AN EXAMINATION OF SECONDARY MARCHING BAND DIRECTORS'

SELF-EFFICACY AND MUSIC CURRICULUM:

A PHENOMENOLOGICAL STUDY

by

Jonathon Mark Allen

Liberty University

A Dissertation Presented in Partial Fulfillment

Doctor of Philosophy

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Abstract

The purpose of this phenomenological study was to explore how high school band directors prepare their students for college marching band programs. The theory guiding this study was Bandura's self-efficacy theory to address the personal characteristics and traits of marching band directors' qualities relating to teaching. The phenomenological research design examined teachers' self-efficacy levels and ability to prepare their marching band students for college. I used snowball sampling to select the participants and gain insight into various perspectives. Data were collected by three different methods: document analysis, semi-structured individual interviews, and a focus group. I triangulated and analyzed data by coding and then determined the emerging themes. Four themes emerged from the data: inadequate resources, vicarious learning experiences, fundamentals and musicianship, and assessment and evaluation. Findings implied that marching band directors lacked a formal marching band curriculum, which negatively impacted many participants' self-efficacy levels in their early career stages. Additionally, a misalignment exists between the state/district level provided resources and the judged criteria at sanctioned and un-sanction state and district level marching band competitions. There is a need for additional curriculum resources specific to secondary marching band programs. This curriculum should include various marching styles and avoid a one-size-fits-all approach.

Keywords: Teacher self-efficacy, marching band, marching band curriculum, music education

Copyright Page

Dedication

I want to dedicate this study to every band director who has ever served as the band director of a high school marching band. I would like to especially dedicate this study to the band directors who served in the field under the most adverse conditions with little to no resources and never gave up on themselves or their students. Always continue to strive for the highest.

Acknowledgments

Table of Contents

List of Tables

List of Abbreviations

Historically Black College and University (HBCU)

The Music Educators National Conference (MENC)

National Association for Music Education (NAfME)

National Association of Music Merchants (NAAM)

No Child Left Behind (NCLB)

University Interscholastic League (UIL)

CHAPTER ONE: INTRODUCTION

Overview

Since the late 1880s, marching bands have been a part of K-12 schools and post-secondary institutions (Cumberledge, 2017; Rickels, 2012). There are many associated benefits of membership in the marching band. When music education is appropriately incorporated into the elementary and secondary curriculum, students can make connections across the curriculum within other core subjects and increase their knowledge (Holochwost et al., 2017; Savage, 2018; Silverstone, 2018). However, many music education programs, such as high-performance ensembles, lack a formal curriculum to adequately prepare students for collegiate-level music courses (Conway, 2002; Cumberledge & Acklin, 2019). When a formal marching band curriculum is unavailable, the director of marching bands must decide what will be taught; however, there may be gaps in the instruction sequence (Carver, 2019). Consequently, some students will lack the performance skills required for college-level marching band programs (Conway, 2002). The purpose of this transcendental phenomenological study was to examine how high school band directors prepare their students for collegiate marching band programs. Chapter One presents the historical, social, and theoretical context of marching band programs in music education. Finally, the chapter includes a formal statement of the problem, the purpose of the research, the significance of the study, the research questions, and significant definitions.

Background

Music education is essential to American education programs (Luttrell & Lynskey, 2018; Regelski, 2016). According to Hanley and Montgomery (2005), many challenges exist in music education within the 21st century. Some music programs, such as marching bands, jazz bands, concert bands, and pep bands, do not have a written formal curriculum or pacing guide due to the

performance nature of these groups. Consequently, these music educators rely on the National Association for Music Education (NAfME) 2014 Music Standards, state standards, and prescribed music lists to guide instruction (Nierman, 2016). However, these documents do not address the specific goals and objectives for marching band in high school. With a standard curriculum missing, marching band directors must create their own goals and objectives.

Historical Context

The beginning of marching band can be traced back to the 1700s. Giardina (2016) noted that during the early 1700s, European military marching bands were used to increase morale, signal troops to battle, and entertain. Military marching bands continued to develop and expand into other countries. In the 1800s, soon after the American Revolutionary War, the American military bands grew exponentially (Barlow & Herbert, 2020; Giardina, 2016). At the same time, during the mid-1830s, another form of entertainment emerged known as minstrel shows. These productions provided Blacks with an economically viable profession while using and cultivating their musical talents (Essoka, 2014). Consequently, the earlier concept of minstrel shows influenced many of the Black marching band styles at Historically Black colleges and universities (HBCUs).

By 1861, at the onset of the American Civil War, each military company had its field musicians (Clark, 2019). Furthermore, marching bands began to form and emerge apart from the military with the creation of civilian bands (Barlow & Herbert, 2020; Giardina, 2016). There was a continuation of variations and transformations of the civilian bands that established secondary and collegiate-level school marching band programs (Giardina, 2016; Lewis, 2003). On the secondary level, Hash (2008) noted that competition in marching bands began in the early 1900s. Throughout the 1900s, some of the first states to adopt competitive collegiate bands were

Wisconsin, Michigan, Illinois, Nebraska, and Ohio. One of the first collegiate marching band performances was developed at the University of Illinois (Giardina, 2016). During that time, the performance style and sound of the high school and collegiate-level bands were similar to the sounds of military marching styles (Giardina, 2016). The development of marching band state and regional competitions was also established during this era (Hash, 2008).

Today, there are two main types of marching bands—corps style and traditional style sometimes referred to as show style. These styles are distinguished by repertoire, sound characteristics, and visual presentation (Clark, 2019). Corps-style marching can be described as ensembles that march with a "roll step and using slide techniques to keep instruments toward the sidelines, program, a repertoire of the original, concert, or orchestral works" (Clark, 2019, p. 6). Predominantly white institutions typically model this marching style. Examples of this marching style can be seen at institutions such as Ohio State University and the University of Connecticut. Traditional, also known as show-style marching bands, consist of "high step or chair step, perform flanks and facings that aim their instruments in various directions on the field, program a repertoire of both classical and popular music" (Clark, 2019, p. 7). Historically Black colleges and universities marching bands at universities such as Langston University and Bethune Cookman University exhibit this style of marching band performance.

Social Context

Compared to other subject areas, marching band directors carry numerous responsibilities necessary for music education. Marching band directors are responsible for addressing the musical elements, marching maneuvers, physical demands, and auxiliaries associated with marching band performances. Musical elements include intonation, tone quality, rhythmic accuracy, balance, and blend (Brumbach, 2020; Davis, 2019; Giraldo et al., 2019). Furthermore,

marching maneuvers must be designed to encompass the physical movements associated with a marching band performance (Clark, 2019). The physical demands of students must also be considered; these include cardiovascular concerns, musculoskeletal issues, and hearing loss (Rhode et al.; Seever et al., 2018). Marching band directors must work with non-musical groups known as auxiliaries; these auxiliaries include flag twirlers, baton twirlers, dancers, and drum majors (Bailey et al., 2015).

Despite the varied responsibilities of the marching band director, there is still no curriculum available for marching band directors that is specific to marching band (Kloss, 2012). Kloss (2012) noted that when no marching band curricula are available, marching band directors may experience stressors that can lead to attrition while serving in this profession. As the attrition rate of marching band directors increases, the quality of marching band programs decreases (Kloss, 2012). Kloss (2012) stated that when programs deteriorate, marching band directors feel increased pressure to achieve superior ratings at marching band festivals and seek positive affirmation from stakeholders such as administration, peers, parents, and students (Hash, 2019). Government policies such as No Child Left Behind (2002) and Race to the Top (2009) Acts are connected to federal education finances used to drive school academic performance (Moore, 2020). As a result, state-wide mandated student testing and robust teacher evaluations have been utilized to assist in quantifying federal funding for public schools. For marching band directors, scores from performance festivals are used as federally mandated-evaluation documentation (Moore, 2020). Combating marching band directors' attrition rates and increasing their self-efficacy is needed. Because of the lack of research in the field of marching band, future research is needed to determine if the absence of a marching band curriculum may affect scores at marching band competitions.

Theoretical Context

Several music theorists provide context to this study. David Elliott (1995) argues in his book *Music Matters* that music involves the relationship of actions and outcomes that is purposeful and reveals one's selfhood and relationship to others within the music community. A central concept in Elliott's theory is "praxis," which is described as an intentional, doing the action in which the individual focuses on not completing the technique but completing the right action. This theory highlights the importance of curriculum in understanding music education and its philosophy, processes, and desired outcomes (Elliott, 1995). Elliott (2009) argued that thoroughly understood and taught music involves intertwined processes and productions. Praxis relates to musicing and is essential to constructing a curriculum. Within the marching band, the director must help students become active practitioners who continuously reflect upon their work, improving their band musicianship.

Another music theorist that provides context to this study is Gordon (1989) through his music learning theory. Music learning theory addresses how music is learned through the cognitive process of audition (Kolodziejski, 2020). Gordon (1989) argues that "Audiation is defined as the process of hearing and comprehending music when sound is not physically present" (p.3). Gordon's music learning theory relates to the marching band curriculum because it connects the practicality of music with the necessary theory of understanding music. Gromko (2004) highlighted that band students who use various adaptations of Gordon's syllable system perceive the sound of rhythmic patterns before learning to play it on their instrument. Furthermore, this audition system helps students form logical strategies and will most likely improve their sight-reading skills and musical performance. Consequently, students trained to

properly audiate music may develop better musicianship skills than those who are not (Gromko, 2004).

For this study, Bandura's (1977) self-efficacy theory was the framework used to explore marching band directors' curricula choices. Bandura and Wessels's' (1994) self-efficacy theory is defined as the belief in one's capabilities to organize and execute the courses of action required to produce given attainments. Self-efficacy is defined by four proposed sources of information. These information sources consist of: (a) enactive mastery, (b) verbal persuasion, (c) vicarious experiences, and (d) physiological state. Efficacy expectations vary on several dimensions that have important performance implications (Bandura, 1977; Bandura & Wessels, 1994). Within Bandura's research, it is noted that when the level of difficulty aligns tasks, efficacy expectations vary on serval dimensions that have important implications for performance.

Problem Statement

The problem is that secondary institutions with marching band programs do not have a written music curriculum that can be used to inform the band director about what, when, and how to teach students and prepare them for college-level marching band programs (Carver, 2019; Conway, 2002; Cumberledge, 2016; Fabian, 2022; Goddard, 2022). Secondary marching band programs have always served as preparatory or feeder programs for college-level marching bands. Therefore, there is a relationship between high school and college marching band programs. This relationship should include an aligned curriculum for high school students to possess the necessary skills and musicianship when matriculating into college. These skills should include scales, tone, and sight-reading (Cumberledge, 2016; West & Marra, 2019).

There are three main documents when examining the guidance provided to high school band directors. These documents include the 2014 National Association for Music Education

(NAfME) Standards, state music standards, and prescribed music lists. These documents provide some framework but do not state the specific goals and objectives of the marching band. Because of this, some marching band directors are forced to create their curriculum for the marching band. However, due to the multi-faceted nature of the marching band, directors may be confused about what goals and objectives need to be developed (Regier et al., 2020). The lack of an adequate curriculum produces the need to examine considerations and factors to form the proper marching band curriculum; this includes teacher self-efficacy (Conway, 2002; Cumberledge & Acklin, 2019; Regier et al., 2020). If this issue persists, there lies the possibility that students will be ill-prepared for music instruction and marching band participation at the collegiate level.

Purpose Statement

The purpose of this transcendental phenomenological study was to explore how high school band directors prepare their students for college marching band programs. A marching band is defined as a group of instrumentalists who play an array of different instruments, generally perform outdoors, and typically incorporate marching or rhythmic movement into their performances (Seever et al., 2018). This study also utilized Bandura's self-efficacy theory as the theoretical framework (Bandura, 1977, 1995; Bandura & Wessels, 1994). The theoretical framework provided context on how high school band directors perceive their confidence level concerning their ability to provide adequate instruction to students (Aldridge et al., 2011).

Significance of the Study

There are written curricula for elementary, middle, and high schools in core subjects such as math, English, and science (Drake & Reid, 2018). These curricula are often used as a map or pacing guide that teachers can use to assist with delivering subject matter to students (Broome, 2019). In music education, a curriculum is essential because it helps teachers know when and how to teach specific objectives and allows them to pace the delivery of the course's objectives over time (Broome, 2019). For example, music teachers may be responsible for teaching the fundamentals of tone production, basic music theory, and breathing techniques in a single semester. A music director would need a curriculum document, such as a pacing guide, to know when in the semester and in what order these goals should be presented to students. Pacing guides can also provide continuity within the curriculum throughout several school districts. Also, if two high schools are teaching Band I, both high schools' curricula should be aligned to ensure that the students gain the necessary knowledge from year to year.

Empirical Significance

There are multiple empirical studies regarding music education, the importance of pedagogical knowledge, and teacher effectiveness. In addition, there are various studies that focus on issues within the music curriculum (Menard, 2015; Regier, 2021; Regier et al., 2020; Stavrou, 2020). Multiple studies revealed music teachers who exhibit strong pedagogical and subject knowledge are more favorable among their students (Menard, 2015). Stavrou (2020) noted that although pedagogical and subject knowledge is deemed important, the music teacher's personality traits are determined to be just as important. Music teachers with likable or agreeable characteristics were perceived to be good teachers (Menard, 2015). Although there are multiple studies on music teachers and their teaching effectiveness, there are only a few studies regarding

high school marching band teachers and their effectiveness (Regier, 2021; Regier et al., 2020;). Furthermore, studies on marching bands and teacher effectiveness argue that high self-efficacious levels are important to the perceived success of marching band directors (Regier, 2021; Regier et al., 2020). Because there are no studies relating to marching band curricula, this study assisted in filling the gap that exists within the literature by highlighting the importance of self-efficacy to marching band directors and the effect it had on creating marching band curricula.

Theoretical Significance

This phenomenological study utilized Bandura's (1977) self-efficacy theory and applied the theory to music education at the secondary and post-secondary levels. Self-efficacy is defined as "the belief in one's capabilities to organize and execute the sources of action required to manage prospective situations" (Bandura, 1995, p. 2). Multiple studies highlight the importance of self-efficacy within high school marching bands. Studies have shown that a positive relationship exists between a music teacher's high self-efficacious levels and strong knowledge of approaches (Enochs & Riggs, 1990; Regier et al., 2020). Furthermore, no direct relationship exists between years of experience and music teachers' self-efficacy levels (Aldridge et al., 2011; Regier et al., 2020). However, the viability of this theory within the scope of this study was determined regarding secondary marching band directors and curriculum developers.

Practical Significance

This study assisted music educators by providing knowledge about marching bands to create the framework for the marching band curriculum. In addition, this study helped band directors at the secondary level understand the importance of having confidence in self-mastery of music to create an effective curriculum for preparing students for secondary and collegiate-

level band programs. The study provides administrators with data and information to improve the curriculum guidance for high school marching band programs. With more confident teachers, marching band students should be more open to learning concepts and ideas from them (Royston, 2013). Band students with adequate musicianship will also contribute to marching programs at the post-secondary level. Ultimately, this study provided an impetus for creating a marching band curriculum.

Research Questions

Central Research Question

How do high school marching band directors develop their process and procedure to adequately prepare their students for college-level marching band programs?

Sub-question One

How do marching band directors construct their curriculum for their marching band students?

Sub-question Two

How do band directors' perceptions of their self-efficacy affect their teaching abilities?

Definitions

Listed below is a list of standard terms that will be used throughout this study:

1. *Curriculum* -the selected topics, subjects, and objectives in an educational course of study designed to promote growth, maturation, and learning (Mulenga, 2018).

2. *Marching Band--* A band that moves and plays at the same time. The band usually consists of woodwind, brass, and percussion instruments. Flag carriers, identification units, drill or dance teams, or rifle teams often accompany them. They are leaders in

performance by a drum major. Marching band performances usually occur on the street in a parade or on a football field (Cumberledge & Acklin, 2019.).

3. *Music Education* - "The pursuit of musical learning and increased socio-musical competence in a school setting" (Regelski, 2016, p.13).

4. *Self-Efficacy*- is "the belief one has in one's ability to succeed or accomplish a task" (Bucura, 2019, p. 5).

Summary

The purpose of this transcendental phenomenological study was to explore how high school band directors prepare their students for college marching band programs. The problem was that secondary institutions with marching band programs that lack a written music curriculum improperly prepared students for post-secondary marching band programs (Conway, 2002; Cumberledge & Acklin, 2019; Regier et al., 2020). Kaschub (2020) argued that "for our [music] curricula to be meaningful, students need to understand that there is a direct relationship between the way that music is crafted, its impression, and its influence on others." This study utilized Bandura's (1977) self-efficacy theory to demonstrate the viability of this study regarding marching band curricula. Bandura and Wessels's (1994) perceived self-efficacy refers to an individual's belief in their ability to organize information and execute tasks. This may be difficult to accomplish without an adequately written curriculum for the use of marching band directors. Since marching band lacks a written curriculum, educators' beliefs regarding their abilities profoundly affect those abilities; it does not necessarily ensure success but decreases self-disbelief and failure (Bandura, 1995; Regier et al., 2020; Royston, 2013; Silvey et al., 2018).

CHAPTER TWO: LITERATURE REVIEW

Overview

The purpose of this transcendental phenomenological study is to explore how high school marching band directors develop their process and procedure to adequately prepare their students for college-level marching band programs. This study addresses the problem of marching band directors not having a curriculum for the marching band. This chapter discusses the theoretical framework that will guide this study, Bandura's (1977) self-efficacy theory. The related literature is explored, including the purpose and the history of music education, the history of marching bands, the benefits of music education at the secondary and post-secondary levels, and curriculum issues at the secondary level. Lastly, Chapter Two concludes with a summary.

Theoretical Framework

The theoretical framework that guided this dissertation process was Bandura's (1977) self-efficacy theory. This theory addressed the importance of an individual's belief in their ability to execute a task (Bandura, 1977). The study focused on the marching band directors' self-efficacy to understand how marching band curriculum and instruction are formed based on content subject knowledge.

Self-Efficacy Theory

According to Isbell and Szabo (2015), the self-efficacy theory originated from well-known theories such as behaviorism, locus-of-control, social cognitive theory, and social learning theory. Skinner (1948) defined behaviorism as the science of behavior; positive and negative consequences of behavior will shape an individual's actions. When used appropriately, positive reinforcements should produce desired outcomes for an individual to succeed.

Rotter (1954) introduced the concept of social learning theory which focuses on an individual's primary mode of behavior being learned within social context and situations. In addition to social learning theory, Rotter (1966) introduced the locus-of-control theory as "the extent to which individuals attribute the events in their lives to actions or forces beyond their control" (Adeyemi-Bello, 2001, p. 25). Bandura (1977) combined ideas from these theories and developed the self-efficacy theory. This theory argues that everyone has a set of beliefs that define how well they can execute a task. There are two types of self-efficacy—high and low self-efficacy. Individuals with perceived high self-efficacy exhibit strong commitments and resiliency during challenging experiences; conversely, individuals perceived with low self-efficacy are less committed and lack resilience to changes (Bandura, 1977). Therefore, the results and outcomes of an individual's actions within specific situations are determined by an individual's level of perceived self-efficacy.

Furthermore, self-efficacy expectations are based on four major information sources: performance accomplishment, vicarious experiences, social persuasion, and interpretation of the physiological and affective state (Bandura, 1977, 1978; Hendricks, 2016). The performance accomplishments factor is an individual ability to master experiences. Performance accomplishments modes of induction consist of participant modeling, performance desensitization, and self-instructed performance. When individuals succeed in accomplishing tasks, it increases their mastery expectations. Likewise, when individuals experience repeated failures, it lowers their expectations, especially if this occurs earlier in the developmental process. However, once efficacy is established, occasional failures can be remedied with self-motivation practices (Bandura, 1978).

Vicarious experience is an individual's ability to learn from others by observing them

complete complex tasks without adverse consequences (Bandura, 1977, 1978). Vicarious modes of induction consist of live modeling and symbol modeling. When an individual watches others perform activities without any negative consequences, the individual will develop efficacy expectations and the belief that a task can be achieved if similar efforts and persistence are exerted. Bandura (1977) highlighted that those vicarious experiences rely on inferences from social comparison, are less dependable sources of information regarding an individual's abilities, and are more susceptible to being weakened and changed.

Social persuasion is defined as an individual's belief in their ability to carry out a task or responsibility based on the results of social commentary (Won et al., 2017). Bandura (1978) states that social persuasion indicators consist of suggestion, exhortation, self-instruction, and interpretive treatment. Individuals are led by suggestions and encouragement to believe that they are capable of achieving what previously was viewed as an overwhelming task. However, although self-efficacy methods are induced using this method, Bandura (1977) also states that efficacy expectations are weaker than self-accomplishment because it lacks the proper experience base for the individual.

Interpretation of the physiological and affective state is defined as an individual's response to stressful and taxing situations that allows informative value regarding their self-belief regarding their abilities (Hendricks, 2016). Bandura (1977) explains this source of information mode of induction consists of attribution, relation and biofeedback, symbolic desensitization, and symbolic exposure. Furthermore, emotional arousal is another consequential source of information that can affect self-efficacy. Individuals depend on their psychological state to assess if they can complete a task or responsibility.

Self-Efficacy and Music Students

Hendricks (2016) conducted an article review and found that when students compare their skills to their peers, they may experience positive or negative feelings of self-efficacy depending on their perceived abilities. In addition, Bandura's self-efficacy plays an important role in musicianship for music students. Hendricks (2016) contended that a music student would use a peer as a reference point and compare similar factors to determine if one is capable of a similar task; the student possesses positive self-efficacy.

Hewitt (2015) conducted a quantitative study to examine the relationship between self-efficacy and self-evaluation within music education. The study consisted of 340 music students across three sites. These students varied in their level of musicianship. The student would rate their self-efficacy and receive a rating from the judges. Their final composite score consisted of their self-rated score minus their rating score. There was a significant positive relationship between students' self-efficacy and self-evaluation. How individuals perceive themselves is related to how they perceive their abilities to complete tasks.

Bucura (2019) reviewed the literature regarding self-efficacy and general music courses at the secondary level. The review noted that the four information sources of self-efficacy (performance accomplishment, vicarious experiences, social persuasion, and interpretation of the physiological and affective state) could inform teachers about building self-efficacy in students taking general music courses. Furthermore, non-music major students who had taken general music courses also experienced positive effects.

Music Teachers' Self-Efficacy

Applying this concept to K-12 education, teacher self-efficacy is "a teacher's belief in one's ability to bring about change in student learning and behavior" (Regier et al., 2020, p.

437). This is an individual's belief in their ability to succeed in a specific situation. Self-efficacy has been examined amongst general education teachers, and results noted that teachers' efficacy levels change over time; those who experience mastery make fewer mistakes.

When examining music teacher self-efficacy, it has been identified as a key indicator of success within the music classroom (Hancock, 2008; Hoy & Spero, 2005; Koerner, 2017; Regier, 2021; Regier et al., 2020; Wagoner, 2011). Hoy and Spero (2005) conducted a quantitative study and found that music teacher self-efficacy may decrease within the first year of teaching due to low self-perception of classroom management and lack of teaching support. Hancock (2008) suggested support from administrators and parents is necessary while developing teachers' efficacious practices within the music classroom. Quesada (1992) conducted a quantitative study investigating 27 music teachers' self-efficacy for and willingness to use traditional music styles from Puerto Rico. A pre/post-test study design was used, and the participants were assigned into one of two groups. Both groups were supplied with teaching materials. However, one group received an additional nine-hour pedagogical session. The researcher found that the teachers who received the additional nine-hour pedagogical instruction had higher efficacious levels than those who had not. The researchers concluded that support programs and professional development helped build music teachers' self-efficacy (Luttrell & Lynskey, 2018; Quesada, 1992).

Koerner (2017) found that teacher support programs designed to help novices address teaching strategies, pedagogical growth, and socio-emotional support are consequential in developing music teachers' self-efficacy levels. Wagoner (2011) investigated elementary and secondary music teachers' identities through measures of self-efficacy and commitment. The results of the study indicated that there was a correlation between music teachers' self-efficacy and commitment. Furthermore, music teachers who are perceived to have high levels of

classroom efficacy have been found to have stronger retention rates.

As it relates explicitly to marching band directors, there is a limited amount of literature regarding marching band curricula and the effects on band directors' self-efficacy. However, Regier (2021) conducted a qualitative case study to investigate the preservice music teachers' experiences and factors influencing their self-efficacy and concerns from their pre-student teaching to student teaching. The study notes the importance of a high level of teacher self-efficacy and the ability to influence teaching strategies, techniques, and instruction. The case study collected data through open response and consisted of four participants. The researcher found that the participants discussed survival concepts and student impact more during their student teaching versus pre-student teaching. Also, during their pre-student teaching, the participants expressed more concerns regarding classroom management and student-teacher placements.

When there is a lack of curriculum, music programs have no continuity amongst secondary marching band programs into college marching band programs. Therefore, when students enter college marching band programs, there exists a vast diversity in performance skills (Carver, 2019; Conway, 2002). In this study, Bandura's theory served as a foundation for investigation because it helped provide a framework to begin to examine how the marching band director's contributions were essential to the marching band curriculum.

Related Literature

The goal of music education is for students to comprehend and grasp how music denotes cultural values. (Rideout, 2005). Music education is defined as the process of educating individuals about the inherent value of music in and of itself (Regelski, 2016). Regelski (2016) described music education as the journey of learning music and its contribution to students' socio-musical competence within a school setting. Thus, music has always served as an essential part of the educational curriculum at secondary and post-secondary levels in the United States.

Benefits of Music Education at the Secondary Level

High school students experience many advantages of participating in music education (Johnson & Memmott, 2006; Mattulke, 2019; Miksza et al., 2010). When properly incorporated into the secondary curriculum, the study of music can help students make connections across the curriculum to other core subjects such as English, mathematics, and science (Johnson & Memmott, 2006; Luttrell & Lynskey, 2018; Silverstone, 2018). Studies suggest that high school students who participate in music education programs score higher in social skills and academics than those who do not (Mattulke, 2019; Miksza et al., 2010). Mattulke (2019) found that despite reducing music programs across the United States, urban education programs thrive when music education is present, especially for students who reside in impoverished areas.

Music education has academic benefits and social and emotional benefits (Adderley et al., 2003; Campayo-Muñoz & Cabedo-Mas, 2017; Hallam & Prince, 2000; Silverstone, 2018). Campayo-Muñoz and Cabedo-Mas (2017) found multiple benefits to developing emotional skills. Examples of these skills include social-cognitive skills such as empathy--an individual's ability to understand others' thoughts, feelings, and emotions (Campayo-Muñoz & Cabedo-Mas,

2017). The researchers also highlighted another social cognitive skill advantage, emotions, and emotional regulation-- the ability to understand and control their own emotions.

Johnson and Memmott (2006) contend that regardless of socioeconomic status, students who belong to high-quality music education programs score higher on standardized testing than students who belong to deficient music education programs. Adderley et al. (2003) conducted a qualitative study interviewing 60 marching band, choir, and other musical ensemble participants. They found a social aspect of marching bands, choirs, and other ensembles. Furthermore, participation in these groups helped students' personal and intellectual growth and development. Hallam and Prince (2003) noted that teachers believe that students who learn to play an instrument develop technical music skills and gain an appreciation for music and teamwork skills. Therefore, music programs are vital for its membership's progress and social development (Adderley et al., 2003; Hallam & Prince, 2000; Silverstone, 2018). Often, K-12 students discover their passion, love, and appreciation for music and desire to perform at the collegiate level.

Benefits of Music Education at the Post-Secondary Level

Post-secondary students experience many intrinsic advantages from participating in music education at colleges and universities. The intrinsic benefits at the post-secondary level include social development, strong self-esteem, and satisfaction, an array of learning styles, creativity, and a strong sense of belonging at the respective institutions (Kokotsaki & Hallam, 2007; McRoy, 2019; Rickard et al., 2012; Whitten, 2015). Researchers also suggest forms of enhanced auditory skills (Lukács & Honbolygó, 2019).

McRoy (2019) noted that marching band students select the colleges and universities to attend based on the reputation of the marching band programs and their ability to join.

This response was only preceded by the reputation and quality of an academic department at the specific institution of choice. Furthermore, Whitten (2015) stated that students who are marching band members emphasize the importance of selecting the correct marching band program to participate in at the college level. The study findings revealed that students ranked their likeliness to participate in the marching band a 3.75 out of five possible points. Students' involvement in marching band (extracurricular activity) increases their commitment to social and academic endeavors (McRoy, 2019). Kokotsaki and Hallam (2007) revealed that undergraduate and post-graduate student participants perceived music-making to consist of three behaviors: the music act, social act, and social skill development. The *musical act* allowed students to expand their knowledge base with music. The *social act* allowed students to serve as active contributors, develop a sense of inclusion and belong with others who shared similar thoughts, and develop a strong sense of social skills. The *social skill development* concept allowed students to build skills and progress in their personal development. The *social skill development* included making friends with like-minded individuals and strong self-esteem and satisfaction.

Crowe (2015) conducted a quantitative study from 2005 to 2011 that compared first-year music ensemble students to first-year non-members. The study had one significant finding. First-year students enrolled in fall music courses returned to the university for three subsequent years at significantly higher rates than their non-music ensemble counterparts. This study showed the importance of music education not only for music majors but for non-music majors as well. Students who are part of a music education exhibit the following academic benefits: (1) increased retention and self-efficacy levels; (2) higher test scores than non-music major counterparts; (3) increased awareness and understanding of other subjects across the curriculum (Crowe, 2015).

There are intrinsic benefits when students participate in music education, such as developing their learning styles, nurturing creativity, and emotional responsivity (Rickard et al., 2012). Lukács and Honbolygó (2019) noted that students who participated in classroom music lessons over extended periods had enhanced auditory skills. Furthermore, Johnson and Memmott (2006) reviewed research on music programs and found students who participated in music programs had significantly higher standardized test scores than those who did not participate or had minimum interactions.

Music in Society and Community

Article 27 of the Universal Declaration of Human Rights states that "everyone has the right to participate in the cultural life of the community freely, to enjoy the arts, and to share in scientific advancement and its benefits" (Peters et al., 2021, p.26). According to a study conducted by Grunwald Associates LLC. for the NAMM (National Association of Music Merchants), music programs strengthen parents' engagement with schools in their community and foster the creation of connections between schools and the community with students (NAAM, 2015). Music education, including marching band, becomes relevant in the community and society through visibility for schools, pride, identity within the community, entertainment, advocacy for the arts in society, enhancement of sports, aesthetic experiences, and music therapy.

Visibility for Schools

Stern (2021) stated that marching bands are one of the most visible demonstrations of music education in American society. Widely attended events such as marching band competitions have high entertainment value and positively influence community members' perception of music education within society (Cumberledge, 2017; Pollard, 2021). Additionally,

marching bands' music and entertainment value increases the visibility of the school brand by providing more marketing, recruitment, and retention opportunities (Cumberledge, 2017).

Cumberledge (2017) conducted a literature review on the benefits of the college marching band and the band participation of marching band members. Public performances attract prospective students to the institution and serve as a significant recruitment tool. It was also revealed that the marching bands increased retention by creating environments for the students to connect with each other and the institution, such as pep rallies, homecoming, and football games.

Entertainment and Enjoyment

Marching band students often perform for the sheer fun and joy of making music. Marching bands have been used for entertainment purposes, such as at athletic games, for several years. Cumberledge (2016) mentioned that the University of Notre Dame showcased its marching band at its first football game in 1887. The researcher also mentioned that school administrators encouraged the participation of marching band performances at athletic games as a means to captivate community members into attending. This form of entertainment creates a bond between the marching band and the community. Furthermore, marching band performances that have audience appeal can evoke a positive sense of school spirit and pride at community events with the band and audience members (Cumberledge, 2016). Richards's (2012) quantitative study revealed that college students found the marching band to bring a sense of pride in themselves and the group. It was also viewed as a well-respected campus organization as well as the feeling of pride to serve as one of its members (Richards, 2012).

Aesthetic Experience

Community members' perception is important to the success of marching bands that help convey music's beauty, value, and aesthetic worth (Carver, 2019). Music educator and philosopher Bennett Reimer (1970) states that "the primary function of aesthetic education is to help people share the aesthetic meaning which comes from expressive forms" (p. 68). Goble (2003) stated that aesthetic education should focus on aesthetic qualities such as rhythm, tone, color, form, melody, and harmony to embody many expressive attributes that can have the power to make people feel various emotions. Feelings of tension, balance, relationship, and expectation are just a few examples of the aesthetic qualities that music embodies. Sensitivity to aesthetic experiences is practiced when two inseparable behaviors emerge (Reimer, 1972). The first behavior occurs when a person perceives the expressiveness being exhibited. The second behavior occurs when a person responds to what is perceived. When combined, the result is typically a perceptive response followed by a responsive perception. In one case, the mind must first cognitively understand what is being heard. In the other case, certain behaviors, such as crying or dancing, can serve as a response to how the listener perceives the music. This mixture of feelings and the mind, driven by the aesthetic qualities of a real object or occurrence, can be referred to as the aesthetic experience.

Brumbach (2020) examined Wells' (1974) dissertation, *An Educational Model for Developing Comprehensive Musicianship through the Study and Performance of Selected Original 20th Century Band Compositions*. The study explored the first doctoral dissertation on marching bands and incorporated comprehensive musicianship into marching band instruction. Well's argument was that marching band aesthetics was described as the agreement of harmony

between auditory and visual elements within a marching band performance that elicited both an intellectual and emotional response from its viewership.

Advocacy For the Arts

There is an urgent need for advocacy for music education and art programs within K-12. Government legislation such as the No Child Left Behind Act (2001) forged unintended consequences, such as K-12 institutions reducing and cutting music education and art programs. The NAMM Foundation (2015) highlighted that 40% of high schools did not require students to obtain credits or coursework in music education or the arts for graduation ten years after the NCLB initiative.

After surveying 100 teachers and 800 parents, NAMM found that teachers and parents strongly support music education, and it should be funded, even if it is at the expense of other programmatic initiatives and courses. Furthermore, when asking teachers and parents if music education and the arts are essential, 77% of teachers and 64% of parents rated it "important" or "very important." Also, when asked when children should learn to play a musical instrument, 87% of teachers and 81% of parents responded as early as elementary school. Finally, when asking teachers and parents about music education incorporation in middle school, 63% of teachers and 57% of parents responded yes.

Music Therapy

Music has been incorporated into clinical settings for many years to address clients' health and well-being needs (MacDonald, 2013; Peters et al., 2021; Wheeler, 2015). MacDonald (2013) argued that music is a type of therapy due to its power to cure mental health ailments such as dementia, trauma, anxiety, and depression. Music therapists exist throughout society, including in hospitals, schools, private practices, and hospices (Wheeler, 2015). It is noteworthy

to mention that music therapy provides services to all age groups of society, including infants, childhood, adolescence, adulthood, older adulthood, and end-of-life (Wheeler, 2015).

Peters et al. (2021) studied children's service practitioners and the benefits of music. Musicing was found to be an effective tool in assisting with necessary communication to remedy this. Furthermore, there were five major findings: (1) all participants expressed their significant experience with music and were able to connect its importance throughout their lifetime; (2) through reflection, participants were able to resonate with concepts of the training; (3) the training created a springboard where the employee could develop a relationship with clients through music; (4) the employees found value in using music as a tool for relationship building with their clients; and (5) employees further indicated from their experience working with music and their client that music could serve as an opportunity to address other issues such as behavior and communication if additional resources were provided such as technology and support from management.

Current Research on Marching Bands

Marching band is still an essential part of music education (Cumberledge, 2017; Rickels, 2012). Approximately 75,000 to 80,000 students in the United States participate in college marching bands (Aldridge et al., 2011; McRoy, 2019). These marching bands range in size from 50 to 400 members. The American high school marching band exists in three different forms in high school. The first is curricular, meaning the marching band members meet during the school day for classroom instruction, and the *band* is the concert band during the spring semester and the marching band during the fall semester. The second is extra-curricular, meaning rehearsals are outside of normal school-day hours (either before or after the school day). The third is co-curricular, which combines the curricular and extra-curricular model; it incorporates marching

technique and classroom learning in conjunction with after or before school practices (Markworth, 2008). Despite the differences in form, infrastructure, and operation, marching bands still have great physical and mental demands associated with participation (Cumberledge, 2017; Emerson et al., 2021).

The Physical Demand Involved in Marching Band

Marching band students must participate in extremely long practices and full-day football games or other events while expecting to achieve in other subject areas (Emerson et al., 2021; Merchant et al., 2020; Yasuda & Ito, 2018). They also play a variety of instruments, including woodwind, brass, and percussion instruments, which all vary in shape, size, weight, and playing position. This makes the marching band an effective form of high-intensity, low-repetition muscle exercise (Carver, 2019; Sapienza et al., 2002). Because marching band students spend numerous hours engaging in outdoor physical activities, they are at risk for heat exhaustion and other physical ailments (Elkhart, 2017; Merchant et al., 2020). Merchant et al. (2020) found that students who participate in a marching band performance have metabolic rates equivalent to cross-country runners and football players. Furthermore, students who participate in performances have extremely high core temperatures, similar to athletes. In addition, other health-related studies suggest that focus should be given to the number of calories burned by marching band members during a single game, and future studies should include examining calories burned during summer band camp activities and the effect of all-day practices (Cumberledge, 2017; Wenta et al., 2011).

Cardiovascular

Due to the physical demands associated with marching bands, there is a strong interest in studying the cardiovascular stress of marching band participants (Strand & Sommer, 2005;

Weren, 2012). Strand and Sommer (2005) found that members' heart rates did not demonstrate significant changes during marching band rehearsals on the practice field. However, significant changes in heart rates occurred when students performed on the football field versus rehearsals on the practice field (Weren, 2012). A practice field is a replica of the football field that is usually smaller in size than the marching band uses to practice field drills. It allows students to visually understand the technical aspects of the marching band drill (Strand & Sommer, 2005).

Robertson et al. (2010) conducted a quantitative study investigating the heart rate, heart rate variability, stroke volume, and cardiac output of trumpet players in the marching band. The researchers found that the heart rate and stroke variability increased during playing. Yasuda and Ito (2018) noted that marching band members are at cardiovascular risk and conducted a study on the effects of marching band playing positions on members' hydration status. The study consisted of 58 marching band members across five different playing positions within the marching band. These playing positions were positions commonly associated with the percussion pit (which is an area with percussion instruments and players that can be found near the sideline closest to the audience), euphonium, snare drum, trumpet, and tuba. The major finding of this study is that despite instrument playing positions and practice conditions, marching band members' hydration statuses equate to being similar regardless of playing position and practice conditions.

Musculoskeletal Issues

Rhode et al. (2017) conducted a systematic literature review to determine the risks, rates, and types associated with musculoskeletal injuries (MSI) and other sudden illnesses that occur and are reported during marching band at the high school and college level. Unlike sponsored athletic events, marching band is a physical activity that poses a large risk of injury and illness

but has limited medical coverage exhibiting a need for the study. The systematic review noted that marching band participants risk sustaining musculoskeletal injuries and illnesses during marching band season. Furthermore, the marching band should be considered an athletic activity that should require the presence of athletic trainers to provide injury prevention.

Hearing Enhancement and Loss

Marching band members endure long rehearsals and performances with loud music for longer periods of time. There are increasing concerns that marching band members suffer from hearing loss due to the sometimes extremely loud volumes associated with marching bands. (Jin et al., 2013; Seever et al., 2018; Washnik et al., 2021). This exposure to sound exceeding suggested levels puts marching band members at risk for the possibility of hearing loss. The research suggests that marching band programs need more educational programs regarding hearing conservation and measures to preserve hearing (Jin et al., 2013). Seever et al. (2018) found that participants in the marching band were not fully aware of the risk of hidden hearing loss or music-induced hearing loss and recommended that there needs to be more education about healthy hearing behaviors. The study revealed that marching band members did not perceive that they were at high risk for hearing loss.

The Mental Demand Involved in Marching Band

Membership in a marching band can involve mental demands related to stressors and time commitment. Like athletes, musicians endure psychological health concerns that can adversely affect or even terminate their careers (Pierce, 2012). When marching band participants prepare for a performance, they can become overwhelmed by feelings of imminent anxiety which can adversely affect the performance (Sieger, 2017). Often during performances, these musicians feel tension, apprehension, or even panic due to performance anxiety. This could be

evident in dizziness, light-headedness, heavy breathing, or uncalm mannerisms, such as the inability to remain calm for an extended period. Additionally, because the marching band is often an extra activity outside the normal academic school day, some students may feel mental apprehension concerning the amount of time required to be a marching band member and a full-time student (Hatheway & Chesky, 2013).

Mental Stressors

Marching band members are similar to athletes who participate in sports such as football, soccer, and cross-country, track and field, who face mental stressors that can reduce focus (Hatheway & Chesky, 2013). Uriegas et al. (2021) noted that marching band members are similar to student-athletes in their lack of proper hydration, nutrition, and proper ways to manage stressors associated with courses, travel, and rehearsals. Furthermore, there are an array of marching band members in the performance spotlight; these include drum majors, horn line, drum line, and auxiliary, all of whom are aesthetically driven and at risk for major eating disorders. Uriegas et al. (2021) found that 45% of the marching band was at risk for eating disorders, with females being significantly higher than males; 48% of all marching band member participants reported dieting, while 20.7% engaged in excessive exercise to maintain and control weight gain (Uriegas et al., 2021).

Time Commitment

Although there have been previous investigations on the usage of time for college students, there are substantially fewer studies on marching band members' usage of time (Cumberledge, 2017; Guillaume & Khachikian, 2011; Welker & Wadzuk, 2012). Cumberledge (2017) noted that students who are members of a marching band sometimes worry about the time commitment associated with membership in a marching band program. According to Richards

(2012), some students feel marching band is inconvenient because it detracts from needed study time for other courses. Bellomy (2014) discovered that because of the large time commitment associated with being in a marching band, some guidance counselors and parents advised their students not to participate in collegiate-level marching band. In Cumberledge's (2017) study on the time usage of college music majors, non-music majors, and marching band participants, the researcher gathered data from undergraduate students participating in music courses during a fall semester at a large university in the southern region of the United States. The results of the study indicated that before entering college, 85% of non–marching band music majors and 68.4% of music majors in marching band expressed that they were told marching band would consume too much time.

Wristen (2013) stated that ineffective planning on the part of the student could result in academic stress and anxiety. However, despite time management challenges, students still prioritize participating in marching. There are effective time management strategies that marching band members can implement, including defining goals and following a regular schedule. Being a marching band member could provide a structured environment emphasizing attention to goals and objectives to develop effective time management skills (Wristen, 2013).

Responses To Curriculum

The Music Educators National Conference has made strides to address this problem by implementing The National Standards for Music Education. According to Reimer (2000), as cited in McPherson and Hendricks (2010), the purpose of The National Standards for Music Education is to "provide a basic framework for all music teaching that is applicable in every setting, regardless of how much or how little time the teacher has" (p.4). The National Standards have identified nine functions that the standards address. The nine functions consist of: (1)

benefits students; (2) focus effort; (3) clarifying expectations; (4) bringing equity; (5) moving music beyond entertainment; (6) providing the basis for insisting on qualified teachers; (7) develop better assessment practices; (8) give music a place within the school's curriculum; and (9) provide a vision. These standards have provided a basic level of expectation for music educators within K-12 settings. However, there is a need for more significant and specific guidance and resources.

Curriculum Frameworks & Marching Bands

In addition to the National Standards framework, there are educators and scholars who have sought to provide more guidance to the music education curriculum, including marching band, such as David Elliott (1995, 2009). Scholars have used Elliott's praxial philosophy to address the curriculum issues (Elliott & Silverman, 2012, 2014). Elliott and Silverman (2017) explain that praxial music education is people-centered and operates as a collective of social constructs based on continuing dialogue between student and teacher. This dialogue promotes the enhancement of student creativity, which is a large component of *praxialism*. In Elliott's (1995) *Music Matters*, the author argued that all forms of musicing, including improvising, performing, composing, conducting, and arranging, are invaluable. According to the philosophy of praxial music education, these forms of musicing are beneficial for one's self-growth and personal values. Additionally, the philosophy supports the notion that music listening and music-making work together, therefore, should be taught simultaneously (Elliott & Silverman., 2014).

Elliott and Silverman (2014) highlighted praxial music and noted that music is a human physical activity. Advocates for praxial music education argue that movement and dancing are important facets to incorporate alongside musicing. Elliott's practical beliefs also emphasize the importance of performance to gain knowledge about music. This theory supports the premise that

music education should focus on both the process and the product of playing music. Because of this connection, one could assume that marching bands could benefit from the paraxial approach. Marching bands perform at various venues and focus on the processes used to create the finished product for these performances. Many of these processes are used to complete one performance and can be recycled and transferred to produce new music and performances. These same processes can also translate to the skills needed to promote vocational music and music as a profession (Elliott & Silverman, 2014).

Music Curriculum Issues at The Secondary Level

Traditionally music education has been connected to institutions of learning (K-12 schools, colleges, and universities) and the development of curricula (music content and sequence, musical pedagogy, and musicianship (Paynter, 1982; Peters et al., 2021). Furthermore, many have advocated for its place within institutions of learning. However, there are many issues with the development of the music education curriculum (Bauer, 2014; Conway, 2022; Kaschub, 2020). Not all music education teachers are provided with curriculum design pedagogy. In a follow-up study, Conway (2022) conducted a qualitative study that examined preservice music teacher education perceptions of 10 experienced music teachers who had been working within the field for the past 20 years. One significant finding from the study is that much of music education is still the same as it was decades ago, and there is a need for a better music teacher preparation program that focuses on curriculum, pedagogy, and musicianship.

Carver (2019) conducted a quantitative study investigating the potential benefits of high school marching band participation from various perspectives of high school band directors, band members, and band members' parents. The study highlighted the problem that marching bands across the United States are often criticized for their lack of musical merit and described as

a co-curricular activity without a set curriculum. Since there is often a lack of curriculum in marching band programs, there are other issues of concern, including the lack of sequencing the order of goals and objectives, useful aides or resources, and the need for clarity about the selection of music literature (Carver, 2019; Conway, 2002; Kaschub, 2020). Kaschub (2020) noted concerns with the musical repertoire selected by marching band directors for their students. The music curriculum and its repertoire are supposed to be meaningful works and selections that allow the student to gain music skills. There is a concern for students that they are not being presented with a variety of musical choices from major composers. Kaschub (2020) argued that the curriculum and repertoire are reflective of each other; when teachers carefully consider musical pieces and their interconnectedness, it results in impactful learning and enjoyment for the student. Bauer (2014) suggested that because of the lack of knowledge and understanding of the needs of the music program at the elementary and secondary levels, these institutions lack a systematic and sequential curriculum essential to developing music students' level of proficiency for post-secondary advancement.

Regarding marching bands, the curriculum instructional practices were influenced by the authoritarian factory model style; this style of instruction focused on a music product-focused philosophy (Allsup, 2007; Hendricks, 2016). For many decades, music teachers who served as marching band directors have instilled respect for whoever is in front of the band in a director role. Music teachers served as marching band directors who crafted well-ordered environments that instilled discipline, hard work, and the value of respect into students. The concept has persisted throughout educational systems at secondary and post-secondary levels (Allsup, 2007; Hendricks, 2016).

Gamboa-Kroesen (2019) highlighted that the autocratic modes of instruction depict the marching band director as an authoritative dictator who is placed upon a pedestal. Yet, within the 21st century, a shift is occurring to cultivate more inclusive practices (Abramo, 2016). Some of these practices include using direct teaching approaches when selecting appropriate repertories, giving and soliciting feedback to students, and determining an efficient and effective rehearsal and learning pace.

Music Curriculum Issues and Effects on Post-Secondary Level

The lack of a sequential and systematic written curriculum at the K-12 level is a fundamental problem that poses many problems, including its effect on collegiate music programs (Conway, 2002, 2022; Jones, 2009; Reichl, 2018). Pollard (2021) noted in his study regarding the retention of marching band directors at the secondary level that there are many high school band directors who fail to acknowledge the importance of preparing students for post-secondary success in music, including education and musicianship after high school. Pollard (2021) stated, "while performances are essential, many directors neglect the overall musical needs of the students. Having students performance-ready often stems from a desire to keep administration and community members satisfied with the program" (p.3).

What Should Be Included in A Secondary Marching Band Curriculum

When music students lack musicianship and technique at the collegiate level, it gravely affects student learning outcomes, self-efficacy, and motivation levels. According to Jones (2009), the *design* of a course is the key to whether students are motivated to engage in learning during the course. When a curriculum is ineffective at the K-12 level, students' motivation within the ensemble often deteriorates. When students exhibit a decrease in motivation and self-efficacy, it may result in a loss of interest in being a marching band member altogether

(Kokotsaki & Hallam, 2007). However, when examining research concerning successful marching bands, the marching curriculum should consist of marching maneuvers, musical elements, leadership, and the roles of a marching band director (Bailey et al., 2015; Brumbach, 2020; Clark, 2019; Davis, 2019; Inabinett, 2016; Levitin et al., 2018; Spicer, 2021; Warfield, 2013).

Marching Band Maneuvers

Although there is limited research pertaining to the marching band curriculum specifically, there are some logical and transferable elements to be considered. For example, through the usage of a marching band curriculum, students should be taught the marching maneuvers necessary to participate in a marching band performance. Some of these marching maneuvers include stationary maneuvers such as parade rest, attention, right-face, left-face, and about-face (Clark, 2019). Stationary maneuvers are movements executed while standing still. Contrarily, non-stationary or mobile maneuvers are necessary marching skills used while in motion from one place to another during a marching performance. These maneuvers are commands that are commonly used under the names of forward-march, right-flank, left-flank, to the rear, pinwheel turns, right-slant, left-slant, right-slide, left-slide, back-slide, and halt, to name a few (Clark, 2019). Furthermore, students should also be taught various visual effects and stylistic components often used in marching bands. Some of these components include the height of the knee lift during marching and the instrument carriage style while marching with the instrument (Bailey et al., 2015). Some marching bands utilize a knee lift, sometimes called a chair step, that puts the knee at a 45 or 90-degree angle during marching. Clark (2019) mentioned instrument carriage encompasses both the students' posture while holding the instrument as well as how the instrument is held while transporting or playing the instrument

during a performance. This would be important for the marching band curriculum because it emphasizes uniformity in appearance while performing.

Intonation

There are also musical elements to consider for the marching band curriculum. In marching band events that are judged using a scoring or rubric system, certain musical criteria are commonly used to grade marching bands, such as intonation, balance, tone quality, and rhythmic accuracy, to assess the performance (Brumbach, 2020). Intonation is the degree to which a pitch is executed amongst the players within a band or ensemble (Droe et al., 2011). According to Davis (2019), the average audience may not value intonation when it is good but can easily identify when it is not. Intonation would be important in the marching band curriculum because it would emphasize the importance of playing in tune throughout the ensemble, creating a more pleasing aural experience for the audience.

Tone Quality

Tone quality describes a performed sound's attributes, including several acoustic properties such as pitch or clarity (Giraldo et al., 2019). Researchers stated that marching band students, when playing their respective instruments, should strive for a controlled tone quality free of imperfections such as fuzziness or airiness (Droe et al., 2011; Inabinett, 2016). Some other attributes are how bright or dark the overall sound of an individual or ensemble is. Wuttke (2011) mentioned that a bright tone quality exists when higher-sounding frequencies are heard more than lower-sounding frequencies. This could be heard when listening to an individual or a group of performers. Furthermore, a dark tone quality exists when the balance of low vs. high frequencies is the opposite of bright tone quality. This means that lower-sounding frequencies can be perceived as louder than higher-sounding frequencies. Droe et al. (2011) and Ness (2003)

mentioned that variations in tone quality between more than one person could affect overall intonation. Tone quality should be considered when implementing a marching band curriculum to ensure clarity of sound when performing.

Rhythmic Accuracy

Rhythmic accuracy is another vital component of music that should be incorporated into the marching band curriculum. Rhythm can be defined as "the serial pattern of variable note durations in a melody" (Schulkind et al., 1999, p. 896). Rhythm helps to organize a series of beats into consistent repeating patterns of stressed and unstressed beats (Rentfrow & Levitin, 2019). If a beat is stressed, it has more emphasis placed on it and can be referred to as the strong beat or pulse in the music. Unstressed beats are the opposite of stressed beats and can be referred to as the weak beat or pulse in the music. Understanding and implementing this knowledge can benefit the marching band members because rhythm is also used in the timing of musical ideas and rhythmic patterns that can be heard in the musical selections of a marching band performance (Honing, 2013). Because various songs in performance may need to be performed at various tempos or rates of speed, rhythmic timing is crucial in the marching band. The consideration of a marching band curriculum highlighting the importance of rhythms and timing to effectively achieve a high level of pageantry in performances should be emphasized.

Balance and Blend

Balance and blend are necessary musical elements that should be addressed within the marching band curriculum. Balance is related to the volume of a certain instrument player or group of players in relation to the rest of the group (Davis, 2019). A band or portion of a band can become unbalanced when certain instruments are heard more than others. When this happens, the listener can perceive that a certain instrument or group of instruments overshadows

other important instruments that should be heard. Furthermore, the blend is the matching of sounds within an ensemble. For this to happen effectively, students must attempt to sound as close to one another as much as possible. For example, a trumpet section may comprise 20 trumpet players with various individual sound characteristics. However, the goal of the trumpet players is to get their section to sound identical to one another in an effort to sound like one homogeneous trumpet voice. Tone, volume, and style must all be synchronized to create a balanced sound. Davis (2019) noted that some music directors feel that balance and blend go hand in hand. Balance is sometimes naturally addressed when the focus is placed on the blend. When a musical ensemble is balanced and blended well, it creates a pleasing aural experience for the listener. Thus, consideration should be taken for the marching band curriculum to encompass balance and blend practices, and techniques.

Leadership

Leadership is a strong component of a marching band and thus should also be considered in the curriculum (Brumbach, 2020; Davis, 2019; Fisher, 2021; Warfield, 2013). Specifically, student leadership is commonly used to strengthen character and practice responsibility. Additionally, student leadership allows students to exhibit ownership in their band program and have a voice in decisions relating to the group (Davis, 2019; Warfield, 2013). Music directors find it important for students to understand what they can contribute to a successful band program.

A hierarchy of leadership exists within marching band programs. The leadership hierarchy for marching bands can be described in four main parts (Warfield, 2013). The directors and staff are the chains of command's first and highest role. These individuals lead by overseeing all operations of the marching band. Most band programs have a head band director who takes

on most of the responsibility and assistant directors who aid the head director in completing various tasks. Some marching bands also have instrumental or drill instructors who serve as additional staff for the purposes of assisting with certain specific instrument groups or field show designs. The graduate staff is the second highest group within the leadership hierarchy for marching bands. This hierarchy level typically only applies to collegiate and not high school marching bands, but it is still worth mentioning. Sometimes graduate student assistants assist the directors and staff and may manage various instrumental sections in the band and aid with conducting or leading music rehearsals (Fisher, 2021; Warfield, 2013).

The third highest group within the hierarchy is the student leaders. Their role in the marching band is to assist in teaching the fundamentals of marching, music preparation, and drill assistance on the practice field. Members of the highest role in student leadership are the drum majors, section leaders, and squad leaders. Drum majors oversee all section leaders and provide assistance where needed. Brumbach (2020) noted that the role of the drum major in a marching band bears many responsibilities, such as leadership, musicianship, and showmanship. Section leaders oversee each person in their perspective instrument section of the band. Their goal is to assist the directors with the teaching of music and guidance during rehearsals and performances. Squad leaders oversee a squad or group of marchers that move together as a unit in a marching band performance. Squads usually comprise up to four members and contain both similar and sometimes a mixture of various instruments. The fourth and final group in the hierarchy of a marching band are followers or general band members. The followers are the general band members who typically do not fall into leadership roles but still serve as contributing members of the marching band. General band members typically heed the guidance of all leaders, including squad leaders, section leaders, drum majors, and directors (Warfield, 2013). Leadership must be

included in a marching band curriculum because, without student leaders, the directors and staff

would be left to manage the band program solely by themselves (Fisher, 2021; Warfield, 2013).

Auxiliary

Although there is a lack of research on auxiliaries in marching and an even larger gap

pertaining to their use in the marching band curriculum, the auxiliary component is still an aspect

that should be considered in the marching band curriculum. Auxiliaries are marching band

members who do not play musical instruments in marching band performances (Bailey et al.,

2015). The most prominent auxiliary units are drum majors, twirlers, color guards, and dancers.

As stated earlier, drum majors serve the band in a student leadership role to assist all marching

band section leaders under the guidance of the directors and staff. Twirlers are often used as a

visual effect to add excitement to a performance by twirling batons. Twirlers create and perform

appealing routines with batons that go along with the music being performed by the instrument

players of the marching band. A color guard is an auxiliary unit within a marching band that

typically uses various sizes and types of flags to enhance a musical performance by adding an

array of colors and excitement (Bailey et al., 2015). Furthermore, today's color guard units also

use other objects, such as rifles or sword-like props called sabers, to enhance the visual appeal of

a marching band performance by twirling and performing routines with them. Dancers provide

dance routines that relate to the style of music being performed by the instrument players of the

marching band. Dance units can perform routines with or without props and, like the other

auxiliaries, are better used when fully incorporated into the entire performance. Bailey et al.

(2015) noted that dancers might also be asked to learn flag fundamentals so that multiple various

auxiliaries can collaborate for a certain climatic effect in a marching performance. The main role

of any auxiliary unit is to enhance the musical presentation of a performance by contributing to

the overall pageantry of a marching band performance. Thus, it would be advantageous to consider the usage of auxiliary in the marching band curriculum (Bailey et al., 2015).

Marching Band Director's Role

The consideration of the marching band director's role in the marching band should be inclusive when designing a curriculum for a marching band. Some tasks of marching band directors include organizing performances, using software-based technology, and communicating effectively with diverse audiences (Bailey et al., 2015; Brumbach, 2020; Cumberledge, 2017; Spicer, 2021). Marching band directors must know how to create performances that result in an emotional reaction from the audience through musically programmed dramatic climaxes (Brumbach, 2020). Spicer (2021) noted marching band directors need to plan and arrange performances using a variety of styles of musical literature.

Some band directors purchase musical literature from a publishing company for their performances, while others compose or arrange their own (Brumbach, 2020). Marching band directors that compose or arrange aspects of their performances sometimes use software-based technology such as Finale or Pyware 3D to assist with designing marching band performances. *Finale* can be described as musical notation software used to create and process musical notation, much like a word processor creates documents (Agostini & Ghisi, 2015; Villani, 2014). After composing and arranging, the director can print out and disseminate the sheet music to students. Composing relates to creating an original musical piece while arranging involves using a pre-existing piece of music and writing it using music notation for the performance of the marching band members. *Pyware 3D* can be described as the software used for the designing of marching band drills (Seney et al., 2012). Marching band directors can use the software to design drills and synchronize the music with certain marching maneuvers. Much like Finale, marching

band directors are able to print the sequence of maneuvers in a drill from *Pyware 3D* for students to use as a tool during rehearsals. Drills in marching band are the collection of movements and maneuvers used to create a marching band show, especially one performed on an American football field. (Bailey et al., 2015; Seney et al., 2012). Furthermore, the director must be prepared to organize and include auxiliary members in their drills. Auxiliary groups include color guards, twirlers, dancers, and drum majors. Bailey et al. (2015) mentioned that marching band directors should have a fundamental knowledge of the basics of auxiliaries so that they can understand the process and procedures related to the design and implementation of auxiliary routines for performances.

The ability to communicate effectively with community members and other diverse audiences, such as students, parents, and coworkers, is another role of the marching band director. Additionally, Carver (2019) mentioned a need to sufficiently educate future marching band directors on the importance of community involvement. Marching band directors sometimes need to promote their marching band program to the community, express information to administrators, and serve as the essential voice of leadership and understanding with other band staff. Furthermore, results from a study conducted by Cumberledge (2020) relating to the influence of social media on high school student's decision to participate in collegiate marching bands indicated that personal face-to-face communication and conversations through direct email contact from band directors resonated strongly enough to impact their decision to join a collegiate marching band. Being able to communicate effectively to a wide array of people is a task that marching band directors should know how to do well, thus the need for effective communication components in the marching band curriculum.

Music Teacher Effectiveness and Pedagogical Knowledge Content

When examining teacher effectiveness, Kim (2019) found five personality domains of good teachers–openness, conscientiousness, extraversion, agreeableness, and emotional stability. These are referred to as the "Big Five" (Kim, 2019). Furthermore, the study showed that all listed domains minus agreeableness served as a contributing factor relating to student achievement and experiences.

Stavrou (2020) conducted a mixed-method study investigating the profiles of the ideal music teacher. The participants consisted of 518 students and 71 teachers who completed anonymous questionnaires with closed and open-ended questions. The findings revealed that there were three ideal characteristics for music teachers that consisted of (1) personality traits, students ranked twenty characteristics with the top five consisting of politeness, friendliness, sense of humor, kindliness, and patience, (2) student/teacher relationship, and (3) pedagogical and subject knowledge. Regarding marching band, Kupetz (2021) conducted a review of the literature on the pedagogical knowledge and required courses for high school marching bands. The findings revealed a gap in the current literature and noted that most of the literature was written before 1990. Yet, during that timeframe, 50% of high school band directors were required to take an undergraduate marching band technique course (Cooper, 1994). Kupetz (2021) also highlighted that other sources of preparation included actual individual participation in marching band.

 Professional Development

For music educators to enhance their curriculum, professional development is necessary. Professional development opportunities increase music teachers' classroom and curriculum effectiveness and beliefs about their abilities to teach music (Luttrell & Lynskey, 2018; Saetre,

2018; Tschannen-Moran & McMaster, 2009). Furthermore, the more teachers are supported and encouraged, their ability to believe in their abilities to perform tasks improves (Koerner, 2017; Regier, 2021).

Continuing teacher education is needed within K-12 school systems. Luttrell and Lynskey (2018) highlighted that curriculum development for music education is critical to the success of its students. The research also stated the commonalities amongst post-secondary and K-12 music programs and how to form professional development models to increase teaching and curriculum effectiveness. The qualitative study's primary findings consisted of the following: (1) It was imperative to develop mutually beneficial relationships that cultivate "strong commitment, positive leadership, and include clinical practices, the inclusion of techniques, and [pairing] the less experienced educator with the more experienced mentor" (Luttrell & Lynskey, 2018, p. 9).

Music teachers' professional development opportunities likely influence their beliefs about their abilities to teach their given subject matter (Luttrell & Lynskey, 2018; Tschannen-Moran & McMaster, 2009). However, this does not mean willingness to implement learned strategies is directly proportional. Tschannen-Moran and McMaster (2009) conducted a quasi-experimental study that tested the strength of various sources of self-efficacy beliefs. The findings indicated that the most effective means of professional development support mastery experiences in conjunction with follow-up coaching. More research should be conducted on how professional development opportunities increase teachers, specifically music teachers' effectiveness.

Summary

The purpose of this transcendental phenomenological study was to explore how high school marching band directors prepare their students for college marching band programs. The theoretical framework used was Bandura's self-efficacy theory. Bandura (1977) described self-efficacy as an individual belief in their ability to complete a task. Self-efficacy was important in this study because it focused on the marching band director's ability to prepare students for college-level marching band programs through their ability to develop curriculum and instructional strategies.

Significant findings within the related literature highlighted the benefits of music education at both secondary and post-secondary levels. At the secondary level, music education helps students connect to various aspects of the curriculum, such as English, math, and science (Johnson & Memmott, 2006; Luttrell & Lynskey, 2018; Silverstone, 2018). At the post-secondary level, students experience intrinsic benefits such as extrinsic benefits that help shape their college experience through the lens of marching band programs (Kokotsaki & Hallam, 2007; Lukács & Honbolygó, 2019; McRoy, 2019; Rickard et al., 2012; Whitten, 2015). The research also suggests that marching band programs are one of the visible pieces in the community, and on both secondary and post-secondary levels, success influences budgetary dollars from schools and institutions (Cumberledge, 2017; Pollard, 2021; Stern, 2021).

Physical and mental risks are associated with participating in a marching band program (Emerson et al., 2021; Hatheway & Chesky, 2013; Merchant et al., 2020; Uriegas et al., 2021; Yasuda & Ito, 2018). In addition to risk, there are also issues with the music education curriculum, especially concerning marching bands (Bauer, 2014; Conway, 2002, 2022; Kaschub,

2020). These problems within the marching band curriculum highlighted the importance of this study and its contribution to the body of literature.

Directing a marching band can be a multi-faceted and tedious job. It encompasses both obvious and ambiguous tasks, such as designing marching band performances that are both entertaining and educational, as well as managing logistics, such as planning trips and being cognizant of students' physical and psychological needs. The lack of a marching band curriculum at the secondary level warranted an examination of the band director's self-efficacy level and curriculum at the secondary level.

CHAPTER THREE: METHODS

Overview

The purpose of this transcendental phenomenological study is to explore how high school band directors prepare their students for college marching band programs. Chapter Three addresses the research design, research questions, participant setting, and procedures for this study. As the researcher, I discuss my role and instruments for data analysis. Furthermore, I address the data collection methods and analysis; this also includes the study's trustworthiness which consists of credibility, dependability, transferability, and ethical considerations.

Research Design

To understand the phenomenon of the lack of a written curriculum for marching bands and its effect on post-secondary music opportunities, qualitative research is vital to 9th-12th grade and collegiate educators. The type of qualitative research used was phenomenology. I selected qualitative research methods to conduct this phenomenological study to better understand the lived experience of secondary marching band directors in their words.

The research method of phenomenology was established by Husserl (1913) and further expounded by researchers Giorgi (1991) and Moustakas (1994), respectively. One important characteristic of phenomenology is that the researcher searches to understand human lived experiences and thoughts from an unbiased perspective. There are two main types of phenomenology which are hermeneutic and transcendental. The hermeneutic approach pioneered by van Manen (1990, 2014) is often cited in healthcare and is based on lived experiences and the researcher's interpretation. One distinct characteristic of this approach is that bracketing is commonly not practiced. Because the researcher is viewed as being in the same world as the participant, followers of the hermeneutic approach believe that the researcher can be used as a

legitimate aspect of the research (McConnell-Henry et al., 2009). Additionally, followers of the hermeneutic approach emphasize methods that concentrate on interpreting participants' lived experiences. However, Edmund Husserl's transcendental phenomenology concentrates less on how the researcher interprets the lived experiences of participants and more on describing the experiences of participants (Creswell & Poth, 2018). The transcendental approach also requires bracketing to assist in omitting biases from the researcher.

 While conducting this study, I was guided by Moustakas' (1994) procedures of transcendental phenomenology. I selected this research design method because it allowed me to understand the new context and the participants' stories. The focus of this study was the description of the lived experiences of high school band directors regarding their abilities to construct their marching band programs rather than my interpretation of gathered data from participants.

Research Questions

Central Research Question

How do high school marching band directors develop their process and procedure to adequately prepare their students for college-level marching band programs?

Sub-question One

How do marching band directors construct their curriculum for their marching band students?

Sub-question Two

How do band directors' perceptions of their self-efficacy affect their teaching abilities?

Setting and Participants

In this section, I described the setting in which the study took place. In addition, I described the profile of the participants. Lastly, I articulated the criteria for participation in the study.

Setting

I selected high school marching band directors from the Alpha School District in Houston, Texas, for this qualitative phenomenology study. The pseudonym this study used to represent this district is the Alpha School District. The school district consisted of 276 schools and 196,943 students. Within the 276 schools, there were 37 high schools. The student demographics consisted of the following: 61.84% Hispanic, 22.4% African American, 4.4% Asian, and 9.67% White. The size classification of the high schools ranged from 2A (105-219 students) to 6A (2,100 students or more). Schools were only considered for the study if they had an active marching band. An active marching band should have been established for at least one year of prior experience performing in a marching band setting, such as at football games, marching band competitions, or state marching band evaluations. These marching band settings included both musical and field show components in their performances. This school district was selected because it is one of the most diverse school districts in the United States.

The selection of this school district was purposeful to the sample size of the population and identifying participants. The sizeable participant selection provided various music curricula and instrumental ensembles at different performance levels. The study was conducted virtually via the Zoom platform.

Participants

The participants in this study were: (1) core content teachers for music education for at least one year; or (2) teachers who possessed or were in pursuit of a teacher's certification in music education for grades 9-12; and (3) currently served as the Director or Assistant Director of Marching Bands (or similar titles) in the school district. Ten high school instrumental music educators participated in this study. The participants were selected through the snowball technique. The snowball technique is defined as a small group of people relevant to the research topic that are used to ask for referrals to obtain other participants using them as referrals to get others (Creswell & Poth, 2018).

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Researcher Positionality

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As it pertains to this study, my interest was sparked by previous lived experiences while serving as a band director on the secondary level. While serving as a band director in a previous school district that put heavy emphasis on the marching band programs, I remember during the professional development sessions before classes started, wondering what specific topics I should cover and when exactly in the school year I should begin teaching these topics for my marching band. The presenter eventually addressed my internal question but only mentioned core subject areas such as math, English, and science. Nothing was ever mentioned regarding the fine arts, instrumental music, or, more specifically, marching band. As a result, I reached out to my building-level administrators and asked them where I could find these documents to use them to assist with lesson planning. Essentially, the response was that there were no written documents from the school district to use as a pacing guide or curriculum map for the marching band or music education in general.

For years, band directors were instructed to use national standards and state-level

benchmarks to assist with this. However, other subject areas had this and detailed guides to assist with lesson planning and instruction. I then began reaching out to other band directors in the district for advice on this matter. As a result, I received mixed information about what should and should not be taught and pedagogical examples of how to teach certain musical concepts. However, for the most part, many topics to be covered about music from a general sense were similar. I assumed this was due to the usage of the national standards and state-level benchmarks for music. However, when I began studying and reviewing these standards and benchmarks, there was not much information about the specific components involved with marching bands. All of the information was general and left a lot of gray areas for me regarding what I needed to do for my marching band. I contacted my colleagues again to ask questions about the marching band's instructional delivery. Unsurprisingly, there was insufficient evidence of continuity from one band director's approach to the next. It was almost as if each band director was improvising what they were doing in the classroom regarding marching band. Many of these band directors tailored their instruction to students based on their own personal beliefs or experiences with being in a marching band. Most of these marching band programs that had band directors with previous marching band experience did excel. However, one band director had never been a marching band member before and only had experience as a concert instrumental musician. There was clear evidence of this after witnessing this marching band in comparison to some of the others. At this point, I started to understand and respect the importance of having a written and concise curriculum document for marching bands. Had there been an adequate marching band curriculum to reference, perhaps this band director would have felt more comfortable and acquired the necessary self-efficacy and content area knowledge to have a more successful marching band program.

Interpretive Framework

Denzin and Lincoln (2005) define an interpretive framework as a system of science in which beliefs are based upon core philosophies. The framework afforded the reader a paradigm or lens through which I conducted the data analysis for this study. For this study, I used constructivism. Constructivism emphasizes creating meaning through personal lived experiences (Chuang, 2021). Students will socially and individually construct knowledge for themselves as they learn. Thus, an instructor such as a band director serves a role similar to a mentor who helps students construct the meaning of new content by relating it to previously learned content. Rather than the band director, the student is at the center of the learning process. Chuang (2021) mentioned that constructivism learning theory could be used in educational processes such as coaching, mentoring, active learning, and task accomplishment--all these processes can be applied and used as pedagogy for a marching band.

Instrumental music education should be methodical and often follows a certain sequence as it pertains to the delivery of music techniques. For example, instrumental music students must first master the basics of simple music notation before gradually increasing their knowledge relating to more advanced music notation. The premise of constructivism is evident when a student applies knowledge from basic music notation to assist with understanding more advanced music notation concepts. This knowledge expanded through the implementation of lived experiences such as music rehearsals and purposeful music performance opportunities. I examined and evaluated if this same concept of constructivism can be applied specifically to marching band concepts.

Philosophical Assumptions

As the researcher, I pose three philosophical assumptions about the marching band

curriculum. My ontological, epistemological, and axiological assumptions reflected my thoughts and beliefs regarding marching band. However, these assumptions served as a general reflection of my personal philosophical assumptions; as the researcher, I addressed any biases using bracketing.

Ontology

Ontology is the study of reality (Smith, 2012). My ontological assumption is that a curriculum provides the reality of what is needed in a music program. Music, in some ways, can be an abstract art form; a curriculum turns this abstract form of art into reality. Therefore, I examined the curriculum used in marching band to address how high school marching band directors developed their processes and procedures to adequately prepare their students for college-level marching band programs.

Epistemology

Epistemology is the study of knowledge and knowing (McCoy, 2021). My epistemological assumption is that if marching band directors know what is needed to have a high-quality marching band, they can design their curriculum to develop and facilitate a high-quality marching program. Therefore, when conducting this study, I explored the impact of not having an adequate written marching band curriculum as I researched the lived experiences of band directors who currently direct marching band programs.

Axiology

Axiology is the study of the exploration of human values (Melville et al., 2019). As I reflect on my axiology concerning the marching band curriculum, I realize that I value the need and implementation of a practical, effective curriculum for music education and desire to determine the truth to initiate change. What I value concerning marching bands include clean

performances, high levels of entertainment, and opportunities to develop musically as a student. However, to get a clear perspective of the research, I created a valuable and impartial viewpoint on my topic to the body of knowledge surrounding it, regardless of my personal values and beliefs. Additionally, the participants' axiology was considered during this study. It was advantageous to find out what specific skills pertaining to being a marching band director were most valuable and if the participants had any specific morals and beliefs relating to directing a marching band in general. This information could be considered for other future marching band directors or curriculum designers moving forward.

Researcher's Role

Due to the nature of a transcendental phenomenological study, which seeks out the participants' perceptions based on their lived experiences, as the researcher, I focused on being an observer of the phenomenon (Moustakas, 1994; Qutoshi, 2018). As a member of the marching band community, I present bias as a person who has completed a B.A. and M.A. in Music Education; obtained official K-12 licensure in both Mississippi and Texas; served as a Band Director at the secondary level, and currently serves as a Professor of Music and Assistant Director of Bands at a four-year institution. I am a member of the marching band community; I have my own thoughts pertaining to best practices associated with the instructional delivery of a marching band. Some of these practices may or may not have coincided with the thoughts and beliefs of my participants. Additionally, the assumptions may reflect that training and beliefs that best practices should be employed when possible, including having proper credentials and teaching certifications. I have no pre-existing relationship with any of the participants of this study and have no authority over them. As the researcher, I maintained my position by observing the participants at their respective schools within the Alpha School District via technology

platforms such as Zoom. I identified an adequate sample of participants, scheduled interviews, read the procedures and consent forms aloud to the participants, and reminded all participants that their participation was voluntary. Also, I reminded participants that they might rescind their offer to participate at any time and read the pre-written interview questions. If clarity was needed regarding a participant's answer, I probed the participant by asking them to expound on their response. I controlled all personal biases through bracketing. Bracketing in this study included deliberately excluding personal repertoires of knowledge, experiences, and values to more accurately understand the lived experience of the participants involved in the study (Creswell & Poth, 2018). To bracket out my biases, I used a journal. In the journal, I recorded personal thoughts and viewpoints on information shared that will not be used in the research. Additionally, I reviewed my thoughts during the data collection and analysis to ensure they did not interfere with the participant's responses.

Procedures

I obtained permission from the district, defended my dissertation proposal, and received IRB approval (Appendix F). I utilized the individual school websites to identify and contact band directors within the district who met the criteria for participation in this study. After the participant responded via email or phone call, I asked them about other colleagues within the district who would be willing to participate in this study. This research technique was crucial because it helped obtain the necessary number of participants.

Permissions

To conduct this study, I contacted the Alpha School District and obtained approval to conduct my study (Appendix A). I first successfully defended my proposal and obtained IRB approval from Liberty University (Appendix F). Afterward, I contacted the participants through

email obtained from the district's website and follow-up phone calls. Once I received responses and identified the study's participants, I spoke with each participant by phone to: (1) explain the study, (2) answer any of the participant's questions, (3), if interested, sign consent forms (Appendix B), and (4) establish dates and times for the interview and the focus group. I conducted a semi-structured interview, focus group, and document analysis during this study. Afterward, I followed up with each participant via email to recapture the information discussed via telephone.

Data Collection Plan

For this qualitative phenomenological study, I collected data from the participants through semi-structured individual interviews, focus groups, and document analysis. This study utilized data triangulation, whose purpose is for researchers to use multiple methods, sources, and investigations to corroborate evidence to validate the authenticity of this study (Creswell & Poth, 2018). The creditability was demonstrated by comparing the corroborating and overlapping data within the study.

Individual Interviews Data Collection Approach

I secured ten participants to conduct semi-structured interviews via Zoom (Appendix C). Using semi-structured interviews allowed the participant and the researcher to build a rapport and the same environmental conditions for each participant. One hour was allocated for each interview, and each participant answered the individual interview questions. If the participant needed additional time to answer responses, I extended the interview by 15 minutes. After each interview was recorded via the Zoom platforms, they were transcribed into a password-protected Google Document.

Individual Interview Questions

1. Tell me a bit about yourself, including your educational background. Work experience and musical background? SQ2

2. What style of marching does your marching band showcase? SQ1

3. What types of performances does your marching band participate in? SQ1

4. How do you select and teach maneuvers and drills on the football field? SQ1

5. Thinking about the importance of pacing classroom instruction, what techniques, guides, or documents help assist with the content taught within your classroom? SQ2

6. How would you describe the curriculum that is used to guide your instruction in preparation for marching band performances? SQ2

7. How do you prepare your students to perform at the collegiate level? SQ1

8. How do you assess whether a student has mastered an objective within your classroom? SQ1

9. How do you select the music for a marching band performance? SQ1

10. How do you coordinate the music with the drill design for a field show performance? SQ1

11. How do you feel about your level of self-confidence when preparing students for marching performances? SQ2

12. On a scale of 1-5, with one being the lowest and five being the highest, please rate your marching band teaching ability and explain. SQ2

Each interview question was associated with a corresponding research question. The first interview question was a demographic question. This question helped me establish credibility as a participant in the study. It has been noted within the research that teachers who have been well-

versed in pedagogy understand that content needs to be arranged in sequential order to help students best be prepared for college (Conway, 2002; Silverstone, 2018).

Interview questions two through four targeted the participants' perceived subject knowledge levels. Branscome and Robinson (2017) highlighted that music educators are tasked with using their pedagogical training in educational instruction in conjunction with their ability to convey music concepts, terms, and content. However, the researchers identified there exists "differences in the theories supporting music instruction and classroom instruction, and consequently, gaps in the training process between music education and classroom teachers" (Branscome & Robinson, 2017, p. 2). This question was important because music teachers must understand the national, state, and district/local standards and theories and be able to construct content to prepare their students properly and adequately.

Interview questions five through twelve assessed what teaching strategies are employed to prepare students for the college-level band and music education programs. Adequate preparation for post-secondary music education programs is essential. The average completion time for a collegiate music program due to vast amounts of information and its rigor may require at least five years of study (Luttrell & Lynskey, 2018). The formative years between 9-12 are when students develop their appreciation and passion for music and desire to perform at the collegiate level. Yet, students have not always been adequately prepared for the transition into collegiate music programs and their rigor. Bauer and Dammers (2016) highlighted that "University requirements, state mandates, and national accreditors impact many decisions about the knowledge, skills, and dispositions included in a [high school] music teacher education curricula" (p. 2). These interview questions assessed the participants' perceptions regarding college readiness.

Individual Interview Data Analysis Plan

I chose to complete the coding, thematic development, and transcribing of the interview by hand. Member checking took place after the initial interview by sharing the findings with the participants to ensure the accuracy of the responses. After member checking, I read and studied the responses for personal understanding. I then generated codes via open coding to establish my themes, followed by axial coding techniques. Using these techniques, I cross-analyzed significant quotes and statements from my interviews to allow relatable clusters of meaning to emerge. I then analyzed the data by funneling significant statements into themes. I also considered possible outliers that did not coincide with previous codes or themes. After generating themes, I reviewed these themes through the use of horizontalization and triangulation techniques. Moustakas (1994) noted that horizontalization equally values and encompasses all statements and quotes from participants. Horizontalization was practiced by examining the responses from the participants and highlighting important information that illuminates how the participants experienced this phenomenon. Once themes were created and reviewed, I created textural and structural descriptions. The textural description described what the participant experienced (Moustakas, 1994). A description of the context or setting that impacted the way participants encountered the phenomenon was used to develop the structural description.

The essential invariant structure, also known as the essence, was determined after developing both textual and structural descriptions. This study modeled transcendental phenomenology, which depicts the essence of situations and focuses on creating a composite description of the participants' related lived experiences (Moustakas, 1994). Once the essence was discovered, I presented the understanding of this experience in written form. Researchers

often are challenged with presenting a phenomenon that cannot be explained using plain words; however, Manen (2014) noted that phenomenological studies should be inseparable from writing. During data analysis, I bracketed out my biases, the method of omitting my personal experiences to create a completely original perspective (Creswell & Poth, 2018). Bracketing out personal assumptions created a fresh perspective and focused on the lived experiences of several participants. One means of bracketing that I practiced was that I dismissed the emotions and cognitive biases due to personal repertoires of knowledge, experiences, values, and beliefs. I also used journaling as a concrete means of reflecting and analyzing my personal thoughts and emotions. This approach was appropriate for my study because it provided a concrete means of researching the phenomena with specific guidelines that may be appropriate for the field of education.

Focus Groups Data Collection Approach

After the interviews, I conducted a focus group comprised of eight band directors in the Alpha district who participated in the regular interviews. It is possible that the participants may know each other due to working within the same school district, state marching band competitions, and or athletic events. The focus group served as a follow-up conversation to the individual interviews. The focus group also allowed for analysis of the UIL adjudication forms provided by the participants. The purpose of the focus group was to allow for the organic emergence of ideas based on peer-to-peer interaction (Creswell & Poth, 2018). Focus groups allow band directors to express their perspectives more authentically and dialogically and are widely used in higher education research (Bourne & Winstone, 2021).

Focus Group Questions

I started with an introduction to establish a rapport with the participants and for the

participants to establish a rapport with one another. Then, the group was asked the following

questions (Appendix D):

 1. How long have you been serving as a marching band director, and how long have you

 been teaching? SQ2

 2. What are the best practices when preparing students for college-level marching band?

 SQ1

 3. What skills do you feel are most valuable for a high school marching band student to

 learn before matriculating into a college marching band program? SQ1

 3a. Please describe one example of how you teach these concepts within your band. SQ1

 4. What strategies and processes do you implore to ensure your students have strong

 musicianship? SQ1

 5. I asked you to have the UIL rating sheet of your recent marching band competition. I

 also have your rating sheet as well. Please discuss the final rating you received. How did

 the state curriculum or framework affect how you received the final rating? SQ2

Question one established the marching band directors' creditability and experiences within the

field of music education. Focus group questions two through five focused on understanding the

various levels of subject knowledge and pedagogy within the group. Branscome and Robinson

(2017) argued that music educators are tasked with using their pedagogical training in

educational instruction and their ability to convey music concepts, terms, and content. Regier et

al. (2020) noted little relationship exists between years of music teaching experience and self-

efficacy. These questions aimed to understand how marching band directors form their

curriculum to prepare their band members for the college-level band.

Focus Group Data Analysis Plan

I conducted a Zoom focus group with the participants. I analyzed this data in the same manner as the interviews. I transcribed and analyzed data from the focus group interview by hand.

Document Analysis Data Collection Approach

I requested all band directors send me a copy of their Fall 2022 University Interscholastic League (UIL) adjudication forms and place a redacted version in Appendix E. The requested forms include the region marching band and area/state ratings from adjudicators. These forms provided insight into how the schools were measured on their musicianship and marching band performance. The forms were analyzed for rating and college preparation techniques. In addition to the document analysis, I had focus group discussions with the participants regarding the results in which I took notes.

Document Analysis Data Analysis Plan

The adjudication forms provided additional insight into the provided framework that marching band directors used to prepare their students for adjudication. I analyzed the school's rankings against the provided rubric and rules provided by the UIL website. The adjudication forms provided specific scores for different categories during the marching band performance. Examples of categories that were judged and scored included intonation, field spacing and alignment, and visual effect. Additionally, judges will provide written comments from observing the performance on the adjudication form. These comments provided insight into things that went well or may need improvement with the marching band performance. I coded the forms and the notes taken during the focus group discussion on the UIL. Then, I compared the codes to see if they supplemented the codes and themes that emerged from the interviews and focus groups.

Data Synthesis

Upon completing the data analysis, I triangulated data collection points based on the final themes from document analysis, semi-structured individual interviews, and the focus group. I transcribed the interviews and focus group feedback throughout this study to assist with analyzing and synthesizing the data. I then practiced member checking by confirming the responses of the participants. I then coded the data using open coding followed by axial coding to bundle information by identifying familiar syntax and semantic patterns. This allowed for the identification of common themes, ultimately leading to comprehensive conclusions regarding the research questions. I reflected on all the themes and organized them by creating sub-themes. Sub-themes were created after cross-analyzing the data and creating a hierarchy of themes in order of importance. I also attempted to address any outliers by looking for themes or sub-themes that could not be clustered or related to the other themes. I utilized bracketing to alleviate personal judgment to ensure unbiased analysis and synthesis. I then reviewed these themes and attempted to answer the research questions based on the data analysis approaches and the themes gathered from coding. Horizontalization continued to be practiced throughout the entire analysis and synthesis portion of this research. This ensured that data gave meaning to the phenomenon and assisted in the review of themes by giving equal value to each participant's statements and removing repeated statements or statements unrelated to the research questions. During my review of themes, I continued to practice utilizing hierarchy as a method to place the themes and sub-themes in order of importance as it relates to the overall phenomenon. I then funneled these separate themes into a single overarching set of themes reflecting the entire body of research. These themes were then defined, and a name was created for each.

Trustworthiness

The researcher must establish procedures and protocols for credibility, dependability, transferability, and confirmability (Lincoln & Guba, 1985). In this section, I discussed the importance of credibility, dependability, confirmability, and transferability. Trustworthiness is "the extent to which the findings are an authentic reflection of the person or lived experiences of the phenomenon under investigation (Curtin & Fossey, 2007, p. 4). This section was important because it thoroughly explained how the research maintained its research integrity.

Credibility

To ensure that the research was creditable, I obtained research from multiple sources. These multiple sources consisted of document analysis, semi-structured interviews, and focus groups. This study utilized multiple data sources that created credibility and ensured that my results were believable (Creswell & Poth, 2018). The overlapping and corroborated data confirming the results of each instrument used, compensated for the limitations involved for any one instrument (Creswell & Poth, 2018). I also conducted a member-checking process. This process is defined as analyzing data and interpreting the results back to the participants to assess their accuracy and credibility (Creswell & Poth, 2018).

Furthermore, I used procedures that supported participants to provide honest and authentic responses (Creswell & Creswell, 2017). Prior to the interview session, I explained to the participants about confidentiality and reassured them they might speak freely throughout the interview. Once the interview began, I continued to establish a rapport with the participants at the beginning of each interview session by providing a thorough explanation of informed consent and the interview process. I also reminded the participants that this study is optional, and they may rescind their offer to participate at any time (Creswell & Poth, 2018). Lastly, as the

researcher, I provided creditability because I am well-versed in curriculum and instruction and have taken doctoral-level courses, including qualitative and quantitative research methodologies.

Transferability

Transferability is the generalizability of research applied to other cases to be assessed for similarities (Creswell & Poth, 2018). Due to the small number of participants and various research settings, transferability was somewhat challenging to achieve (Creswell & Poth, 2018). However, it may be possible that this study's findings may be transferred to other schools within the district or to school districts with similar demographics. As others read the study, they can analyze the results and determine if the findings are transferable or can be applied to their field of study.

Dependability and Confirmability

Dependability in qualitative research is described as having data consistency and a researcher's ability to recreate the research study and achieve similar results (Doucet et al., 2019). I used a quality recording device during my individual interviews and focus group. I also ensured interview and focus group accuracy by transcribing the audio from the individual interviews and focus groups. The participants were provided with an opportunity to review the transcription for member checking.

Confirmability is a degree of neutrality or the extent to which the respondents shape the findings of a study and not researcher bias, motivation, or interest (Lincoln & Guba, 1985). Techniques for establishing confirmability include (a) confirmability audits; (b) audit trails; (c) triangulation; and (d) reflexivity. For this study, I triangulated the data using document analysis, semi-structured individual interviews, focus groups, member-checking, and reflexivity. In order to ensure the validity of the responses gathered from interviews, I utilized member checking by

returning the results of the interviews to the participants for accuracy. Regarding reflexivity, at the study's conclusion, I examined my own beliefs and thoughts obtained during the research process. Then, I evaluated how these beliefs may have influenced the research. If the research was found to have influenced, I corrected the matter on a case-by-case basis.

Ethical Considerations

According to Adhabi and Anozie (2017), four ethical considerations must be considered, which consist of "(1) Reducing the risk of unanticipated harm, (2) protecting the interview information, (3) effectively informing the interviewee about the nature of the study, and (4) reducing the risk of exploitation" (p. 8). As the researcher, I have taken the human subject training for the participants' protection. This study utilized three instruments that consist of document analysis, semi-structured interviews, and focus groups. For this study, the foreseeable risk consisted of participants fearing that their institution would learn of their responses regarding their mode of instruction. However, I addressed this by ensuring that all information is confidential and informed consent forms will be administered, reviewed, and signed by participants. The form instructed the participants that the study was voluntary and that their participation could be rescinded at any time. Additionally, the information used in the study was safeguarded through the usage of pseudonyms (Creswell & Creswell, 2017; Creswell & Poth, 2018). I organized all data within my secure Google Drive for long-term storage; the drive was password protected, and a two-way authentication factor was enabled (Creswell & Poth, 2018). Raw data from document analysis, semi-structured interviews, and a focus group were transcribed into word documents and secured within a Google Drive. The data will be destroyed after seven years.

Summary

The purpose of this transcendental phenomenological study was to explore how high school band directors prepare their students for college marching band programs. The setting for this study took place via Zoom. I requested approvals from the Alpha School Board and Liberty University's IRB prior to collecting data. The study included ten participants. The band directors within the Alpha School District were allowed to participate in this study if they met the following requirements: (1) teachers who possess teacher certification in music education for grades 9-12; and (2) serve as the Director or Assistant Director Band Director (or similar titles). Each interview did not exceed one hour in length. Focus groups and document analysis were also implored to triangulate data and assist with the validity of this study.

CHAPTER FOUR: RESULTS

Overview

The purpose of this phenomenological study is to explore how high school band directors prepare their students for college marching band programs. In this chapter, high school marching band directors discuss their lived experiences regarding teaching, creating, and implementing marching band curricula within the southern part of Texas. Furthermore, they describe their process for preparing students for college-level marching band. The study's theoretical framework is Bandura's (1977) self-efficacy theory. This study answers how high school marching band directors develop processes and procedures to adequately prepare their students for college-level marching band programs. This chapter includes descriptions of the participants, themes from the data, and research question responses.

Participants

This study's participants were high school marching band directors who had completed at least a bachelor's degree. Ten participants were selected to participate in the study. Seven of the ten participants were in the focus group, and five submitted UIL adjudication score sheets for document analysis. The individual interview and focus group were conducted via the Zoom platform and were video recorded. Ninety percent of the participants attended a historically Black university. All participants held a teaching certification with a music education endorsement, except one participant. This participant has served at least one year as an assistant marching band director. All marching band directors' teaching experience varied from two to forty-two years. Participants were assigned pseudonyms, and a description of each individual is listed in the following sections.

In Table 1, the participant's demographic information is featured. The descriptive data contained within the table delineates the participant's educational background and musical experience. The appropriate column headings include the participant's name, undergraduate institution, highest degree earned, years teaching, teaching certification, and current title.

Table 1

Participants

Participant Name	Undergrad Institution	Highest Degree Earned	Years Teaching	Teaching Certification	Current Title
Jerod	Texas Southern University	Bachelor's Degree	42	Yes	Director of Bands
Jarvis	Southern University	Bachelor's Degree	8	Yes	Director of Bands
Geoffrey	Texas Southern University	Master's Degree	5	Yes	Director of Bands
Justin	University of Texas-Austin	Bachelor's Degree	2	Yes	Director of Bands
Joe	Southern University	Bachelor's Degree	10	Yes	Assistant Director of Bands
James	Norfolk State University	Bachelor's Degree	7	Yes	Director of Bands
Devin	Texas Southern University	Bachelor's Degree	8	No	Assistant Director of Bands
Jacoby	Prairie View A & M University	Master's Degree	23	Yes	Director of Bands
Jamaris	Southern University	Bachelor's Degree	22	Yes	Director of Bands
Mike	Prairie View A & M University	Master's Degree	10	Yes	Director of Bands

Jerod

Jerod graduated from Texas Southern University with a bachelor's degree in music education. He has 42 years of teaching experience. Jerod's experience has primarily been at the high school level. His training began as a child. Currently, Jerod is a certified music teacher and director of bands.

Jarvis

Jarvis graduated from Southern University with a bachelor's degree in music education. He has eight years of teaching experience. Jarvis taught at the middle school level but now teaches primarily at the high school level. His training began in elementary school, and the saxophone was his primary instrument. Currently, Jarvis is a certified music teacher and director of bands.

Geoffrey

Geoffrey graduated from Texas Southern University with a bachelor's degree in music education. He also obtained his master's degree in music education from Lamar University. Geoffrey has five years of teaching experience. His primary instrument is the euphonium; he has been a musician for approximately 20 years. Geoffrey realized he wanted to be a music teacher when he was a sophomore or junior in high school. Currently, he is a certified music teacher and director of bands.

Justin

Justin graduated from the University of Texas at Austin with a bachelor's degree in music education. He has two years of teaching experience at the high school level. He accidentally began his musical training in tenth grade when he enrolled in the wrong course and found his love for music. Currently, Justin is a certified music teacher and director of bands.

Joe

Joe graduated from Southern University with a bachelor's degree in music education. He has ten years of teaching experience. He has taught at the middle school level but now teaches primarily at the high school level. Joe's musical training began during middle school. Currently, he is a certified music teacher and director of bands.

James

James graduated from Prairie View A&M University with a bachelor's degree in music education. Before graduating from Prairie View A&M University, he attended Norfolk State University. He has seven years of teaching experience. James has a strong appreciation for various styles of marching band techniques that he integrates into his curriculum. Currently, he is a certified music teacher and director of bands.

Devin

Devin graduated from Texas Southern University with a bachelor's degree in music education. He has two years of teaching experience. Devin taught at the elementary school level, but now he teaches primarily at the high school level. He has been involved in the marching band since his junior year of high school. Devin is actively pursuing his teaching certificate and serves as the assistant director of bands.

Jacoby

Jacoby graduated from Prairie View A&M University with a bachelor's degree in music education. He also obtained a master's degree from Kent State University. Jacoby has 23 years of teaching experience. He taught at the elementary school level but now teaches primarily at the high school level. His musical training began during middle school. Currently, Jacoby is a certified music teacher and director of bands.

Jamaris

Jamaris graduated from Southern University with a bachelor's degree in music education. He has over 20 years of teaching experience. He taught at the middle school level but now teaches primarily at the high school level. Jamaris believes the key to student success is effectively teaching music fundamentals. Currently, he is a certified music teacher and director of bands.

Mike

Mike graduated from Prairie View A&M University with a bachelor's degree in music education. He also obtained a master's degree in music education from Adam State University. Mike has ten years of teaching experience at the high school level. Outside of education, he held other musical roles, such as the minister of music at various churches throughout his community but has primarily served at the high school level. Currently, Mike is a certified music teacher and director of bands.

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Results

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This study was guided by a central research question and two sub-questions to investigate how high school marching band directors create their marching band curricula. The study also sought to identify factors that the participants used to measure the success of their marching band curriculum. The data were collected using individual interviews, a focus group, and document analysis. All participants contributed to the individual interviews. Seven participants were involved in the focus group, and five submitted UIL adjudication forms for document analysis.

Moustakas's (1994) phenomenological research process consists of data collection, analysis, and horizontalization. The data from the interview and focus group were transcribed and analyzed along with the data from the UIL. I also maintained a list of codes and categorized

the data. Four themes and six sub-themes were identified from the data analysis of the

participants' individual interviews, a focus group, and document analysis. The themes were

derived after coding the participants' statements and UIL forms after data collection. Table 2

lists the table of open codes, themes, and sub-themes.

Table 2

Codes, Themes, and Sub-themes

Codes	Theme Frequencies	Themes	Sub-themes
Basic guide/list for teaching/pacing music	11	Inadequate Resources	Basic Music Education Materials
No resources/tools	9		
No curriculum	12		Teacher-created Informal Marching Band Curriculum
Created curriculum	10		
Past band director/marching program	12	Vicarious Learning Experiences	Learning Through Tradition
Guided by others	8		
Observed others	11		Mentorship
Helped by older colleagues/past supervisors	11		
Students' progress	10	Fundamentals and Musicianship	Music Fundamentals
Students' growth	9		
Playing better/right/correct	10		Marching Band Fundamentals
Tone, pitch, dynamic, sound	11		
Self-Reflection	10	Assessment and Evaluation	Impactful Feedback
Need for adjustments	8		
Accountability	8		
Confidence	11		

Inadequate Resources

The first theme that emerged from the research was inadequate resources. All participants expressed that they were not provided a curriculum, guide, or any written resource at the district or school level specifically for the high school marching band. One participant, Jarvis, shared during his interview that he has not received "any curriculum specifically geared towards our marching band that comes from the state or the district." Another participant, Joe, expressed a similar experience during his interview regarding the lack of a written marching band curriculum and said, "I did not receive a book on it [marching band curriculum]; I just created it from experience."

Basic Music Education Materials

The basic music education material sub-theme is an important sub-theme that emerged from the data. All participants shared that their school provided them with a district-wide scope and sequence that aligns with state-level standards. The participants described the district-wide music scope and sequence as a comprehensive list of concepts, ideas, and topics, including lesson plans for learning. The music concepts align with the Texas Essential Knowledge and Skills (TEKS) the Texas Education Agency (TEA) provided. Some general music concepts include reading rhythm, tone-quality, intonation, balance, and blend. However, according to the participants, the TEKS do not address marching band objectives, such as commands, maneuvers, spacing and alignment, marching style, or horn carriage. This information is presented in a tabular format in Appendix G.

The UIL marching band contest is a state-sanctioned event where marching bands compete for rankings and ratings at the district, regional, and state levels. When examining the comparison chart for UIL marching band adjudication categories and TEKS state standards, no standards exist for the physical aspects of the marching band. If marching band directors primarily focus on the musical concepts presented in the TEKS, they will most likely receive low scores during competition when they are adjudicated based on the University Interscholastic League (UIL) marching band contest. Geoffrey shared his concerns about UIL and the lack of state standards during the focus group. "If there are no TEKS [for the marching band] at the state level, what is UIL judged on"? Other participants nodded their heads in non-verbal agreement.

Many participants shared that the lack of alignment between the musical components listed in the TEKS and marching band components is a serious issue. According to the participants, the state standards do not provide school districts with the necessary guidance and objectives regarding the physical aspects of marching band instruction, such as being physically fit, commands, and maneuvers. As a result, the school district provides marching band directors with inadequate educational materials that do not inform them how to prepare their marching band for the physical or visual aspects involved in performances and adjudication processes. During Jarvis' interview, he expressed receiving a scope and sequence document that helped them prepare students musically. However, when asked if he has a marching band curriculum, he stated:

> As far as marching, no I don't. I don't have any. I don't know of any curriculum specifically geared toward our marching that comes from the state or the district. As far as the maneuvers that we do, it comes from what I've learned.

In Jacoby's interview, he shared that he uses the basic music education materials to "teach music foundations and instrument care, which is suitable for marching band but also any other type of band." In another interview, James described how he paced his classroom instruction throughout the year:

> In terms of the pacing, at the secondary level, it is just the academic calendar. Honestly, it doesn't have much to do with music. You know, when does school start? What are the holidays? I just use it and cater it to my program's needs.

Teacher-created Informal Marching Band Curriculum

The teacher-created informal marching band curriculum was the second sub-theme that emerged from the data. Since the marching band curriculum was not prescribed at the district-wide level, the participants had to create an informal marching band curriculum at the school level. The participants utilized the TEKS for music education goals, vicarious learning experiences, and media resources such as VHSs, DVDs, YouTube, and Instagram to create their informal marching band curriculum. Also, marching band directors attended seminars and workshops throughout their careers that helped contribute to creating an informal marching band curriculum. The informal marching band curriculum consisted of a collection of resources, lesson plans, and assessments. Many marching band directors also noted that their formal education in music and participation in college-level marching band was vital to the success of creating an informal curriculum. In his interview, Mike discussed how he learned to construct and teach students marching band drills and maneuvers and stated:

> First and foremost, I use a software called *Pyware*, but I started learning about drilling by taking a course with my director of bands. The director of bands started us from

ground zero to study the history of patterns and motion under Bill Moffit. So, in a way, I

just became a student of Bill Moffit and Dan Ryder, the originators of show drills.

In Justin's interview, he noted that his undergraduate experience helped him learn how to

construct the technical aspects of maneuvers and drills required for the marching band

curriculum. He stated, "I remember a good deal of what I was taught to me, to be able to create

drills and maneuvers for the marching band performances". Marching band directors also

highlighted the importance of informal learning and networking.

Vicarious Learning Experiences

The second theme that emerged from the research was vicarious learning experiences.

Vicarious learning experiences are described as a type of learning style that allows an individual

to learn from the experiences of others (Bandura, 1977). Furthermore, it enables the individual to

learn from others' experiences or performances without receiving direct feedback from the

observed individual. All marching band directors referenced using techniques learned from

previous band directors, their undergraduate experiences, or other college-level marching band

programs. This theme was essential for marching band directors because it taught them how to

construct a curriculum specific to their marching band program. Since the marching band

curriculum is not provided, most participants created it based on their experiences. In Jarvis'

interview, he expressed, "Most of our marching band maneuvers and style come from the

tradition of what I've learned in my experiences." In Justin's interview, he expressed similar

sentiments to Jarvis. He shared, "I used what I learned from a previous band director. Also, what

I learned in my college program."

Learning Through Tradition

The first sub-theme that emerged from the data was learning through tradition. The participants noted that their ability to create a marching band curriculum derived from being under the tutelage of their previous marching band directors. There was a strong sense of tradition amongst all participants, yet an eagerness to learn and evolve. Many participants shared that they knew how to construct their marching band drills, maneuvers, and techniques from their previous marching band directors. During the interview, Joe stated, "Just listening and observing our previous director and what he did; I am going to do that when I get my own [marching band]." Similarly, in another interview, Jerod shared that it is general practice for band directors to use their previous experience to deliver instruction to their students. He stated, "Um, I do think that most band directors do what they were taught, and then they evolve and mature in the [band director] seat from there."

Not only did the participants indicate that they learned from observing their previous marching band directors, but they also learned from watching media. This allowed the marching band directors to gain insight into how to construct marching band drills, maneuvers, and techniques. Jerrod shared his experience of how he watches college marching band performances to gain insight into his marching band program. He stated, "I watch DVDs and VHS tapes of old college performances. I know I am dating myself right now. I just listen and learn."

Mentorship

Mentorship emerged from the data as the second sub-theme. Mentors are individuals who role model behaviors that allow others to learn and develop through observation and interaction (Alvarado et al., 2020). It also allows individuals to learn through personal development. Although there are many forms of mentorship, the focus of the marching band

directors' experiences was traditional mentorship. The participants described traditional mentorship as a relationship between themselves and a more experienced individual within their field, such as a previous band director, supervisor, or older colleague. Many participants said they sought out mentors because they desired to be successful in developing a superior marching band. The concept of mentorship has allowed marching band directors to learn how to model and construct their marching band curricula and programs based on the mentor's success.

Many band directors shared that mentorship was essential to their marching band curriculum development. In Justin's interview, he shared his experiences on how his mentor helped him construct his marching band curriculum. He shared, "one of my mentors teaches at Genesis Drum Corps. He had documents that he sent over, and I would just scan those documents to figure out what techniques they used, and I would use that for my [marching band] program." Jerod discussed how his previous supervisors mentored him as a student-teacher to prepare him for the future as a marching band director. In his interview, he shared the following:

> During student teaching at the middle school, I had a previous supervisor who was an outstanding educator, and he hired me to be his assistant director. After a period, I became the director at the middle school. My previous supervisor went on to serve as the director of bands at the high school. When he moved on from high school, he recommended me as the successor, and I was hired. It was just like I was walking in the steps of my mentor.

In Devin's interview, he highlighted that he imitated his marching band techniques from his current supervisor. He shared, "He has been helping me understand how to apply different genres to corps-style marching." Similarly, James discussed his appreciation and the importance of mentorship during the earlier years of his career as a marching band director. During his

interview, he said that when he began working as a marching band director at the middle school level, he was assigned a teacher who served as his mentor. James shared in his interview, "I was fortunate enough to have a mentor teacher at my middle school. Even when he left middle school, he still mentored me while he was at the high school." Thus, mentorship was a critical personal and professional development aspect for marching band directors. It was an outlet that was a resource for the participants to learn how to model behaviors and practices of marching band directors they perceived to be successful. Mentorship was an essential factor contributing to the participants' success.

Fundamentals and Musicianship

The third theme to emerge from the data was fundamentals and musicianship. During the focus group, marching band directors were asked how they prepare their students for college-level marching band programs. Fundamentals are essential musical or marching concepts, techniques, or terms musicians should know. All participants acknowledged the importance of understanding music fundamentals for students. They identified tone-quality, pitch, precision, timing, reading music, and dynamics as vital fundamentals taught within their marching band programs. Musicianship is the level of skill and technical abilities exhibited by a musician. All participants used fundamentals, music, and marching to develop their students' musicianship and the overall quality of their marching band program. During the focus group, James expressed that students should practice the fundamentals to advance their musicianship. James shared:

> I think students going into the collegiate level should know how to prepare music on their own. They should know how to practice music and how to have a plan to practice those things. Also, students should understand how to improve their skills as independent

musicians, you know. Are you still doing lip slurs? Are you still doing articulation

exercises or long tones outside of rehearsal to ensure you are at peak musicianship?

Also, during the focus group, Mike stated that he focuses on fundamentals and basic music

concepts when preparing his students for college-level marching band. He shared:

> We do know that our students should transition from our program to the collegiate level
>
> knowing basic things, of course: How to sight read for the most part, basic theory
>
> concepts, key signatures, time signatures, and other things like how to tune your
>
> instrument.

Musicianship and fundamentals were identified by marching band directors as the two most

important factors for their student's success.

Music Fundamentals

Similarly, another participant in the focus group highlighted that his marching band

program prepares students for college-level marching band by focusing on mastering music

fundamentals and basic music concepts. Devin shared in his interview that his students must

know "their scales automatically, and the musical notes associated with their instrument from

lowest to highest [range], be able to read simple rhythms and recognize certain composers and

[musical] works."

 During the focus group, the participants determined that students must have a strong

understanding of music and marching band fundamentals to be successful. All participants

acknowledged the importance of understanding music fundamentals for students. Many band

directors noted that these fundamentals were covered in the district-wide scope and sequence.

However, many marching band directors focused on the development of students' understanding

and application of music fundamentals to strengthen their students' musicianship. Jerod stated

that he prepares his students for college-level marching band programs by focusing on music fundamentals. He stated, "I believe in teaching music fundamentals. If they learn the fundamentals, they can be successful wherever they go." He provided an example of this technique by highlighting how he teaches his students to play songs for their performances. Jerod continued and stated, "We start at the fundamental whole note. We are striving for a good sound. We are counting one and two, and three, real basic stuff. Once they learn the music fundamentals, they get excited." Geoffrey expressed that he also focuses on music fundamentals but attempts not to overwhelm his students with information. He noted, "Kids are intimidated by information. In my opinion, if it is too much to accomplish at one time, they become very intimidated, and they feel like they are inferior to that information."

Marching Band Fundamentals

All participants discussed the importance of students understanding marching concepts and the ability to execute marching drills. The participants identified standard marching elements as learning commands, knee lifts, maneuvers, alignment, and spacing. They also agreed that many marching techniques were dependent on marching style. Many band directors shared that they strive to expose their students to corps and traditional styles. Mike explained that he teaches his students various marching techniques, but the primary technique that his marching band focuses on is the traditional marching style. He stated, "We emulate the traditional style or show style. It is a 45 to 90-degree knee lift, and I prefer linear drills. However, in certain aspects, we do, emulate the 8 to 5 drills, the patterns in motion." Jarvis also agreed that his primary focus is traditional marching techniques but strives for a more hybrid approach. He shared, "Primarily, we are focusing on show style, and our goal is a hybrid approach. We want to get into doing military-style drills."

Many band directors added exercises and workouts to their pre-season marching band camps and in-season rehearsals to physically strengthen their students' musicianship and prepare them for college-level marching band programs. During the focus group, Justin shared that he incorporated breathing exercises and stretching techniques into his rehearsals that helped students physically prepare for marching and performing. He explained, "I added breathing exercises because sometimes they do not know how to breathe and read simultaneously. I spent a long time doing that and stretches to get rid of the tension before playing an instrument." Another focus group participant, Geoffrey, stated, "To ensure my students have strong musicianship, I focus on, of course, fundamentals and lots of exercising."

Despite the need to physically prepare students for marching band, one participant expressed concerns that marching bands may get in trouble for inserting rigorous exercise regiments into their marching band camps and rehearsals. Many marching band programs have received complaints from parents or school sanctions that physical exercises and workouts indicate hazing. He shared, "Exercise is something that many marching bands get in trouble for because people do not understand. Marching band is a real physical thing that requires physical fitness and endurance. Students don't realize how physical marching band is until they're about to start doing it."

Assessment and Evaluation

The final theme that emerged from the data was assessment and evaluation. The participants shared that they were assessed and evaluated in various ways, including self-assessment, school, district, and state. Self-assessments allowed the participant to reflect on their overall marching program and internally assess their strengths and weaknesses. School administrators performed assessments twice yearly to provide feedback on instructional delivery

and teaching style. Both district and state assessments are conducted twice a year through the UIL band content.

Impactful feedback

Many participants highlighted the importance of assessment and evaluation in determining if their marching band curriculum and teaching strategies were effective. Feedback in the form of assessment is essential because it helps the marching band director measure effectiveness and fosters high-performance standards. Some participants discussed the feedback from their school administrators. Jacoby shared his school administrator's feedback regarding his marching band curriculum techniques in his interview. He stated:

> The school administrator did a walk-through and shared that my students are focused.
> Then asked, how do you track what your students have learned? I said I know if they are
> playing the music right. The administrator told me that was not enough.

Based on the feedback from the school administrator, Jacoby shared that he implemented the concept of using musical task cards. He explained, "Now I give each student a card with a task and collect it once they complete the task, and it helps me formally track a student's progress."

Another form of assessment was marching band adjudication at the UIL band contest. The UIL band contest aims to provide statewide marching band competitions and evaluations that foster high-performance standards, nurture aesthetic development, and assess the mastery of the Texas Essential Knowledge and Skills for Music (TEKS). The marching bands are adjudicated on three major categories: music, visual and movement, and content. The rating scale ranges from I-Superior, II-Excellent, III-Average, IV-Below Average, and V-Poor. When examining Jacoby's most recent UIL adjudication form, he was judged by five judges. He received two I-Superior ratings and three II-Excellent ratings for an overall rating of II-Excellent.

During his interview, he shared that he used his UIL adjudication form as his primary source of feedback to strengthen his band program. He stated, "I used the UIL rubric as a guide. The judges grade us off of, you know, precision, dynamics, tone control, etcetera. I use that more than anything else."

During the focus group, Mike shared that his marching band had not recently participated in the state-sanction UIL marching band competition due to their practice football field conditions. However, one participant Jarvis noted his experience with an unsanctioned state battle of the marching bands competition and how he uses that feedback for improvements. He highlighted:

> I received positive feedback on the adjudication forms from the judges that I could read and use. However, while working at a different school, I experienced the UIL adjudication process, which was very subjective toward corps-style marching.

In addition, the feedback improved Jarvis' confidence in his teaching abilities. Jarvis shared his assessment and self-reflection, "In the past few weeks, I have been self-reflecting on my student's progress, and it has increased my confidence because it shows me that my marching band program is moving in the right direction." James also shared a similar experience in his self-reflection, "you know, I got more confident as the years went along. The feedback you get from the competitions, students, the community, and the administration is also a part of my confidence." This theme was essential to marching band directors' teacher efficacy levels.

Outlier Finding

The participants acknowledge that a formal written marching curriculum from their school or district would have been advantageous at the onset of their careers as marching band directors. However, during the focus group, one participant shared concerns that if there were to

be a formal marching band curriculum, it might have unfavorable adverse effects on marching band programs. According to the participants, the corps style of marching is the most popular when referring to UIL marching events. However, there are other marching styles, including military, traditional, and show styles. During the individual interview, Jamaris shared significant concerns regarding a standardized curriculum primarily focusing on a corps-style marching band. He shared:

> As far as the curriculum, there is no marching band curriculum that I am aware of. If it is, we do not use it because it is probably going to be mainly corps-style marching, or it's going to address corps-style marching primarily.

All other participants agreed with him through non-verbal communication, including nodding their heads yes in agreement.

Research Question Responses

Central Research Question

The central research question was, how do high school marching band directors develop processes and procedures to adequately prepare their students for college-level marching band programs? The themes that addressed the central research questions were inadequate resources, vicarious learning, and fundamentals and musicianship. The marching band directors created an informal curriculum for their marching band program. No curriculum was provided to the participants for their marching band programs resulting in the marching band director creating an informal marching band curriculum for their program.

The second theme that addressed the central research question was vicarious learning experiences, sub-theme learning through tradition, and sub-theme mentorship. The participants used their vicarious learning experiences and observations to determine methods and techniques

that would be successful for their marching band programs. All participants referenced their undergraduate marching band experience and learning from their previous band director as an essential experience that informed how they taught their students, the content, and methods. Another aspect of vicarious learning that marching band directors identified was mentorship. The participants shared that their mentors help create processes, teaching strategies, and techniques for marching band programs.

The third theme that addressed the central research question was musicianship and fundamentals. From the participants' experiences, they believed that the most effective way to prepare students for college-level marching band was to focus on teaching music and marching band fundamentals. Over time, the emphasis on fundamentals was perceived by the participants to produce strong student musicianship, which they deemed essential for college-level marching programs. In summary, the marching band directors developed their processes and procedures for preparing students for college-level marching band by creating an informal marching band curriculum. This informal collection of processes and procedures was created from what the participants have learned from others through their experience in marching band.

Sub-Question One

Sub-question one was, how do marching band directors construct their curriculum for their marching band students? The theme of vicarious learning addressed this question. The marching band director used marching band techniques, drills, and maneuvers from their college marching band program to inform how to teach and design their school marching band curriculum. They also studied other marching band programs through various media sources, including DVDs, VHSs, and social media outlets. Most importantly, they consulted mentors,

such as previous supervisors, band directors, or seasoned colleagues within the marching band field.

Sub-Question Two

Sub-question two was, how do band directors' perceptions of self-efficacy affect their teaching abilities? The theme assessment and evaluation addressed this question. The participants expressed that effective feedback helped them measure the effectiveness of their marching band curriculum and program. Through formal and informal assessments, marching band directors have made the necessary changes to their teaching methods, styles, and techniques to improve the over quality of their marching band programs. Self-reflection and positive feedback from teachers, students, the community, and formal marching band adjudication have increased the participants' confidence in their teaching abilities. This allowed an opportunity for the usage of teacher-created informal marching band curriculum for their school's marching band program.

Summary

This transcendental phenomenological study aimed to determine how high school marching band directors prepare their students for college marching band programs. Ten male participants participated in this study. Four themes and seven sub-themes emerged from the data analysis. The themes and sub-themes included: (1) Inadequate materials; this theme addressed the central research question and highlighted that the participants created their own for their marching band program because they failed to receive one from their respective schools or district. (2) Vicarious learning experience, it highlighted that all participants used vicarious learning experiences to create processes, procedures, and marching band curricula for their respective marching band programs. (3) Fundamentals and musicianship addressed the central

research question. It highlighted that the participants believed in fundamentals, and strong musicianship was vital for preparing students for college-level marching band. (4) Assessment and evaluation and sub-theme impactful feedback addressed sub-question two. It highlighted the role that assessment and evaluations play in making necessary changes in teaching methods and contributing to the participants' overall teaching confidence levels. In addition to themes and sub-themes, one outlier theme was the lack of desire for a formally written marching band curriculum. This theme did not address specific research or sub-questions but highlighted the perception of biases and subjectivity.

CHAPTER FIVE: CONCLUSION

Overview

The purpose of this transcendental phenomenological study was to explore how high school marching band directors develop their processes and procedures to adequately prepare their students for college-level marching band programs. This study provided information for the marching band profession on how students are being prepared for college-level marching band programs. Chapter Four presented the results of the study. This chapter presented five subsections for discussion, including an interpretation of the findings, implications for policy, theoretical and methodological implications, limitations and delimitations, recommendations for future research, and a conclusion of the study.

Discussion

As seen from the research found in this study, marching band directors were not provided a formal written marching band curriculum to assist with the delivery of instruction. This lack of marching band curriculum is evident through findings revealed through individual interviews, a focus group, and document analysis. As a result, high school marching band directors must rely on learning from previous marching band directors, mentors, and from observing college-level marching band programs. The discussion section examines the following subjects: interpretation of findings, implication for policy, theoretical and empirical implications, limitations and delimitations, and recommendations for future research.

Interpretation of Findings

This section will examine the summary of thematic findings and the following interpretations of findings: Desire to excel, band director creativity, accountability, student inclusion, and persistence through adversity. Marching band directors are tasked with instructing

students without the assistance of valid instructional documents and resources. Despite this challenge, they overcome adversity by creating their own informal school-based marching band curriculum incorporating elements from other successful band programs and previous experiences.

Summary of Thematic Findings

The following themes emerged from the data analysis of this transcendental phenomenological study: The lack of a written marching band curriculum, vicarious learning experiences, musicianship and fundamentals, and assessment and evaluation. The lack of a written marching band curriculum sub-themes included basic music education and teacher-created marching band curriculum. All participants stated that there was no marching band curriculum provided for them. The district-wide basic music education participants received consisted of a district-based scope and sequence document and state fine arts standards encompassing the Texas Essential Learning and Skills (TEKS). However, the basic music education curriculum was described by participants as broad and very vague. Furthermore, it only focused on aspects of musicianship and was not designed explicitly for marching band components holistically. The TEKS only covered the basics of music fundamentals, such as reading notation, rhythms, pitch, and meter. Due to the lack of a written marching band curriculum and the essential techniques, marching band directors were forced to create their own informal curriculum by implementing previously learned marching band techniques.

Vicarious learning experience's sub-themes included learning through tradition and mentorship. The participants expressed that the content taught to their students and the instructional delivery are informed by decades of tradition from their college marching band program. This tradition is the foundation for what they currently teach the marching band. In this

sense, much of what was executed by their marching bands results from oral tradition communicated by other marching band directors with multiple years of experience. They also mentioned that they incorporate marching techniques and maneuvers taught to them as students or have observed executed in other marching bands, such as their middle school and high school marching band programs.

Musicianship and fundamentals included sub-themes, music fundamentals, and marching band fundamentals. The theme of musicianship and fundamentals included the sub-themes: quality sounds, reading music, and marching technique. Geoffrey mentioned during his interview that "A characteristic sound is a characteristic sound whether its marching band, concert band, jazz band, etcetera." Although the participants mentioned that there was no formal marching band curriculum, many of them mentioned that students' ability to produce quality sounds on their instruments was essential regardless of the type of band students were members of. The ability to read music was also an essential skill many participants thought was vital to exemplary musicianship. Without this skill, students will not understand how to play the music for a marching band performance. Participants expressed marching technique is essential for all marching band members to learn. The marching band could not successfully execute marching maneuvers and other visual effects for a drill or field show performance without properly teaching physical marching techniques.

The assessment and evaluation sub-theme included impactful feedback. Marching band competitions provide a means of assessment; performances allow students to showcase their hard work. Many band directors mentioned that participating in adjudicated marching competitions such as UIL and similar competitions helped provide feedback and insight about how well their students perform. In addition, marching band performances such as football games, parades, and

other local events in the community provided a platform for their students to showcase their talents, skills, and abilities. Self-reflection was another effective means of feedback for the participants. It allowed them to review their student's progress and the growth of their overall marching band programs. Despite marching band directors' challenges, many participants expressed high confidence when referring to the execution of their roles as marching band directors at their schools. However, some did mention that confidence levels may have been much higher if they had a marching band curriculum, especially in their earlier years of teaching. Furthermore, participants with more years of experience were more confident in their abilities to teach marching band when compared to participants with fewer years of experience in the marching band field.

There was one outlier that consisted of the lack of desire for a formal written curriculum. The participant expressed concerns that if there were a formal written marching band curriculum, it might have unfavorable adverse effects on their respective marching band programs. Many participants expressed issues with other state/district-based events, such as the UIL marching band contest, because of the level of subjectivity concerning the various styles of marching bands. Furthermore, the marching band directors expressed that having a formally written marching band curriculum would only be advantageous if multiple curricula were delineated by marching style. This style-specific curriculum would also assist with the criteria for selecting adjudicators for the UIL band contests.

Desire To Excel. The desire to excel was evident throughout the data collection. With each data collection step for this study. Each participant aspired to be the best marching band director they could be for their students. Despite the various obstacles and challenges each participant faced as a marching band director, each director wanted to provide their students a

cultivating and educationally enriching marching band experience. Many of them realized that to achieve this experience, marching band directors must start by examining their own level of knowledge. Once the required knowledge was gained from various resources, they could adequately instruct their students. This premise is evident through implementing the traditions and values they previously learned and still seeking out other resources, such as marching band books and manuals that serve as supplemental information to teach to their students. Marching band directors also work exceedingly well to perfect the musicianship and marching maneuvers required to excel in UIL marching band competitions. Geoffrey stated in his interview,

> It [marching band maneuvers] has to be broken down as small of an increment as it can be broken down as well as explained in session…it's time to take that first [marching]step, and you could be at that one, that first step, probably for a day or two to make sure that the fundamental correct step size is correct depending on the size of the student's foot.

The participant expressed that all this tedious work ensures students are properly prepared for performances, including the UIL marching contest. Another participant, Jamaris, mentioned in the focus group interview,

> So now, you set another goal, and then another, and another, another one. So then, eventually, the kids start to set goals for themselves, and then they start to do it on their own. So, what starts off as extrinsic motivation becomes intrinsic motivation.

Because the participant's expectations of achievement were so high, the students, in turn, developed the motivation to want to excel as contributing members of the marching band. Although the participants did not have a formal written marching band curriculum, they and their students can persevere due to their desire to excel.

Marching Band Directors' Creativity. Individuals involved in the fine arts are uniquely creative in determining how to teach without a curriculum. The participants expressed that they designed their marching drills and halftime performances for their students by using drill concepts and marching techniques learned from their previous marching band experiences. This pre-learned knowledge ignited their creativity, allowing them to construct entertaining and exciting experiences for the students and various audiences. When there is a lack of a written marching band curriculum, marching band directors must also utilize creative instructional techniques and methods to assist with the delivery of classroom instruction. Jamaris mentioned in his interview,

> I use rhythm charts, reading charts, we sight read all the time, we give our kids a lot of music to read because the more they read, the better they get at it. We use, I mean, any and everything, Google, YouTube, exercises from there, Smart Music. That's another tool that we use. Anything that I know I can gain information from to use to get our kids to play better, we do it.

The participant suggested that he delivered instruction using many creative techniques because a marching band curriculum with valuable resources was not provided. Mike also mentioned in his interview,

> I use several creative methods. There are times when I use what's called the karate method. I have different colored pieces of yarn, and everyone [students] gets a piece of yarn that symbolizes the different color karate belts, which also symbolize certain objectives that were mastered. For example, B flat concert scale is a white belt. They get to tie it [yarn] on their instrument. By the end of the week, a student wants to obtain

another colored belt, and it's just one concept that we use to keep the competition

amongst each other.

The participant revealed that having a sense of creativity was vital to delivering instruction to his students. Despite the lack of curriculum resources, marching band directors have implied that creativity is essential to succeed in music education.

Accountability and Student Input.

Although marching band directors are not afforded the same curriculum documents and resources as other content areas, the participants still ensured student accountability and clear expectations within their marching band programs. The participants also expressed that they utilize a variety of formal and informal assessments to track the students' progress. Furthermore, marching band directors also ensured they imposed self-accountability methods such as requesting student feedback, self-reflection, and focusing on the program's pace. In his interview, Geoffrey stated, "I hold myself accountable to staying on time as much as I possibly can."

Participants also mentioned that it was essential to include the students when attempting to create marching band performances. Evidence from the research suggested that students also sometimes play a role in contributing to the creation of marching band performances. James mentioned in his interview, the students provided marching band directors with suggestions of current and popular song titles to be performed by the marching band. The band director would then listen to the songs and compose or arrange the music for their band based on the instrumentation and their students' abilities. Furthermore, Jerod mentioned in his interview, while discussing how he selects achievable music for his students, that

It is done not only with the directors but also with the students as well. Because if they

like it, they're gonna want to learn it. If it's something dull and not interesting, then

you're gonna have a hard time trying to convince them to learn it. Eventually, they will

go ahead and learn it because you are in charge, but you want them to have a part in it

[selection of music] as well.

This technique functions both as a means to create an inclusive student-centered classroom environment and holds students accountable for working hard to learn the music they helped to select. The participants strived to create an inclusive student-centered classroom and enforce student and self-accountability practices.

Persistence Through Adversity. Although the participants did not have a formal written marching band curriculum, many marching band directors excelled inside and outside the classroom. Inside the classroom, the participants used their vicarious learning experience to slowly construct an effective marching band curriculum that was beneficial to their current band program. Many participants were able to seek out resources, techniques, and drills from previous marching band directors or college marching band programs, mentors, or senior to mid-level colleagues. Outside of the classroom, despite the lack of district and state-level standards for marching band, 60% of the participants participated in state-sanctioned or unsanctioned adjudicating marching events. Although the participants were involved in marching band events that received adjudicated ratings, there is a lack of alignment between the adjudicated criteria from these events and the TEKS provided by the state department of education as well as the scope and sequence provided by the school district. The marching band directors identified multiple adversity factors, but their students' success remained their top priority as a motivational factor for persistence.

Implications for Policy

An important policy implication from this study is that a practical curriculum tailored explicitly for marching bands is an essential need in secondary schools. Additionally, there is a need to include diverse marching styles for adjudicated marching band events. School district stakeholders, such as policymakers, curriculum designers, instructional strategists, and administrators, should consider the need for an adequate curriculum tailored explicitly for marching bands. Like other educators, marching band directors deserve appropriate resources to assist with the delivery of instruction in their classrooms. Including a good marching band curriculum could give students an even more precise and concise understanding of marching band instruction objectives. As a result, students may perceive themselves as more competent musicians as they matriculate to post-secondary marching band programs. Additionally, this could provide continuity of content and academic growth across multiple schools within a school district.

Professional music organizations are needed to assist in the creation of marching band curricula. This assistance can be through creating a marching band curriculum or advocating for its importance and need. Professional organizations that could assist with the creation and advocacy of a good marching band curriculum include the Texas Education Agency, Texas Music Educators Association, National Association for Music Education, Music Teachers National Association, Drum Corps International, Music for All, National Band Association, and the Save The Music Foundation. School administrators, policymakers, and curriculum designers should work with these professional organizations to ensure the necessary resources and content are included in the future marching band curriculum.

Another implication for policy is to include diverse marching styles for adjudicated marching band events. The focus group results revealed that judges adjudicating state-level marching events are typically more familiar with one marching style than others. During the focus group, there was a centralized question: how can judges provide adequate ratings and commentary for a marching style if they possess little to no expertise in the marching style they are adjudicating? The participants perceived their marching band programs need to be properly assessed and rated if their marching programs are using traditional marching style techniques versus corps marching style techniques. Jamaris mentioned in his interview, "In Texas, it's kind of like, um, an unwritten rule that you do corps-style and nothing else at a marching contest. Those events [UIL] do not always take into consideration the different marching band styles." There is a need for either adjudicator training or an intentional selection of judging panels for these events that address this concern. Adjudicators should be trained to correctly judge the diverse styles of marching bands at state marching events. Findings from the focus group suggested that more accurate scoring and better commentary tailored to a specific marching style from adjudicators would benefit marching band directors.

Another recommendation involves the governing body and policymakers overseeing these events. These individuals include the UIL Administrators, the UIL Legislative Council, the State Director of Music for UIL, the Contest Chair for UIL marching band events, and the Contest Coordinator for UIL marching band events. These executive officials should consider providing more competition categories for marching bands to choose from depending on the marching style and provide judges with a substantial background in those different categories to properly adjudicate them. For example, suppose a marching band practices primarily traditional-style drills and would like to compete using that style. In that case, they should be able to do so

and be adjudicated by judges with a strong background in that particular style. For this to happen, current judges must be trained in the various marching styles. This criterion may require the completion of training courses that would yield certification documents to judge marching band events. From the marching band director's perspective, they could request to compete under specific marching style categories. Separate sets of judges could also be used for traditional style and corps-style marching bands alike. Each judge should have background knowledge of the styles they will be judging instead of funneling various styles into one standardized panel of judges. However, this may require additional funding to accommodate additional sets of adjudicators for these events. Additional research would be needed to provide the necessary steps to address this concern.

Theoretical and Empirical Implications

Bandura's (1977) self-efficacy theory formed the theoretical framework for this study. There are minimal studies regarding the self-efficacy of marching band directors and curriculum. The available literature primarily focuses on students' self-efficacy and performance (Bucura, 2019; Hendricks, 2016; Hewitt, 2015). There is also a focus on the effects of self-efficacy on pre-service and secondary music teachers' commitment levels (Regier, 2021; Wagoner, 2011). Bandura (1977) argued that every individual has a set of core beliefs that define how well they can execute a task, resulting in high and low self-efficacy. Individuals with high self-efficacy exhibit firm commitment and resiliency during challenging experiences. Individuals with low self-efficacy are perceived to be uncommitted and require more resilience to change. Four primary information sources relating to Bandura's (1977) self-efficacy theory include performance accomplishment, vicarious learning experience, social persuasion, and interpretation of the physiological affective states.

Many aspects of Bandura's (1977) self-efficacy theory were applicable and aligned with the results of this study. The marching band directors' confidence in their teaching abilities was based on two significant aspects: formal and informal feedback from their administration, students, and competition ratings. Social persuasion through formal feedback and assessment was essential in developing the marching band director's high self-efficacy. Furthermore, self-reflection impacted the marching band director's self-efficacy levels. The mid to senior-level marching band directors shared that self-reflection regarding their overall marching band program and students' progress increased their confidence levels which aligned with the concept of performance accomplishment. Performance accomplishment is an individual's belief in their own capacity to execute tasks to produce specific performance outcomes (Bandura, 1977). The concept of performance accomplishment played an instrumental role in mid and senior-level marching band directors' self-efficacy levels. Beginning-level marching band directors include directors with less than five years of experience in the field. Mid-level marching band directors include directors who have served for at least five to ten years in the profession. Senior-level marching band directors include individuals with over ten years of experience in the field. Over time, mid and senior-level marching band directors had developed a belief in their capacity to execute effective teaching methods and marching band techniques resulting in higher self-efficacy levels. Contrarily, lower self-efficacy levels were exhibited amongst participants who had just begun their careers as marching band directors. They mentioned their awareness of not knowing everything needed to deliver instruction thoroughly and effectively to their students. Joseph mentioned in his interview that "There's always room to grow. I know I don't know everything. I don't know it all." Other participants shared that they were less confident at the start of their band director careers. Beginning-level marching band directors shared that they had

low confidence levels in their abilities and often needed advice, reassurance, or confirmation from individuals with more experience to ensure that their decisions were correct. Justin mentioned in his interview,

> When I started at my school, the show band kind of marching band was what they [band students] were used to. But I've only ever done the other side, like corps style. But again, because I had learned so much from Mr. D and kept an open mind to others, I was like, that's fine. I'll just figure it out. I'll ask the other directors around here, and I'll learn show-style. I wouldn't say my doubt or insecurity came from a lack of knowledge. It was coming from more of, am I doing these kids a service by showing them the correct way of both styles.

Although some participants expressed that their self-efficacy was low as a beginning-level marching band director, others expressed that with more experience, their self-efficacy increased as they became senior-level marching band directors. This was due to the expanded knowledge base gained from peers, professionals, and other resources over several years.

A previous study defined teacher self-efficacy as "a teacher's belief in one's ability to bring about change in student learning and behavior" (Regier et al., 2020, p. 437). When examining music teacher self-efficacy, it has been identified as a critical indicator of success within the music classroom (Hancock, 2008; Hoy & Spero, 2005; Koerner, 2017; Regier, 2021; Regier et al., 2020; Wagoner, 2011). Regier (2021) conducted a qualitative case study that investigated the self-efficacy of music teachers and noted the importance of high levels of self-efficacy among the participants. The study also noted the importance of music teachers' ability to influence teaching strategies, techniques, and instruction. This conclusion related to this study through the participants' desire to excel and ensure students were receiving the best marching

band instruction that they could, regardless of the number of resources available. As a result, participants used creative teaching techniques and strategies to deliver instruction to their students. Marching band directors believed that they had the ability to provide adequate instruction if they could ascertain the necessary resources to do so. When resources were obtained, many participants expressed high self-efficacy about their ability to deliver instruction to their students.

Regarding empirical implications, this study aligns with previous research on marching bands (Brumbach, 2020; Davis, 2019; Luttrell & Lynskey, 2018; Saetre, 2018; Tschannen-Moran & McMaster, 2009; Warfield, 2013). In Brumbach's (2020) examination of Wells' (1974) dissertation entitled, *An Educational Model for Developing Comprehensive Musicianship through the Study and Performance of Selected Original 20th Century Band Compositions,* a centralized theme relates to the findings of this study. According to Brumbach (2020), Well's argued that marching band aesthetics was described as the agreement of harmony between auditory and visual elements within a marching band performance. This correlates with the information provided by the UIL document analysis, which mentions the adjudication of marching band performances on both musicianship and visuals and movement categories. Additionally, several participants mentioned in the interviews and focus group that the curriculum used for their marching bands addressed musicianship but did not address the visual or physical elements of a marching band performance.

Student leadership is commonly used to develop and demonstrate ownership in their band program and have a voice in decisions relating to the group (Brumbach, 2020; Davis, 2019; Warfield, 2013). Music directors need students to understand what they can contribute to a successful band program. This study concurs with the research conducted in my study.

Participants mentioned that students could express their voices concerning the selection of music to be performed at marching band events. One participant shared that he often would ask the section leaders from the marching band for song suggestions and feedback about music that would interest the rest of the marching band. This feedback allowed students to have a voice in their decisions relating to their performances and possess a personal interest in the music. This inclusion creates intrinsic motivation for the students to perform the music at a high level. This empirical alignment suggests leadership is a vital component of a marching band and, thus, should also be considered in creating a marching band curriculum.

Technology is another component that should be considered for inclusion into a marching band curriculum. Previous research mentions that some band directors purchase musical literature from a publishing company for their performances while others compose or arrange their own (Brumbach, 2020). Marching band directors who compose or arrange aspects of their performances sometimes use software-based technology such as *Finale* and *Pyware 3D* to assist with designing marching band performances. This study on technology concurs with my study. Several participants in my study mentioned arranging their own music and creating their own drills for marching band events. Music notation software like *Finale* could assist band directors with music arranging and composing for dissemination to their marching band students. Participants also mentioned creating their own drills and visual aspects of a marching band performance. One participant mentioned using *Pyware 3D* to design the visual aspects of his marching band performances. Drill-writing software such as *Pyware 3D* allows directors to create and print the sequence of maneuvers in a drill to be provided to the students. This sequence of maneuvers serves as a tool to assist students with learning the maneuvers that make

up a drill during marching band rehearsals. The implementation of technology such as music notation and drill creation software should be considered in the marching band curriculum.

Professional development is essential to the self-efficacy of band directors and, therefore, should be considered when constructing a marching band curriculum. Previous studies suggest that providing opportunities for professional development increases music teachers' instructional effectiveness and beliefs about their abilities to teach music (Luttrell & Lynskey, 2018; Saetre, 2018; Tschannen-Moran & McMaster, 2009). These studies concur with the findings in my study. Research revealed that all the participants relied on vicarious learning techniques to gain the necessary knowledge for marching band instruction. Formal and informal examples of professional development were discovered in this study. Regarding formal professional development, participants mentioned they attended various seminars and workshops. They gained more of the necessary knowledge to instruct their marching band students through formal seminars and workshops. One informal form of professional development evident in the research is mentorship. Participants noted they sought advice from other well-experienced marching band directors in their profession. This informal form of professional development is a supplemental resource for the marching band directors to use as they deliver instruction to their students.

The lack of a marching band curriculum is a problem that has been around for a long time. There are studies that exist pertaining to curriculum from a broad focus (Elliott & Silverman, 2012, 2014; Johnson & Memmott, 2006; Luttrell & Lynskey, 2018; Mattulke, 2019; Miksza et al., 2010; Silverstone, 2018). There are also studies on various elements of the marching band (Cumberledge, 2017; Emerson et al., 2021; Markworth, 2008; Merchant et al., 2020; Rickels, 2012; Yasuda & Ito, 2018). However, very few studies focus on the marching band curriculum (Elliott, 1995; Elliott & Silverman, 2012, 2014, 2017). There is a gap in the

literature pertaining to marching band curriculum and, therefore, an opportunity for extended research on creating and implementing a marching band curriculum. Thus, research from this study fills the gap for the exploration and need for a marching band curriculum in secondary schools.

Limitations and Delimitations

The primary limitation of this study was the inability to conduct research face-to-face. Due to the significant distance from where I live compared to the study's participants, conducting the study in person was not economically feasible. This factor made it extremely difficult to contact the necessary individuals to allow permission to reach out to the candidates in the earlier stages of the study. Many phone calls and emails were left unanswered and unreturned. Many of the administrators had concerns regarding who I was and the true intent of the study. It would have been much easier if I lived in the area where I chose to conduct the study so that I could meet with the individuals for the study face to face. This proximity could have provided additional comfort for the participants and related parties.

The secondary limitation of the study was the participants' difficulties with sending the necessary documentation. Consent forms were sent to each participant to sign and return. This process was complicated for some participants who needed to become more familiar with techniques concerning signing a document and sending it back electronically. I assisted the participants with this process; however, multiple interviews were delayed until the proper documentation could be procured. A similar issue occurred when the participants were asked to submit their UIL marching band adjudication forms. Some participants needed additional assistance with scanning, downloading, and emailing their adjudication forms, which delayed the focus group interview until the necessary documentation was received.

The first delimitation of the study was the school district chosen to conduct the study. Because the school district was so large, it provided a sample pool that was large enough to choose enough participants interested in participating in the study. This large sample pool also helped to provide a diverse group of participants with varying backgrounds. The school district was also located in a region of the United States where marching band is popular and a large part of the culture. Due to this advantage, I conducted research with band directors who were able to provide a wealth of knowledge concerning marching bands.

The second delimitation of the study was the selection of a transcendental phenomenology for the study. Phenomenological studies focus on the lived experiences of individuals. The research design for this study allowed the revealing of the phenomenon concerning the lack of a good marching band curriculum from the shared experiences of marching band directors. The design allowed for the organic emergence of these experiences from their own words and an unbiased perspective. Transcendental phenomenological studies utilize bracketing to ensure that biases do not invalidate the research. Because I also serve as a marching band director, this was important so that personal opinions and views would not hinder the explanation of this phenomenon and add to the overall body of literature concerning this topic.

The third delimitation of the study was the criteria chosen for participants. Each participant either possessed a teaching license or was in pursuit of one. Participants could also participate in the study if they were the head or assistant marching band director. Because of this expanded range of criteria, an even more extensive range of candidates for the study was obtainable, which was needed later in the study. Participants also had at least one year of experience as a marching band director. This criterion was advantageous to the research because

the participants had plenty of information to share based on events and situations they had previously experienced.

Recommendations for Future Research

Considering the limitations and delimitations of this study, there are several recommendations for future research. Further studies of interest include marching band students and their perceptions of the curriculum used to instruct them. This information could be used to compare the band director's perspective vs. the students' perspective concerning the marching band curriculum. Furthermore, research is needed on the elements needed to construct an ideal marching band curriculum for secondary schools. If a marching band curriculum were written, additional research would be needed to decide what should be included, including how content should be properly scoped and sequenced. Additionally, an investigation of marching band student self-efficacy due to the lack of marching band curriculum at the secondary level serves as another topic of a potential investigation.

Although several participants appeared confident in their abilities to instruct their students even without an adequate marching band curriculum, they could only do this due to previous experiences serving as marching band members in other marching band programs. Due to this dynamic, further studies are needed regarding marching band directors who do not have previous experience participating in a marching band, and how they instruct their students. Another area for research involves a deeper investigation of potential biases regarding the adjudication of various styles of marching band programs. An investigation of the possible effects of training adjudicators to address diverse marching band styles is needed. Research is needed on the validity and reliability of adjudicating marching band events. There should also be further research on collegiate marching band directors' perspectives and experiences concerning

how the secondary level's lack of marching band curriculum affects post-secondary marching band programs. The participants used in this study were all male and represented a demographic location exclusive to Texas. Further research is needed to expand the study to the female gender and to expand demographic areas that reflect other locations.

Conclusion

This transcendental phenomenological study examined how high school band directors develop processes and procedures to adequately prepare their students for college-level marching band programs. The theoretical framework for this study was Bandura's (1977) self-efficacy theory. The theoretical framework provided context on how high school marching band directors perceive their confidence level to affect their ability to provide adequate instruction. Mid and senior-level marching band directors exhibited high self-efficacy levels, and early-career marching band directors exhibited low or varying levels. Despite the varying levels of self-efficacy and adversity, all participants persisted by using students as a motivational factor to excel. This study consisted of ten male participants who served as marching band directors and certified music teachers, except one who was in progress. Each participant participated in an individual interview, seven participated in the focus group, and five submitted UIL adjudication forms for document analysis. The data collected from the participants' lived experiences were then coded and analyzed to reveal the phenomenon's essence. The study yielded four themes and seven sub-themes during data analysis. The themes and sub-themes included: (1) The lack of a written marching band curriculum, sub-theme basic music education, and sub-theme teacher-created marching band curriculum (2) Vicarious learning experience, sub-theme learning through tradition, and sub-theme mentorship (3) Musicianship and fundamentals, sub-theme one music

fundamentals and two, marching band fundamentals (4) Assessment and evaluation and sub-theme impactful feedback.

Marching band directors lacked a written marching band curriculum, which negatively impacted many participants' self-efficacy levels in their early career stages. Due to this lack of a written curriculum, marching band directors utilized their previous and vicarious learning experiences to source out how to create positive learning experiences for their students and the overall marching band program. In addition, marching band directors acknowledged that they faced multiple challenges with state and district-level marching band competitions. A misalignment exists between the state/district level provided resources and the judged criteria at sanctioned and un-sanction state and district level marching band competitions. Another challenge was the lack of standards or guidance regarding the visual and physical aspects of marching band at the district and state levels. Ultimately, a need exists for additional curriculum resources specific to secondary marching band programs. The marching band curriculum should consider the various marching styles and avoid a one-size-fits-all approach, as implications for creating the marching band curriculum become needed.

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Appendix A

Site Approval

Dear Mr. Allen:

The _____ pleased to approve the research project titled "A Phenomenological Study: An Examination of Secondary Marching Band Directors' Self-Efficacy and Music Curriculum." The study is a qualitative exploration of the phenomenon of the lack of a written curriculum for marching bands and its effect on post-secondary music opportunities. The study is being conducted in partial fulfillment of Doctor of Philosophy degree requirements at Liberty University. The expected completion date is August 2023.

Approval to conduct the study in _____ is contingent on your meeting the following conditions:

- The target population includes approximately 15 teachers in one of the following roles: 1) core content teachers for music education for at least one year; 2) teachers who possess or are in pursuit of a teacher's certification in music education for grades 9–12; 3) currently serve as the Director or Assistant Director of Marching Bands (or similar titles) | _____ Written consent will be obtained from all participating teachers.
- The participating teachers will be asked to provide the researcher with a copy of their fall 2022 University Interscholastic League (UIL) adjudication forms. These forms include region marching band, area/state (five-judge form), and state (seven-judge form) if applicable. The forms will provide insight on how the schools were measured on their musicianship and marching band performance.
- Each participating teacher will be interviewed for approximately one hour. An example of an interview question is "How do you select and teach maneuvers and drills on the football field?."
- Focus groups of participating teachers will be conducted virtually using Zoom for approximately one hour. An example of a focus group question is "What skills do you feel are most valuable for college-level marching band?."
- The researcher has received permission from eight | _____ high school principals to recruit for study participants on their respective campuses.
- While the Institutional Review Board (IRB) at Liberty University is responsible for oversight of the study, the I _____ Department of Research and Accountability will also monitor the study to ensure compliance to ethical conduct guidelines established by the Department of Health and Human Services, Office for Human Research Protection (OHRP) as well as the disclosure of student records outlined in Family Educational Rights and Privacy Act (FERPA).
- The final report must be submitted to the _____ partment of Research and Accountability within 30 days of completion of the written report.

Appendix B

Consent

Title of the Project: A PHENOMENOLOGICAL STUDY: AN EXAMINATION OF
SECONDARY MARCHING BAND CURRICULUM AND MARCHING BAND
DIRECTOR'S SELF-EFFICACY

Principal Investigator: Jonathon Mark Allen, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be:

(1) core content teachers for music education for at least one year; or (2) teachers who possess or
are in pursuit of a teacher's certification in music education for grades 9-12; and (3) served as the
Director or Assistant Director of Marching Bands (or similar titles) in the school district for at
least one year.

Taking part in this research project is voluntary. Please, take time to read this entire form and ask
questions before deciding whether to take part in this research.

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

The purpose of the study is to explore how do high school marching band directors develop their
process and procedure to adequately prepare their students for college-level marching band
programs. The study is seeking to prevent students from being ill-prepared for music instruction
and marching band participation at the collegiate level.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following things:
1. Participate in an one-hour long interview (1 hour)
2. Allow the researcher to observe you school's marching band practice (1-hour)
3. Participate in a focus group (1 hour)

How could you or others benefit from this study?

The direct benefits participants should expect to receive from taking part in this study to
contribute marching band research that can help current and potential marching band directors.

What risks might you experience from being in this study?

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

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential through the use of pseudonyms/codes names. Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data will be stored on a password-locked computer and locked Google Drive and may be used in future presentations. After three years, all electronic records will be deleted.
- Interviews/focus groups will be recorded and transcribed. Recordings will be stored on a password locked computer for three years and then erased. Only the researcher[s] will have access to these recordings.
- Confidentiality cannot be guaranteed in focus group settings. While discouraged, other members of the focus group may share what was discussed with persons outside of the group.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please inform the researcher that you wish to discontinue your participation, and do not submit your study materials. Your responses will not be recorded or included in the study.

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

The researcher conducting this study is Jonathon Allen. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at _____
You may also contact the researcher's faculty sponsor, Dr. Susan Quindag, at _____

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

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at irb@liberty.edu.

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

Before agreeing to be part of the research, please be sure that you understand what the study is about. If you have any questions about the study later, you can contact the researcher using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

☐ The researcher has my permission to audio-record or video-record me as part of my participation in this study.

_____
Printed Subject Name

_____
Signature & Date

_____
Printed Subject Name

_____
Printed LAR Name and Relationship to Subject

_____
LAR Signature   Date

Appendix C

Interview Questions

1. Tell me a bit about yourself, including your educational background. Work experience and musical background? SQ2

2. What style of marching does your marching band showcase? SQ1

3. What types of performances does your marching band participate in? SQ1

4. How do you select and teach maneuvers and drills on the football field? SQ1

5. Thinking about the importance of pacing classroom instruction, what techniques, guides, or documents help assist with the content taught within your classroom? SQ2

6. How would you describe the curriculum that is used to guide your instruction in preparation for marching band performances? SQ2

7. How do you prepare your students to perform at the collegiate level? SQ1

8. How do you assess whether a student has mastered an objective within your classroom? SQ1

9. How do you select the music for a marching band performance? SQ1

10. How do you coordinate the music with the drill design for a field show performance? SQ1

11. How do you feel about your level of self-confidence when preparing students for marching performances? SQ2

12. On a scale of 1-5, with one being the lowest and five being the highest, please rate your marching band teaching ability and explain. SQ2

Appendix D

Focus Group Questions

1. How long have you been serving as a marching band director, and how long have you

been teaching? SQ2

2. What are the best practices when preparing students for college-level marching band?

SQ1

3. What skills do you feel are most valuable for a high school marching band student to

learn before matriculating into a college marching band program? SQ1

 3a. Please describe one example of how you teach these concepts within your band. SQ1

4. What strategies and processes do you implore to ensure your students have strong

musicianship? SQ1

Appendix E

UIL Adjudication Form

UNIVERSITY INTERSCHOLASTIC LEAGUE

REGION MARCHING BAND CONTEST
ADJUDICATION SHEET

School _____ **Number of Performers** _____ **Conference** _____ **Region** _____

Performing Group Type (choose one) VARSITY | NON-VARSITY

Contest Date __/__/____ **Entry Deadline** __/__/____ **Entry Date** __/__/____ **Director** _____

MUSIC
+ - Tone Quality
+ - Intonation
+ - Technique and Accuracy
+ - Phrasing and Artistic Expression
+ - Blend and Balance
+ - Precision and Timing
+ - Dynamic Contrast
+ - Style and Articulation
+ - Effective Use of Electronics (when present)

VISUAL AND MOVEMENT
+ - Control and Achievement of Form/Interval
+ - Control of Body
+ - Control of Equipment
+ - Precision and Timing
+ - Uniformity of Style
+ - Recovery

CONTENT
+ - Coordination and Effective Use of All Performing Elements
+ - Effective Visual Reinforcement of Music
+ - Suitability of Musical and Visual Content
+ - Frequency/Demand of Movement While Playing
+ - Continuity and Flow/Pacing

FINAL RATING   **I** SUPERIOR   **II** EXCELLENT   **III** AVERAGE   **IV** BELOW AVERAGE   **V** POOR

Write rating here _____   **Signature of Adjudicator** _____

2

UNIVERSITY INTERSCHOLASTIC LEAGUE

REGION MARCHING BAND CONTEST
ADJUDICATION SHEET

MUSIC - To what extent do the performers demonstrate:

‣ appropriate, characteristic tone quality?

‣ proper intonation across multiple ranges and dynamic levels?

‣ technique and rhythmic accuracy that is refined to the highest levels?

‣ phrasing and artistic expression that is of the highest musical value?

‣ balance and blend that is clear and appropriate throughout the presentation?

‣ a refined sense of rhythmic precision and timing?

‣ a purposeful approach to dynamic contrast throughout the ensemble?

‣ an approach to style and articulation that is clear and consistent through all instrument voices?

‣ an effective performance of electronic content where appropriate?

VISUAL AND MOVEMENT - To what extent do the performers demonstrate:

‣ a refined sense of achievement with regard to form control and intervallic relationships?

‣ depth of training resulting in a clear, uniform approach to control of body?

‣ depth of training resulting in a clear, uniform approach to control of equipment?

‣ precision with regard to the timing of visual events?

‣ a clearly-communicated style of movement from performer-to-performer?

‣ a successful effort to recover from errors when present?

CONTENT - To what degree does the content for the ensemble demonstrate:

‣ effective utilization of all performers on the field?

‣ appropriate visual reinforcement of the music?

‣ suitable musical and visual content for the performers?

‣ musical repertoire performed while contributing to the visual content?

‣ a sense of flow and pacing which is logical and artistic?

CONSISTENTLY (SUPERIOR)	USUALLY (EXCELLENT)	SOMETIMES (AVERAGE)	RARELY (BELOW AVERAGE)	SELDOM (POOR)

Appendix F

IRB Approval

LIBERTY UNIVERSITY.
INSTITUTIONAL REVIEW BOARD

December 21, 2022

Jonathon Allen
Susan Quindag

Re: IRB Exemption - IRB-FY22-23-478 An Examination of Secondary Marching Band
Director's Self-Efficacy and Music Curriculum: A Phenomenological Study

Dear Jonathon Allen, Susan Quindag,

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

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

Category 2.(iii). Research that only includes interactions involving educational tests
(cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or
observation of public behavior (including visual or auditory recording) if at least one of the
following criteria is met:
The information obtained is recorded by the investigator in such a manner that the identity
of the human subjects can readily be ascertained, directly or through identifiers linked to
the subjects, and an IRB conducts a limited IRB review to make the determination required
by §46.111(a)(7).

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

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

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

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

Appendix G

UIL Main Categories and TEKS Basic Learning Strands

I examined the UIL marching band adjudication form for my document analysis and compared it to the TEKS for Music. While reviewing the UIL form, I identified the main categories and their corresponding sub-categories for marching band adjudication. The three main categories included music, visual and movement, and content. Then, I reviewed the Texas Essential Knowledge and Skill Curriculum Guide TEKS for Music and identified four basic learning strands for music education: foundations, creative expression, music literacy, and cultural relevance. The appropriate UIL main categories were aligned to the supporting TEKS basic learning strands. Next, I identified all the concepts listed in the TEKS under the four basic learning strands applicable to the marching band. The following is the table of this comparison:

UIL Main Categories	UIL Sub-Categories	TEKS Four Basic Learning Strands	TEKS Concepts Used for Marching Band
Music	Tone quality Intonation Technique and Accuracy Blend and Balance Precision and Timing Dynamic Contrast Style and Articulation Effective Use of Electronics (when present) Control	Foundations	Demonstrate mature characteristic sound Read and notate music Text Diction Vibrato Fingerings Breathing, Techniques while sight reading Breathing Articulation
Visual and Movement	Achievement of Form/Interval Control of Body Precision and Timing Uniformity of Style	Creative Expression	Demonstrate psychomotor Kinesthetic skills Appropriate posture, Articulation Dexterities, percussion Techniques while sight reading
Content	Coordination of Effective use of All Performing Elements Effective Visual Reinforcement of Music Sustainability of Music Sustainability of Musical and Visual Content Frequency/Demand of Movement While Playing Continuity and Flow/Pacing	Music Literacy	Read and notate music that incorporates rhythmic patterns in simple, compound, and asymmetric meters
		Cultural Relevance	Practice informed concert etiquette as a performer and as an audience member during live and recorded performances in a variety of settings

Evaluate musical performances by comparing them to exemplary models. |