly identified their gender. For instance, for question number three which asked, "During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself?" Participant 6 responded with, "Yes, I'm pretty sure they were all Caucasian." Participant 7 said, "Yes, in Jazz Ensemble. We learned some latin [sic] pieces that were composed and/or transcribed by hispanic [sic] musicians."

From the explanations provided by the ten participants of the study, the following information has been inferred:

Race Identification of Participants Table 4.3			
Participant	Directly Identified Race	Did Not Directly Identify Race	Indirectly Identified Race
1		✓	
2	✓		
3	✓		
4		✓	
5		✓	
6			✓
7			✓
8		✓	
9	✓		
10			✓

Based on the responses from this survey group, eight participants responded that they did perform a piece of wind band literature composed by a person with whom they identify as having the same race as themselves during the 2020–2021 academic year. Whereas, two participants responded that they did not perceive a representation of themselves in relation to the composers’ race. However, since four participants did not directly identify their race, the researcher is unable to conclude which races were fully represented within the secondary band curriculum. Based on the results of the data, two participants responded that a guest clinician who identifies as having the same race as themselves was invited into the classroom learning space (either virtually or face-to-face) during the 2020–2021 academic year.

Disability

For question number five which asked, “During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as

disclosing the same disability as yourself?” five of the participants disclosed that they do not have a disability. Four participants responded with “no,” “N/A,” or “None that I can think of.” Only one participant answered “yes” to this survey question. Participant 4’s response included, “Yes, a number of pieces we performed were composed by musicians who were considered depressed.” The researcher can infer that Participant 4 disclosed their own disability of depression.

Although physical disabilities are easy to see, other disorders should not be overlooked. Under the Americans with Disabilities Act (ADA), depression, which is characterized as a significant mood disorder, is considered a psychiatric disability by the ADA and is known to interfere with daily activities such as one’s ability to work.¹⁸¹ According to the Center for Disease Control and Prevention (CDC), anxiety and depression affect many children with sadness and fear appearing at different times during their development.¹⁸² The data for these disorders that are addressed by the CDC was determined by a study designed by doctors Reem M. Ghandour, Laura J. Sherman, Catherine J. Vladutiu, Sean E. Lynch, Rebecca H. Bitsko, and Stephen J. Blumberg who analyzed data from “the 2016 National Survey of Children's Health (NSCH) to report nationally representative prevalence estimates of each condition among children aged 3–17 years and receipt of treatment by a mental health professional.”¹⁸³

¹⁸¹ Kristeen Cherney, “Does Depression Make You Eligible for Disability?” last modified July 23, 2020, accessed November 25, 2021, <https://www.healthline.com/health/depression/does-depression-make-you-eligible-for-disability>.

¹⁸² “Anxiety and Depression in Children: Get the Facts,” Centers for Disease Control and Prevention, last modified March 22, 2021, accessed November 25, 2021, <https://www.cdc.gov/childrensmentalhealth/features/anxiety-depression-children.html>.

¹⁸³ Reem M. Ghandour, Laura J. Sherman, Catherine J. Vladutiu, Sean E. Lynch, Rebecca H. Bitsko and Stephen J. Blumberg, “Prevalence and Treatment of Depression, Anxiety, and Conduct Problems in US Children,” *The Journal of Pediatrics* 206 (March 2019): 257, assessed November 25, 2020, <https://www.jpeds.com/action/showPdf?pii=S0022-3476%2818%2931292-7>.

Parents/caregivers who were familiar with the child's wellbeing and health care reported whether their child currently has one of the three conditions of depression, anxiety problems, and behavioral or conduct problems or if the child has ever diagnosed with one of the conditions.¹⁸⁴

The data revealed that:

Among children aged 3–17 years, 7.1% had current anxiety problems, 7.4% had a current behavioral/conduct problem, and 3.2% had current depression. The prevalence of each disorder was higher with older age and poorer child health or parent/caregiver mental/emotional health.¹⁸⁵

According to the CDC this data equates to approximately 4.4 million children diagnosed with anxiety and approximately 1.9 million children diagnosed with depression.¹⁸⁶ According to the doctors of the study, they state that “Existing national surveys indicate that between 13% and 20% of children in the US have a mental, emotional, or behavioral disorder each year, although most of these surveys have focused on adolescents (age 12–17 years) or did not assess multiple diagnoses.”¹⁸⁷

In reference to question number eleven which asked, “During the 2020–2021 academic year, did your band director invite a guest clinician into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability?” 100% of the participants responded “no.” Participant 4 responded with, “None of our guest clinicians were willing to discuss or disclose any disability they struggle with.” Participant 8 responded with, “No, the person who came in did not discuss anything about their or others [sic] disabilities.”

¹⁸⁴ Ghandour et al, “Prevalence and Treatment,” 256.

¹⁸⁵ Ibid.

¹⁸⁶ Centers for Disease Control and Prevention, “Anxiety and Depression in Children.”

¹⁸⁷ Ibid.

However, the researcher is unable to determine if that particular clinician or any others have a disability.

Ladau shares that more than one billion people worldwide are disabled.¹⁸⁸ She states, “People with disabilities are the world’s largest minority, an estimated 15 percent of the global population. But many of us—disabled and nondisabled alike—don’t know how to act, what to say, or how to be an ally to the disability community.”¹⁸⁹ She believes that all people, disabled and nondisabled, must learn more in order to create a more inclusive and accessible world.¹⁹⁰

Ladau says, “If the disability community wants a world that’s accessible to us, then we must make ideas and experiences of disability accessible to the world.”¹⁹¹ She believes that people with a disability must be willing to disclose their disability and share their stories. She states:

The choices that we, as disabled people, make about how to describe and define ourselves are deeply personal, and each of us has our own preferences. The way people who have a disability talk about their disability is *their* choice – I cannot stress this enough. We all need to respect these choices, even if we’re also disabled and someone else’s choices are different from our own.¹⁹²

Educators should invite people with disabilities into their classrooms so that they can share their stories of challenge and success and can provide a mirror and a window for students to perceive a perception of themselves and others in the learning space.

¹⁸⁸ Ladau, *Demystifying Disability*, 1.

¹⁸⁹ Ibid., 169.

¹⁹⁰ Ibid., 3.

¹⁹¹ Ibid.

¹⁹² Ibid., 10.

Age

For question number twelve which asked, “During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself?” only Participant 1 responded with “yes.” The responses provided from this participant included, “Yes, this year Duquesne students have been into our classroom and have instructed us.” For a previous question on the survey, Participant 7 answered with, “I am not sure if this counts as a "guest clinician" but one of my classmates composed a piece that we are performing. She occasionally will provide clarification on what she intended in a part or conduct [sic].” For question number twelve, this participant’s response followed up with, “If my classmate counts, then yes, we are in the same grade so we are similar ages.” The researcher had intended for questions twelve to include outside clinicians, not students currently participating in the curriculum. For survey purposes, this response did not count toward “yes.”

Selection of Student-Interest Repertoire

Based on the students’ responses, five participants shared that during the 2020–2021 academic year, they were invited by their band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face). The responses varied for this question as some students mentioned that they were not personally asked during that academic year, that they had been asked in a previous academic year, or that they were asked as a group to voice an opinion on selections they wanted to perform.

Repertoire Selection

Nathan M. Beeler, a music educator from Halifax, Nova Scotia states that “Since the 1967 Tanglewood Symposium music educators within the choir, orchestra, band paradigm (COB) have sought to broaden the scope of their practice from one rooted in western classical canon to one that is more inclusive and multicultural.”¹⁹³ He mentions that although a goal to provide a multicultural music education has been a focus of music educators in the last fifty years, there are still obstacles to choosing repertoire. He is unable to reference a definite process for selecting appropriate and culturally sensitive repertoire. He says, “Academics and educators alike still grapple with the question of what multicultural education looks like within the COB paradigm.”¹⁹⁴

Edwin Wasiak, an Associate Professor of Music Education in the Faculty of Education at the University of Lethbridge in Alberta, Canada, states:

In the school setting, repertoire comprises the largest portion of our band curriculum and is the daily diet that nourishes our students' musical growth. Therefore, the music selected should be high in musical nutrition. It should foster the development of a variety of music skills, appreciations, and understandings.¹⁹⁵

Wasiak highlights a list of ten questions as adapted from a lecture by Frank Battisti, that he considers a useful guide for selecting repertoire.¹⁹⁶ This list includes:

¹⁹³ Nathan M. Beeler, “Careless Multiculturalism: Stumbling Toward a Multicultural Practice in Repertoire Selection,” *The Canadian Music Educator* 63, no. 1 (2021): 8, accessed November 21, 2021, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fcareless-multiculturalism-stumbling-toward%2Fdocview%2F2582442912%2Fse-2%3Faccountid%3D12085>.

¹⁹⁴ Ibid.

¹⁹⁵ Edwin Wasiak, “Selecting Repertoire for Young Bands,” *Canadian Winds: The Journal of the Canadian Band Association* 8, no. 2 (Spring, 2010): 90, accessed November 13, 2021, <http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fselecting-repertoire-young-bands%2Fdocview%2F753589818%2Fse-2%3Faccountid%3D12085>.

¹⁹⁶ Ibid.

1. Does the music have the capacity to stimulate the imagination and feelings of the players (students), conductor (teacher), and listeners (audience)?
2. Is the composition the product of a creative mind? Are the elements of the music integrated and developed creatively?
3. Does the music offer opportunities for the players to develop their
 - * technical skills
 - * expressive skills and musicianship?
 - * musical understanding and appreciation?
 - * ensemble skills?
4. Would your ensemble have all the instruments and players called for in the score? If not, could substitutes be made without compromising the integrity of the music?
5. Does the music have the potential for evoking feelings or conveying expressive meanings to the players and audience?
6. Does the music make use of ideas, techniques, or concepts that are applicable to a wide range of other music?
7. Is the music a reasonable challenge for your ensemble?
8. Does this piece, in addition to the other pieces selected for study and/or performance, offer the students repertoire that encompasses a variety of different styles? Pieces selected should be an excellent example of their respective styles.
9. Is there a variety of solo, small instrumental groupings, and full ensemble opportunities in the piece?
10. Are the individual parts interesting?¹⁹⁷

In his article, Beeler mentions that Wasiak pointed out in a book for which he was included in a chapter as stating, “if Canada is indeed a nation that officially embraces multiculturalism, then music educators are part of the communication and implementation of such a mandate.”¹⁹⁸

¹⁹⁷ Wasiak, “Selecting Repertoire for Young Bands,” 90.

¹⁹⁸ Beeler, “Careless Multiculturalism,” 8.

In 2009, Wasiak asked the question, “How do I teach music in a way that contributes to deep cultural as well as musical understanding?”¹⁹⁹ Wasiak refers to Battisti’s checklist for selecting repertoire for young bands with no mention of cultural courtesy or competence. The list includes the consideration of musicians’ feelings and expressive meanings, but the bulk of the recommendations consider musicianship, style, and musical opportunities. The list also does not encourage the director to invite students to voice their opinion about music, to make recommendations about future selections to be performed, or to select music to be performed in the classroom learning space.

Identification of Learning Styles

Based on the survey data, eight participants responded that during the 2020–2021 academic year, their band director differentiated instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles. Of all the answers provided by students on the survey, the responses to question number thirteen which asked about differentiated instruction were the longest and most detailed as submitted by the participants. In previous questions where some students responded with a one word answer such as “yes” or “no,” not one participant responded in this manner for question number thirteen. Instead, participants often described activities that occurred, such as bucket drumming, breathing activities, composing, listening, and aural detection. However, the participants did not mention if they liked such activities, if the activities reflected their preferred learning styles, or if they found the activities to clarify content.

¹⁹⁹ Edwin Wasiak, “Countering Musical Tourism and Enacting Social Justice: Repositioning Music Education as a Cross Cultural Meeting Place,” in *Exploring Social Justice: How Music Education Might Matter*, ed. Elizabeth Gould and June Countryman (Toronto: Canadian Music Educators Association, 2009), 212–224.

According to researchers A. Rogowsky, Barbara M. Calhoun, and Paula Tallal, “Learning styles-based instruction was based on a theory that gained acceptance despite evidence.”²⁰⁰ They believe that when teachers use resources to determine a student’s preferred learning style and then attempt to tailor the curriculum to that particular style, that a disservice could be occurring to the student.²⁰¹ They conducted a study in a public school in rural Pennsylvania with the entire population of 5th graders specifically in reference to auditory and visual dichotomy.²⁰² They recall, “The actual participants were those students present for three consecutive days during which the study occurred ($n = 125$; 64 females/61 males).”²⁰³ The study assessed reading and listening comprehension by using thirteen passages of the fourth edition of the Gates MacGinitie Reading Test (GMRT) with “one version of each form was written to be read, and the other form was recorded by a professional audiobook narrator to be listened to.”²⁰⁴ The researchers state:

To assess listening comprehension, each participant used earbuds to listen to one of the forms of the GMRT. Immediately after listening to each passage, each participant answered the comprehension questions related to that passage. To assess reading comprehension, immediately after reading each passage, participants answered the comprehension questions related to that passage.²⁰⁵

Since the students attended the same school, the researchers believe they shared the same learning environment.²⁰⁶ However, a limitation to this study is that it did not determine how

²⁰⁰ Beth A. Rogowsky, Barbara M. Calhoun, and Paula Tallal, “Providing Instruction Based on Students’ Learning Style Preferences Does Not Improve Learning,” *Frontiers in Psychology* 11, no 161 (February 2020): 6.

²⁰¹ *Ibid.*, 1.

²⁰² *Ibid.*, 3.

²⁰³ *Ibid.*

²⁰⁴ *Ibid.*

²⁰⁵ *Ibid.*, 4.

²⁰⁶ *Ibid.*

many 5th grade classrooms containing different teachers existed. In addition, this study contained elementary-aged students only. The researchers believe that:

The results of this study add to the mounting evidence that does not support the widespread use of learning styles in the classroom. Most students, 68%, do not even have a clear learning style preference. For the ones who do, receiving instruction in their preferred style did *not* equate with better learning.²⁰⁷

Invitations to Clinicians

Some of the most interesting data was revealed by participants in questions seven through twelve which asked if during the 2020–2021 academic year if a guest clinician was invited into the classroom learning space (either virtually or face-to-face). Participant 1 answered all six questions with the same responses of, “No, due to COVID–19 no one was invited into our classroom learning space.” Participant 5 answered similarly to all six questions by sharing, “No. Nobody was invited in at all.” Participant 6 responded with, “No just our usual teachers” and Participant 10 said, “No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.”

The pandemic placed numerous restrictions on music education and specifically performing ensembles as many schools maintained a remote or hybrid schedule for a majority of the 2020–2021 school year. Regardless of in-person or remote instruction, many aspects of creating, performing, responding, and connecting were limited during that school year. However, new opportunities for collaboration emerged. The researcher previously stated:

Many teachers, schools, and districts are seizing the day – to create, collaborate, and connect not just locally, but globally. We are taking advantage of this moment to explore, experiment, and engage – both professionally and personally. And, hopefully we’ve taken the time to reflect on our teaching, our home lives, and ourselves.²⁰⁸

²⁰⁷ Rogowsky et al, “Providing Instruction Based on Students’ Learning Style Preferences,” 4.

²⁰⁸ Lori Schwartz Reichl, “Ready, Set. . .Grow!” *In Tune Monthly Magazine* 17, no. 8 (May 2020): 8.

Music educators from both the K–12 and collegiate level took advantage of the opportunity to virtually invite clinicians into their face-to-face and remote classrooms during the pandemic. Common software used for these types of presentations and visitations included FaceTime, Google Meet, Microsoft Teams, Skype, and Zoom. Some limitations of distance become obsolete during the pandemic through the use of technology. Such opportunities should remain in the curriculum for greater accessibility.

For those participants who answered “yes” to any of questions number seven through twelve, a few participants chose to explain in more detail. Participant 3 responded with, “everyone was cisgender” for question number eight and “we had student teachers come in that identified as non-white” for question number ten. Participant 9 answered with, “They were all white” in response to question number nine. For question number twelve, Participant 4 responded with, “All of our guest clinicians were at least a couple years older than I was.”

Summary

In summary, the findings from the online survey explored the perceptions of ten students who participated in secondary band programs during the 2020–2021 school year. Of the participants surveyed, five of them acknowledged that they performed a piece of music composed by a person with whom they share the same gender. In comparison, eight participants acknowledged that they performed a piece of music composed by a person with whom they share the same race. The statistics were much more limited in relation to guest clinicians who were invited into the learning space either face-to-face or remotely. In these scenarios, only two participants shared the same gender and two participants shared the same race as the clinicians. This data was skewed though as five of the seven participants who answered “no” mentioned

that no clinicians were invited into their learning space. However, since the survey did not ask the participants to identify their gender and race, it is unclear as to which gender and race were represented in the curriculum.

In terms of disability, the statistics were very low in relation to composer diversity. Only one of the students acknowledged that they performed a piece of music composed by a person with whom they share the same disability. Of the participants, none confirmed that they shared a disability with a clinician who was willing to disclose a disability when invited into the learning space either virtually or face-to-face. The statistics were also very low in terms of age. Only one participant confirmed that they shared a similar age with a clinician who was invited into the learning space either virtually or face-to-face. The survey did not ask if the participants performed a piece of wind band literature composed by a person with whom they identify as being a similar age as themselves.

Students described their experience of being invited by their band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face) as occurring 50% of the time. In addition, eight participants surveyed mentioned that their band director differentiated instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles. However, the students did not mention if their preferred learning styles were selected by the band director for instruction.

It can be inferred that secondary band directors are doing a slightly better job of selecting wind band literature composed by people with whom their students can culturally identify as opposed to inviting clinicians into the learning space who share similar identities as their students. Both scenarios of providing opportunities that reflect all students can be improved by educators asking students how they feel, interpret, and learn in reference to the secondary band

curriculum. Educators must be willing to listen to the candid responses of their students and then make the necessary changes within the curriculum to ensure that students do perceive a representation of themselves in the curriculum.

CHAPTER FIVE: CONCLUSION

Summary of Study

From the survey, it can be inferred that students perceive a reflection of themselves in the secondary band curriculum more often in relation to the people who compose a piece of wind band literature that the students perform as opposed to the clinicians who are invited into the learning space either physically or remotely. According to the survey's data, this perception appears more often in terms of race. However, if this data is compared to the gender and race data provided by Elpus, which suggests that most secondary music ensembles consist of white females, then it can be inferred that females are not being given the opportunity to see themselves as often in the curriculum. In addition, the most common race to be acknowledged by participants in the curriculum was white. According to the students' responses from the survey, disability and age are rarely acknowledged in the secondary band curriculum. If one compares this survey to Style's concept of providing mirrors and windows for students to see themselves and others reflected in the work, then secondary band directors must create a more inclusive curriculum in both face-to-face and remote settings. In addition to perceiving a representation of themselves in the secondary band curriculum, students must be able to perceive other cultures reflected as well.

The ways in which educators can create a more inclusive curriculum include selecting music for rehearsal and performance composed by people in addition to white males. This inclusion of many aspects of cultural diversity should be thought of in terms of additional incorporation in the curriculum, rather than replacing what has previously been included in the curriculum. One can think of this curriculum refreshment as "in addition to" rather than "instead

of” if the previous curricular components are deemed educationally sound. Aspects of cultural diversity that currently exist in the curriculum should remain intact if they are approved as some students confirm that they do perceive a representation of themselves in the current curriculum. However, the expansion of more aspects of cultural diversity should be added to the curriculum as some students confirm that they do not perceive a representation of themselves in the current curriculum.

Another way for students to perceive a representation of themselves in the curriculum is to provide students with the opportunity to select repertoire for which they are interested in learning and performing. This can be achieved in numerous ways through individual or group recommendation or selection. In addition, this process can be achieved anonymously or through known acknowledgment.

Finally, regardless of instructional format, whether it be face-to-face, hybrid, or remote, clinicians of a variety of cultures must be invited into the classroom learning space so that students have an opportunity to learn not only from their classroom or ensemble teacher but in addition to a variety of role models within the profession. Students must be given the opportunity to experience and learn from adjudicators, conductors, composers, musicians, and presenters within the classroom learning space. This will provide all students with the physical opportunity to perceive a representation of themselves in the curriculum.

Summary of Findings and Prior Research

The perceptions of the representation of students in their performing ensemble, music classroom, and the comprehensive program, should guide the ever-changing curriculum. Students must inform educators of how they interpret lessons, how to make them feel included,

and perceptions of their own individual learning styles. According to Melissa Cain, Shari Lindblom, and Jennifer Walden of Queensland Conservatorium Griffith University, “While difficult to quantify, it may be argued one of the most important and long-lasting benefits of exploring the arts of a variety of cultural groups, is the resulting increase in the intercultural understanding and empathy, and the reduction of prejudice.”²⁰⁹

In reference to music educators, Marcho says:

They serve as leaders in a myriad of ways: They lead ensembles in rehearsals and concerts, lead their students towards clear learning goals, reach and educate audiences that attend their students’ concerts; some lead other music or visual-and-performing-arts teachers in their school or district as well in their roles as department or area head, and hold leadership positions in state, regional or national associations that promote music or arts education.²¹⁰

Marcho believes that music educators must serve as leaders for social change. He believes that educators must be cognizant of their impact on students’ musical and nonmusical lives and aware of their capacity for leadership in the arts and culture beyond their classroom to the community.²¹¹ He states:

Music directors, including those who teach and conduct public school ensembles, are in the privileged position to become leaders in the development of conversations regarding social issues with their students, their school community, and the audiences reached by their ensembles. Furthermore, they can become the agents of change towards a more inclusive curriculum through their individual and collective actions.²¹²

²⁰⁹ Melissa Cain, Shari Lindblom, and Jennifer Walden, “Initiate, Create, Activate: Practical Solutions for Making Culturally Diverse Music Education a Reality,” *Australian Journal of Music Education*, no. 2 (2013): 81, accessed July 9, 2021, <https://search.informitorg.ezproxy.liberty.edu/doi/10.3316/informit.194947961909154>.

²¹⁰ Marcho, “Socially Responsible Music Repertoire,” 148.

²¹¹ Ibid.

²¹² Ibid., 147–148.

In their article, “A Pathway to Perpetual Purpose and Pride: Sharing Stories about Ourselves,” Grantham and the researcher discuss the importance of educators sharing stories about themselves with their students. They believe this intention results in the reciprocation of students feeling comfortable sharing information about themselves with their educators. They say:

Consider how it makes you feel when someone carves out the time and makes the effort to ask about you or show concern. Do you feel they understand you better? Consider how it makes you feel when someone takes the time and makes an effort to share information about themselves with you. Do you feel *you* understand them better?²¹³

From their experiences of teaching secondary band, Grantham and Reichl state that it is necessary for educators to give daily attention to creating a culture of belonging and acceptance in the music classroom. They say, “In the same way that we work on developing good fundamentals in our music-making, we must turn similar attention to the compassionate work of relationship and culture building.”²¹⁴ This habit of “sharing honestly and vulnerably (but appropriately) in ways that support relationship building, learning, and the music-making”²¹⁵ fosters connection they say. Through this connection, students may be willing to share with the educator more openly if they perceive a representation of themselves in the curriculum.

²¹³ Jonathan Grantham and Lori Schwartz Reichl, “A Pathway to Perpetual Purpose and Pride: Sharing Stories about Ourselves,” *Music in a Minuet*, last modified October 19, 2021, accessed November 26, 2021, <https://nafme.org/pathway-perpetual-purpose-pride/>.

²¹⁴ Ibid.

²¹⁵ Ibid.

Significance

The profession's focus of expanding composer diversity has largely been focused on gender and more recently on race. Numerous resources exist to assist music educators in this expansion of diversity. Led by director Rob Deemer, the Institute for Composer Diversity is:

dedicated to the celebration, education, and advocacy of music created by composers from historically underrepresented groups through database resources and programming analysis. Our Composer Diversity Database is a resource for the musical community through which composers from underrepresented groups can be discovered. Composers can be found through several different search filters including gender, racial/ethnic demographics, sexual/romantic identity, residence, and various large ensemble and chamber ensemble genres. All composers have provided their consent and have confirmed the information included in the Composer Diversity Database.²¹⁶

However, one of the most significant results of the study according to students' perceptions is that band directors are doing a poor job of inviting clinicians into the learning space who share similar identities as their students. Moreover, band directors are lacking in the ability to simply invite clinicians into the learning space in both face-to-face and remote options. Researchers in the field should recognize that clinicians must be included in this philosophical expansion of music education, as well. In addition to composers, students need to perceive a representation of themselves in adjudicators, conductors, musicians, presenters, and instructors.

A continued goal for music education is to include students with disabilities in the learning space. Inviting clinicians into the learning space with disabilities is also necessary. Finally, another way for students to perceive a representation of themselves in the curriculum is to allow students the opportunity to select repertoire.

²¹⁶ "Welcome," Institute for Composer Diversity, accessed November 26, 2021, <https://www.composerdiversity.com>.

Limitations

Since this study surveyed minors, there was hesitation by the researcher and advisor to require students to identify their age, gender, or race, and to disclose any disability the participants may have. Instead, the survey provided an option for students to elaborate on their identifiers in each question if they chose to do so. Although this method was an opportunity for students, it became a limitation of the study. A recommendation for future study is to ask for identifiers of students such as age, grade, gender, race, and disability. In addition, other factors of cultural diversity could be asked.

Other limitations of the study included the small sample size of participants. Twelve private instructors were contacted, and ten students responded. A much larger size of participants could allow for a better understanding of culturally responsive teaching throughout the nation. Also, a few students misunderstood the questions, and confused the academic year to which the study was referring. Additionally, the survey did not ask if the participants performed a piece of wind band literature composed by a person with whom they identify as being a similar age as themselves.

Since this research study occurred during the pandemic of Covid-19, schools throughout the United States of America were working from multiple methods of in-person, hybrid, and remote instruction. The stress expressed by K-12 educators during this historical time was considered for this study and the decision to value the time of school music educators was made. Instead, private instructors were contacted, asked to identify a student, and instructed to forward the recruitment materials to this student and the family. This choice impacted which participants were surveyed for the study. Only students who were enrolled in a private lesson studio were surveyed. For future study, permission request could be presented to school music teachers, or

specifically secondary band directors. In addition, a recommendation for future study would be to ask identifiers of the music teachers, too, for age, grades taught, gender, race, and disability or other aspects of cultural diversity.

Recommendations for the Profession

In the opening line of his book *Music Advocacy: Moving from Survival to Vision*, educator John Benham states:

Music education exists because of those initial advocates who first saw to it that students were provided with the opportunities to learn and make music. Music education continues because of a multitude of people and organizations that have come to recognize the importance of making music for the intellectual, emotional, and social development of children in our schools.²¹⁷

Music educators, and specifically secondary band directors, must understand this critical role that music education plays in the development of children.

VARK Learning Model in Music Education

Comprehending students' preferred styles of learning can also reflect the framing of mirrors and windows within a music classroom or rehearsal space. Music educators at any level can differentiate instruction to reflect the styles of visual, auditory, reading/writing, and kinesthetic learners.²¹⁸ Also referred to as “spatial” learners, visual learners prefer seeing pictures, diagrams, and written directions to aid in their understanding.²¹⁹ When music educators

²¹⁷ John L. Benham, *Music Advocacy: Moving from Survival to Vision* (Chicago: GIA Publications, 2016), 3.

²¹⁸ The University of Kansas, “4 Different Learning Styles You Should Know: The VARK Model,” last modified July 31, 2020, accessed August 15, 2020, <https://educationonline.ku.edu/community/4-different-learning-styles-to-know>.

²¹⁹ Lauren Elrick, “4 Types of Learning Styles: How to Accommodate a Diverse Group of Students,” last modified August 9, 2018, accessed August 14, 2020, <https://www.rasmussen.edu/degrees/education/blog/types-of-learning-styles>.

introduce a new piece of music, they can show paintings, photographs, or landscapes for which the piece is composed. Auditory learners comprehend material better when the subject matter is reinforced by sound.²²⁰ Music educators can appeal to the learning needs of auditory learners by playing recordings of pieces, reading aloud the program notes to musical selections, or asking the composer to record a message to students informing them of the background of the musical selection. Reading/writing learners prefer to learn through written words. These learners are drawn to expression through writing and would enjoy lessons that involve reading about a composer, writing about the historical context of a piece, or scripting a program note for a selection. Kinesthetic learners, or also referred to as “tactile” learners, better understand content through experiencing or doing.²²¹ Movement appeals to these learners who prefer to engage all their senses simultaneously.

Position Statement on Inclusivity and Diversity

The National Association of Music Education (NAfME) created a position statement on inclusivity and diversity as based on the 2014 National Music Standards which still exists today:

A well-rounded and comprehensive music education program, as envisioned in the 2014 National Music Standards, should exist in every American school; should be built on a curricular framework that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures; and should be delivered by teachers whose culturally responsive pedagogy enables them to successfully design and implement such an inclusive curricular framework.²²²

This position statement addresses the need for music education programs in the nation’s schools to be inclusive of a variety of music-making traditions and opportunities, as well as the

²²⁰ Elrick, “4 Types of Learning Styles.”

²²¹ Ibid.

²²² National Association for Music Education, “A Position Statement.”

importance of building a diverse music educator workforce to support music-making by all.²²³

The statement focuses on the identification, recruitment, and retention of persons of diverse cultures and identities and music educators' ability to conduct and promote research for a variety of musical styles and genres delivered to students in best practices of music instruction. Students should have the opportunity to experience the works of diverse composers and the cultures they represent. In addition, a diverse workforce can include the role models placed in front of students, such as artists, musicians, composers, conductors, and clinicians.

The components of NAFME's Core Music Standards and its position on inclusivity and diversity are poorly represented in the OTL Standards. Although the organization's position statement and revised standards make clear a need for diversity in the workforce, the OTL Standards do not reflect this intention in its staffing recommendations. The OTL Standards recommend avoiding outdated material or substandard equipment, but they do not provide specifications for content that is considered old or provisions for musical cultures, genres, styles, and global music-making traditions. Lastly, these standards do not include student perspectives as a means to define a more inclusive curriculum.

It is necessary for the results of further study and research to inform the vision, standards, and position statement of NAFME to include every aspect of cultural diversity to support all students. NAFME must enlist the expertise of its members, supporters, and researchers to further investigate which classroom environments are most conducive to the inclusion of all students including children with disabilities, which strategies can best facilitate successful inclusion in all music classrooms and rehearsal spaces, and which innovations effectively communicate these

²²³ National Association for Music Education, "A Position Statement."

findings to music educators. Research should be specific regarding the necessary environments and best practices for the successful inclusion of all students in both the general music classrooms and various performing ensembles. Research should delineate the benefits and limitations for the inclusion of students with disabilities mainstreamed into general music classrooms and performing ensembles, provide opportunities to successfully recruit non-white students for participation in ensembles, and offer suggestions for attracting more people of color as educators in the profession. Furthermore, students with disabilities must be acknowledged in NAFME's position statement on inclusivity and diversity and the OTL Standards must reflect the diversity and inclusivity goals of the organization to provide meaningful musical experiences as a representation of all students. Students must be given the opportunities to musically achieve at levels consistent with their backgrounds, cultures, and individual abilities. Strategies for inclusion must be recognized and executed by confident, equipped, and supported music educators in all musical settings.

Professional Development

From this current study, it will be necessary to provide professional development and learning opportunities to music educators, and specifically to band directors, so they can comprehend the results of the study. These sessions can be designed to provide information and resources to expand diversity and inclusivity in music classrooms. In addition, suggestions should be provided with ways to redesign the curriculum to reflect changes that provide students with the opportunity to better perceive themselves in the music curriculum.

Constance McCoy, co-author of the book *Culturally Responsive Teaching in Music Education: From Understanding to Application*, believes that dedication to music educators'

work is essential. She states, “It is the kind of dedication that can indeed change the world.”²²⁴ She believes that fostering change in the profession of music education can be difficult.²²⁵ She mentions that even with research conducted to positively impact teaching and learning in music education, factors exist that can hinder the extent of this change.²²⁶ McKoy states:

Since the inception of the Symposia on Music Teacher Education, the work of SMTE has been generated around the idea that effective music teacher preparation requires the capacity and willingness to embrace change *when it is needed*. Thus, we do not seek change for its own sake. Change is necessary for growth or when failure to change risks significant negative consequences. This perspective aligns well with the goals of SMTE, which include the intent to create opportunities to examine and promote effective practices in music teacher education.²²⁷

Diversity Defined

An educational and societal concern is how one defines diversity. It is most often defined in terms of gender and race. Yet, other aspects of cultural diversity such as differences in age, ability, nationality, religion, sexual orientation, and socioeconomic status also constitute diversity. Emanuele Serrelli, a philosopher of science, and Fabrizio Panebianco, an economist, state:

Where we cannot find repetition, we cannot find sense, at least not at first glance. Because of this, we find difficulties in understanding the way in which other people act and think. Their acting and thinking are different from our own in the sense that they diverge from our usual patterns, those patterns we are used to repeating every day. The mechanism of repetition is the first step of culture making and cultural trait patterning.²²⁸

²²⁴ Constance L. McKoy, “Endings and Beginnings,” *Journal of Music Teacher Education* 28, no. 1 (October 2018): 5, accessed November 23, 2021, <https://doi.org/10.1177/1057083718799548>.

²²⁵ Ibid., 4.

²²⁶ Ibid.

²²⁷ Ibid., 3.

²²⁸ Fabrizio Panebianco and Emanuele Serrelli, *Understanding Cultural Traits: A Multidisciplinary Perspective on Cultural Diversity* (Cham, Switzerland: Springer International Publishing, 2016), 25–26, accessed November 24, 2021, <https://link-springer-com.ezproxy.liberty.edu/content/pdf/10.1007%2F978-3-319-24349-8.pdf>.

Educators and students must learn that just because someone acts or thinks differently than another person does not make them any less important or less of a contributing stakeholder in the curriculum, classroom, school, or society. Serrelli and Panebianco believe, “To study culture is to study ideas, experiences, and feelings, as well as the external forms that such internalities take as they are made public, available to the senses and thus, truly social.”²²⁹ Diversity can be defined as embracing uniqueness in all people and cultures. This uniqueness must be included in the curriculum. Students should be able to perceive a representation of themselves and their unique differences should be celebrated in the curriculum.

Recommendations for Future Study

Given the purpose, procedures, limitations, and findings from this study, a primary recommendation for future research is to conduct a similar analysis, but on a larger scale and within every area and level of music education, not only secondary band. Multiple participants should be represented from every state. In addition, students’ age, gender, race, and disability should be requested to better identify the data collected. Collaboration with a professional music organization, such as NAFME or Music for All, should be considered to enhance and expand the study and disseminate the research.

Summary

Music plays an essential role in human life, not only in academic matters. In her chapter of *The Oxford Handbook of Philosophy of Music Education*, Laura Väkevä states, “To use a musical analogy, a democratic community is the result of polyphony of individual voices through

²²⁹ Panebianco and Serrelli, *Understanding Cultural Traits*, 27.

coordination of their shared interests.”²³⁰ Students’ voices must be heard and investigated. A representation of all students must be implemented in the curriculum. Students must experience a representation of themselves and their classmates in the curriculum.

Change is needed within music education and specifically the secondary band curriculum. Music educators must consider students’ perspectives and perceptions in the curricular content. For students to feel their backgrounds, cultures, and learning styles are accepted, music educators must provide a curriculum that reflects all students. Music educators of all levels must feel confident, equipped, and supported to teach all students regardless of circumstances. With the growing demographic diversity of students and the increase of students with exceptional needs in schools, music educators will need to know how to accommodate and provide meaningful musical experiences for students in both general music classes and ensembles.²³¹ The best way to achieve this goal is for educators to ask students how they feel, interpret, and learn. Educators must listen to students’ candid responses, consider the thoughts shared, and employ strategies that reflect an inclusive curriculum.

When music educators implement their curriculum, students should see themselves and see into other cultures reflected in the work. Educators must appeal to the cultures, interests, and abilities of all students to ensure that every student is provided an opportunity to participate in music education. Children from every corner of the school should be invited to participate in a performing ensemble. Music classrooms and performing ensembles must serve as an accurate reflection of the varying demographics of each school, and the cultures of all students must be

²³⁰ Lauri Väkevä, “Philosophy of Music Education as Art of Life,” in *The Oxford Handbook of Music Philosophy in Music Education*, ed. Wayne D. Bowman and Ana Lucia Frega (New York: Oxford University Press, 2012), 103.

²³¹ Madura and Mark, *Contemporary Music Education*, 163.

accurately reflected in each classroom, program, and curriculum. The inclusive and person-specific practices referenced by Salvador must begin with educators inquiring directly with their students to better understand if students perceive a representation of themselves in the curriculum. Educators must ask students to explain if they do or do not perceive this representation and to explain why. These answers should guide educators' refreshment of their curriculum, regardless of their subject area or level. Educators must demonstrate for students a model for global citizenship beyond simply musicianship. The student voice must be heard, investigated, and celebrated in the curriculum.

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APPENDIX A: CITI Program Certificate



APPENDIX B: IRB Approval

LIBERTY UNIVERSITY INSTITUTIONAL REVIEW BOARD

November 16, 2021

Lori Reichl
Rebecca Watson

Re: IRB Approval - IRB-FY21-22-263 The Student Voice: Perception of Students' Representation of Themselves in the Secondary Band Curriculum

Dear Lori Reichl, Rebecca Watson:

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: November 16, 2021. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

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

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

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

APPENDIX C: Permission Request

Dear Private Instructor,

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The title of my research project is **The Student Voice: Perception of Students' Representation of Themselves in the Secondary Band Curriculum**, and the purpose of my research is for music leaders to gain the perspective of how students perceive inclusivity in the current secondary band curriculum. This work is essential because it will identify how students interpret a representation of themselves and multiple cultures in the current music curriculum and allow for an integration of diverse and varied backgrounds within the learning space. This research will provide guidance for secondary band directors so they can create a more inclusive curriculum to represent the identities, learning styles, and interests of all students.

I am writing to request your permission to forward my recruitment and consent information to the parents of members of your private studio to invite their children to participate in my research study.

Participants will be asked to complete an online survey by **Sunday, November 21, 2021**. Please [click here](#) to peruse it. Participants will be presented with informed consent information prior to participating. Taking part in this study is completely voluntary, and participants are welcome to discontinue participation at any time.

Thank you for considering my request. If you choose to grant permission, respond by email to

Sincerely,

Lori Schwartz Reichl
Doctor of Music Education Candidate
Liberty University

APPENDIX D: Recruitment Letter

Dear Parents:

As a graduate student in the School of Music at Liberty University, I am conducting research as part of the requirements for a Doctor of Music Education degree. The purpose of my research is for music leaders to gain a perspective of how students perceive inclusivity in the current secondary band curriculum. I am writing to invite eligible participants to join my study.

Participants must be 13 years of age or older and must have been enrolled in a middle or high school band program during the 2020–2021 academic year. Participants, if willing, will be asked to take an online survey. It should take approximately 10 minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please have your child complete the survey found [here](#) by **Sunday, November 21, 2021**.

A consent document is attached to this email. The consent document contains additional information about my research. After you and your child have read the consent form, please direct your child to click the link above to proceed to the survey. Doing so will indicate that you and your child have read the consent information and would like to take part in the survey.

Sincerely,

Lori Schwartz Reichl
Doctor of Music Education Candidate
Liberty University

APPENDIX E: Combined Parental Consent and Student Assent

Combined Parental Consent and Student Assent

Title of the Project: The Student Voice: Perception of Students' Representation of Themselves in the Secondary Band Curriculum

Principal Investigator:

Lori Schwartz Reichl
Doctor of Music Education Candidate
Liberty University

Invitation to be Part of a Research Study

Your child is invited to participate in a research study. Participants must be 13 years of age or older and must have been enrolled in a middle or high school band program during the 2020-2021 academic year. Taking part in this research project is voluntary.

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

What is the study about and why are we doing it?

The purpose of the study is for music leaders to gain the perspective of how students perceive inclusivity in the current secondary band curriculum. This work is essential because it will identify how students interpret a representation of themselves and multiple cultures in the current music curriculum and allow for an integration of diverse and varied backgrounds within the learning space. This research will provide guidance for secondary band directors so they can create a more inclusive curriculum to represent the identities, learning styles, and interests of all students.

What will participants be asked to do in this study?

If you agree to allow your child to be in this study, I will ask him/her to do the following things:

1. Complete an online survey by **date**. This should take approximately 10 minutes.

How could participants or others benefit from this study?

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

Benefits to society include an understanding of how inclusivity and differentiated instruction are being presented within the secondary band curriculum. Educators will be able to create a more inclusive curriculum by representing multiple cultures, integrating diverse and varied backgrounds, providing a more differentiated learning space, and inviting students' voices into curricular planning. These inclusive efforts will prepare students as global musicians, learners, and citizens.

What risks might participants experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks your child would encounter in everyday life.

Liberty University
IRB-FY21-22-263
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How will personal information be protected?

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

- Participant responses will be anonymous.
- Data will be stored on a password-locked computer and may be used in future presentations. After three years, all electronic records will be deleted.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to allow your child to participate will not affect your or his/her current or future relations with Liberty University. If you decide to allow your child to participate, he/she is free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

What should be done if a participant wishes to withdraw from the study?

If you choose to withdraw your child from the study or your child chooses to withdraw, please have him/her exit the survey and close his/her internet browser. Your child's responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Lori Schwartz Reichl. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact her at lmreichl@liberty.edu. You may also contact the researcher's faculty sponsor, Dr. Rebecca Watson, at rwatson10@liberty.edu.

Whom do you contact if you have questions about rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board,

or email at

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of the document for your records. If you have any questions about the study later, you can contact the researcher using the information provided above.

APPENDIX F: Survey Questions

- #1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.
- #2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.
- #3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.
- #4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.
- #5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.
- #6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?
- #7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
- #8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
- #9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
- #10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
- #11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.

#12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.

#13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.

APPENDIX G: Responses of Participants

Participant 1

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

Yes

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

I am unsure

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

No, but in the spring I will be playing a piece by Arturo Marquez

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

No

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

No, however during the 2019 academic year by band instructor invited me to select a piece.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, due to COVID–19 no one was invited into our classroom learning space.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Due to COVID–19 no one was invited into our classroom learning space.

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Due to COVID–19 nobody was invited into our classroom learning space.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Due to COVID–19 nobody was invited into our classroom learning space.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No. Due to COVID–19 nobody was invited into our classroom learning space.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
Yes, this year Duquesne students have been into our classroom and have instructed us.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.
Yes, during a summer band camp one of my directors had play on 5 gallon bucket drums.

Participant 2

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

Yes, but I cannot remember her name.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, my school band played Picador March by John Philip Sousa.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes, my band played Joy Revisted by Frank Tichelli ; I am Caucasian and he is as well.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

Yes, but I cannot remember the name.

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

No, I do not have a disability.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

Yes, my band director asked me for suggestions on a Sousa march to play, and he is always open to suggestions on anything the band wants to play.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, my band has had no guest clinicians for this academic year.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, my band has had no guest clinicians for this academic year.

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, my band has had no guest clinicians for this academic year.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, my band has had no guest clinicians for this academic year.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.

No, my band has had no guest clinicians for this academic year.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.

No, my band has had no guest clinicians for this academic year.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?

Please explain.

Yes, my band director has had many resources open to students to compose music and he has encouraged students to use it frequently. My band director also had us practice finding note intervals and chords on an online program.

Participant 3

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

No, because I identify as genderfluid and we haven't had any genderfluid/genderqueer/agender composers.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, all of the pieces

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes, i'm white

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

I'm not sure, we never looked into the composers

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

No, i do not have any disabilities

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

yes

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, there was no genderfluid guest clinician

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
Yes, because everyone was cisgender

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
Yes, i'm white

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
yes, we had student teachers come in that identified as non-white

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No (?)

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
No, i'm 14

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.
Yes, we had to switch to virtual

Participant 4

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

Yes I performed severally pieces of music composed by someone of the same gender as me.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

I cannot recall a specific piece from a concert band setting but I did play numerous in the several jazz groups I was apart of.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes I performed piece by someone that I share a race with.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

Yes I performed a piece by someone who has a different race than I

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

Yes, a number of pieces we performed where composed by musicians who were considered depressed.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

As a group, my band was able to voice our opinion on which pieces we wanted to perform.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

Yes, we had a few guest clinicians that shared a gender with me.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

Yes, we had a few guest clinicians who had a different gender than me.

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.

Yes, I had a guest clinician of the same race be invited to my program.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.

Yes, I had guest clinicians of a different race than I be invited into the classroom.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.

None of our guest clinicians were willing to discuss or disclose any disability they struggle with.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.

All of our guest clinicians were at least a couple years older than I was.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?

Please explain.

Yes, there were many times when we would listen to a piece(s) of music and voice what we noticed them doing stylistically or we would do breathing exercises which would focus of providing us with a more relaxed and full breath.

Participant 5

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

Yes.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

No.

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

No....no disability for me.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

No.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No. Nobody was invited in at all.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Nobody was invited in at all.

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Nobody at all was invited in at all.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No. Nobody was invited in at all.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No. Nobody was invited in at all.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
No. Nobody was invited in at all.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.
No, not that I am aware of.

Participant 6

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

No, all the pieces we performed in band were composed by males.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, all of them were males, I am a female.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes, I'm pretty sure they were all Caucasian

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

Not that I recall

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

N/a

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

Yes

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

No, just our usual teachers

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, just our usual teachers

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, just our usual teachers

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No just our usual teachers

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No just our usual teachers

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
No just our usual teachers

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.
Not in band but I did take a music theory class where I learned about this stuff but that was the point of the class in general.

Participant 7

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

No- I believe all the pieces we are performing were composed by women, which is not how I identify.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, I believe all of the pieces we are performing were composed by women.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes- I believe they are all white.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

No, I believe they were all white.

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

I do not identify as having any disabilities so n/a.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

No, I believe our director selected the literature himself.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

I am not sure if this counts as a "guest clinician" but one of my classmates composed a piece that we are performing. She occasionally will provide clarification on what she intended in a part or conduct. However I do not identify with her gender so no.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
Yes, see above

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
If my classmate counts, then yes.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, see above.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
If my classmate counts, then yes, we are in the same grade so we are similar ages.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.

I would say so, we do a lot of lecture notes because of covid playing restrictions but we also watch and write about videos, listen and write about songs, and for one assignment we had to find images that we thought represented descriptors of sound (such as dark, focused, warm).

Participant 8

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

From what I remember, we did not perform a piece with someone identifying as the same gender as me.

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, last year we played multiple pieces of someone who is opposite genders than me.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes, my band had practiced many pieces composed of someone the same race as me.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

From what I can remember we did not perform a piece of someone with a different race than I.

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

None that I can think of.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

No I had personally not been selected.

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
I do not think we had someone come in who was of the same gender as me.

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
Yes we had many other school conductors of the opposite gender than I come in (virtually).

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
The only person who had come last year was not of the same race as me.

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
The conductor that had come in was a different race than myself.

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No, the person who came in did not discuss anything about their or others disabilities.

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
The other high school conductor seemed to be a way different age than my classmates and I.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.

Yes, my band teacher had us participate immensely in class with all of those learning styles.

Participant 9

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

No, I do not have performed a single piece composed by a woman in high school band this year

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes, all the pieces have been composed in r arranged by men

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

All were composed by Caucasians, none by Asians

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

No, I am white and Asian

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

N/A

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

No

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.

Yes, a woman from a college came to talk to us

8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
Yes

9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
They were all white

10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No

11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No

12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
No

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles? Please explain.
Yes, we filmed ourselves, used smart music, and other learning styles also

Participant 10

1. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having the same gender as yourself? Please explain.

Yes, although we did not perform it, my band director gave us a piece composed by a female that we studied and practiced. It was by Julie Giroux and titled "Bookmarks from Japan".

2. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as having a different gender than yourself? Please explain.

Yes. Most pieces we looked at and played were composed by men.

3. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from the same race as yourself? Please explain.

Yes, in Jazz Ensemble. We learned some latin pieces that were composed and/or transcribed by hispanic musicians.

4. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as being from a different race than yourself? Please explain.

Yes, and this was also in Jazz Ensemble. We learned several piece by various composers that identified as African American.

5. During the 2020–2021 academic year, did you perform a piece of wind band literature composed by a person with whom you identify as disclosing the same disability as yourself? Please explain.

No, I did not because I don't believe I have a disability.

6. During the 2020–2021 academic year, were you invited by your band director to select wind band literature to be performed in the classroom learning space (either virtually or face-to-face)?

Yes

7. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having the same gender as yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.
8. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as having a different gender than yourself invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.
9. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from the same race as yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.
10. During the 2020–2021 academic year, was a guest clinician (adjudicator, composer, conductor, musician, presenter) who identifies as being from a different race than yourself, invited into the classroom learning space (either virtually or face-to-face)? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.
11. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who was willing to disclose his/her disability? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.
12. During the 2020–2021 academic year, did your band director invite a guest clinician (adjudicator, conductor, composer, musician, presenter) into the classroom learning space (either virtually or face-to-face) who identifies as being a similar age as yourself? Please explain.
No, I don't recall having any guests come into Wind Ensemble or Jazz Ensemble last school year.

13. During the 2020–2021 academic year, did your band director differentiate instruction by providing opportunities for visual, aural, reading/writing, and kinesthetic learning styles?

Please explain.

Yes. We would frequently have sectionals that would allow smaller groups of students to talk with and see one another so that we could learn with our peers and understand the music we were working on at our own pace. We would also practice counting and clapping various rhythms as a whole class, which kept us engaged since it involved moving our hands and paying attention to what we were being told to clap and/or count.

APPENDIX H: Doctoral Thesis Proposal Decision

DOCTORAL THESIS PROPOSAL DECISION

The thesis advisor has rendered the following decision concerning the proposal status for

(Student's Name) *Lori Schwartz Reichl*

on the research topic title of

(Title of Paper)

as submitted on (Date):

- a. ☒ **Full Approval** to proceed with no proposal revisions. The student may fully engage the research and writing process according to the established the timeline. Upon full approval, the student may apply for IRB approval, if applicable (see STEP 4 concerning IRB approval process).
- b. ☐ **Provisional Approval** to proceed with proposal pending cited revisions. (This is the most common decision). The student must resubmit the proposal with cited revisions according to the established timeline. The Advisor will indicate the committee's status on your response to the required revisions. The student may NOT apply for IRB approval until full approval is granted.
- c. ☐ **Redirection of Proposal**. The student is being redirected to develop a new proposal, as minor revisions will not meet the expectations for the research project. The student may NOT apply for IRB approval.

<i>Rebecca Watson</i>	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>	<i>12/22/21</i>
Print Name of Advisor/Mentor	Signature	Date
<i>Kathryn West</i>	<div style="border: 1px solid black; height: 20px; width: 100%;"></div>	<i>12-23-21</i>
Print Name of Reader	Signature	Date

APPENDIX I: Doctor of Music Education Thesis Defense Decision

DOCTOR OF WORSHIP STUDIES or DOCTOR OF MUSIC EDUCATION THESIS DEFENSE DECISION

The committee has rendered the following decision concerning the defense for

(Name of Student) *Lori S. Reichl*

on the Thesis,

(Title)

as submitted on (Date): *12/23/21*

- a. ☒ Full approval to proceed with no revisions. The document should be prepared for submission to the Jerry Falwell Library.
- b. ☐ Provisional approval pending cited revisions. The student must resubmit the project with cited revisions according to the established timeline.
- c. ☐ Redirection of project. The student is being redirected to take MUSC/WRSP 889 again, as minor revisions will not meet the expectations for the research project.

<i>Rebecca Watson</i>	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<i>12/23/21</i>
Print Name of Advisor/Mentor	Signature	Date
<i>Kathryn Wirt</i>	<div style="border: 1px solid black; width: 100px; height: 20px;"></div>	<i>12-23-21</i>
Print Name of Reader	Signature	Date